

THE WORLD'S FIRST GROUP & INSTRUMENTAL MAGAZINE



JOHN & GEORGE
TALK GUITARS



★
★
★
STONES

★ CHRIS CURTIS
★ DENNY PAYTON
★ GRAHAM NASH
★ ALLAN CLARKE

★ **ANIMALS**
★ HONEYCOMBS · NIGHT RIDERS
★ BARRON KNIGHTS · Etc.

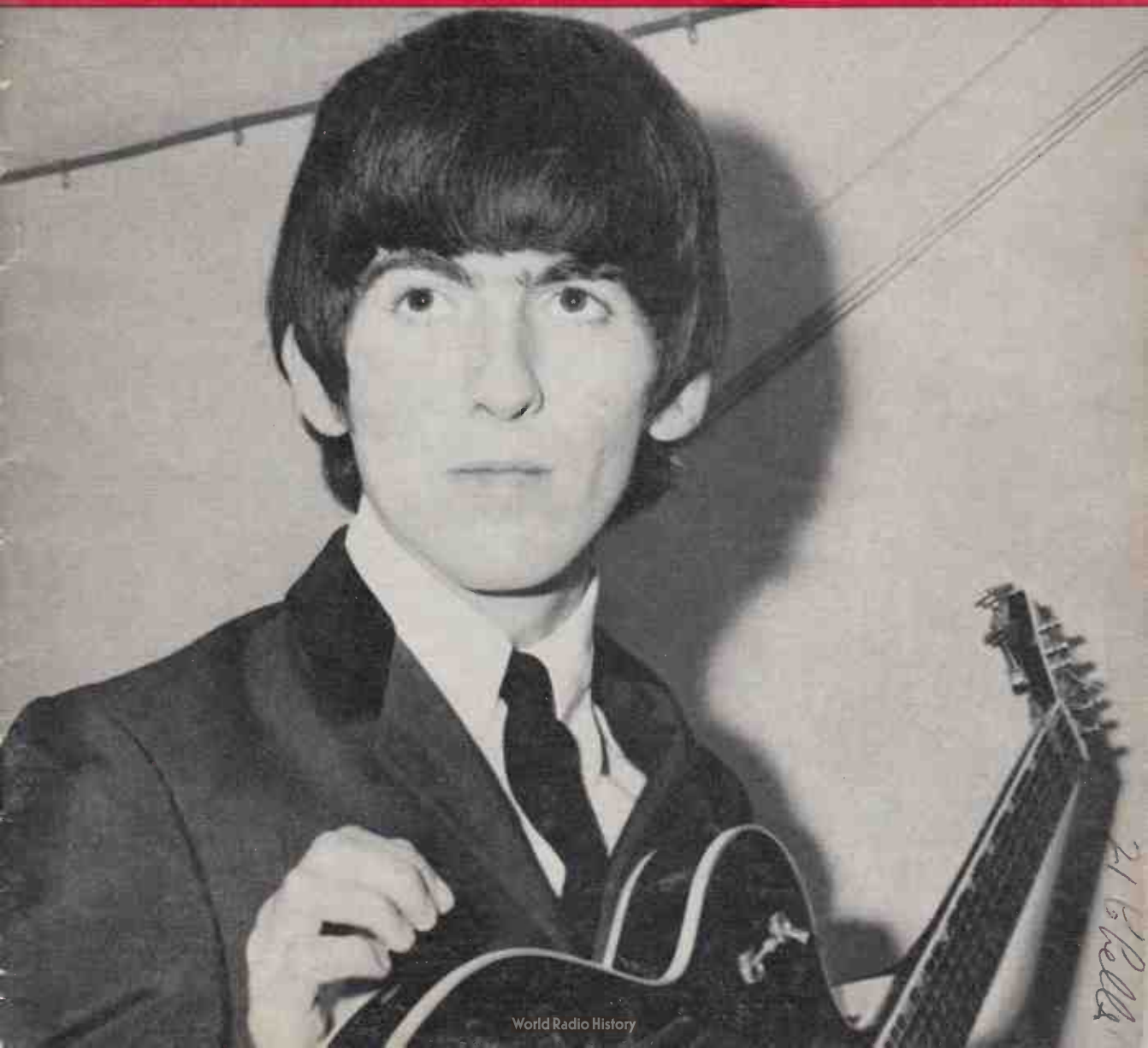
BEAT

No.

16

One Shilling & Sixpence

MONTHLY AUGUST 1964



21.6.64



BRIAN POOLE AND THE TREMELOES

In at No. 25 and finished up at No. 2, that's "Someone", but, Oh Dear!, what agonies of suspense Brian Poole and the Trens went through waiting for the old Crickets ballad to make the number one spot. "Pity the jump didn't come," said Brian. "We made

it with 'Do you Love Me' and we would have all been very happy to see this ballad do the same as the raver; never mind—now it's all fingers crossed for the newbie."

Let's hope the boys uncross their fingers in time to record the new L.P. which is now being planned, after all it's now 9 months since the fans had the Twist and Shout album to keep 'em busy.

BEAT

MONTHLY

EDITORIAL & ADVERTISEMENT OFFICES:

244 Edgware Road, London, W.2

EDITOR: Johnny Dean

POSTAL SUBSCRIPTION RATES: £1.1.0d. per year in England
\$3.00 in U.S.A.

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Editorial
HI!

CONGRATULATIONS TO THE ANIMALS who've made it big with a very good, very different disc. It took a lot of guts to come out with a record which takes 4½ minutes to play. But, their big gamble has paid off and I hope it will encourage a lot of other groups to record some of those very unusual numbers, which they always say they would like to put on disc, but are scared because it seems all wrong for the scene at present.

THE SECOND INDIVIDUAL POP POLL is published in this issue and there are some big changes. George Harrison tops the list with fellow Beatles, Paul, John and Ringo coming second, fourth and eighth. Stones, Brian, Bill, Mick and Keith make the top ten. Hank hits fifth place—not bad for an old Shad! One explanation for some of the unexpected placings could be that individual group players make their biggest impact on personal appearances.

IN THE GROUP POLL this month, the Beatles dead heat with the Stones with everyone else a long way behind. The extraordinary thing is the way the Shadows have retained their popularity. When they slipped a little a few months ago they did change their style a bit. Now, they've gone back to their famous instrumental sound and zoom up to No. 3 in the poll again.

DON'T FORGET THAT EVERYBODY AT BEAT is always ready to help readers in any way. We publish Fan Club addresses free of charge as we feel that this is a service to our readers. You can help us by letting us know what your group—big or small—is doing every month.

See you in Beat No. 17.

Johnny Dean, Editor.

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MERSEYBEAT JOHNNY GUSTAFSON

When you think of all the wild numbers that Johnny Gustafson used to thump out with the Big Three you can't help feeling that he has fitted in surprisingly well with the smoother-sounding Merseybeats. But, just try telling him that—"I don't understand all this talk about my going from beat to ballad", he says, "The Big Three did some slower numbers and now the Merseybeats do 'ravers'. Anyway, what's the difference? You use the same notes, same fingers, whatever you're doing".

In his three and a half months with the Merseybeats, Johnny has contributed a lot to their success. He and Tony Crane have blended well vocally and have also written some top quality numbers.

With the Merseybeats being noted for setting group clothes' trends, it's not surprising that Johnny, who is

always very smartly dressed, should have his own views on the subject. "I haven't really made my mind up about all these frilly shirts," he says, "I don't like to over-dress. I'd rather be sort of 'quietly' tidy".

Johnny's taste in music shows through in his approach to singing. He admires bluesmen like Ray Charles and Solomon Burke. "I like the way their 'feeling' comes across to you," he explains, "but, I don't believe that people should try and copy them too much. After all, they are in a class of their own".

Which music does Johnny prefer now? "Well," he says, "I like to rave but, I seem to find much more satisfaction in ballads".

Any special ambitions? "No," says Johnny, "I'll just take what comes".

That's Johnny—singer, bassman and philosopher.



PROFILE

CHRIS CURTIS

A GIANT-SIZE personality, with a king-size sense of humour. If it wasn't for the fact that he does such a good job on drums with the Searchers, blue-eyed, brown-haired Chris Curtis would probably tear 'em up as a comedian.

He doesn't do badly, even now as he makes the announcements on stage. And all those comedy bits the Searchers throw in . . . they stem from the alert Curtis brain. He says: "Who wants straightfaced beat music. It's a happy sound, so why not BE happy?"

Chris is the only Searcher not born in Liverpool. He comes from Oldham. He's regarded as the leader, but isn't. That personality has done the trick—and anyway Chris likes taking responsibility for things like lighting, arrangements, disc sessions.

A deep thinker, Chris, despite the kidding. He says: "I enjoyed school-days more than most kids. Specially learning languages, like French and German. Afterwards . . . well, I drifted. I was a clerk, then a butcher's assistant. But I was always mad on drums and on records. So that was it—I just had to join a group.

"The early days in Liverpool were crazy. We couldn't afford our own transport and we were often doing two or three gigs a night. Ever tried lugging a drum kit on and off public transport?"

Chris paused, looked suddenly thoughtful. Said: "There are so many things I'd like to try. I've written a lot of songs, you know, but they're just stockpiled at home. Some have gone on record, like 'It's All Been A Dream,' which was the 'B' side of 'Sweets For My Sweet.'

"I had a bash at recording another group, too. I'd written this song 'There's Love For You' for the Interns and went along and did the A and R bit. I really enjoyed that. Maybe I'll get time to do more of that on the production side."

Born on August 26, 1941, Chris is a rabid R and B fan, but his own song-writing tends more towards ballads with a lilting sort of beat to them. He gets ideas from all sorts of places. Especially his afternoon visits to the cinema. . . . "It's quieter then—you can put your feet up."

He dresses neatly, usually in clean-cut mohair suits for important engagements. But he has a big collection of casual wear, with a lot of leather accessories. Boots and all that! Black is a dominant colour with him.

He eats a lot of anything—"never been fussy over grub." Likes blondes.

An uncomplicated star is Chris Curtis. But you can never underestimate him. That agile brain is ticking over all the time.



BACKSTAGE WITH THE STONES

EVERYBODY knows what the Rolling Stones are like on stage, but how many of you know what they're like backstage.

Road-manager, Ian Stewart, rolls up with the guitars, amplifiers, and drums about two hours before the show begins. This guy really works hard. He gets all the gear unloaded and set up on stage, checks with the stage-manager about the times the boys are due on and then sits down to wait for the Stones to turn up.

First of the Stones on the scene is Keith Richard. He usually arrives about an hour before the show begins so that he misses being caught by the big crowds. Keith is very friendly towards the rest of the show and makes them feel relaxed by going on stage and saying hello to the rest of the groups as though he has known them all his life. Then he tunes his guitar and either has a session with a few of the boys, or wanders about the theatre chatting to anybody and everybody and signing their autograph books.

By this time, Mick and Charlie have arrived, heralded by the screams of the rapidly increasing number of fans congregating at the stage door. Mick doesn't have any equipment to check up, so he goes straight up to the No. 1 dressing room and sits down to sign the huge pile of autograph books lying on the table. This is one chore that the boys take in their stride. They expect it and do it willingly. Meanwhile, Charlie is on the stage pounding on his drums and chatting to everyone at the same time. It's funny how everybody takes to Charlie straight away. You notice that as soon as he walks on stage

there are cries of "Hello there, Charlie. How are you?" or "Hi, Charlie Boy, still swinging I see!"

More screams at the stage door tell us that Brian and Bill have made it. By now there are so many people outside the stage door that the police are called upon to assist the last two Stones into the theatre. Once inside, they walk on to the stage, say "Hello" to everybody, tune their guitars and then wander into their dressing room.

Everybody is now stuck in the theatre till the end of the show, so they send Ian Stewart out to get some sandwiches and cartons of drink. As you know they make no secret of the fact that they smoke heavily and as they are not allowed to open the dressing room windows (it incites the fans to riot), the room soon gets filled with smoke and looks like a gas chamber!

Various other people trot in and out and chat about everything from girls to the Bomb. After the Stones have smoked their cigarettes, eaten their sandwiches, and checked that they are in tune with each other, it's time for them to appear on stage. There's no changing for them—they just go on in the clothes they have been wearing all day.

The act finished, they return sweating to the dressing room, gulp down some more drink, light up another cigarette and relax.

Then it's more autograph signing and waiting around till it's time for the second house.

At the end of the show comes the really difficult bit—getting out of the theatre. They line up at the stage door and wait for the police to clear a path for them through the crowd. Then a mad dash out to the waiting cars. If they waited to sign autographs, they would, literally, be murdered.

That's a normal day in the life of the Rolling Stones. Like to have a go? **TONY WEBSTER.**





LULU & THE LUVVERS

LEFT TO RIGHT:

DAVE, TOMMY, JIM, LULU, ROSS and ALEX

Group of the MONTH



LULU & THE LUVVERS

SHE'S only five feet tall and slim with it. Which makes it all the more remarkable that her big, gravelly voice can keep up the pressure of bellowing out "Shout" over and over again. She speaks quietly, though confidently, with a distinct Scottish accent.

And fifteen-year-old Lulu, with her six "Luvvers" draped casually round the recording studio, went on talking. "I sound American?" she queries. "Great. But don't call me an R and B singer. It's just that I love listening to Mary Wells, Dionne Warwick, Martha and the Vandellas.

"Group of the Month are we? How about that! So much has been happening so fast. . . ."

In fact, if things ever do get quiet, you can rely on Lulu to MAKE things happen. She sings just for the joy of it. At three, she was singing "Daddy's Little Girl" in a tiny squeak at a Coronation party. A far cry to "Shout?" Says Lulu: "R and B is for real. It's like the singer is baring his soul. Not like those corny ballads—that's just skin-deep emotion. I like sincerity.

"I don't have to do belters like 'Shout.' I have a quieter voice for ballads, but they have to be good ballads. One day, I'll write songs just for me. But I don't want to rush. I'm young. That's why it's so daft people asking me about romance. At fifteen? I think they must be joking . . . but they're not!"

About the Luvvers, Lulu opines: "Oh, they're a funny bunch of layabouts. Now I'm joking! Really, they're great. We used to be the Gleneagles—I sang with them right from leaving school. My real name is Marie Lawrie, but Lulu seemed right. It's kinda young-sounding. My manager, Peter Gordon, dreamed it up.

"He's great, too. Only about 23, but he knows the business. He encouraged me to find the right sort of clothes, for instance. Kinky things like deer-stalkers, tight pants, knee-high boots.

"He knows I can sing all sorts of songs. But we've been doing ballroom tours recently and things like 'Shout' go best of all. I like to dance the energetic dances, so I don't blame the fans for digging the lively stuff.

"Dad's a butcher by trade, you know. I was born in a castle—Lennox Castle, Lennoxtown. Don't worry, I'm not an aristocrat. It's just that it was an emergency maternity hospital at the time. We're a real close family unit. That's how it should be. People think my mother is my sister!"

See Lulu has mature tastes, musically. Like Stan Getz, Count Basie, Johnny Dankworth, Nelson Riddle. Plus R and B-sters like Bo Diddley, Chuck Berry and her Scots "team-mate" Alex Harvey.

Lulu bowed energetically out to let the Luvvers get a word in edgeways. "She's like a fire-cracker, isn't she?" Commented lead guitarist ROSS NEILSEN. And this six-footer, black-haired, brown-eyed, talked about himself. "Used to be a jeweller, but I taught myself guitar and drums and that was it. I knew I had to stick to music."

Ross goes for R and B and "soul" music, is a Glaswegian born and bred and retains his enthusiasm for fish 'n' chips, food-wise, and beer, drink-wise.

On guitar and vocals is brown-haired, 5ft. 11in. ALEX BELL. Used to be an apprentice electrician, was led away by his keenness for Ray Charles, Chuck Berry and Alex Harvey. Is also a modern jazz fan, a good dancer, and a keen football-watcher. Digs Marlon Brando and Doris Day

. . . and Lulu! "Can't stand moody people," he says. "Lulu isn't moody."

Rhythm guitarist JIM DEWAR, black-haired and 5ft. 9in., also plays banjo and harmonica. "A friend at school helped me to learn," he says. "But for a while I became a turner. . . ." A Rolling Stones' fan is Jim, and his tastes run from C and W to R and B. Says he likes to swing like mad on stage, but admires the compositions of Rodgers and Hammerstein. Casually-dressed, Jim is an animal "luvver."

TOMMY TIERNEY, on bass, is the shortest "luvver" —at 5ft. 6in. Taught himself to play, this former window-cleaner. Raves about Bo Diddley and is another dance-football fanatic. "Like spending my money on clothes," he says. "Or girls." Says he can't stand grumpy people. "Lulu isn't grumpy."

DAVID MULLIN is the drummer. Fair-haired, 5ft. 7in., taught by his father, who is a male nurse. Used to be an apprentice joiner, and digs Buddy Greco, Glenn Miller, Duke Ellington and Gene Krupa. Is a swing fan, also liking C and W. Says: "I strongly dislike crowded buses." Of course, Lulu and the boys now travel by "crowded van."

For a while, Jimmy Smith was with the group on tenor sax but he has now left and is unlikely to be replaced.

Lulu, hit-maker with her very first disc, returned. They launched into another way-out wildie. And I marvelled again at how that great big voice can come from such a great little shape. PETE GOODMAN.

FAN CLUBS

THE BACHELORS

s.a.e. Jacqueline Rothstein, 74 Redbridge Lane East, Ilford, Essex.

ADAM FAITH & ROULETTES

s.a.e. Angela Miall, 54-62 Regent Street, London, W.1.

PETER & GORDON

s.a.e. Penny Grahame, 24 Denmark Street, London, W.C.2.

THE PRETTY THINGS

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

THE ANIMALS

s.a.e. Head Keeper, Handyside Buildings, Percy Street, Newcastle 1.

THE KINKS

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

THE HOLLIES

s.a.e. Carol & Joan, 14 Stuart Road, Stretford, Manchester.

THE DAYBREAKERS

s.a.e. Marian & Maureen, 56 Strathleven Road, London, S.W.2.

THE BLUE STARS

s.a.e. Christine Jones, 42 Sankey Road, Blackfords, Cannock, Staffs.



DOWNLINERS SECT

THE Downliners Sect is one of the finest R & B groups in the country. The line up is Don Craine—rhythm guitar and group leader; Terry Gibson—lead guitar; Ray Fone—harmonica; Johnny Sutton—drummer and Keith Grant—bass.

These are the boys who have never played anything but R & B. I asked them the following questions to get their views on the current scene.

Q. When did you first see a sign that R & B could become very big in this country?

A. When we saw the Stones' first release, "C'mon", creep into the lower part of the Charts. We thought that if they could get up there with the big names they would take R & B with them.

Q. Who influenced your careers most?

A. We all admired Jimmy Reed's work also Bo Diddley.

Q. Do you believe that people have to be born with a deep feeling for R. & B before they become authentic?

A. Yes. You must have the initial ability to give everything you've got. Deeper feeling develops along life's way. If you have experienced sorrow, for instance, you are going to

remember it and really feel as if you're singing about your own life.

Q. Is it wrong to write off all white singers as copies of the original R & B giants?

A. Yes, it is wrong—admittedly some people do copy their idols, but a good many are happy just to interpret the various standards as they feel them and to the best of their ability.

Q. Who do you rate as the white singer with the most feeling for his music?

A. No doubt about it—must be Long John Baldry. He really loses himself in what he's doing.

Q. Do you find that you're able to play the real R & B material around the clubs or do audiences become restless when they don't understand what you're trying to do?

A. We can't do what we like everywhere, but there are several places where the audiences like their music way out and 'earthy'. After a while, though, you get to know which places will take what.

Q. Finally, would you ever give up R & B to play music which would bring you more money?

A. Never. We'd rather be poor and hungry R & B devotees than rich, well fed pop singers.



MEET MIKE SHERIDAN & THE NIGHTRIDERS

MIKE'S the singer and plays harmonica, Roy Wood plays lead and harmonica, Dave Pritchard plays rhythm. Greg Masters plays bass and the drums take their belting from Roger Spencer.

These five lads from Birmingham were in London for their first date. The scene was a top-class club and warm red lighting bathed the group as they balanced on a tiny platform amidst amplifiers and wires. This was a test for any group. There were no screamers to give the place atmosphere, no large fan following to cheer the boys—just the early-comers sitting around the room talking quietly. Obviously many a wild outfit would have been hopelessly out of place, but not the Nightriders. A short 'Good Evening', an announcement and then straight into "Unchain

My Heart". It was good, very good. Balance was perfect and the actual music was most professional. The boys had a pleasing sound and a load of bounce.

The Nightriders ran through the full musical range and had a song to please everyone. Holly numbers, blues numbers and many more, including one original jazz number written by Dave Pritchard.

Mike proved to be a singer who could put himself across without being an exhibitionist.

Instrumental line-up consisted of two Fender Strats, a solid Gibson E.B.O. bass and a Roger's drum kit.

Current disc is "Oh, What a Sweet Thing That Was" and it's what you would call a 'good' one. As for the group itself, watch out for them! They'll be around for some time.



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Professional guitarists interpret the Rickenbacker superiority into greater playing accomplishment. It is a partnership of technical and artistic talent offering horizons of unlimited accomplishment.

Rose, Morris
SPONSORED INSTRUMENTS



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 ROLLING STONES

July/August. Holidays and odd dates not confirmed.

THE ANIMALS

July. 19th North Pier, BLACKPOOL; 20th Manor House, IPSWICH; 24th Attic, HOUNSLOW; 25th Memorial Hall, NORTHWICH; 26th North Pier, BLACKPOOL; 31st Palace, MARYPORT.

August. 1st Pavilion, BUXTON; 2nd The North Pier, BLACKPOOL; 7th Trentham Gardens, STOKE-ON-TRENT; 9th BLACKPOOL.

THE HOLLIES

July. 17th Savoy, SOUTHSEA; 18th Pavilion Gardens, BUXTON; 19th Futurist, SCARBOROUGH; 21st St. George's Hall, GUERNSEY; 22nd-24th Springfield, JERSEY; 25th St. George's Hall, GUERNSEY; 27th Odeon, WEYMOUTH. (SUMMER SEASON).

August. Odeon, WEYMOUTH.

THE MERSEYBEATS

July. 17th Pier, COLWYN BAY; 18th Royalty, CHESTER; 19th The Hippodrome, GT. YARMOUTH; 22nd K.D. Club, BILLINGHAM-ON-TEES; 23rd The Mecca, LEEDS; 24th Mecca, GRIMSBY; 25th Spa, BRIDLINGTON; 26th Scala, DARTFORD; 27th The Pavilion, BATH; 29th Town Hall, STOURBRIDGE;

30th Town Hall, KIDDERMINSTER; 31st Locarno, COVENTRY.

August. 1st Blake Rec. Ground, WEST WICKHAM; 2nd GT. YARMOUTH; 6th Palace, ISLE-OF-MAN; 7th Plaza, MANCHESTER; 8th-15th Tour of ITALY.

THE PRETTY THINGS

July. 16th Majestic, HANLEY; 17th Lido, WINCHESTER; 18th The Assembly, MANCHESTER; 19th The Community Centre, SOUTHWALL; 20th Big Beat Club, HARROW; 21st 100 Club, LONDON; 22nd NOTTINGHAM; 23rd McIlroy's, SWINDON; 24th CREWE; 25th LEEDS; 26th Bromley Court, BROMLEY.

August. 11th 100 Club, LONDON; 15th BLETCHLEY.

THE UNDERTAKERS

July. 16th LUTON; 17th BIRMINGHAM; 18th MANCHESTER; 19th RHYL; 23rd CLEETHORPES; 24th BURSLEM; 25th MARCH; 30th LOWESTOFT; 31st EDMONTON.

August. 1st CANTERBURY; 3rd Whithall, EAST GRINSTEAD; 4th WOLVERHAMPTON; 7th REDCAR; 8th MORECOMBE; 13th NOTTINGHAM; 14th California, DUNSTABLE; 15th BISHOPS STORTFORD.

BRIAN POOLE

AND THE TREMELOES

July. 16th Palace, Douglas, ISLE-OF-MAN; 17th City Hall, SHEFFIELD; 18th DUNSTABLE; 19th Bray, IRELAND; 20th-25th Filming; 26th GT. YARMOUTH; 27th-29th Filming; 30th The Locarno, LEEDS; 31st Gaiety, GRIMSBY.

August. 1st The Memorial Hall, NORTHWICH; 2nd SKEGNESS; 6th Locarno, STEVENAGE; 8th Spa, BRIDLINGTON; 9th GT. YARMOUTH; 12th Flamingo, REDRUTH; 14th Floral Hall, MORECOMBE; 15th Pavilion, BUXTON.

MANFRED MANN

July. 16th Majestic, BIRKENHEAD; 19th North Pier, BLACKPOOL; 20th Marquee Club, LONDON; 21st Assembly, AYLESBURY; 22nd Savoy, CATFORD; 24th The Locarno, BASILDON; 26th North Pier, BLACKPOOL; 27th Marquee Club, LONDON; 29th Community Centre, GOSPORT.

August. 1st WEST WICKHAM; 2nd North Pier, BLACKPOOL; 3rd Royal Star, LOWESTOFT; 7th Pill Social Centre, MILFORD HAVEN; 8th Athletic Ground, RICHMOND; 9th North Pier, BLACKPOOL; 15th Produce Hall, WEST LYNN.

THE MOJOS

July. 17th Sankey's, WELLINGTON; 18th The Astoria, RAWTENSTALL; 19th Britannia, GT. YARMOUTH; 20th Assembly, TUNBRIDGE WELLS; 22nd Attic Club, HOUNSLOW; 23rd Town Hall, KIDDERMINSTER; 24th The Palladium, PEMBROKE DOCK; 25th Palace, WOLVERTON; 26th Commodore, RHYDE; 29th The Corn Exchange, BRISTOL.

August. 1st-9th Tour of SCOTLAND; 14th Queen's, BURSLEM.

THE APPLEJACKS

July. 16th Elizabethan, NOTTINGHAM; 17th Athletic Ground, CHELTENHAM; 18th Drill Hall, SCUNTHORPE; 19th Queen's, BLACKPOOL; 20th The City Hall, PERTH; 21st Town Hall, PORT PATRICK; 22nd The Town Hall, BRECHIN; 23rd The Drill Hall, DUMFRIES; 24th The Imperial, NELSON; 25th The Pavilion Gardens, BUXTON; 26th Britannia, GT. YARMOUTH; 27th-31st The Hippodrome, BIRMINGHAM.

August. 1st Hippodrome, BIRMINGHAM; 2nd The Britannia, GT. YARMOUTH; 3rd The Floral Hall, MORECOMBE; 4th Theatre Royal, Tyldesly, nr. MANCHESTER; 6th Palais, Douglas, ISLE OF MAN; 7th Town Hall, LEAMINGTON SPA; 8th Civic Hall, NANTWICH; 9th Britannia, GT. YARMOUTH; 14th Palais, MARYPORT; 15th The Memorial Hall, NORTHWICH.

THE WINNER OF THE BEAT No. 14 —WIN AN AMP. AND MIKE COMP.

Michael Macaulay,

Heatheral House, 1a Slades Rise, Enfield, Middlesex

The winning order was:-

1. THEIR ENTHUSIASM ON STAGE
2. THEIR PERSONAL APPEARANCES
3. THEY PLAY R. & B.
4. THEIR CHOICE OF SONGS
5. THEIR RECORDS
6. THEIR CLOTHES
7. THEIR HAIR
8. THEIR GROUP NAME
9. THEIR CHOICE OF INSTRUMENTS
10. THEY COME FROM THE SOUTH

THE FOUR PENNIES

July. 22nd The Astoria, MIDDLESBROUGH; 25th The Beat City, LONDON; 26th Palais, Douglas, ISLE OF MAN; 29th The Savoy, CATFORD; 30th The City Hall, SALISBURY; 31st St. James', CHESTERFIELD.

August. 1st Spa, BRIDLINGTON; 7th Winter Gardens, MORECOMBE; 9th Hippodrome, GT. YARMOUTH.

THE SWINGING BLUE JEANS

July. 16th Dreamland, MARGATE; 18th Savoy, CATFORD; 19th ABC, GT. YARMOUTH.

August. 10th-11th MUNICH; 14th Cecil Sharp House, LONDON; 15th Queen's Hall, BARNSTABLE.

LULU AND THE LUVVERS

July. 17th Savoy, SOUTHSEA; 18th Pavilion Gardens, BUXTON; 19th The Futurist, SCARBOROUGH; 21st St. George's Hall, GUERNSEY; 22nd-24th The Springfield, JERSEY; 25th St. George's Hall GUERNSEY; 27th Odeon, WEYMOUTH (SUMMER SEASON).

August. The Odeon, WEYMOUTH (SUMMER SEASON).

THE BACHELORS

July. 16th-18th The Central Pier,

BLACKPOOL; 19th Banba Club, COVENTRY; 20th-25th Central Pier, BLACKPOOL; 26th The Spa Royal, BRIDLINGTON; 27th-31st Central Pier, BLACKPOOL.

August. 1st Central Pier, BLACKPOOL; 2nd The Payilion, BOURNE-MOUTH; 3rd-8th The Central Pier, BLACKPOOL; 9th Winter Gardens, MARGATE; 10th-15th Central Pier, BLACKPOOL.

THE FEDERALS

July. 19th Wellington Pier, GT. YARMOUTH; 24th Orchid, COVENTRY; 25th Glyderdrome, BOSTON; 26th The Olympia, CROMER; 30th The Regent, PONTYPRIDD; 31st Pill Social Centre, MILFORD HAVEN.

August. 1st Locarno, SWINDON; 2nd Knightstone, WESTON-SUPER-MARE; 7th Majestic, PLYMOUTH; 8th CLACTON; 9th Wellington Pier, GT. YARMOUTH; 12th-15th Tour of SCOTLAND.

THE SEARCHERS

July. 16th SWINDON; 17th California, DUNSTABLE; 18th Palaise, WIMBLEDON; 30th ISLE OF MAN; 31st NEWCASTLE.

August. 1st NELSON.

HAIR!

IT'S the most controversial subject of the Beat era. It's bandied about on T.V., on radio, in films and the articles written about it would fill the Albert Hall. The subject in question? Hair!

Here at *Beat* we have a constant flow of letters praising the Stones for having it long, praising Dave Clark for having it short and, in fact, we even get "hairy" letters. That is to say, we get letters from readers enclosing snips of their hair for their various favourites.

Amongst the fans of the Searchers there must be one young lady who is feeling rather sorry for herself. She wrote to us drawing our attention to the fact that the Searchers each had their own very distinctive hairstyle going back *not* forward. Then the very next week Tony Jackson was seen to have changed his hair to a forehead-hugging style.

Another reader wrote and told us that she hated to think how many little creatures must be running about in Brian Jones' hair. Poor old Brian! Why pick on him? He's the Stone who washes his hair the most.

Dave Clark is at the top of the

reader hair-praising list along with his four. The girls say they go for his clean looks. "At least we know he has ears!" wrote one reader, "With half of these groups you just couldn't tell"!

Well, is long hair a good thing or a bad thing? Seems as if it's a question of taste. But, why should so many group members decide to adopt the same basic hairstyle all at once? The answer is that they probably always wanted to shake off their inhibitions and let their hair grow long, but were unable to do so until they had a decent excuse. It's a question of supply and demand, especially in the case of these raving R & B Boys. What was the use of carefully plastering their hair back when after the first wild number it would have been like a mop anyway?

Somewhere there must have been a group member who decided that, instead of fighting a losing battle with his hair, he would let it flop as it wanted and just modify it. That's probably how the straight-down style came about. As for length—well, let's face it—no one actually likes having their hair cut, do they?

RESULT OF

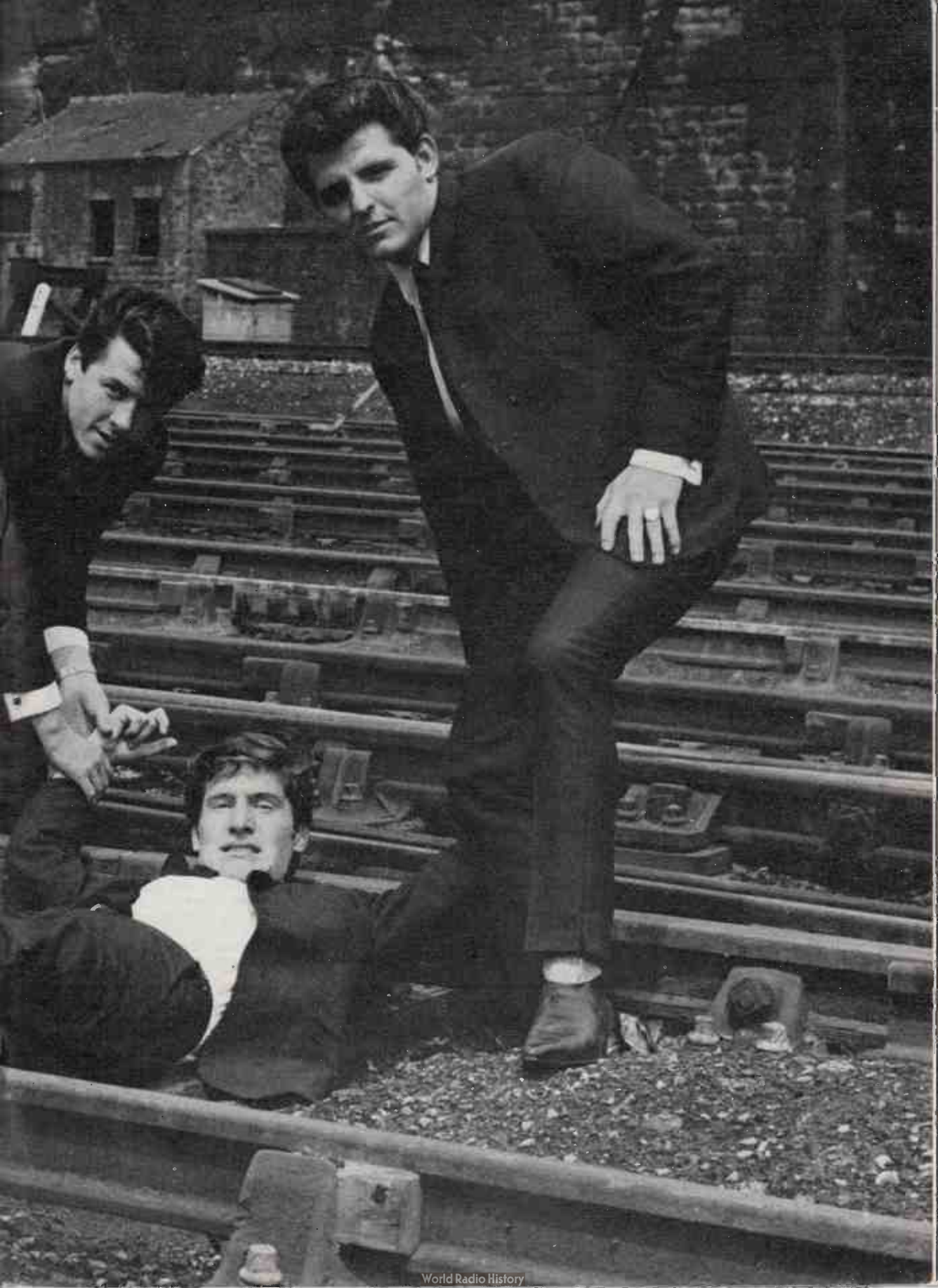
INDIVIDUAL

POP POLL

1. George Harrison
2. Paul McCartney
3. Brian Jones
4. John Lennon
5. Hank. B. Marvin
6. Bill Wyman
7. Mick Jagger
8. Ringo Starr
9. Keith Richard
10. Mike Smith
11. Mike Pender
12. Wayne Fontana
13. Brian Bennett
14. Alan Blakeley
15. Al Jackson
16. Bruce Welch
17. Tony Jackson
18. Gerry Marsden
19. Tony Crane
20. John Banks
21. Lionel Murton
22. Chris Curtis
23. Tony Hicks
24. Johnny Gustafson
25. Phil May
26. Peter Jay
27. Brian Poole
28. Denny Payton
29. Jet Harris
30. Allan Clarke
31. Peter Asher
32. Charlie Watts
33. Chuck Berry
34. Stu James
35. Graham Nash
36. John McNally
37. Billy J. Kramer
38. Lenny Davidson
39. Eric Burden
40. Ray Dennis
41. Joe Brown
42. Con Clusky
43. Stu Slater
44. Tom McGuinness
45. Freddie Garrity
46. Dave Clark
47. Brian O'Hara
48. John Rostill
49. Aaron Williams
50. Paul Jones

BEAT PIC







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INSTRUMENTAL NEWS

Freddie and the Dreamers had a spot of trouble when they made a recent trip to the Channel Islands. **Freddie** couldn't believe his eyes when he saw himself billed to appear at two places at once. Someone had slipped up, but big-hearted **Freddie** had the solution—the first date he did for the proper fee, but at the second, he took up a collection and gave all the money raised to a Spastic Children's Society.

Dave Berry and the Cruisers found they were cruising on three wheels recently on a road near Darwin, Lancashire. The fourth wheel fell off!

The Downliners Sect shot their manager, **Joyce O'Donnel**, recently—not on purpose, of course, they were out hunting and the safety catch came unstuck on their shotgun and it went off by accident.

Johnny Kidd is making the most of his Blackpool season. He's bought a speedboat and is hardly ever out of it. **Johnny** is making an L.P. soon and intends to put lots of Beat on it. He especially wants to include new treatments of old favourites.

Troy Dante and the Infernos have three people behind them who know what they're talking about. There's theatrical agent, **Mimms Scala**; film producer, **Frank Nesbitt** and actress, **Diana Dors**. Something tells me **Troy** is going to be seen in quite a few films soon. After all, he used to be a film extra.

Peter and Gordon's "Nobody I Know" is jumping up the Cash Box Charts. Big boost was given by their World Fair appearance.

The Blue Jeans are still doing unusual things. Heard of the Denby Dale Pie? Well, the **Jeans** are going to be playing at this Yorkshire town when the massive pie is cut. Fans of the **Blue Jeans** appear to be the most enthusiastic of any. One young man wrote from Jenelton, North Borneo, to say that he had broken his arm in the rush to get the **Jeans'** "Hippy, Hippy Shake," when it first came into his record shop.

The Barron Knights lively medley, "Call Up The Groups," was recorded at E.M.I.'s Lansdowne Studios. For the "Bits and Pieces" ("Boots and Blisters") bit, the boys used the original **Dave Clark** stamping board.

Hollies all back from holiday got together again and found that **Allan Clarke** had got laryngitis. A T.V. recording and a date at Clacton had to be called off.

When the **Wilson Agency** moved from Charing Cross Road to Soho Square everyone who was unfortunate enough to be there at the time had to help. Passers by saw members of the **Druids**, **Trendsetters Ltd.**, and the

Fentones struggling with furniture.

Reported delay on start of **Rolling Stones** movie isn't all that serious. It's a matter of establishing the best way of getting the fivesome across to American audiences—in view of the boys' recent tour there!

Brian Poole movie "A Touch of Blarney," shooting from July 19 in Ireland, is being packed with curvey girls—and all the **Tremeloes** have acting parts.

The Cousins are doing a two months' tour of Germany whilst "Two Lovely Black Eyes" is selling steadily here. Contrary to rumours the famous Star Club is not closing down and the group will be playing there for a month.

Quote from **Rolling Stone Keith**

coffers is being spent on new equipment. They have a £700 van . . . now plan to buy a huge American car so they can travel in luxury and tow the van behind.

New group the **High Numbers** are said to be the first "out-and-out mod group." Used to be called "The Who" . . . they have been transformed into utmost mod-dery by manager **Peter Meaden**. They're concentrating on bringing back zoot suits into male fashion.

Billy J. Kramer's new single "From A Window" gets a release in the States on exactly the same day as in Britain. Popularity of **Billy** on State-side is growing fast.

Says **Brian Epstein**: "I'm more convinced than ever that **Sounds Incor-**



THE COUSINS

Richard: "As far as I'm concerned, I'd like to make all our records in the States. They really know how to get things done there . . . and the sounds they create are wonderful. A bass actually sounds like a bass."

Another craze started by the **Beatles** in the States: a sudden rush on harmonicas. Sales are up ridiculously high—yet a few months ago the instrument only appeared on a few Country-group discs.

Walking in the shadows of the **Beatles** and **Dave Clark** has certainly paid off for **Jimmy Nicol**. In just two weeks, his booking agent fixed up nearly 150 one-nighters for the modest **Jim** and his **Shub-dubs**.

American columnist reports that the **Searchers** had to pay out £3,000 in the States for new arrangements. Reason was that they couldn't get away with their hits all the time in adult-type clubs.

Says **Peter Jay**: "It's definitely fixed that we do an American tour in October. The group come with me and we open in Detroit, October 2." Money pouring into the **Animals'**

porated will soon be a very big hit on records. They did superbly well on stage shows in Australia and New Zealand. . . ."

Bachelors, being tele-recorded at Elstree Studios on August 30, for the **Ed Sullivan Show** are saying: "We're seriously thinking about spending at least half the year in the States. We like the scene there and feel it's the quickest way for us to develop as performers." Certainly they're packing in the customers at **Blackpool**.

Tony Allen, singer with the **Shub-dubs**, is one of the most promising swing-singers in the business. He's had several discs out under his own name and came near to chart status.

Clem Cattini, of the **Tornados**, spending his spare time fishing at the end of the pier in **Blackpool**, nipping back into the theatre between "bites" to do the show.

Car-buying department: A sports car for **Ringo Starr**—and a status-symbol **Rolls Royce** for **Shadow Bruce Welch**. **Dave Clark** had previously bought himself an E-type **Jag** to celebrate his return to good health.



THE JEANS, RAIN AND A NEW L.P.

The Blue Jeans are a smart group with a large set of stage outfits. Latest additions to the boys' wardrobe have been light blue jeans, blue striped T-shirts and light blue jumpers. All very mod, of course, but the boys just don't like them.

"It's not the style", Ray Ennis told me, "It's the Jinx". Norman Kuhlke saw my frown and explained, "We call these our rain suits. The first time we wore them was for a Ready Steady Go.

"Soon as we got them on down came the rain—it even

found its way under the dressing room door!"

"Since then", said Ralph Ellis, "it's been the same story every time. We're going to wear Wellington Boots in future. Oh, blue, of course!"

Strange, but then the Blue jeans are always doing strange things. Like going down coal mines and getting hit by horses.

Now they have a new L.P. taking up their time. "We've all been writing new songs," said Les Braid, "and the better ones seem to be going down well at the studio." Any repeat material? "No," answered Les. "This is one L.P. that's going to be really fresh."

GRAHAM NASH & ALLAN CLARKE

IT'S surprising how many people still think Allan Clark is the leader of the Hollies. Maybe it's because so many other groups are headed by their vocalist, or because he really does stand out from the rest of the group because of that differently coloured shirt.

"It's true," he says, "that I do try and dress a bit different, but it's got nothing to do with my leading the group. Graham is the boss-man. 'Course, Graham does quite a bit of vocalising on his tod. In fact, on 'Just One Look,' he IS the lead singer.

Allan and Graham have known each other since their early days at Salford School. After leaving, they went to work at the same place and then began to play together as the "Two Tones." This led to the "Four Tones," then the "Deltas," finally the Hollies as we now know them.

They've also started to earn quite a reputation as a song writing team. "Yes, we write quite a lot of our 'B' sides," Graham told me, "and we had several numbers on the L.P. We find our ideas are very similar and work very well together. If the group ever broke up, whatever Allan decided to do, I'd probably join him."

I wondered if Allan felt out of it by not playing a guitar. "Well, I do play one," he told me, "but the group sound is so good as it is, that I would only spoil it if I joined in. Also, I'd rather not be lumbered with an instrument because then I can move about much more, and act as a sort of cheer-leader for the rest of the boys and get them really swinging on stage. Yes, I do think it helps make us different from other groups, and it gives us a good visual effect as well as a good sound. We don't intend changing anyway."

TONY WEBSTER.



DENNY PAYTON

CASSIUS CLAY, heavyweight champion of the world, took one look at the good-looking Denny Payton, tenor saxist with the Dave Clark Five, and said, with a grand gesture: "Next to me, YOU are the prettiest and the greatest." Denny managed a quick blush—and now, of course, he's known as "Cassius."

But Denny has a more important claim to fame in a musical sense. For the tenor sax is now coming back to huge popularity among the groups . . . and most of the credit goes to Denny. When the Dave Clark Five hit the headlines and the charts, there was a sudden rush to buy saxophones.

Says Denny: "I play a Selmer model now—and also have a bash at guitar and clarinet. When the Five started doing well a lot of manufacturers offered me saxophones so they could tie up with advertisements. I had to tell them: 'Sorry, I'm quite happy with the one I've got!' They couldn't believe I didn't want a free instrument. . . ."

"The first sax I got was a £60 job. My parents agreed to put up half the price just as long as I raised the other half. I took lessons, privately. I think that's best. The more you know about music, the better."

A very handsome member of the D.C.5. He is 5ft. 9½in., weighs 10st. 10lb., with hazel eyes and black hair. He was born in Walthamstow, East London, went to school there, and went into show business at the age of fifteen. Originally he became an electronics assembler, but had a hankering to be a draughtsman . . . which is precisely what Dave Clark wanted to be.

He abandoned draughtsmanship and joined the Mike Jones' Combo—and Dave Clark became manager of this group. "All the time I was trying my darndest to become a proficient musician," says Denny. "And when Dave asked me to join the Five on tenor, I jumped at the chance."

He adds: "I think it's silly for a musician to keep chopping and changing instruments. You should settle with a make of instrument you really like—something you know you can get top results from—and just leave it at that. Tenor is a wonderfully warm instrument, not necessarily easy to learn at first, but it's something worth taking seriously. I got fed up with the three-guitar line-up and felt that it could do with a lot more tonal quality."

In fact, the distinctive wail of Denny's tenor sax, and the organ sound of Mike Smith (though the Tornados had produced this earlier on disc) have done a lot to build the Dave Clark Five.

Says Denny, with typical modesty: "Don't put it down to JUST the tenor. For the Five really is a five-some. But I am glad that the good old tenor sax is getting more of the limelight throughout the business."

PLAYER OF THE MONTH



JOHN, GEORGE and RICKENBACKER

LENNON Rickenbacker—Rickenbacker Lennon—that's the partnership which has contributed so much to the Beatles' success and has, at the same time, aroused a great deal of interest in Britain.

Look at the Beatles' earlier photos and you'll see John carrying his very distinctive Rickenbacker. Now and again, of course, he appeared toting one of the Gibson Jumbos, which were specially imported from the States for George and himself, but he has said all along that Rickenbacker was "the" guitar for him. "Just feel the action," he says. "Get a load of that sound!" Certainly the Rickenbacker has both these qualities, but the point which captured John's interest was the guitar's great new shape.

The first time that John ever saw a Rickenbacker was in Hamburg, where he saw George Shearing's guitarist, "Toots" Thielmans, playing one of the earlier models. "Great," he thought, and it was not long before he man-

GEORGE AND THE TWELVE-STRINGER



JOHN WITH GEORGE'S OTHER RICKENBACKER

aged to get one imported for himself. Since that day, John and his Rickenbacker have been inseparable.

When the original brown finish became rubbed and scratched from many encounters with walls and stages, John had the guitar sprayed black. This caused a great deal of interest, because the basement dwellers, who had got used to the sight of John's brown Rickenbacker, now saw him belting away at three pick-ups, a scratch plate and control knobs, which seemed to be hanging in mid-air!! Explanation? The new black finish got lost against his dark clothes!

Now John has the brand new Rickenbacker, which was given to him on the Beatles' American tour, but I am sure that nothing will ever be able to replace his old guitar—sentimentally, that is.

The first time that George joined the Rickenbacker club, was when he was visiting his sister, Louise, in the States. He bought himself a small, one pick-up job, but he has not used it much on stage. The only notable time being on the New Year's Eve "Ready, Steady, Go."

Now, the new twelve-stringer is the most prominent Beatle instrument. But it is interesting to note that this model was not included in the first batch of Rickenbacker guitars to arrive here. If you would like to own a Rickenbacker just like John's—and you've got 159 guineas to spare—just ask for model No. 1996.

So there we are, fame has bought John and George superb Rickenbacker guitars and Ringo has his specially made Ludwig drum-kit, but don't expect Paul to change—he's sticking to his famous violin bass. And Selmer recently presented him with another copy of his instrument from the makers in Germany—with gold-plated metal parts!

KEVIN SWIFT

ANIMALS PROVE THEM WRONG

"THE House of The Rising Sun" was released to one of the biggest choruses of gloom for some time. "It's far too long"; "Nobody's going to put on 4½ minutes of any single"; "It's all wrong for the scene at present" were the sort of comments heard throughout the business.

But, if some disc jockeys weren't too keen on playing it, a tremendous number of record buyers were, and it has proved one of the greatest successes of recent months. It has also made the Animals a very big draw in the personal appearance stakes.

"We were a bit worried about it at first," Eric Burden told me when I managed to 'cage' the boys for half an hour, "but, it's certainly exceeded our wildest hopes. As you probably know it's an old Josh White number and we've been wanting to record it for over three

years. The Sundowners beat us to it though."

"They had a lot of trouble with the B.B.C. over theirs", chipped in bassist, Chas Chandler, "because the original version was about a 'shady' house in New Orleans. We've re-written the words to tell the story of an out-of-luck gambler".

"What made you decide to do something so completely different?" I asked them. "We don't believe in staying in the same old groove all the time", answered lead guitarist, Hilton Valentine, "You've got to give the fans something different, otherwise, they'll get bored with the same old stuff. That's one of the troubles with so many groups around at present. A lot of them are finding it very hard to get out of the rut".

"We believe in giving everyone good value for their money", added Eric, "and no one can say that we have let them down with "The House of The Rising Sun! It's just about double the length of a normal single. An awful lot of D.Js

had to fade it out before the end when it first came out, which didn't help a lot because you've got to hear the number right through to appreciate it. Still, it's made it just the same."

And the future? "One thing is definite", said Eric, "that's an Autumn Tour with Carl Perkins. We love working with these American guys because you learn a whole lot of new tricks from them. Also, when we all muck about between performances you hear some great original numbers, which artistes keep tucked away from the public. Lots of the best shows on tour are done in deserted theatres between performances".

"Baby Let Me Take You Home" gave us a great introduction to the Newcastle Animals. "The House of the Rising Sun" has set the business on its ears because it's so completely different. Now everybody is waiting to see what they are going to do for their third hit. And I would like to bet it is a hit even before they make it.



by

**DAVID
GELL**



45 THE MERSEYBEATS

**Wishin' and Hopin';
Milkman
(Fontana)**

THE Merseybeats come up with a definite cert for the charts. "Wishin' and Hopin'" was penned by Bacharach and David, who also wrote their first biggie "It's Love That Really Counts," and it's a great number for the boys, with their more gentle, ballady type approach. It's got more of a tune than their last one and I reckon it'll go a lot higher. They've also added an organ to their usual backing line-up and it helps a lot—particularly on this kind of number. Gus and Tony collaborated on "Milkman," which comes from their L.P. Surely you could have found a new number for the B side boys?

45 THE SEARCHERS

**Some Day We're Gonna
Love Again;
No One Else Could Love
You
(Pye)**

TWO longish titles on the Searchers' latest. "Some Day" is, again, the flip of an old release, but, I don't think it's up to their usual standard. It's tough finding the right material every time, still I'm quite sure their fans will push this one high up the hit parade. But it's definitely not a No. 1. Chris Curtis wrote "No One Else Could Love You" and he sings it with Mike Pender. Very nicely too!

45 THE BEATLES

**A Hard Day's Night;
Things We Said Today
(Parlophone)**

WITH advance orders rushing up to the three-quarters-of-a-million mark let's just say John carries most of the vocal with help from Paul. Ringo and George add their usual distinctive beat and guitar work. "Things We Said Today" is mostly Paul in a quieter mood. Question is not really whether it will make the top spot, but, how long will it stay there. And the answer to that depends a lot on the film due for release during August.

45 PETER, PAUL AND MARY

**Oh, Rock My Soul,
Parts 1 & 2
(Warner)**

A LIVE-PERFORMANCE recording of the old folk song by the world's leading exponents of this kind of music. Broken up by an introduction and various other odd explanatory bits it really gets warmed up by the end of the second side when the group lead everybody in a last all-out up-tempo chorus.

45 THE RATTLES

**Tell Me What Can I Do;
Sunbeam At The Sky
(Decca)**

THE Rattles try again for chart honours with a Shuman, Pomus, Poliakoff composition with all the right group ingredients thrown in. The result, however, doesn't add up to anything more than just another record. Both sides seem to lack any original touch which would have made them different.

45 MANFRED MANN

**Do Dah Diddy Diddy;
What You Gonna Do?
(HMV)**

RATHER a jerky, but tuneful, piece from the boys—and it's right there in the R and B idiom. This is their fifth single, certainly different to their others... and it could be their biggest! It's the old Exciters' number and it stands revival treatment very well, seeing that it IS exciting. Excellent vocal work. Flip is very Bluesy and worth a spin.

45 FREDDIE AND THE DREAMERS

**Just For You;
Don't Do That To Me
(Columbia)**

MITCH MURRAY wrote "Just For You" as the film title song and it fits Freddie and the boys very well. Trouble is, I feel, that we've heard him do this sort of number too often. I believe he needs a change of material. Not necessarily a clean break with his present style, but, at least, far enough away to get a new angle on Freddie and the boys.

45 THE BARRON KNIGHTS

**Call Up The Groups
(Columbia)**

ANYONE who has seen the Knights perform this number on stage will be sorry that Columbia weren't able to record the original version at a live performance. Unfortunately the lyrics had to be changed to satisfy the music publishers of the original numbers. But, it's still a great disc and shows the Barron Knights as the greatest show group that we have today.

45 THE CHARTBUSTERS

**She's The One;
Slippin' Thru Your Fingers
(London)**

ONE of the many Beatle-type groups that have sprung up in the States. I can't see them having much success over here because they almost do a straight copy and one can't imagine any British record buyer preferring an imitation to the real thing. But you never know. The Chartbusters do a very good job with

~~~~~  
"She's The One" and there are one or two different ideas towards the end of the number. But, I swear that's Paul McCartney's brother on bass guitar.

**45 THE HONEYCOMBS**

**Have I The Right;  
Please Don't Pretend Again  
(Pye)**

A NOTHER LONDON group make their disc-debut. Unusual organ effect makes "Have I The Right" quite a bit different from the usual run-of-the-mill group discs. The lead vocalist has managed to get a lot of excitement into his voice and the drumming—by the only female member of the outfit—sounds good, hard and strong to me. Hope it gets the plugs to help it make the charts.

**LP THE BEATLES**

**A Hard Day's Night  
(Parlophone)**

THIS, of course, is quite fabulous. Thirteen titles—all written by John and Paul and showing off a variety of different moods. Nothing notably "film scorch"—they all stand as fine beat-group samples. George's guitar figures are marvelous... and he sings well on "I'm Happy Just To Dance With You". Mainly John on lead vocal, though, and particularly strong tracks are "You Can't Do That", "When I Get Home" and "If I Fell". Looks like another million-selling album.

**LP CLIFF RICHARD AND THE SHADOWS**

**Wonderful Life  
(Columbia)**

THIS is real film-score material. Big, lush orchestral sounds—and several songs which don't mean so much unless you've seen this brightly-etched movie. The Shads have their own solo spots, including "Theme For Young Lovers". Cliff has some great ballady material, like "Matter of Moments", "In The Stars", and some perkily produced stuff like "We Love A Movie". Fourteen tracks and it adds up to a sparkling souvenir of the film. A hit, of course.

PHOTO CREDITS

Chris Curtis, Lulu and the Luvvers, Graham Nash and Allan Clarke, Denny Payton by Phil Gotlop; John and George, Barron Knights by Leslie Bryce; Brian Poole and Tremeloes by Cyrus Andrews; Johnny Gustafson—Fontana; Honeycombs—Jon Lyons; Downliners Sect—Photography 33; Rolling Stones—Richard Rosser; Bachelors—ASP; Animals—E.M.I.; 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 Johnny,

Have you noticed nowadays just how many groups and artistes have changed their style and yet are still bringing out fantastic hit records? Brian Poole and the Tremeloes, The Swinging Blue Jeans, The Hollies, Adam Faith and even The Beatles, to some extent, to name but a few. Is it that they have that extra something which will bring them the hits no matter what they sing, or play, in the case of The Shadows, or is it that we teenagers today want a change from the now "rusty" Mersey-sound?

Do you realise that all the artistes which I have mentioned, with the exception of The Beatles maybe, have had bigger hits with their new, different style of record, than they have had before. IS THIS COINCIDENCE?

And what about THE STONES! In my mind they are better and greater than The Beatles. In fact, they are a second Beatles, and why? Because they are different. A CHANGE.

Maybe a change is as good as a rest, as they say.

Margaret Mannering,  
Sittingbourne, Kent.

P.S. Keep up the good work!

Dear Johnny,

Why don't you feature articles on the very experienced groups which have not yet had a taste of hit parade success? Groups with original arrangements and material like the Original Checkmates and King Size Taylor and the Dominoes.

John Hutchinson,  
Whitby, Yorks.

Dear Johnny,

Congrats. on conducting the first "Individual Pop Poll." It's great! I'm thrilled to see my two favourites, Paul McCartney and Mike Jagger on top. Beat Monthly really is getting to be the greatest ever.

Incidentally, please inform me as to how I can obtain *The Rolling Stones Book*. The Stones are fantastic. They're catching on fast out here and we love their music—it's wild, but great.

Miss Betty York,  
Johannesburg, South Africa.

Dear Sir,

Everybody bow down to Glennis Walker (*Beat*, last month), the word has been spoken!!

Chuck Berry and Bo Diddley? Rhythm and Blues? Rubbish! Berry always has been and always will be out-and-out ROCK AND ROLL!! As for Bo Diddley; twice, at least, in the *Record Mirror* he has emphati-

cally stated that he is not R and B. Are you going to argue with the man himself?

The Stones, etc., do try to sing songs originally by R and B greats but, being one of the people who think only coloured people can sing R and B, my verdict on these efforts is, !!?? . . . !.

As for classing the Beatles, etc., as anything near Rhythm and Blues is sheer stupidity.

To hear real, authentic Rhythm and Blues just listen to any record by Jimmy Reed, John Lee Hooker and Howlin' Wolf. That's the real, unspoiled stuff.

Miss Barbara Reid,  
Isleworth, Middlesex.

Dear Johnny,

I don't know about all your groups but the ones we have heard over here so far seem great. So why, oh why do they have to spoil their very obvious talent by copying our accent? I just don't get it, what's wrong

with the English language anyway?

I list worst offenders as Mike Smith and Mike Pender—two Mikes, but in your language—I think these fellows are "right Charlies."

"Honey,"  
Chicago, Illinois.

Dear Johnny,

Where have all the fab instrumental groups of about eighteen months to two years ago gone? Practically every record I bought was an instrumental.

I must admit that it is not, mainly, the record companies' fault. I blame it on to the record-buying public. When they listen to the radio, they say to themselves, it's only another instrumental record and they don't bother to listen. But I, when an instrumental record is played listen to it carefully and take an interest in it.

J. Hodgkins,  
Tottenham, N.17.

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

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## Popularity Poll

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

| This Month |                                   | Last Month |
|------------|-----------------------------------|------------|
| 1          | THE ROLLING STONES/THE BEATLES    | 1/2        |
| 3          | THE SHADOWS                       | 3          |
| 4          | THE HOLLIES                       | 4          |
| 5          | THE DAVE CLARK FIVE               | —          |
| 6          | BRIAN POOLE and THE TREMELOES     | 10         |
| 7          | THE PRETTY THINGS                 | 18         |
| 8          | THE SEARCHERS                     | 5          |
| 9          | PETER and GORDON                  | 17         |
| 10         | THE MERSEYBEATS                   | 6          |
| 11         | MANFRED MANN                      | 13         |
| 12         | THE SWINGING BLUE JEANS           | —          |
| 13         | GERRY and THE PACEMAKERS          | 12         |
| 14         | THE MOJOS                         | 7          |
| 15         | WAYNE FONTANA and THE MINDBENDERS | 11         |
| 16         | THE FOUR PENNIES                  | 14         |
| 17         | THE YARDBIRDS                     | 20         |
| 18         | THE BACHELORS                     | 9          |
| 19         | THE KINKS                         | —          |
| 20         | THE ANIMALS                       | 15         |

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.

## HONEYCOMBS IN BALLS POND ROAD

**S**LOWLY, but surely, they're breaking into every stronghold. Right now you could easily put together quite a few top-class groups entirely composed of the gentle sex—if you could get them to play together.

But, for some reason—which I leave to your imagination—most of the girls prefer to join the boys, and the latest group with a girl to hit the disc world on the Pye Label is the Honeycombs whose, "Have I The Right", was released at the end of June.

There's a brother and sister tie-up here, too, because the rhythm department is handled by Honey Lantree, a very pretty 20 year old girl from Hayes in Middlesex and her brother keeps her company on bass guitar.

Prior to their recording contract the group were called the Sheratons and made quite a name for themselves at the Mild Maid Tavern in the Balls Pond Road, North London. George Shearing and Dickie Valentine played there before they became stars.

They had a tough time getting a recording contract. Their break came when they took some of their numbers to famous, independent record producer, Joe Meek, the man who recorded "Telstar" with the Tornados. He liked what he heard, re-recorded two of the numbers and quickly obtained a release through Pye Records.

Give that first release of theirs an extra long listen and see if you can spot the difference between the more gentle drumming of Honey and the usual hard muscle sound of the male stixman. Whatever you think it's great to see the girls getting behind those instruments !!!

# WHAT ABOUT THE KNIGHTS?

**T**he audience don't scream or shout much while they are on stage. Everyone watches and listens. Their act is put together like a jigsaw puzzle—every bit fits exactly into the right place. They don't just stand and play their latest hit record because they've never had a really big-selling disc. But, every number gets a very appreciative roar of applause when it ends. Their name? The Barron Knights with Duke D'Mond.

For some time now they've been putting across a great medley of take-offs of the Searchers, Freddie and the Dreamers, the Stones, the Beatles, the Dave Clark Five, the Bachelors, and so on.

When they performed this number at Wembley's Empire Pool on 31st May, Freddie Garrity and the Stones, who were on the same bill, made a special point of making their way to the side screens of the stage so that they could see and hear the Knights in action. I watched Freddie's face while they were "taking the mick" out of him and he obviously loved every minute of it!

The applause from the audience at the end of the number made such an impression that Columbia decided to put out a single of six of the numbers titled, "Call Up The Groups". It was released on June 26th.

The Barron Knights were formed in 1960 from a bunch of guys who lived in Leighton Buzzard, Bedfordshire. Right from the start they aimed to be a 'show' group, so that hit record, or no hit record, people would always want to see their act.

Everyone in the outfit rates high during a typical performance, which takes in straight numbers, comedy, impersonations and just about everything that any other group ever do on the stage. The leader is Barron Antony who plays bass guitar. Main singer is Duke D'Mond, but the two comics of the outfit, lead guitarist, P'nut' Langford, (who is reckoned to have the shortest hair in the business) and second guitarist 'Butch' Baker (with the brokenest nose in the business) do a lot of singing as well. Dave Ballenger is on drums.

Highlight of their career so far was their stint with the Beatles' Christmas Show at the Astoria, North London. Their home stamping ground is the California Ballroom, Dunstable.

There's one place that the Barron Knights should play, and that is the London Palladium. Their act is perfect for Britain's top television variety show. Let's hope we see those pin stripes and Norfolk jackets inside that famous theatre soon. YOU can help them get there by pushing "Call Up The Groups" into the Top 20.



# BEAT

MONTHLY

AUGUST, 1964

1/6d

## The BACHELORS

