

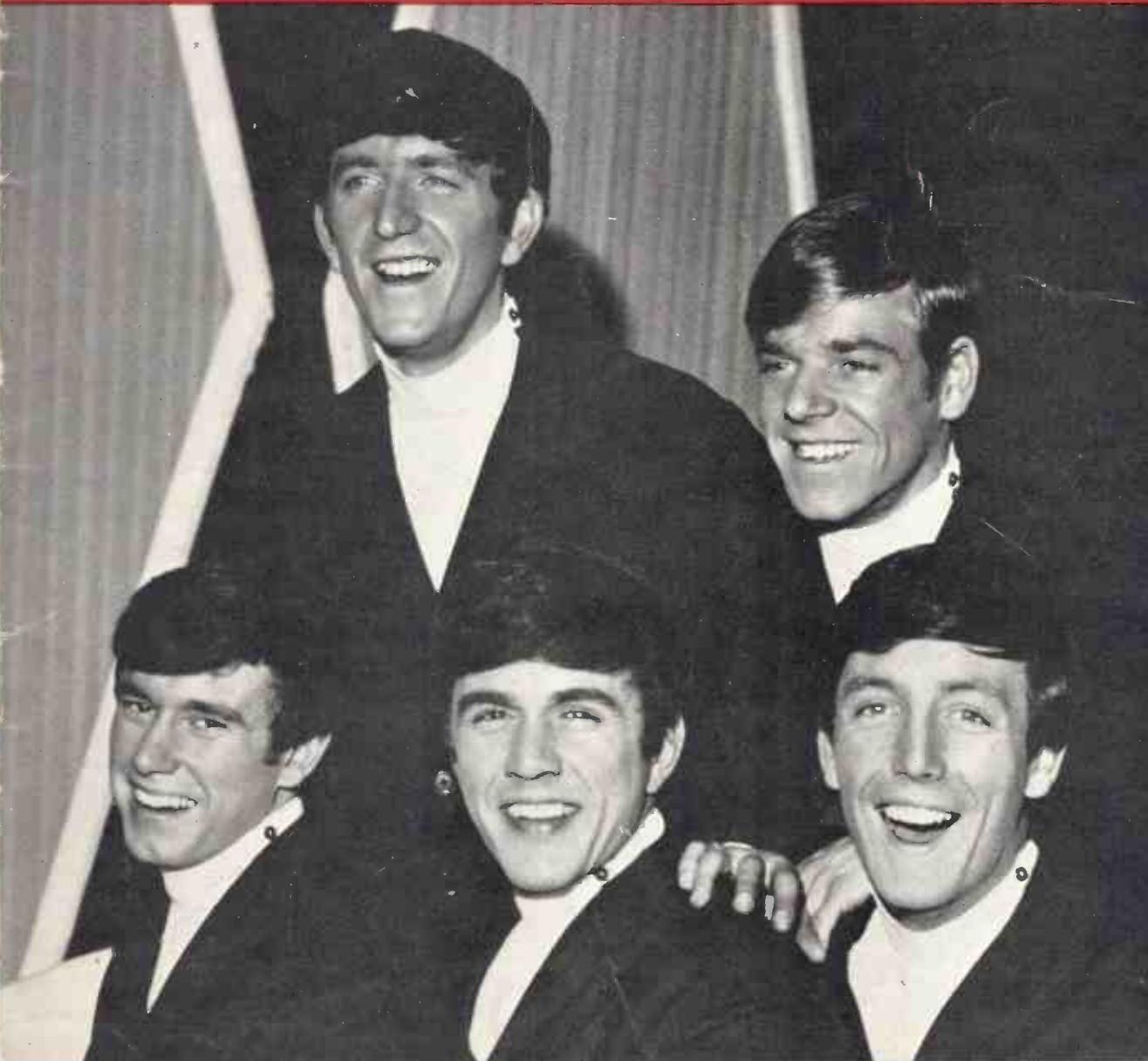
THE WORLD'S FIRST GROUP & INSTRUMENTAL MAGAZINE

INSIDE : Keith Richard * PRETTY THINGS * MIKE PENDER * Jaywalkers * Shadows, etc. * HOLLIES, etc. *

BEAT No. 15

One Shilling & Sixpence

MONTHLY JULY 1964





BEAT

MONTHLY

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Editorial

HI!

THAT INDIVIDUAL POP POLL in Beat No. 14 certainly stirred things up. The postcards have been pouring into the office from fans who want to make sure that their particular favourite gets a higher position in the next poll in Beat No. 16. We've extended the time limit, by the way, so that you can send in your votes up to 2nd July.

IMPORTANT NEWS FOR ROLLING STONES FANS THIS MONTH. The Stones have started their own Fan Club magazine and the first edition of **THE ROLLING STONES BOOK** as it's called, edited by Mick Jagger, was published on June 10. Many of you Stones fans will already have got your copy. But, for those who haven't I thought you'd like to know the good news. There's a pic of the front cover on page 5.

WHAT ABOUT THOSE POP PIRATES bobbing up and down in the good ships *Caroline* and *Atlanta* off the East coast. Are they a good thing? Well, if you're one of the millions of people who have listened to their programmes - and enjoyed them - I bet you'll answer a quick and very definite yes.

IT'S DIFFICULT TO UNDERSTAND why the government doesn't go ahead and let all the big towns have their own radio station in these disc-crazy islands. If Radio London, Radio Manchester, Radio Bristol, Radio Glasgow and so on became a reality then local artistes and groups would be able to sell a lot of records in their own area. At present any record which doesn't get into the national charts is regarded as a complete failure. But, with local radio stations, different areas of the country would have local stars - very popular in their own locality, but not nationally. It would also stop those disc jockeys on the pirate ships getting very seasick in winter. What do you think?

See you in Beat No. 16.

Johnny Dean, Editor.

HOW PETER AND GORDON GET THEIR SONGS

CONFIRMED: a Gold Disc for Peter and Gordon and their sensational debut release "World Without Love." Confirmed: that the follow-up, "Nobody I Know," will also be a world-wide hit. Denied: that the so-likeable boys are going to continue to lean on Beatle-written songs for their success.

Said Peter: "We know all about the criticism but what can we do? We honestly wanted to do one of our own songs for the second disc, but when John and Paul came up with a new one for us, who were we to say that our number was better? That would have been crazy. . . ."

Said Gordon: "It's the same as when we're on tour. We want to do more folk numbers, as we did when we worked the coffee-bars, but you can't chuck this sort of thing at fans

who may not want it. We've got to please the fans."

Around now, Peter and Gordon are in the States, with an eight-day concert tour as the main part of a three-week itinerary. But before going, the boys explained how they came to get "Nobody I Know."

"We get a tape from John and Paul. It has the song all broken up into different parts. You can hear odd words from either Beatle . . . and great long pauses while they think of how the next bit should go. Sometimes they stick in a little joke. In fact, it's quite a funny business getting a tape-recorded message from the boys. Certainly makes a change from all those demo. discs composers and publishers send to artistes."

Messrs. Peter Asher and Gordon Waller are known, of course, to

be well-educated and well-spoken. But one or two critics have suggested that the boys are too sophisticated to stay at the top in pops.

Gordon's eyebrows shot sky-high at the suggestion. "Sophisticated? Us? Ridiculous! All that you can say about me is that I'm an above-average travelling layabout. I did literally any kind of job before we started singing for our supper. And Peter was a student. To hear some people talk, you'd think we were Peers of the Realm or something!"

Peter and Gordon have made their first film appearance—in "Just For You" at Shepperton Studios. No new experience, this, for Peter, well-known as award-winning child actor, in major productions.

They talk a lot of common sense, do Peter and Gordon. With Gordon actually doing most of the talking.

PETE GOODMAN.

PROFILE

MIKE PENDER

CHUNKILY-BUILT frame topped by dark brown hair—with green eyes that have a sleepily-roguish quality in them. Mike Pender, lead guitarist of the wonderfully consistent Searchers, gives a first impression of being rather quiet, withdrawn and serious. But, get to know him better, and you realise what a tremendous zest for living he has.

At recording sessions, he makes little effort to hide the strain. He's quietly efficient. Takes it seriously, with professional pride.

Says Mike: "When John McNally and I first got together, we practised guitars at his home. We had to—we had no electricity at mine. Yes, I dreamed up the name of the group . . . I'd just been to see John Wayne's movie 'The Searchers.' Music has been my life.

"People like Roy Orbison, Carl Perkins, Buddy Holly have had a big impact on me—and I'm knocked out by the guitar work of the late Eddie Cochran. I go for R and B and SOME C and W material. But this is a business where you never ever stop learning. One of the things I like best about us having done so well is the semi-business sort of show-biz party. Like the other day, we hosted a party for Dionne Warwick. Wow-e-e-e!"

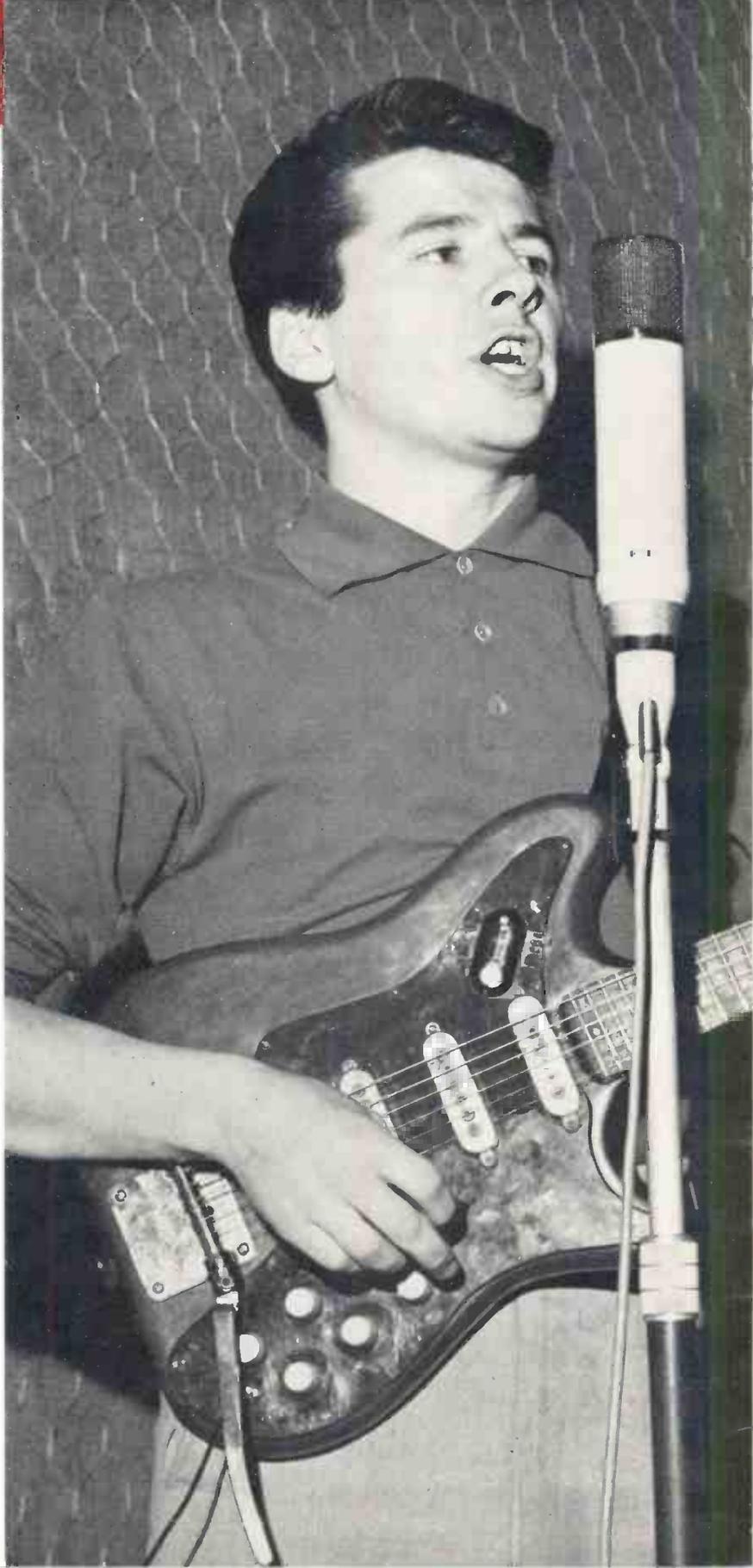
But Mike can't forget his early days in Liverpool. Says: "I get back home whenever I can. After all, my wife is up there. But I love the old scene round the clubs where we started. And I like going off for long walks in the countryside. No noise . . . you can somehow HEAR yourself think.

"Did you know I used to be a real nut about trains? I was a keen 'spotter,' bought all the books on engines. I still like railways but it's changed for me now with the Diesels.

Before joining the Searchers, Mike had a variety of jobs. After being at the same school as Chris, he became an office boy, floor-layer, book-packer. Hating the routine, hoping he'd one day make the grade as a musician. Which he has, in the biggest way.

Mike, born on March 3, 1942, is uncomplicated in his tastes. He likes steaks, lime juice, leather jackets, mohair suits, Weetabix, the occasional rum 'n' Coke, Everton F.C. He pouts at the mere mention of shaving, hair-cuts, getting up, diesels, prigs.

And, no matter how busy the group may be, he finds time to practise guitar. For practise and perfection go hand in hand for Mike. If he's still bemused by the fame he has found, he's equally determined not to let it slip away. Mike enjoys the life much too much to take risks on losing it.



G&I TOP 20

The World's First Group and Instrumental Top-Twenty

Title	Artistes	Label
1. JULIET	Four Pennies	Fontana
2. RISE AND FALL OF FLINGEL BUNT	Shadows	Columbia
3. NO PARTICULAR PLACE TO GO	Chuck Berry	Pye
4. HERE I GO AGAIN	Hollies	Parlophone
5. SOMEONE SOMEONE	Brian Poole & Tremeloes	Decca
6. CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five	Columbia
7. RAMONA	Bachelors	Decca
8. SHOUT	Lulu & Luvvers	Decca
9. A LITTLE LOVING	Fourmost	Parlophone
10. NOBODY I KNOW	Peter & Gordon	Columbia
11. YOU'RE NO GOOD	Swinging Blue Jeans	H.M.V.
12. I LOVE YOU BABY	Freddie & Dreamers	Columbia
13. DON'T THROW YOUR LOVE AWAY	Searchers	Pye
14. I BELIEVE	Bachelors	Decca
15. DON'T TURN AROUND	Merseybeats	Fontana
16. DON'T LET THE SUN CATCH YOU CRYING	Gerry & Pacemakers	Columbia
17. CAN'T BUY ME LOVE	Beatles	Parlophone
18. WORLD WITHOUT LOVE	Peter & Gordon	Columbia
19. AIN'T SHE SWEET	Beatles	Parlophone
20. NEAR YOU	Migil Five	Pye

Ones to Watch { I Love Being In Love With You
Walking The Dog Adam Faith & Roulettes—Parlophone
Dennisons—Decca

G&I TOP FIVE LPs

1. ROLLING STONES	Rolling Stones	Decca
2. WITH THE BEATLES	Beatles	Parlophone
3. SESSION WITH DAVE CLARK FIVE	Dave Clark Five	Columbia
4. DANCE WITH THE SHADOWS	Shadows	Columbia
5. IT'S THE SEARCHERS	Searchers	Pye

↑ CHART MOVERS ↓

The Four Pennies' "Juliet" just holds off the "Rise and Fall of Flingel Bunt". For the Shads have hit back at those who say they're "old hat" and proved they're still a great big power on the beat scene. "Mr. Bunt Himself is very pleased", reports Hank Marvin.

Personal appearances here by Chuck Berry—he's been mobbed on most of them—have led to his "No Particular Place To Go" becoming his biggest hit yet in Britain. And our old mate Brian Poole proves you CAN change your style by seeing "Someone" high in the Ratings. "Someone Someone" gives us a very different Brian Poole and The Tremeloes. But, there's no doubting its popularity with the disc-buyers. Wonder if the boys are regretting not having a change of style earlier.

The new ones from the Dave Clark Five "Can't You See That She's Mine" and the Bachelors—"Ramona" come roaring in at 6 and 7. Wonder how long the Bachelors will go on scoring with oldies. One thing's sure—they'll never run out of material!

What else is new? Well, Lulu and her Luvvers are coming up very fast with the roar-up "Shout."

I'm afraid that it's goodbye to the Fourmost after a good run with "A Little Loving". Also, Freddie and the Dreamers and the Merseybeats who never made it very big with their latest offerings.

The Beatles are represented by two this month: "Can't Buy Me Love" and the old Polydor issue "Ain't She Sweet".

Lennon and McCartney have also helped Peter and Gordon to hit the charts again with their new one "Nobody I know."

THE ROLLING STONES BOOK



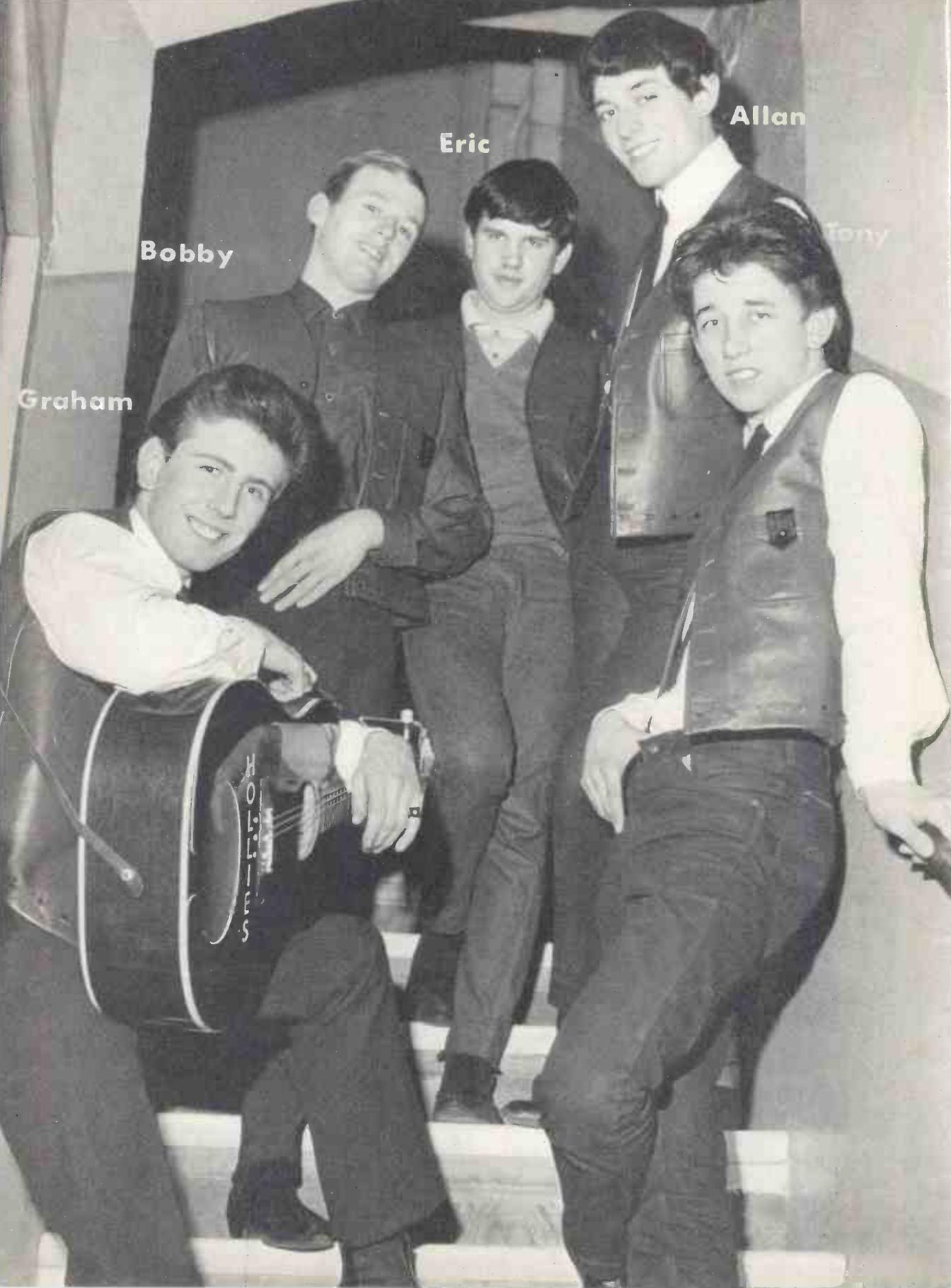
FOR ROLLING STONES FANS ONLY!
edited by the Stones themselves

No. 1—JUNE EDITION
(editor Mick Jagger)

ON SALE NOW

No. 2 will be published on 10th JULY

Reserve your copy NOW as supplies are strictly limited



Bobby

Eric

Allan

Tony

Graham

HOLLIES

Group of the MONTH



THE HOLLIES

MARCH 11, 1963. A V.I.D. . . . Very Important Date! For that was when the fabulous Hollies unleashed their big-beat talents on the population for the first time as a fully professional group. And what a great job they've made of their successes ever since. . . .

It'd been rhythm guitarist Graham Nash, lead singer Allan Clarke and bassist Eric Haydock in the first instance—they'd all been in a Manchester group called the Deltas. That group broke up and Tony Hicks was enlisted on lead guitar.

Then in came drummer Don Rathbone (since replaced by Bobby Elliott) and the five met for a Christmas party in 1962. The room was filled with holly and other decorations. They were looking for a name . . . and nobody can recall precisely who first shouted the name "Hollies." But "Hollies" stuck . . . as it's stuck to the charts so well in recent months.

Disc success came almost immediately for the boys. "Just Like Me" crashed the charts, almost miraculously, within three days of release . . . which shows what sort of following the boys had up North. "Stay" was another hit; then came "Searchin'." The album "Stay With The Hollies" fair zoomed into the L.P. Top Five. "Just One Look" became the boys' biggest single to date, with a Silver Disc award and a Number Two chart placing.

So on to "Here I Go Again," their new and highly-touted single, and their first EP "The Hollies." My view is that "Here I Go Again" hits yet another new high for the fivesome who manage to sound so brilliantly different to most of the other beat groups. They've searched for originality and found it. And I'm not in the slightest bit surprised that so many visiting top Americans are so impressed with the Mancunians.

Let's peer more closely at each individual member of the group. Starting with the leader, GRAHAM NASH. Born February, 1942, he's Blackpool-born, moved to Manchester at two. At 14, he was offered a bicycle OR a guitar as a birthday present by his mum. She couldn't really afford a bike, so Graham settled for a £2 guitar. And is now delighted he settled in that way! He and Allan Clarke were originally the Two Teens, then he left school to become an engineer. Allan and Graham became the Guytonnes before Graham worked in a Post Office. They changed their name again to become Ricky and Dane. And the Fourtonnes.

If 5ft. 10in., ten stone, brown-haired, blue-eyed Graham now suffers from split personality, who can blame him? But the changes of name are now over. And he and Allan write much of the Hollies'

material.

ALLAN CLARKE is Salford-born, in April, 1942. Met Graham Nash at school. Those name changes come into his story, too . . . but Allan had umpteen jobs before turning to music for a living. Once worked as a jaquard cutter in a mill . . . says: "They told me the mill was going to close down, so I left. The mill didn't close—just as well for me, otherwise I'd still be cutting jaquards!" Allan is the sort of a bloke who really lives every day to the full—he says he has a ball all the time. His hobby is playing guitar, but he doesn't play with the group.

Enter TONY HICKS. Professional musician by chance rather than intention. Born in Nelson, Lancs., he was an electrical apprentice when the Hollies invited him along to a session. "Join you?" he queried. "Much too chancy. . . ." But he joined. After two point-blank refusals. Tony has the strongest accent of all the Hollies—and is therefore the butt of most of their gags. Now says he wants to manage a string of groups of his own. How about ERIC HAYDOCK? He is

Stockport-born-and-bred—in February, 1943. A keen sportsman, he was in a tool-making factory before he took up guitar. Had to fight his parents over turning pro. musician, because they thought it was much too dodgy a career. Says: "Now they're very proud of me, I'm glad to say." Plays six-string bass and has what the others call an "active" sound. A very thoughtful lad, and certainly the quietest.

And on drums, BOBBY ELLIOTT. Burnley-born Bob (December, 1942), had only three months left to do on a mechanical engineering course when he decided to join the Hollies. As he'd actually done four years, nine months, his parents too were worried. He paid £2 10s. for his first drum kit, later went on to play in various groups round the Manchester area. He's a keen, dedicated musician who still practises hours every day. He used to "court" Tony Hicks' sister.

They're the boys. The five Hollies. Five real-life "mates" and five on-stage collaborators in the best sense of the words. PETE GOODMAN.

FAN CLUBS

THE NIGHT OWLS

s.a.e. Judith & Lola, 28 Barlby Road, London, W.10.

THE KINKS

s.a.e. The Secretary, 52a Priory Road, West Hampstead, London, N.W.6.

FREDDIE AND THE DREAMERS

(South Wales Branch)
s.a.e. Yvonne & Mal, 5 Rickards Terrace, Graig, Pontypridd, Glam.

BRIAN HOWARD AND THE SILHOUETTES

s.a.e. Shirley Leonard, 32 Darley Gardens, Morden, Surrey.

THE ROCKIN' BERRIES

s.a.e. The Secretary, Monarch House, 8 Duchess Road, Edgbaston, Birmingham 16.

THE SUNDOWNERS

s.a.e. The Secretary, 22 Langdon Road, Folkestone, Kent.

THE ESCORTS

s.a.e. Jim Ireland, The Mardi Gras Club, Mount Pleasant, Liverpool 3.

THE ROLLING STONES

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

THE SEARCHERS

s.a.e. The Secretary, 68 Wood Street, Liverpool, 1.

SWINGING BLUE JEANS

s.a.e. The Mardi Gras Club, Mount Pleasant, Liverpool, 3.

THE DENNISON'S

s.a.e. M. Travis,, 18 Vincent Road, Litherland, Liverpool.

JOHNNY KIDD AND THE PIRATES

s.a.e. Al Young, 6 Newbury Gardens, Romford, Essex.

THE PRETTY THINGS

s.a.e. Elizabeth Gardiner, 20 Rawley Avenue, Sidcup, Kent.

THE ANIMALS

s.a.e. The Head Keeper, Handy-side Blds., Percy Street, Newcastle 1.



MOJO GOOD LUCK CHARM

Listen hard to a Mojo record. Notice anything unusual? Try again—there's bound to be a tambourine heartily banged at some point or other. For this battered old percussion gimmick is the group's good-luck charm. Every available inch of it is inscribed with good wishes from fans, and the boys say they couldn't do without it now.

Say the fivesome: "It's a permanent reminder of our days in Hamburg, the days when we really found out what this beat business is all about. Now that 'Everything's Al' Right, if you don't mind us giving one more plug to our hit, we feel we owe a lot of it to this bashed-about tambourine."

The Mojos in a cramped dressing-room take up a lot of space. Two (Stu and Keith) are over six feet tall; Terry and Bob are only an inch shorter; and Mickey is a half-inch under that. Tallest group of them all? Could be.

Let's just listen in as they chat about what's happening for them now. They talk so fast, it's difficult to tell which Mojo is actually "spouting". Tuned in? Right, then.

"Course our next record is our most important yet. It's 'Why Not Tonight?'—and we wrote it. Wrote it fast, like

'Everything's Al' Right', which was done in a few minutes while we were in Hamburg.

"Our trip to America is definitely on. We go in September and then just watch us live it up. So many stars there we want to see, like T-Bone Walker, Jimmy Witherspoon, Jimmy Reed, Ben E. King. We'll bring back a stack of records with us.

"Oh, yes. We're going to start our own new paper. It'll be all about the pop business. Imagine us as reporters.

"One of our biggest ambitions was to break into films. Now we've done it—with John Leyton, Mike Sarne, Freddie and the Dreamers in 'Every Day's A Holiday'. But eventually we want to produce our own movies.

The Mojos have also got their own record store in Liverpool and are looking round for other things in which to invest their money.

They're obviously show-business crazy. But I thought I'd check on what they do in their spare time (if any). Seems that Mickey likes judo, swimming, writing, science fiction; Keith is a disc-collector, digs writing poetry; Terry goes for painting, photography, writing and composing; Bob collects models (not necessarily the posing kind); and Stu is a model railway fanatic.

PETE GOODMAN

THE PRETTY THINGS

WITH a name like the Pretty Things you are sure to get some people confused. This happened once when the boys got a letter from Kenneth More at the Festival Hall. The letter began, "Dear Girls." The boys took this very good-naturedly and say it's always happening nowadays, but they don't really mind. "It makes people take notice of us," they say.

I met the Pretty Things on the set of "Ready, Steady, Go" and asked lead guitarist, Dick Taylor, how they got their name.

"It all started as a joke really," he said. "We were originally going to call ourselves the 'Mojos' but we changed our minds. The name really started because we used to feature Bo Diddley's 'Pretty Thing' in the act. The kids who watched us used to say, 'This is the group that always plays that "Pretty Thing" number.' The tag started to get around and one day we found ourselves billed as The

Pretty Things . . . and we've never bothered to change it since."

The boys have now been playing together for about six months. They started at Dartford Station Hotel, then moved to some college dates in the city. Those included appearances at the Royal College of Art, the Royal Academy of Art and the Central School of Art. It was, in fact, at the Royal College that they were discovered by Jimmy Duncan who was in the audience. Jimmy, incidentally, also wrote "Rosalyn" their first record.

I wondered what they thought of going into a recording studio for the first time. "It was very tiring at first," said Dick Taylor, "but it could have been worse. We tried the number out at Regent Sound originally, then did the final takes at Philips' Studios. By the way, we don't mind admitting that we are influenced very heavily by Chuck Berry and Bo Diddley.

One thing the boys are very sensible about is that they are not booked up too far ahead. "If the record takes off, we could earn a lot more," they say very seriously.

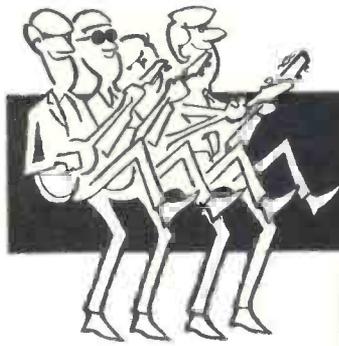
"We've had plenty of offers abroad," says singer Phil May, "but we prefer to stay in England and get better known before we attempt anything as ambitious as Continental dates."

I asked drummer Viv Prince what had happened to his hat since I last saw him.

"Well, we were on our way to a date," he told me, "and I was leaning out of the window and my hat fell off. We stopped, but by the time we got to it, about ten lorries had driven over it."

"Odd things are always happening to us. During the recording of 'Rosalyn,' the head of one of Phil's maraccas came off. If you listen closely you can probably hear it on the record." TONY WEBSTER





Nation-Wide

GROUP INFO

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 FOUR PENNIES

June: 16th Bradbury Hall, CHESTERFIELD; 17th Public Hall, STOURBRIDGE; 18th Public Hall, KIDDERMINSTER; 19th Top Rank, CARDIFF; 20th Carnival, NANTWICH; 21st Prince of Wales, LONDON; 22nd Winter Gardens, MARGATE; 23rd Kimbells, SOUTHSEA; 25th Art College, LEICESTER; 26th Sankey's, WELLINGTON and Queens, LEEDS; 27th Coleorton Hall, ASHBY DE LA ZOUCH and Astoria, RAWTENSTALL; 28th Palace, MANCHESTER; 29th Mecca, BURNLEY; 30th Regency, BATH.
July: 3rd Ritz and Plaza, BIRMINGHAM; 4th Memorial Hall, NORTHWICH; 5th Hippodrome, GT. YARMOUTH; 9th Assembly Hall, WORTHING; 10th Town Hall, LEAMINGTON; 11th Royalty, CHESTER.

THE ROLLING STONES

June: Tour of AMERICA.
21st Arrive back LONDON AIRPORT.
July: Filming.

THE MERSEYBEATS

June: 17th Palais, EDINBURGH; 19th Pier, MORECOMBE; 20th Pavilion, BUXTON; 21st Room at the Top, ILFORD; 24th Corn Exchange, BRISTOL; 26th Westrey Barn, MARCH; 28th Villa Marina, ISLE OF MAN.
July: 1st Blue Lagoon, CLACTON; 2nd Dreamland, MARGATE; 3rd Attic, HOUNSLOW; 4th Grove Field, CORSHAM; 5th Prince of Wales, LONDON; 8th Savoy Rooms, CATFORD; 10th-15th Tour of IRELAND.

BRIAN POOLE AND THE TREMELOES

June: 19th University, LEICESTER; 20th Dreamland, MARGATE; 24th BARROW; 26th-29th SCOTLAND.
July: 1st REDRUTH; 2nd BARNSTABLE; 4th TORQUAY; 5th SOUTHSEA; 12th ISLE OF WIGHT; 15th HARROGATE.

DAVE CLARK FIVE

June: 16th Guildhall, PORTSMOUTH; 20th Start Summer Season at Winter Gardens, BLACKPOOL; 28th Odeon, SCARBOROUGH.
July: 5th MORECOMBE; 12th ISLE OF MAN.

THE HOLLIES

July: 3rd-11th Tour of SCOTLAND; 14th LOWESTOFT.

THE BACHELORS

SUMMER SEASON: Central Pier, BLACKPOOL.

FREDDIE AND THE DREAMERS

June: 16th-21st Filming; 22nd OXFORD; 23rd-27th Tour of JERSEY; 28th TORQUAY.
July: Summer Season at ISLE OF MAN.

THE PRETTY THINGS

June: 18th EDMONTON; 19th BRIGHTON; 20th SOUTHAMPTON; 21st-27th MANCHESTER AREA; 28th Scala, DARTFORD; 29th BRIDGWATER; 30th 100 Club, LONDON;
July: 1st BOURNEMOUTH; 3rd WREXHAM; 4th RAWTENSTALL; 5th BEXLEY HEATH; 6th HARROW; 7th 100 Club, LONDON; 8th NORWICH; 9th SOUTHSEA; 10th PLYMOUTH.

THE KINKS

June: 20th Astoria, RAWTENSTALL; 21st SOUTHSEA; 22nd The Majestic, READING; 26th Lido, WINCHESTER; 29th The Atlanta, WOKING.
July: 3rd Pier, HASTINGS; 5th Jungfrau, MANCHESTER; 6th Assembly, BROUGHTON; 9th Majestic, LUTON; 11th TOWN Hall, CLACTON.

THE SHADOWS

Summer Season at ABC, GT. YARMOUTH.

BILLY J. KRAMER AND THE DAKOTAS

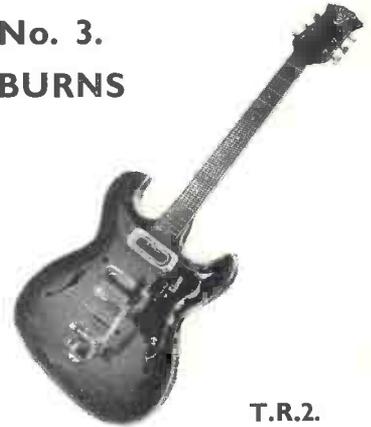
June: Tour of SWEDEN.
July: 9th KENILWORTH; 12th Futurist, SCARBOROUGH.

TALKING GUITARS

by TONY WEBSTER

No. 3.

BURNS



T.R.2.

BURNS guitars have been steadily increasing in popularity over the past few years and now their latest model is a real advance.

It is called the T.R.2 and is the first transistor-boosted semi-solid model made. The actual response in this model is enlivened by the "power-assisted transistorised pre-amp operated by one tiny battery inside the pick-guard control unit. All the volume and tone controls are mounted underneath the pick-guard with a slight overlap for fingertip operation. The guitar itself is a double cutaway, double pick-up model priced at £140 14s. 0d., with an identical bass version at the same price.

Another new model has also been designed by Hank B. Marvin and is naturally called the Marvin. It costs £162 15s. 0d. and has the typical Burns shape, plus a new sound. Each string passes through individual tubes before passing over the bridge.

Perhaps the most famous models to emerge recently are the Black Bison bass and guitar, priced respectively at £139 2s. 6d. and £147. These guitars really look different because of the really deep and extra-curve cutaways and the finish is in an ebony black colour. By the way, any Burns model can be supplied left-handed for only 10 per cent. extra.

Other models include the Jazz Guitar at £84 which is a short-scale model. The added feature is that there are three dozen components, including four sets of ball-bearings in the bridge unit, which mixed with the two pick-ups make the most of any sound you require.

Next there is the Vista Sonic guitar, bass, and G-String bass at £109 4s. 0d., £94 10s. 0d. and £129 3s. 0d. These models are the same shape and features include three pick-ups, double cutaway, and the new Burns Bridge units, including the damper unit on the bass model.

Finally, there is the Double Six. A 12-string model with a special Burns tuning. For a new sound just try the Burns Double Six. It is priced at £131 5s. 0d.

All information on Burns guitars can be obtained from Barnes & Mullins Ltd., 3 Rathbone Place, London, W.1.

In Beat No. 14 the Fender models were incorrectly labelled. The top guitar was a Jaguar and the bottom a stratocaster.

TOMMY QUICKLY AND REMO FOUR

June: 18th Assembly, WORTHING; 19th Guildhall, SOUTHAMPTON; 20th Rink, SWADLINCOTE; 21st Olympic, CROMER; 25th Town Hall, KIDDERMINSTER; 27th Gaiety, RAMSEY.
July: 3rd Mayfair, NEWCASTLE; 4th W.Y. Club, SPALDING, 10th LEEDS; 11th New Century, MANCHESTER.

THE MOJOS

June: 17th Top 20, BRADFORD; 18th Top Rank, BIRKENHEAD; 19th University, LEICESTER; 20th Floral Hall, MORECOMBE; 22nd The Windmill, RUSHDEN; 24th Town Hall, FARNBOROUGH; 25th Assembly Hall, WORTHING; 26th Town Hall, CHELTENHAM; 27th Royalty, CHESTER; 28th Britannia, GT YARMOUTH.
July: 1st Top Rank, BRISTOL; 3rd The Palace, MARYPORT; 4th LOUGHBOROUGH COLLEGE; 5th Britannia, GT. YARMOUTH; 8th Top Rank, PRESTON; 9th The Palace, DOUGLAS; 10th Oasis, MANCHESTER; 11th Civic Hall, NANTWICH; 12th Britannia, GT. YARMOUTH.

THE MIGIL 5

June: 19th Queens Hall, STOKES; 20th Corn Exchange, WISBECH; 21st COVENTRY; 25th BURNLEY; 26th PEMBROKE; 28th Beat City, LONDON; 29th READING.
July: 3rd-11th Tour of IRELAND; 13th MANCHESTER.

PETER AND GORDON
Tour of AMERICA

MANFRED MANN

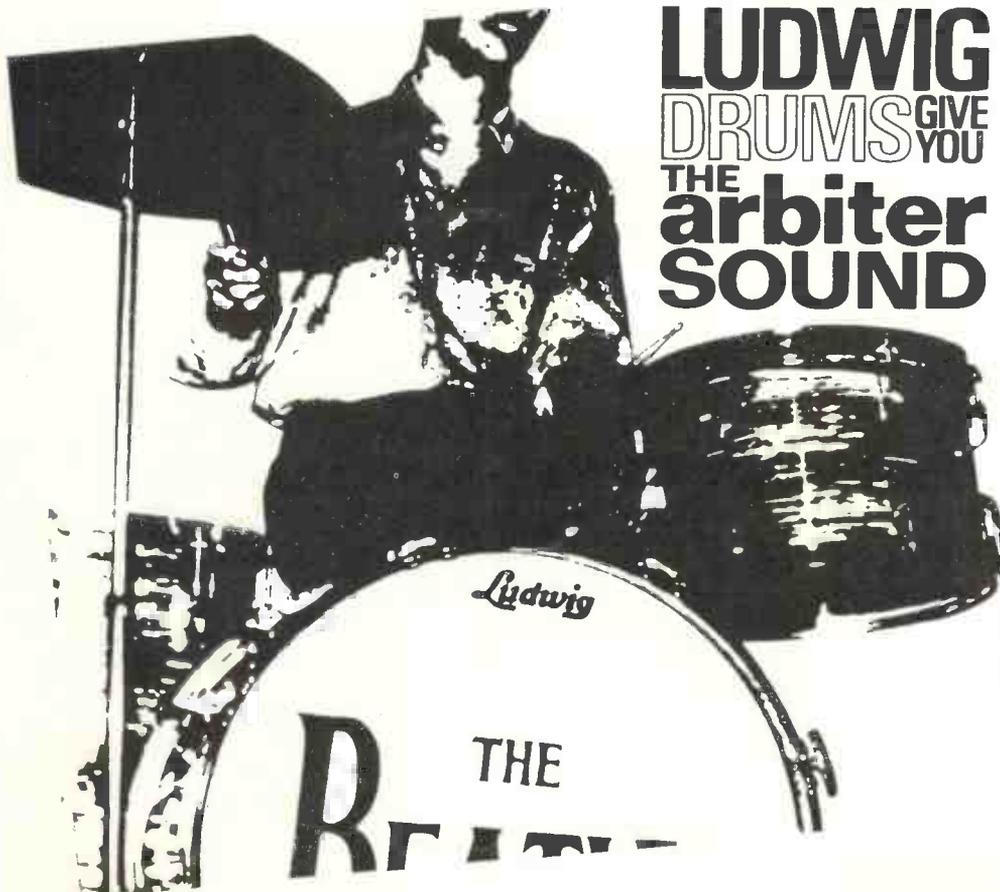
June: 17th Corn Exchange, BRISTOL; 18th Athletic Club, RICHMOND; 19th The Barn, CHATTERIS; 20th Savoy, CATFORD; 21st The Invicta, CHATHAM; 22nd Marquee, LONDON; 25th University, SHEFFIELD; 26th Northern Jazz Festival, REDCAR; 27th Oasis, MANCHESTER; 29th Marquee, LONDON.
July: 2nd Palace, DOUGLAS; 3rd The Empress, BLACKPOOL; 4th Pavilion, BUXTON; 6th Marquee, LONDON; 7th Technical, BANBURY; 8th Blue Lagoon, CLACTON; 9th Dreamland, MARGATE; 10th Palais, WIMBLEDON; 12th Prince of Wales, LONDON; 13th Marquee, LONDON.

THE SWINGING BLUE JEANS

June: 19th-24th Tour of IRELAND; 26th Pier, COLWYN BAY; 27th Memorial Hall, NORTHWICH; 28th Kavern, MANCHESTER.
July: 3rd Floral Hall, MORECOMBE; 4th University, LOUGHBOROUGH; 5th Villa Marina, DOUGLAS; 10th Jungfrau, MANCHESTER; 11th Dinnington Hall, SHEFFIELD; 12th Spa Royal, BRIDLINGTON; 15th Blue Lagoon, CLACTON.

THE APPLEJACKS

June: 16th Guildhall, PORTSMOUTH; 19th Gaiety, GRIMSBY; 20th Kings Hall, ABERYSTWYTH; 21st Britannia, GT. YARMOUTH; 24th Town Hall, STOURBRIDGE; 26th University, LEEDS; 26th Regency, BATH; 28th Futurist, SCARBOROUGH.
July: 1st Savoy, CATFORD; 2nd The Assembly, WORTHING; 3rd St. Andrews, NORWICH; 4th Royal Albert Hall, LONDON; 5th Queens, BLACKPOOL; 8th 100 Club, LONDON; 9th Town Hall, KIDDERMINSTER; 10th DORKING; 11th Highfield, CRAWLEY; 12th The Princes, TORQUAY; 14th Floral Hall, SOUTHPORT.



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GERRY AND THE
PACEMAKERS
THE INTERNS
JOE MORELLO
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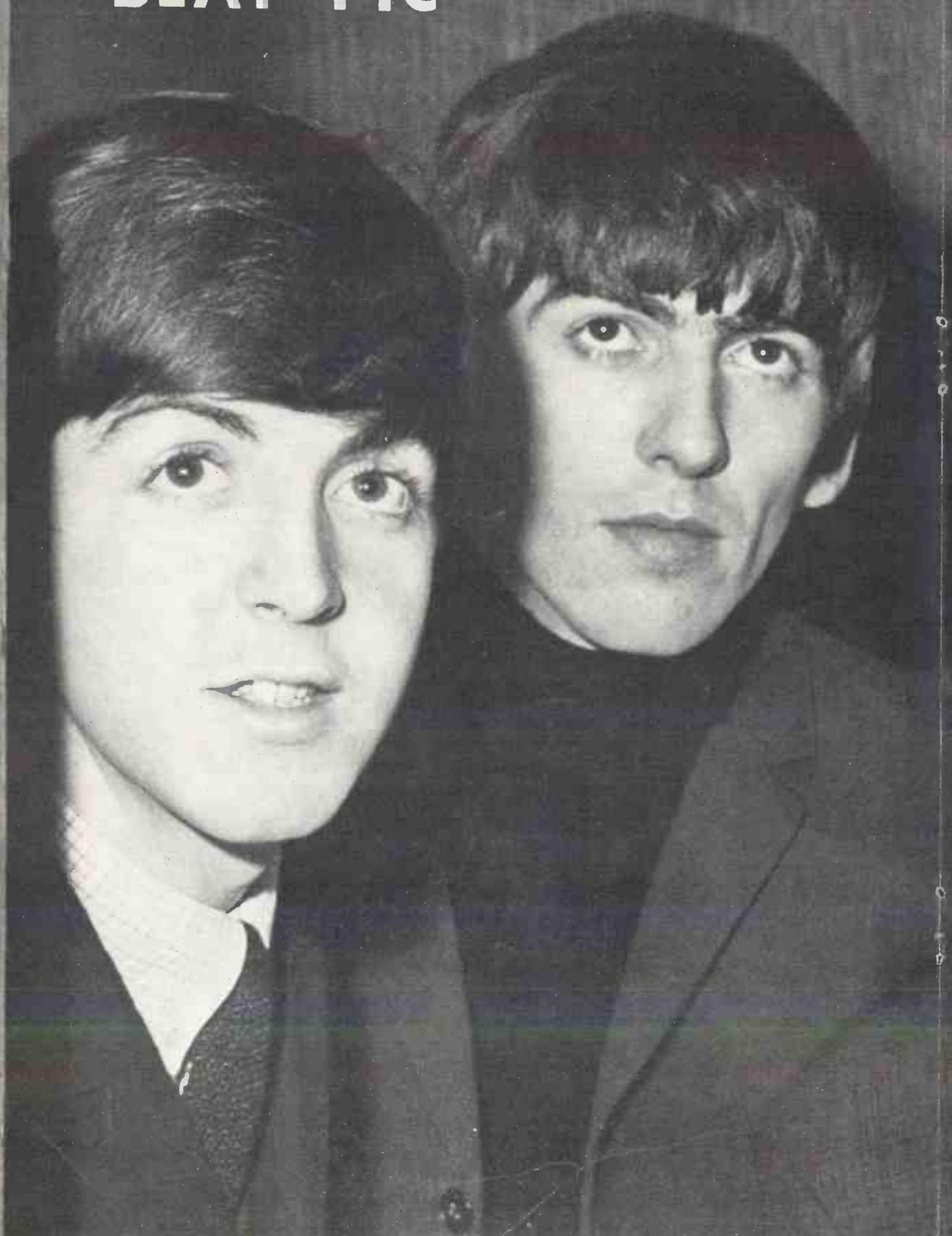
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JULY '64

BEAT PIC





INSTRUMENTAL NEWS

Fans seem to be getting wilder and wilder. When the **Four Pennies** went to play at Altringham on 23rd May, the police cancelled the show. "We didn't have enough reinforcements," explained a spokesman.

Clothes are playing an increasingly important part in group life nowadays. Just look at the **Merseybeats** revolutionary new gear. What do they think of it? "Well, we think it's great for shows," said **Tony Crane**, "but I don't like to think what would happen if we went to the old Liverpool clubs with those frilly collars!" The **Tremeloes** are now wearing black Mohair suits, whilst **Brian Poole** wears a new style mottled grey and black jacket with slanting pockets on top of the black Mohair trousers.

The **Kinks**, early leather trend-setters, are sick of leather—it's not "kinky" anymore, they say. Their latest jackets? Cotton in "Kinky Pink," otherwise known as Hunting Red!

Peter Asher was delivered to a bakery in Dundee whilst on his Scottish tour. Seems he was out shopping when he was suddenly recognised and mobbed. The bakers' van was his only refuge so in he got and away he went! Friend, **Gordon**, has bought himself a new M.G.B. but it's so well known already he's having it sprayed while he's on his American tour. Back to **Peter**—He reports that he's starting to get over his habit of yawning in the middle of a song!

The **Chuck Berry** Package Show was a great success as expected and both **Chuck** and **Carl Perkins** raved about their respective groups, the **Dominoes** and the **Nashville Teens**. **Chuck** was thrilled with our groups and said that they were every bit as good as anyone he had previously played with back in America. He was especially impressed with the **Animals**—he wanted to take them back with him.

The **Manfred Mann** group have a new occupation—house hunting. After their hectic life on the road they have decided that they would like somewhere to come back to, even if it's only once every few months. The boys are so busy, in fact, that everytime they want to buy something special, like a suit, they have to plan the shopping spree like a military operation.

The **Blue Jeans** had a spot of trouble when leaving their Hamburg hotel after several dates over there. **Ray Ennis** ordered two taxis to take the boys and their equipment to the airport and, of course, the inevitable happened—**Ralph Ellis** and the Hotel Receptionist ordered four more!

So in a few minutes there were six taxis waiting outside for the **Swinging Blue Jeans**. The problem was solved by tipping all six and using three.

Brian Poole and the **Tremeloes** have had so much TV coverage on "Someone" that they have bought a portable TV to avoid missing a single programme. The set has an 8½in. screen and the boys, naturally, take it around wherever they go. They watch it in the van, in the dressing room and even at the side of the stage before they go on.

Phil May, singer with the **Pretty Things**, has been going round with a three-year growth of hair. He's had it trimmed now and again but a short while ago he suddenly decided to have it cut, the others wouldn't hear of it though, and he's as shaggy as ever.

to be the first in there.

Sound City has some very distinguished guitars within its walls at the moment. One is **Paul McCartney's** very first violin bass, another is **George's** first **Gretsch** and the third is **John Lennon's** second **Rickenbacker** guitar—but they're not for sale. "The boys wouldn't part with them for anything," said **Bob**. "They're just in for overhauls." Amongst the famous artistes to pass through **Sound City** doors lately have been **Holly**, **Tony Hicks**, and **Stone**, **Keith Richard**, who have both bought very expensive new guitars.

July now fixed for start of shooting on the **Rolling Stones'** first major film. Screenplay will be by **Lionel Bart** and the story will simply be about a gang of drifters who get to-



THE WHIRLWINDS—The group that has come up with a sparkling new treatment of **Buddy Holly's** all-time great "Look At Me".

The **Pretties** had a lucky escape the other day, because after dropping the boys off at their Dartford homes, the van driver overturned the van, luckily he was only shaken. A tour in Yugoslavia is being considered for the boys and there have been many other offers.

The **Fourmost** recently succeeded in climbing to the roof of the Nems offices in London with **Gerry Marsden's** guitar in tow. "We wanted to be alone," was their explanation.

Sounds Incorporated on their return from Sweden gave the Nems girls little wooden dolls as presents.

The world's greatest guitar and amp shop, London's **Sound City**, is certainly known far afield—**Chuck Berry** and **Little Richard** each made it their very first call in London. **Bob Adams** reports that things are moving as fast as ever down there. The biggest selling articles being, as usual, **Gretsch** guitars and the **Dynacord** public address system. **Sound City's** own recording studio is very nearly completed and already groups are asking

together to make music. Title is "**Rolling Stones**" and there's a lot of space being left for the fivesome to sing and play.

And **Gerry** and the **Pacemakers** are currently in the throes of their "Ferry Across the Mersey" movie, featuring **Gerry M.** as a student at Liverpool College of Art. Seven new songs, all written by **Gerry**, with the help of his portable tape-recorder.

Millie, blue-beat "babe," has built up an electrifying stage act with her with-it group **The Escorts**. The boys rate their shapely 16-year-old front girl one of the best blue-beats in the business.

Big back-stage arguments over the **Polydor** release of **John Lennon** soloing on "Ain't She Sweet" with the **Beatles**—twas recorded three years ago in Hamburg when the boys (with **Pete Best** on drums) were sessioning as backing group to **Tony Sheridan**. But remember how "My Bonnie," a similar disc, hit the sales jackpot!

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PLAY OUR 'B' SIDES, SAY MANNS

THE trouble with the beat fans is that they don't pay enough attention to the "B" sides of records. At least, that's the view of Manfred Mann—all five of them! And they wonder if YOU have given a sufficiently long listen to the flips of their two biggie singles.

Take "5-4-3-2-1"—did you take note of the "B" side? Or of "I'm Your Kingpin," the coupling of "Hubble Bubble"? Says Manfred himself: "We're grateful for the chart entries. But the 'B' sides really show much more of our real sort of music. They're much more in what we think is our best style. . . ."

Now Manfred Mann are, of course, ravingly interested in Rhythm 'n' Blues. They agree it's difficult for a British group to get the authentic sound, but that doesn't worry them. You get the impression they spend every day soaking in a bit more of the atmosphere of the music. And they say: "Whether the British approach

is absolutely genuine or not doesn't really matter. It means, this British group boom, that more of the fans are listening to more of the better material . . . so it all helps in the end."

But they do worry a lot about how far "out" the material should be on their records. Like on the singles that finally established them—and now, about the long-player that will be out in September.

Says Manfred: "Mostly it'll be original material, which means more worrying because we don't know how the stuff will be accepted. But there will also be songs like 'Smokestack Lightning' and 'Bring It To Jerome' . . . you know, the sort of numbers we've been shouting about for years. There's tremendous satisfaction in getting a long-player together."

Music is so important to the five boys that they even turn down well-paid jobs for it! For example: a projected season in Blackpool this summer, because they preferred to stick

to one-nighters on the theory that they would keep more on their toes by not staying put in one place. So they'll just be making regular Sunday trips to the "Golden Mile" centre.

Films? Nothing really fixed, apart from ordinary guest appearances. The boys again are too involved in getting their music across to as many fans as possible on reputation-building trips round the country.

Messrs. Mike Hugg, Manfred, Tom, Paul and Mike Vickers remember only too clearly the days when they couldn't raise the price of a meal. They swore then that if they ever did become well-known, it would not be at the expense of the R and B music which brought them together in the first instance. Their music is now IN; before it was a minority cult.

The Mann who are "men" are having it very good, in fact—and I'm tipping them for even bigger successes before 1964 has come to an end.

PETE GOODMAN.



KEITH RICHARD

talks to

PETE MILLER

IT'S not very often that you manage to get two popular guitarists to talk about their views in public. Well, we managed to get Keith Richard of the Rolling Stones and Pete "Buzz" Miller of the Jaywalkers to talk about themselves and their music.

PETE: "I admire your style of playing on stage, but you don't play many solos on records. Why?"

KEITH: "This looks like being a mutual admiration society because I admire your playing also. The thing is that The Rolling Stones are mainly a vocal group and I think that a solid backing is sufficient, don't you?"

PETE: "Sometimes, yes. I suppose it does really depend on your stage act. We try and play all sorts of music, and solos just seem to fit in. Anyway, we don't want to argue over this. Let people play what they want, I say."

KEITH: "A very good idea. Tell me, how did you start to play guitar? I started because my grandfather used to play in a dance band, plus the fact I used to love Roy Rogers and always imagined myself as a singing cowboy."

PETE: "Ha, I can't imagine you on a horse! I started about 8 years ago after seeing Chuck Berry in 'Rock, Rock, Rock.' I went straight over and bought myself an old Spanish model. I thought it was marvellous. After I got fed up with that I started making my own guitars. I made a great double-necked model once but it wouldn't stay in tune so I bought various models, leading up to the Gretsch Anniversary I have at the moment."

KEITH: "My first one was a Spanish Rosetti I got from my grandfather. Then I also went from one model

JAYWALKER, PETE MILLER



STONE, KEITH RICHARD

to another till I finished up with the Epiphone I've got now. Personally, I prefer it to a Gretsch."

PETE: "Well, everyone to his own taste. You've been playing about three years, haven't you? You've come a long way since then. Did you practise a lot? I didn't when I started and you don't have much chance on tour."

KEITH: "I agree with you there. I didn't much either, but I think that youngsters starting off should really practise a lot. I know I would be better now if I had. Oh, one thing I'd like to say is about echo-units. Don't use them, they make you sound much better than you really are. It doesn't do you any good."

PETE: "I agree about practising. But, I think echo can be used, if you go carefully. It can give a much fuller sound, like on records, for example, but I also agree that it can make everyone sound as good as Hank Marvin."

KEITH: "You're right! I also think musical tuition is a great help. You learn much quicker."

PETE: "Yes, that's true. What I think people should do is learn styles by a cross-section of guitarists and then slowly develop, but don't be too ambitious at first."

KEITH: "Very sensible. I also disagree with youngsters buying expensive models to start with. They're not even sure that they can play the instrument. Start on a cheap model and if you like it, then buy the model you want."

PETE: "I mentioned Chuck Berry earlier. I know you like him too, but how long have you liked his kind of music. When I was living in Norwich hardly anybody knew him."

KEITH: "Same with me in Dartford. But now he's so popular I'm glad to think that I wasn't an outsider liking him. Let's face it, if it wasn't for him, there wouldn't be any Stones today."

PETE: "And there wouldn't be any Pete Miller in the Jaywalkers either. How many of his records have you?"

I decided that this was the time to stop the interview. Once these two boys get together on the subject of Chuck Berry there's no stopping them! **TONY WEBSTER.**

BRIAN AND HANK WRITE MUSICAL

WITH the cheers of fans in Germany, France, Italy and the Netherlands still ringing in his ears, Shadows' drummer Brian Bennett talked about a new development in the career of the so-consistent foursome.

Said Brian: "Hank and I are writing a full-length stage musical. It's a version of 'Tom Brown's Schooldays' and we reckon it's the most satisfying thing that's ever happened to us.

"It all started with a casual chat while we were filming in the Canary Islands with Cliff. I remembered reading the old story when I was a kid, and suggested it might be good with songs added. So we sent to London for a copy of the book—and it didn't take long for us to realise it was tailor-made material for a musical."

As soon as they got back to London, they put in a lot of research

on the subject. Brian, for example, broke into an antique-hunting trip to the West Country with his wife and called in at Rugby School, where the story is set. "The caretaker let me look over the quadrangle and the classrooms," he said. "It was just like in the book. A marvellous atmosphere . . . and, you know, it made me wish I'd had the chance to go to a big school like that."

On another occasion, Hank and Brian found themselves in an unusual situation—sipping sherry with the masters and senior boys of another posh public school North of London. Said Brian: "They showed us round—and even allowed us to shout for 'fag' to get us some tea. Marvellous. . . ."

The Shads, who spend the summer by the seaside at Great Yarmouth, are well into the finished script and there are already "nibbles" from "production companies."

Said Brian: "We had to write one or two extra girls into the story, for it was previously all-male. But we don't know whether the Shadows will have parts. After all, they didn't have electric guitars in those days!"

Brian sang over one or two of the songs they've completed . . . and it all sounds "gear" stuff.

But what really baffles me is the versatility of the Shads. After five years, they're still getting regular hits. In fact, "The Rise and Fall of Flingel Bunt" has been an exceptionally enormous seller. All four Shads collaborated on that one. They dream up their ideas for numbers in places like aircraft, restaurants— even cinemas.

Even in Germany, where they hardly had enough time to eat properly, they came up with four new distinctly commercial numbers. Seems to me they just can't help making loot!

PETE GOODMAN.





JAYWALKERS IN R. & B. BOOM

JUST about everyone votes them very high for their performances. They are entertaining, and musically they swing like mad on stage. Two years running, they have been in the top six in the N.M.E. poll concert for groups. Everyone has respect for them, simply because they play in a way that few others can equal. All this without a really big hit record. Impossible? Not when the group is Peter Jay and the Jaywalkers.

I spoke to Peter the other day and asked him how they were faring in the R & B boom.

"Well," said Peter, "as you know we are first and foremost a show-band. But with R & B as popular as it is, no one seems to want to be entertained any more. All they want is to listen to the groups they idolize, not caring whether they move about or not. To contend with this we have now included numbers like 'Johnny B. Goode' and 'Good Golly Miss Molly' in the act, but still keep a few action ones, like 'Can-Can'.

"In many ways we've used the old cliché 'If you can't beat them, join them.' I've grown my hair long and whenever possible go and hear the R & B groups and try and see what makes them tick."

While Peter was saying this I was thinking that they had recorded an R & B record, namely "Kansas City," last year. What happened to that? I asked him.

"Yes, well, it was just one of those things," he said

thoughtfully. "It could have been that the arrangement was wrong, or that Trini Lopez also recorded it at the same time. We don't really know what happened. The critics have said several of our discs would make the charts—but they didn't! All we can do is experiment, like we are at the moment, and try and develop a really commercial sound round a really good number."

The boys are still working hard and have been on tour with the Rolling Stones and Billy J. Kramer plus a very successful tour of Ireland. I asked them what they thought of the "Emerald Isle."

"In many ways it's a terrific place," said lead guitarist. Buzz Miller, "but it's also very odd. We arrived in an apparently deserted village one day, which we thought was where we were playing that night. As no one was around we tried to find a phone. We found one eventually.

"After trying unsuccessfully to get the operator we were about to leave when we saw a little old lady coming down the road. We stopped her and asked her about the phone. 'Ah, my young man, you won't get Amelia today, she's gone shopping and won't be back till six.' This was typical of Ireland, but it was a great tour just the same."

One thing about the Jaywalkers is that even without a hit-record, they are always assured of plenty of work. Even so, I feel that they deserve to see one of their records really zoom up the charts.

by

**DAVID
GELL**



45 THE ROULETTES
I'll Remember Tonight
You Don't Love Me
(Parlophone)

PERHAPS the best backing group in the business. This isn't the old Pat Boone number—it was composed by Chris Andrews, who has steered Adam Faith back to the big-time. Medium-Tempo, smooth sort of beat-ballad, with some slightly delicate vocalising. The instrumental background is solidly enthusiastic, but not overpowering. Could be a sizeable hit. Flip is a wildie. A real wildie.

45 JOHNNY KIDD AND THE PIRATES
Jealous Girl;
Shop Around
(H.M.V.)

HERE'S yet another good song for the piratical gang. Words are O.K. and the melody tends to linger. Certainly it's much stronger than his "Always and Ever" in that it grows on one after a couple plays. Good guitar work... but it seems slightly over-recorded in parts. It builds well and danceably. Flip is faster and quite good.

45 THE APPLEJACKS
Like Dreamers Do;
Everybody Fall Down
(Decca)

MUST do well, this Lennon-McCartney song for the Birmingham-based group. In some ways it is similarly treated to "Tell Me When", but in others it stands out for originality. Strong melody line, with some thumping good piano running through the arrangement. Personality sells the Applejacks... an air of real enjoyment on the session. Flip is nowhere near as strong.

45 THE MOJOS
Why Not Tonight;
Don't Do It Anymore
(Decca)

STRONG beat, strong bass, but most of all some highly versatile vocal phrasing. Song sticks in the mind just fine, though I don't rate it as exciting as "Everything's Alright", the Mojos' break-through to the charts. Good danceable rhythm; foot-tapping enthusiasm. I bet Helen Shapiro enthuses over it!

45 THE ESCORTS
The One To Cry;
Tell Me, Baby
(Fontana)

MIXED feelings here. Top side is a likeable little melody, with the boys vocalising well... but then you turn the disc over and wonder if the 'B' side isn't really

stronger. What does show on both sides is the musicianly approach the group sticks to and clearly it's only a matter of time before they really break through. This may not be the one to do it, though.

45 THE SOUL AGENTS
I Just Wanna Make Love
To You;
Mean Woman Blues
(Pye)

SOUTHAMPTON-based new group to the recording scene they wear suits designed by blues star Long John Baldry. This is a Willie Dixon song, made big by Muddy Waters, and the group serve up a potent mixture. There's something of the Rolling Stones about it, along with a different sort of atmosphere. Could be a trifle way-out where the charts are concerned. Lively flip, bluesily-felt.

45 DOWNLINERS SECT
Baby What's Wrong;
Be A Sect Maniac!
(Columbia)

WHATTA marvellous title for the flip. But back to the top side—it's the old Jimmy Reed number. Delayed vocal as the instrumentation rampage away. Harmonica, guitar, percussion fair thump away. It's way-off-norm in commercial aspect, but it's also a foot-thumper in the new idiom and could do well. Trouble is I found it somewhat wearing. But whatta marvellous title for the flip!

45 THE QUOTATIONS
Alright Baby;
Love You All Over Again
(Decca)

THE Quotations come out with a very good top deck titled "Alright Baby". Great tune carried along at just the right pace by a shuffle-beat type of backing. Production by Ian Samwell is very polished and given a fair share of the plugs this one could make it very big. 'B' side is another good one. But, like I said the plugs will tell. Pity, really, because this one deserves to be heard. I liked it.

45 THE ADDICTS
Here She Comes;
That's My Girl
(Decca)

I think the Addicts must have been addicted to listening to a lot of Beatle records because "Here She Comes" could pass for a Beatles disc any day in a noisy room. The lead singer even sounds a bit like John Lennon. It gets a bit different in places but not enough for me. "That's My Girl" makes a good flip but that's all.

45 THE BIG THREE
If You Ever Change
Your Mind;
You've Gotta Keep Her
Under Hand
(Decca)

THE Big Three sound more like the Big Eight. Lots happening on a beat-invested number which shows off the range of the boys. Personnel changes obviously haven't made much difference to them. There's a zip about the overall sound and punchiness galore in the way they attack the lyrics. Might be, could be... SHOULD BE a goodly seller.

EP DUANE EDDY
Twangin Up A Small
Storm
(RCA Victor)

"GUITAR Child" has all the usual Duane ingredients of rich guitar, female voices plus one of those rich deep brown voices to add something different. "Giddy Goose" I didn't like so much but "Walk Right In" is vintage Eddy. Good buy for all you hard core Duane Eddy fans.

LP THE MERSEYBEATS
(Fontana)

THE Merseybeats have obviously put a lot of time and trouble into their first-ever long-player. No great change of style. But, whereas most other groups tend to record quick beaters as singles and slow down on their LPs the Merseybeats do the reverse.

"Don't Turn Around" and the flip "Really Mystified" have both been included but all the other numbers make up a really mixed bag. Several of them have been written by the boys themselves including "Milkman" (by Crane and Gustafson) and "Jumpin' Jonah" a real raver (by Gustafson).

And there are several standards such as "Hello Young Lovers," "My Heart And I", and "Lavender Blue".

Verdict? Great for their fans and worth a lot of listening from anyone who isn't.

PHOTO CREDITS

Dave Clark 5, Hollies, Buzz Miller, Manfred Mann, Peter and Gordon, Shadows, Mike Pender and 4 Pennies by Phil Gotlop. Keith Richard by Leslie Bryce; Mojos, Dezo Hoffmann; others Comp.

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 Sir,

Recently, there have been a great many arguments and comments in magazines, etc., as to whether or not some top groups play Rhythm and Blues or not. Often, groups have been called "phony" or "false," while others acclaim them as authentic R & B. So, in my opinion, it is time a compromise is reached.

If you pretend, that according to the pop-scene as it is today, it is divided into three groups, I don't think you can go far wrong.

(1) . . . belongs to the music as played by the Beatles, and many popular groups, and should I feel, be really termed as "Beat and Blues." This is because it is not really R & B as we know it and yet is quite similar. (Often such vintage songs as "Long Tall Sally" and "Good Golly Miss Molly," which are played by these groups, are taken to be R & B which is a mistake.)

(2) . . . belongs to the music associated with groups as The Rolling Stones, Manfred Mann, Georgie Fame and the Blue Flames, etc. This, I feel, is the real R & B. The music written by such people as Muddy Waters, Rufus Thomas, etc.

(3) . . . belongs to the music played by a great many groups and is tied up with the music in group 2. The great Chuck Berry and Bo-Diddley type songs which are by now too familiar to need a mention. While these songs are R & B they are slightly different to those in group 2.

Miss Glennis Walker,
Stoke, Coventry.

Dear Johnny,

In Beat No. 14, reader David Hodges tells of when he went to see the Dave Clark Five show. We also went to see this show, and found that the Kinks (who appeared first) got the show really swinging. The Mojos, who followed, gave as good a performance. Mr. Hodges gave himself away by stating that one of his favourite groups are the Hollies. It is obvious that because he is a great fan of the Hollies, he was set to enjoy their act, which we do agree was very good.

But to say that through half of the Five's act the only light was from Dave Clark's drums, is certainly an exaggeration. When we saw them, during two numbers out of the nine or ten they did, Dave's drums alone were lit up. Mostly there were full lights on stage, usually with additional spots on Dave and Mike Smith.

If Mr. Hodges had set out to enjoy himself during their performance, he would have found, as we did, that even above the screaming, he could have heard most of the vocal, which we can assure him was as great as their recordings.

Maureen and Marian Rollings,
Brixton, London, S.W.2.

Dear Johnny Dean,

I like the new look and layout of Beat Monthly very much, especially the Talking Guitars column. Couldn't we have a similar feature on record players? there are so many new ones coming out now it's all so confusing. No other magazine has any features on record players and I think if you featured them it would be very popular.

Thank you too for the feature on the Merseybeats, let's have more pictures and news of this great group please.

Eric Bridge,
Ipswich, Suffolk.

Dear Johnny,

I have enclosed a sketch of Brian Poole and the Tremeloes at the Durban Icedrome during their recent visit to South Africa.

The Swinging Blue Jeans had quite a hit with "Hippy, Hippy Shake." The Beatles version of "Twist and Shout" also made an impression and at the moment "I Want to Hold Your Hand" is rising steadily.

I think the Shadows are being ousted from the most popular overseas group by the Beatles, and also all the Liverpool groups are getting played, on the wireless, a lot.

The Rolling Stones "I Wanna Be Your Man" is proving quite popular as well.

Eric Thorpe,
Durban, S. Africa.

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



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FOUR PENNIES' WORTH

THEY HAD A NON-BEAT DISC RELEASE WHICH THEY DIDN'T THINK WOULD CLICK.

They had the memory of a floperoo of a first release called "Do You Want Me To" to worry about. And then it happened. With half the population claiming they'd never even heard of "Juliet," there it was, at Number One!

Now the Four Pennies, from Blackburn, are the centre of attraction. Films, pantomimes, a major tour starting in September, offers from the Continent—and, says bass guitarist Mike Wilsh: "A heck of a lot of worrying to do about our next release."

They're a blunt, down-to-earth, realistic bunch of boys—Lionel Murton, Fritz Fryer, drummer Alan Bush and Mike. They say: "When you're struggling along, as we did for a couple of years, lots of people want to help and encourage. Suddenly you make it good, get that Number One, and you hear people say 'However did THEY do it?' And they imply you can't last long. . . ."

Well, that's usually the way of this crazy old pop business. Build 'em up; then knock 'em down. But nobody can deny that the Four Pennies are really working on keeping up their standards. "In our own way, we're after perfection," says Lionel. "For stage work, we go more for ballads than big beat. It means working extra hard on the vocal bits, but we don't want just to churn out the same stuff as all the other groups."

Yet when they play discs for their own enjoyment, they go for the Undertakers ("they'll be really big one day"), the Beatles, Sounds Incorporated. And they specially dig that raw-edged revival of Rufus Thomas's "Walking The Dog" by the Dennisons.

WHO WAS AGAINST?

Said Mike: "Now 'Juliet' has done the trick, we might as well admit there was a huge old argument between us before we agreed it should be the 'A' side. We won't say who was FOR it and who AGAINST it, but Fritz and I, who wrote it, honestly reckoned we'd done much better on our other songs. Now we just wonder what would have happened if 'Tell Me Girl' had been the plug side as some of us wanted!"

Of course, the Pennies' success shows again the fact that fairy-tales always CAN happen in pop music. Oddly enough, they're the first Manchester area group to top the charts . . . Freddie and the Dreamers and the Hollies haven't hit the summit yet.

FIRST L.P.

Next, apart from the "in-person" offers, is an L.P. "We want to include a whole stack of originals," says Lionel. "All four of us have a hand in working out the arrangements, with Fritz doing the lyrics and me on the music. We hope an album will enable us to give an idea of some of our different styles."

With which, the surreptitious hit-makers went off for a broadcast. Going in to the studios, nobody recognised them. Coming out after another fine show, they were mobbed. It just goes to show something or other!

PETE GOODMAN.

BEAT MONTHLY Popularity Poll

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

This Month	Last Month
1 THE ROLLING STONES	1
2 THE BEATLES	2
3 THE SHADOWS	4
4 THE HOLLIES	5
5 THE SEARCHERS	7
6 THE MERSEYBEATS	8
7 THE MOJOS	—
8 THE APPLEJACKS	11
9 THE BACHELORS	13
10 BRIAN POOLE and THE TREMELOES	15
11 WAYNE FONTANA and THE MINDBENDERS	17
12 GERRY and THE PACEMAKERS	6
13 MANFRED MANN	3
14 THE FOUR PENNIES	—
15 THE ANIMALS	—
16 THE FOURMOST	16
17 PETER and GORDON	14
18 THE PRETTY THINGS	—
19 PETER JAY and THE JAYWALKERS	18
20 THE YARDBIRDS	—

Don't forget to vote for your TWO favourite groups 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. AND REMEMBER YOUR VOTE FOR THE INDIVIDUAL POP POLL.

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