

In No. 6 Last Chance to enter 135 gns. AMPLIFIER Competition

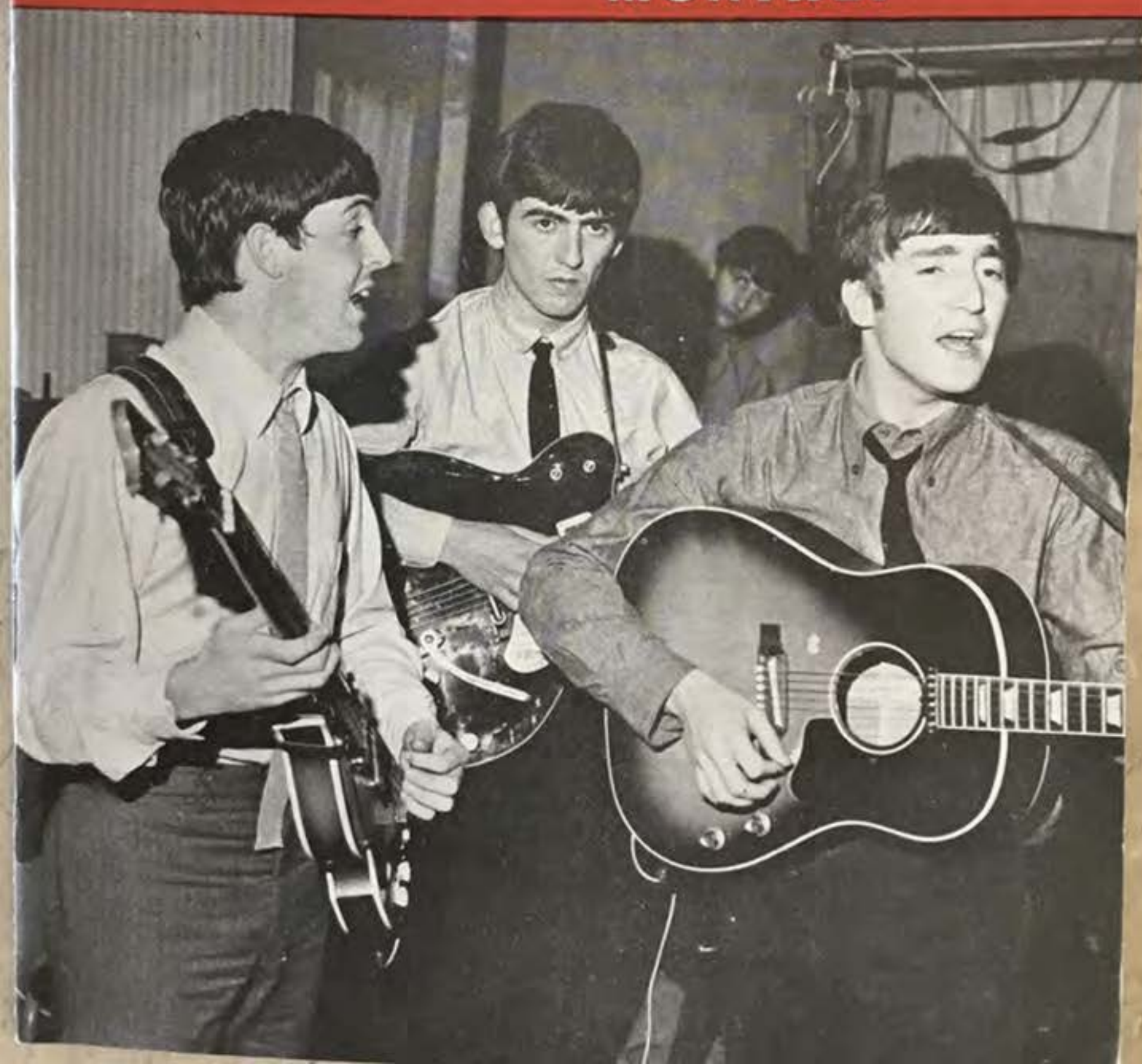
• • • POP TEN GROUP & INSTRUMENTAL MAG • • •

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

BEAT No. 6

One Shilling & Sixpence

MONTHLY Oct., 1963





BEAT

MONTHLY

EDITORIAL & ADVERTISEMENT OFFICES
244 Edgware Road, London, W2

EDITOR: Johnny Dean

Postal Subscription Rates: £1.10d. per year in England
\$3.00 in U.S.A.

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Editorial

Hi!

THE COMPETITION ENTRIES have been pouring in—especially for The Amplifier Competition. If you haven't sent your entry in yet there's still time, the closing date is 30th September. The Beatles have very kindly consented to judge this competition and their order for the ten points will be given in Beat Monthly No. 7, PLUS, of course, the name of the winner.

SHADOWS' FANS HAVE BEEN FIGHTING BACK!! This month they've pushed their group back into second place in the Popularity Poll! The Rolling Stones are also moving up—slowly but surely. And that's a bit odd, because their first disc still hasn't climbed very high in the charts.

THE LEADING GROUPS are having a big problem these days with things being thrown at them on stage! None of them mind sweets or other small, soft things. BUT they do object to five inch metal safety-pins. One just missed Paul McCartney's face a couple of weeks ago. A little bit closer and it could have blinded him!!! So, if you know anybody who MUST throw things at the groups on stage—HAND HIM OR HER A FEATHER or something. That way nobody'll get hurt.

CONGRATULATIONS TO ALL THE NEW GROUPS who have made the charts this month. Several people, who have recently returned to this country after spending some time in America, have told me that they think the British records in the Top Twenty are terrific, and that in their opinion they are better than most of the American chart entries. And for that praise we've just gotta thank the groups themselves!!

See you in No. 7.

Johnny Dean, Editor.

BILLY J. AND DAKOTAS—GOOD FOR US

Off-stage, Billy J. Kramer is a pretty quiet sort of star. He takes a bit of getting to know. He'll answer questions amiably enough, but he doesn't exactly volunteer surplus information. UNTIL you get to know him, that is.

But on-stage he's made fantastic progress. He's sure-footed, sure-voiced... just SURE!

What's more, he's developed a highly effective stage-trick of swinging the metallic end of a stick microphone by the lead—and catching it just right seconds later.

Fantastic thing is that he's picked up all this stagecraft in something under 18 months. Prior to that he played guitar with another Liverpool

group—and was doing nicely until someone nicked the instrument and forced him to take up singing!

How come he's got so good so soon? Says Billy: "I have to give a lot of credit to the Dakotas. They'd built quite a name for themselves in the Manchester area before I teamed up with them and they taught me a great deal about how to project on stage.

"But apart from the Dakotas, I spent a lot of time watching other singers and how they act on stage. Not to copy them—but just to pick up the odd hint here and there.

Billy, who's only the merest of shades under six feet tall, with piercing, attention-grabbing blue eyes, was

20 years old (on August 10, and celebrated with a huge all-star party at Llandudno. The Beatles were there—and so was Brian Epstein, the man who immediately recognised the Kramer talents and built him to stardom.

Shy-guy Billy said: "Getting a hit with my first record was an enormous thrill. But it was topped by "Bad To Me" whipping up so fast. I'd always been warned that it was very hard to get a really good follow-up to a hit.

Even more thrilling things are on the way... like a promotional trip to the States, where he'll meet deejays and disc-biz big-wigs. That plus other trips abroad, will all have happened before he celebrates even his second anniversary in the song game.

PETE GOODMAN

PROFILE

GERRY MARSDEN

IT'S the enormous energy he exudes that dominates a meeting with Gerry Marsden. His eyes, his hands, his feet, the restlessly-swivelling hips—and, of course, that “cheese-cheese-cheese” grin. Magnetic energy. A schoolboy-sized package . . . but you notice him even in a room-full of six-footers.

A self-taught guitarist, prolific song-writer, enthusiastic singer, loyal colleague. The mainspring of the famous Northern Pacemakers.

The grin widens. “What about those fabulous fans!” says Gerry. “If something has put you down, say the weather or the prospect of travelling 500 miles in the early morning, it’s the applause of the fans which sets you up again. Even if we hate ‘em for a wee while after a roughing up outside a theatre, we love ‘em the rest of the time.”

It started for Gerry at the beginning of March, this year, with the release of “How Do You Do It.” A Number One hit. Then “I Like It.” A Number One—unprecedented for a group to get two chart-toppers with their first two releases.

Said Gerry: “We owe a lot to Brian Epstein. We’d been with him since June, 1962. He built us, specially our confidence.”

Gerry genuinely loves song-writing. Usually, he works with bass guitarist Les Chadwick—they wrote both “B” sides of their hits, “It Happened To Me” and “Away From You.”

Financial rewards? Gerry’s bought a new pale blue Sunbeam Rapier. He stashes most of his money away in the bank but toys with the idea of investing in real estate later on. He also says, seriously, he’d like to buy a real English castle.

His main hobby now is golf. He’s not much of a player but shows typical energy at it. Listening to modern jazz, collecting stamps, driving, snooker—he likes all that. But most of all, he likes being in front of an audience, building up the atmosphere, lathering himself in sweat.

His actual height is 5ft. 6 and a HALF inches. He jealously guards that extra half-inch. His eyes are hazel—and sometimes he smiles as much with his eyes as with his mouth. Hair is brown, unruly, undisciplined, but rather shorter than the usual Liverpool stylings. He’s heavier than you’d think—around the 10 stone two pounds mark. The shoulders are powerful.

Success really hasn’t changed him. All right — so he’s been a national figure for only a few months. But the Merseyside fans have fussed over him for two hectic years.

Nice to know—that’s Gerry. And, believe me, he hasn’t even started to plumb the full depths of his talents.

PETE GOODMAN.



G&I TOP 20

↑ CHART MOVERS ↓

Title	Artistes	Label
1. SHE LOVES YOU	Beatles	Parlophone
2. BAD TO ME	Billy J. Kramer & Dakotas	Parlophone
3. I'M TELLIN' YOU NOW	Freddie & Dreamers	Columbia
4. I'LL NEVER GET OVER YOU	Johnny Kidd & Pirates	H.M.V.
5. YOU DON'T HAVE TO BE A BABY TO CRY	Caravelles	Decca Ritz
6. SHINDIG	Shadows	Columbia
7. APPLEJACK	Jet Harris & Tony Meehan	Decca
8. THE CRUEL SEA	Dakotas	Parlophone
9. ONLY THE HEARTACHES	Houston Wells & Marksmen	Parlophone
10. STILL	Karl Denver Trio	Decca
11. WHISPERING	Bachelors	Decca
12. SWEETS FOR MY SWEET	Searchers	Pye
13. SEARCHIN'	Hollies	Parlophone
14. WIPE OUT	Surfaris	London
15. LEGIONS' LAST PATROL	Ken Thorne	H.M.V.
16. TWIST AND SHOUT (E.P.)	Beatles	Parlophone
17. ACAPULCO 1922	Kenny Ball	Pye
18. COME ON	Rolling Stones	Decca
19. BLUE GIRL	Bruisers	Parlophone
20. DO YOU LOVE ME	Brian Poole & Tremeloes	Decca

Ones to Watch: — DON'T DO THAT by Shane Fenton & Fentones
SALLY ANN by Joe Brown & Bruvvers

G&I TOP FIVE LPs

1. PLEASE PLEASE ME	Beatles	Parlophone
2. MEET THE SEARCHERS	Searchers	Pye
3. THE SHADOWS GREATEST HITS	Shadows	Columbia
4. KENNY BALL GOLDEN HITS	Kenny Ball	Pye
5. THIS IS MERSEYBEAT (Vol. 1)	Mersey Groups	Oriole

WELL, OF COURSE, IT HAD TO HAPPEN! The Beatles are up there, roosting (or whatever Beatles do) at the top with the huge-selling "She Loves You," keeping their stable-mates Billy J. and the Dakotas in second place.

What with their L.P. heading that department of the charts, too, seems that nothing can halt the fab four-some's progress. Freddie and the Dreamers and Johnny Kidd fill places three and four—could be the start of something real big for the "Pirate" man. After all, he's been playing "gear" R and B successfully round the halls for some years now.

Who's that at number five—The Caravelles? Two smart chicks whose debut "You Don't Have To Be A Baby To Cry" has had critics saying they sound like "a couple of Peggy Lees." Why in a G and I chart? 'Cos Lois features a fine guitar in their act; and Andrea is a highly talented clarinettist.

The loud-voiced Karl Denver and the quiet-voiced Houston Wells, along with their popular groups, occupy high placings this month—which shows that the Country-folksey fans are growing week by week. The Bachelors, too, with their up-dated "Whispering" come in strongly—they're in much the same category.

Good to see the swinging Brian Poole and Tremeloes in already with their follow-up "Do You Love Me." This was a big U.S. hit for the Contours some whiles back but didn't mean a light when first released here.

Round about twentieth position, there's little in it between several new discs. So we've started a "Ones To Watch" section, nominating Shane Fenton and Joe Brown and their new releases. They missed ratings by a hairs-breadth.

Beat No. 5 Competition—Winners

The correct answer to the number of votes Gerry and the Pacemakers received for the Popularity Poll in Beat No. 5 was 1,829. The following gave the nearest answers in this competition.

- 1st Frances Howlett, 105 Llywelyn, Road, Southville, Cwmbran, Mon.
- 2nd Michael Doody, "Tymaen," Bettws, Nr. Newport, Mon.
- 3rd Pat Culshaw, 315 Manchester Road, Leigh, Nr. Manchester.

BEAT No. 6 PIX COMPETITION

Again we are giving the following fab. prizes:—

1st Prize: 4 Giant-Sized Glossy Pics

2nd Prize: 3

3rd Prize: 2

TO ENTER all you have to do is try and guess which ten groups will be in the first ten places in Beat No. 7 Popularity Poll AND LIST THEM IN THEIR CORRECT ORDER.

List your ten groups, numbering them from one to ten, on a postcard and send it to: Beat No. 6 Pix Comp., 244 Edgware Road, London, W.2., to arrive not later than 5th October. The winners will be announced in Beat No. 7 which will be on sale—October 16th.



THE OUTLAWS RIDE AGAIN

The Outlaws have been around for quite some time now. Formed in 1960, when they changed their name from the Stormers, they have since been closely connected with several big hits. They backed John Leyton on "Johnny Remember Me" and "Wild Wind"; Mike Berry on "Tribute to Buddy Holly" and "Don't You Think It's Time." But, although they have made some fairly strong-sellers in the disc field they have never managed to hit the top with any of their own recordings.

The anti law-abiders line up as Chas Hodges on Gibson bass guitar hailing from Edmonton, North London; Mike Underwood, stixman on a Trixon kit from Bath; Ken Lundgren on Fender Steel and Gibson rhythm guitars from Victoria (in British Columbia, Canada); and Ritchie Blackmore on Gibson lead guitar from Weston-super-Mare. All

claim they are basically Country and Western enthusiasts. At the same time, they get a big kick out of playing R & B and R & R, which they feel is only a citified version of what was originally all Country and Western music.

Said Ken, in his soft Canadian accent, "We play C & W music with a commercial flavour because, of all the different brands of Beat music it's the one that appeals to us most. One thing I would like to add . . . we have never depended on our sex-appeal to sell records." "Yes, laughed Mike, "that's probably been our big trouble. We oughta go and get some fancy haircuts." Interrupted Ritchie, "I've got a great new idea for three-quarter length trousers to show off my terrific legs." "Come on," said Ken, "I'm trying to be serious. There are a lot of great groups around these days and you

have got to develop an individual style otherwise the fans can't be blamed if they think you are just copying some other group at the top of the hit parade. Although, I don't think anyone could accuse us of doing that."

The boys told me that their new release is a big experiment. It's called, "SET THE WILD WEST FREE." and Chas Hodges takes the lead vocal with some clever harmony work from Ritchie and Ken. The boys can't wait to see what the great British record-buying public think of their new one.

They're lined up for a string of dates backing Gene Vincent in the coming Autumn. Meanwhile they don't want anybody to think it's against the law to go and buy a copy of "Set the Wild West Free." Personally, I hope it goes shooting up them charts real fast . . . like a posse was after it!

Group of the MONTH



BRIAN POOLE AND THE TREMELOES

As the spotlight swoops, the figure picked up is tall, fairish, well-shouldered—a figure with a built-in air of mischief about him. Brian Poole is out in front. Behind him, the Tremeloes. Behind all of them, a hit record on "Twist and Shout." In front of all of them, apparently unlimited stardom.

Says Brian: "We've been full professionals since a couple of summers ago when we operated for a season at Butlin's Holiday Camp in Ayr. I suppose we've always been pretty booked up and we've had some very good dates. But we needed that hit record to lift us some more. Now we get more of the plum theatre bookings."

"Mark it down to our recording manager Mike Smith that we ever did 'Twist and Shout' on disc. He's the one with faith. We cut several of our stage numbers, just to see how they'd sound."

"When it came out, we were pretty worried. We knew the Beatles had done it. And the Isley Brothers were already in the charts. Turned out to be the best thing we ever did, though."

"Sense my voice being a bit hoarse, but it doesn't half take it out of the tonsils doing those roaring numbers."

"On stage, these days, we go for the vocal group stuff and for a fair amount of comedy. But the one thing we never want to lose is the excitement. That's the key to it all in this business nowadays."

Brian was anxious to pay tributes to the guys who've pushed the group to the top of the charts... and into "Beat Monthly" and the "Group Of The Month" spot. "Mike Smith is obviously one," he said. "He lives near me and he's not only our recording boss but also a mate of all of us."

"Then there's our manager, Peter Walsh. He's been right with us from the start. He's really the driving force behind it all. And, of course, Jimmy Grant, who gave us a break in the pre-recording days on 'Saturday Club'."

"I remember on that first radio date we watched Cliff Richard and the Shadows recording. We learned a heck of a lot then about how it all should be done."

The Poole-Tremeloes outfit is known as the "three-in-one-package." There's Brian's solo song-selling; a separate trio on the vocal side who have been on discs in the background to Jet Harris, Tommy Steele, the Vernons' Girls, Lorne Gibson

even Jimmy Saville. And there's the swingin' group which operates with £4,000 worth of equipment and raises the roof where'er they play.

The whole story starts back in 1959 when Brian and Alan Blakely and Alan Howard got together to split a pound between them after a date. They each bought a record from the proceeds!

When they left school, they added Graham Scott and Dave Munden. Graham had to leave, so Ricky West completed the all-mates-together team as it stands today.

Let's dig a little deeper into the members as individuals:

BRIAN: born November 2, 1941. Hates getting up in the morning, likes girls and telling anybody good news! Digs the vocal work of Bobby Darin and Ben E. King. Nurses a pet ambition to get the group on at the London Palladium. Barking, Essex, was his birthplace.

ALAN BLAKELY: born April 17, 1942, in Dagenham. Dark-complexioned and haired, with a smile never

far away. Goes for Del Shannon and the Crickets. Likes flying; fails to dig all-night recording sessions! Plays rhythm guitar (Fender) and is a serious musician.

ALAN HOWARD: born October 17, 1941, also in Dagenham. A Buddy Holly addict and a bass guitarist (Fender again) who lays down a wonderful solid beat. Very fair of hair and tall. Off-duty, goes in for tape-recording and photography.

DAVE MUNDEN: looks a bit like Max Bygraves. Operates behind a new Ludwig drum kit. Another Holly enthusiast. His hobby is "eating—specially cheese." Very keen on sports cars. Born December 2, 1943.

RICKY WEST: saw light of day on May 7, 1943. Plays Fender lead guitar. Is under the impression he looks a bit Chinese. Digs Cliff Richard. Eats hamburgers by the dozen. Is anxious not to lose too much sleep!

Five mates, five expert musicians. That spotlight playing over them this month, suits them down to the ground. **PETE GOODMAN.**

FAN CLUBS

THE OFFICIAL BEATLES FAN CLUB

s.a.e. to Anne Collingham, First Floor, Service House, 13 Monmouth Street, London, W.C.2. (See the Beatles Book for area Fan Clubs).

THE BIG THREE

s.a.e. to Eileen Pomeroy, 20 Church Street, Waterloo, Liverpool, 22.

THE SHADOWS

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

THE SPRINGFIELDS

s.a.e. to Pat Barnett, 316a Queenstown Road, Battersea, London, S.W.8.

PETER JAY AND THE JAYWALKERS

s.a.e. to 21 North Drive, Gt Yarmouth, Norfolk.

JOHNNY KIDD & PIRATES

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

THE SEARCHERS

s.a.e. to The Penthouse Suite, 3 Vere Street, London, W.1.

GERRY & THE PACEMAKERS

s.a.e. to Pauline Behan, 56 Barford Road, Hunts Cross, Liverpool, 25.

BILLY J. KRAMER AND THE DAKOTAS

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

DUANE EDDY

s.a.e. to John Kallay, 99 Hill Village Road, Four Oaks, Sutton Coldfield, Warwickshire.

FREDDIE & THE DREAMERS

s.a.e. to Barbara, c/o Kennedy Street Enterprises, 14 Piccadilly, Manchester 1.

THE ROLLING STONES

s.a.e. to Diane Nelson, 86 Furze Lane, Farncombe, Nr. Godalming, Surrey.

THE EAGLES

(West Country Branch)
s.a.e. to The Secretary, 43 Wallingford Road, Knowle, Bristol, 4.

DAVE CURTIS & TREMORS

s.a.e. to Sheila Cooper, 15 Chapman Road, Clacton-on-Sea, Essex.

THE LONELY ONES

s.a.e. to Tony Dörner, 43 South Street, Andover, Hants.



**Alan
Howard**

**Ricky
West**

**Brian
Poole**

**Dave
Munden**

**Alan
Blakely**

JOHNNY KIDD AND PIRATES

In 1959, Johnny Kidd got into the charts with his first-ever release, "Please Don't Touch." Then "You Got What It Takes" hit the parade. And his "Shakin' All Over," a dramatic, self-penned hit, was undoubtedly one of the best rockers of the last decade.

But the drought set in. Johnny, a great and most uninhibited rocker, couldn't find the magic formula for really big hits. Until a few weeks ago he found gold with "I'll Never Get Over You."

Said Johnny: "People ask me whether I ever felt like chucking it all in. They were kind enough to say I was much better than some of the folk who were actually in the charts. Well, truth is I never did feel I could give up show business.

"There are so many opportunities. You can be playing in a dump one night—and suddenly find yourself with the jewellery and cigars the following evening.

"During the time I was out in the cold, I had a setback when the Pirates left me and became the basis of the current Tornados. I missed them . . . but I couldn't blame them for doing the best thing for themselves.

"But I'll tell you this. The boys I have with me now are just fabulous. They're so under-rated it's ridiculous. In fact, they've had an enormous effect on the current R and B trend. They could make discs on their own and hit it big. Very BIG."

Line-up of the group, then, is: drummer Frank Farley, who plays a Ludwig kit; lead guitar Mick Green, on a Gibson instrument with a Fender amplifier; and bass star John Spencer, who plays Fender guitar but has a Vox amplifier.

"Don't ask me what we play—whether it's rhythm 'n' blues or rock 'n' roll," said Johnny. "It all started with Bill Haley and the two forms of music are very closely associated. If you like R and B, well . . . call us that. If you're rocker-mad, call us rock 'n' rollers."

Johnny agreed that his piracy gimmick, with the eye-patch had been attacked in some quarters as being distasteful. But he's sure he was right. "It helped us create an image. And nine out of ten of the people who talk to us about it are in favour. That's all the incentive we need—because we're here to please people."

Johnny Kidd, along with his Pirates, are among the "originals" in the beat-purveying business. For my money, they deserve a hit every time they make a record.

It's great that their confidence has been given such a boost with "I'll Never Get Over You."

PETE GOODMAN





Nation-Wide GROUP INFO

THE BEATLES

September 16th to October 2nd—Holidays.

October, 11th Trentham Gardens, STOKE-ON-TRENT; 15th Floral Hall, SOUTHPORT.

THE SHADOWS

Until September 21st Summer Season at ABC Theatre, BLACKPOOL. Then two-week tour of Israel.

GERRY AND THE PACEMAKERS

September, 20th Trentham Gardens, STOKE-ON-TRENT; 21st The Imperial, NELSON; 22nd Queens, BLACKPOOL; 26th-28th Boom Boom Room, BELFAST; 29th Queens, BLACKPOOL.

October, 1st Floral Hall, SOUTHPORT; 3rd Tower, SOUTHPORT.

BILLY J. KRAMER AND THE DAKOTAS

September, 17th ABC, CLEETHORPES; 18th ABC, CARLISLE; 19th ABC, CHESTERFIELD; 20th Gaumont, WOLVERHAMPTON; 21st Gaumont, WORCESTER; 22nd D'Monfort Hall, LEICESTER;

24th The Guildhall, PORTSMOUTH; 25th The ABC, GLOUCESTER; 26th The Granada, SHREWSBURY; 27th ABC, WAKEFIELD; 28th The Granada, MANSFIELD; 29th The Embassy, PETERBOROUGH.

October, 1st Granada, DARTFORD; 2nd Rialto, YORK; 4th Colston Hall, BRISTOL; 5th Gaumont, TAUNTON; 6th Empire, LIVERPOOL.

FREDDIE AND THE DREAMERS

September 16th, Gaumont SOUTHAMPTON; 17th Granada, TOOTING; 18th Rialto, YORK; 19th Odeon, NOTTINGHAM; 20th Odeon, GLASGOW; 21st City Hall, SHEFFIELD; 22nd Empire, LIVERPOOL; 23rd Odeon, MANCHESTER; 25th Granada, HARROW; 26th Granada, EAST HAM; 27th Granada, KINGSTON; 28th Granada, SLOUGH; 29th Colston Hall, BRISTOL; 30th Odeon, BIRMINGHAM.

October, 1st Odeon, ROCHESTER; 2nd Granada, BEDFORD; 3rd Odeon, LEEDS; 4th Futurist Theatre, SCARBOROUGH; 5th City Hall, NEWCASTLE-U-TYNE; 6th

King George's Hall, BLACKBURN; 8th Odeon, LUTON; 9th Odeon, ROMFORD; 10th Wintergardens, BOURNEMOUTH; 11th Fairfield Hall, CROYDON; 12th Sophia Gardens, CARDIFF; 13th Trocadero, ELEPHANT & CASTLE; 16th Floral Hall, SOUTHPORT.

THE DENNISONS

September, 17th CLEETHORPES; 18th CARLISLE; 19th CHESTERFIELD; 21st WORCESTER; 22nd Cavern, LIVERPOOL LEICESTER; 24th PORTSMOUTH; 25th GLOUCESTER; 26th SHREWSBURY; 27th WAKEFIELD; 28th Cavern, LIVERPOOL MANSFIELD; 29th PETERBOROUGH.

October, 1st DARTFORD; 2nd YORK; 4th BRISTOL; 5th TAUNTON; 6th LIVERPOOL; 8th Stamford Hall, ALTRINCHAM; 9th Jive Hive, LIVERPOOL; 10th Locarno, LIVERPOOL; 11th Rank, NEWCASTLE; 13th Cavern, LIVERPOOL; 15th Cavern, LIVERPOOL.

THE JAYWALKERS

September, 17th Rink Ballroom, SUNDERLAND; 18th Top Rank, PRESTON; 19th Majestic, LUTON; 20th City Hall, SALISBURY; 21st Civic Hall, GUILDFORD; 22nd Country Club, BOURNEMOUTH; 23rd Adelphi, WEST BROMWICH; 24th STOURBRIDGE; 25th Stamford Hall, ALTRINCHAM; 26th Cambridge Hall, SOUTHPORT; 27th California, DUNSTABLE; 28th Town Hall, CREWE; 29th MANCHESTER.

October, 4th BLYTHE; 7th WALLINGTON; 12th SUNDERLAND; 13th SHEFFIELD.

COMPETITION No. 1



**Win this magnificent Vox
Amplifier with top boost**

(as used by Hank Marvin)

Worth 135 Guineas



Here is a list of 10 points which are important to the success of a group.

GROUP NAME

NUMBER IN GROUP

STAGE EXPERIENCE

WRITE OWN SONGS

BORN IN LIVERPOOL

INSTRUMENTS PLAYED

ORIGINAL SOUND

GOOD CHOICE OF SONGS TO PERFORM AND RECORD

ORIGINAL CHOICE OF CLOTHES

HAIRSTYLES

TO ENTER: List these points on a postcard, in what you consider to be their order of importance, making number one the most important and so on.

SEND YOUR POSTCARD TO: BEAT MONTHLY AMPLIFIER COMP., 244 Edgware Road, London, W.2.

Closing date for entries is SEPTEMBER 30th. Result announced in Beat No. 7, on sale October 16th.

Competition will be judged by The Beatles

THE SEARCHERS

September, 14th WALTHAMSTOW; 15th HANLEY; 16th SOUTHAMPTON; 17th TOOTING; 18th YORK; 19th NOTTINGHAM; 20th GLASGOW; 21st SHEFFIELD; 22nd LIVERPOOL; 23rd MANCHESTER; 25th HARROW; 26th EAST HAM; 27th KINGSTON; 28th SLOUGH; 29th BRISTOL; 30th BIRMINGHAM.

October, 1st ROCHESTER; 2nd BEDFORD; 3rd LEEDS 4th SCARBOROUGH; 5th NEWCASTLE; 6th BLACKBURN; 8th MARGATE; 9th ROMFORD; 10th BOURNEMOUTH; 11th CROYDON; 13th LEWISHAM.

THE SPRINGFIELDS

September, 17th Flamingo, BALYMENA; 18th Linavady and Omagh, IRELAND; 19th Entertainment Centre, ARKLOW, Co. WICKLOW; 20th Olympic, NEWCASTLE WEST, St. John's Hall, TRALEE; 22nd MANCHESTER; 29th Opera House, BLACKPOOL.

THE FEDERALS

October, 4th Fender Club, KENTON; 5th Dreamland, MARGATE; 6th Agincourt, CAMBERLEY; 7th Atlanta, WOKING; 8th Public Hall, WALLINGTON; 9th Town Hall, FARNBOROUGH; 10th Locarno, SWINDON; 12th Longs, BISHOPS STORTFORD; 13th Blue Moon, HAYES; 14th Baths, LEYTON; 16th Dance Hall, CARPENDER'S PARK.

THE MARAUDERS

September, 16th MANCHESTER; 17th STOKE-ON-TRENT; 19th WOLVERHAMPTON; 20th Majestic, OLDHAM/Lea Road Social Club, MANCHESTER; 21st Town Hall, LEEK; 22nd Blue Moor, SHEFFIELD; 23rd Twisted Wheel, MANCHESTER; 24th STOKE area; 26th STOKE area; 27th Kingfisher, STOCKPORT; 29th BIRMINGHAM; 30th READING.

October, 1st KILBURN; 2nd NEWPORT; 3rd PLYMOUTH; 5th CREWE; 6th CHESTERFIELD; 7th DARLINGTON; 8th SUNDERLAND; 9th PRESTON; 10th LUTON; 12th BIRKENHEAD; 13th OLDHAM; 14th NEWCASTLE-ONTYNE; 15th MIDDLESBROUGH; 16th LEEDS.

JET HARRIS & TONY MEEHAN

September, 21st Brierley Town Hall, BIRMINGHAM; 23rd-25th Boom Boom Room, BELFAST; 29th Queens, BLACKPOOL.

October, 5th Gaiety, RAMSEY. (Other dates not yet confirmed).

THE ROLLING STONES

September, 16th Ken Colyer Club; 17th Brit. Legion Hall, S. HARROW; 18th Eel Pie Island, TWICKENHAM; 19th St. John's Hall, WATFORD; 20th SOUTHSEA; 21st PETERBOROUGH; 22nd Ken Colyer Club/Craw Daddy Club, RICHMOND; 23rd Ken Colyer Club; 24th Thames Hotel, WINDSOR;

25th Eel Pie Island, TWICKENHAM; 27th Floral Hall, MORECOMBE; 28th Assembly Rooms, WALTHAMSTOW; 29th New Victoria.

October, 1st Odeon, STREATHAM; 2nd Regal, EDMONTON; 3rd Odeon, SOUTHEND; 4th Odeon, GUILDFORD; 5th Gaumont, WATFORD; 6th Capital, CARDIFF; 8th Odeon, CHELTENHAM; 9th Gaumont, WORCESTER; 10th Gaumont, WOLVERHAMPTON; 11th Gaumont, DERBY; 12th Gaumont, DONCASTER; 13th Odeon, LIVERPOOL; 16th Odeon, MANCHESTER.

BRIAN POOLE AND THE TREMELOES

September, 16th Gaumont, SOUTHAMPTON; 17th Granada TOOTING; 18th Rialto, YORK; 19th Odeon, NOTTINGHAM; 20th Odeon, GLASGOW; 21st City Hall, SHEFFIELD; 22nd Empire, LIVERPOOL; 23rd Odeon, MANCHESTER; 25th Granada, HARROW; 26th Granada, E. HAM; 27th Granada, KINGSTON; 28th Adelphi, SLOUGH; 29th Colston Hall, BRISTOL; 30th Odeon, BIRMINGHAM.

October, 1st Gaumont, ROCHESTER; 2nd Granada, BEDFORD; 3rd Odeon, LEEDS; 4th Futurist Theatre, SCARBOROUGH; 5th City Hall, NEWCASTLE; 6th King George's Hall, BLACKBURN.

FAB GLOSSY PHOTOS OF BEATLES & BILLY J. KRAMER

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BEAT PIC





THE BEATLES IN WALES

They produced hysteria in a 5,000 capacity audience at the Capitol Theatre, Cardiff, on April 27th. They came close to starting a riot at the Abergavenny Town Hall on May 21st. That is the sum total of the Beatles' physical contact with South Wales.

But their spiritual contact is something neither they nor anybody else can begin to estimate. It isn't limited to record sales—which produce a constant chorus of tills being rung in large town record stalls and sometimes Beatle bankruptcy in the smaller undertakings. It isn't just that everybody from 25 years down knows the complete first verse of "If There's Anything That You Want." It isn't even the way "Twist and Shout" keeps spinning from wayward record players.

It is as though the Beatles walk the streets of South Wales. IT IS THE HAIR"

One barber told me, "You know, a couple of months ago, a young fellow would come into my shop and say, 'I want my hair cut like the Beatles,' and I'd think what the heck. Now, I've got pictures of those boys from Liverpool and I just have to work from those."

Clothing stores find three-quarter length raincoats, as modelled unconsciously by John, George, Paul and Ringo—a very lucrative line.

Their presence has even considerably weakened that tradition of song that Wales is so famous for.

Let's not say the Beatles have just come in and taken over. There are still pockets of resistance, still people who don't like the Beatle sound.

Every week disputes echo up and down the letter columns of the "Pop" page of the local evening paper. The Beatle sound was a "mess," said one recent letter. People were "fools to fall for such rubbish."

But such criticism has changed no opinions.

The sad thing is this—no one undertaking (except, perhaps, the Cardiff Capitol) can now afford to employ the Beatles for an evening's work. If they came, it would probably have to be on a "split-the-expense" arrangement either with the management of the Sophia Gardens Pavilion and some other undertaking, possibly in Swansea, or on a similar arrangement between Cardiff Impresario, Langdon Doidge, who is booking groups into the Sophia Gardens, and Scott Ballrooms, who have dance-halls in the larger towns of West Wales. The Capitol, meanwhile, is already heavily committed with Count Basie and Sarah Vaughan, and Billy Fury, in coming months.

What a situation! Thousands of Beatle Fans in South Wales and no where for them to go!

PETER TATE.

Gerry Marsden says that one of the most important things that ever happened to him was meeting up with **Bill Haley and The Comets** in Germany, where they appeared on the same bill. Says that they are all brilliant performers.

Billy J. Kramer earning a lot of high praise from female reporters for his natty suitings and smart turnout. **Brian Epstein** gave him a magnificent gold watch for his 20th birthday and the **News Clan** — **The Beatles**, **The Dakotas**, etc., etc., gave him a real riot of a party!

Dave Lee and The Stagger Lees have moved in from the West country to record for Oriole. A new Mersey group, **The Mojo's** take their name from the negro slang word for lucky charm. Are we in for a spate of groups called things like "Black Cat Bones" or "The Wild Witch Doctors"?

Fats Domino still can't get that hit and lots of glum faces at Philips Records when **The Springfields'** "Come On Home" didn't climb the charts as high as they thought it would.

Beatles have now got a second roadman to help out official road manager **Neil Aspinall**. Drives under the title of **Mal**. Girl slipped through **The Beatles'** dressing-room window at Bournemouth and cut off stage-suit buttons as souvenirs. She cut her finger doing so—and left blood on the lapels. The Boys NOT happy about that!

Freddie and The Dreamers have also employed a second road manager and bought a new van for their next tour. They kick off at the Halifax Odeon on November 8 in company with **Brian Poole and The Tremeloes**.

Everyone very happy with the "Big Three At The Cavern" EP cut by Decca, with the invited audience doing well on the conjuring-up-atmosphere kick.

Peter Jay and The Jaywalkers, rated one of the best stage acts in the business, are definitely lined up for **The Beatles'** package tour, which starts at Cheltenham on November 1.

Apologies to **Margaret Sykes**. She won the Cup for Yorkshire's leading vocalist in 1962 NOT 63. Her backing group now is **The Allez-Kats** and they have recently passed a TV test in Manchester and a sound test in Leeds. Says she specialises in singing "Be-Bop-A-Lula" on top of a grand piano or anything handy... with no shoes on, of course!

How can it be argued that **Johnny Kidd and The Pirates** don't play R and B when they do such a great job on material by **Arthur Alexander**,

Solomon Burke and Bo Diddley. Lots of record shops are asking for pure R and B discs to sell but the record companies still feel they wouldn't go.

Three of the fab new **Fourmost** are interested in weight-lifting. But the tallest, **Mike Millward**, says the heaviest thing he ever lifts is his guitar. They also belong to the **Brian Epstein** label, which is almost as good as a ladder for climbing the charts.

New release for **Grant Tracy** and



CHRIS CURTIS

The Sunsets due out the end of October is now titled "Shake." This one'll be on Decca. The last six releases on the Ember label have had distribution troubles.

Interesting idea from **Pauline Clegg**, of the Oasis Club in Manchester. She asks why don't the wallpaper manufacturers bring out some designs with pics of the beat stars imprinted on it. Would save a lot of mums and dads blowing their tops over having pics stuck to their precious wallpaper.

Mike Pickworth, of **The Springfields**, enjoys the real live moniker of **Michael Longhurst-Pickworth**. Thinks now that even the shortened version of Pickworth is too long so he's changing it to **Mike Hurst**. Lotsa their fans want them to record "Lizzie Borden."

Whatever they say, **Chris Montez'** new disc DOES sound like "Twist and Shout," which in turn sounds like **Ritchie Valens'** "La Bamba."

Gerry and The Pacemakers have

finished their first album, but there's a chance that some tracks will be re-recorded before release. Stable-mate **Billy J. Kramer's** first L.P. also near completion.

Brian Poole's "Do You Love Me" rush-released by Decca owing to probable cover version by rival British group—but, the **Poole and Tremeloes** version is a cover anyway of **Contours'** big American hit released (unsuccessfully) here on Oriole.

Karl Denver's "Still" had years-old flip produced by **Jack Good**... **Norrie Paramour** says he now believes in recording groups as they sound on stage.

Little **Stevie Wonder**, the 12-year-old blind boy from the States, who also plays harmonica, bongoes, guitar and piano, is being chased by British promoters for a tour over here, along with his fab backing group.

All nonsense about **The Searchers'** guitars being bound with tape and how they are too scared to change them. First thing they bought with the royalties from "Sweets For My Sweet" was—new guitars! Stixman **Chris Curtis** is still very attached to his drum kit—doesn't want to change.

Quote from disc-jockey **Brian Matthew**: "If **The Beatles** made a disc of themselves snoring for two minutes, it'd go to Number One in the charts."

Visitors to the Walker Art Gallery in Liverpool will be able, next month, to see a full-size picture of **The Swinging Blue Jeans**, painted by local artist **Bob Percival**. Tour of **Billy J. Kramer** with **Johnny Kidd** and **The Fourmost** opens in Luton for three weeks from November 15. **Billy J.** and manager **Brian Epstein** will have returned from their promotional trip to the States just a few days before.

The Champions, new outfit sponsored by music publisher **Max Diamond**, was discovered in South-East London "Find The Recording Star" contest run in Greenwich.

Rolling Stones next one almost certain to be "Poisoned Ivy." **Hank Marvin** and **Bruce Welch** now call **Cliff Richard** "our vocalist!"

Jimmy Smith, American organ player to tour Britain soon with his group, was asked to stop playing during Newport Jazz Festival stint—his playing was too exciting for the audience and almost caused a riot.

Danny Davis was carving a career out for himself on the Pye label. Now he's one of the very popular **Marauders** playing guitar and singing. Others are **Byr Martin**, **Kenny Sherratt** and **Barry Sergeant**. Their first release "That's What I Want" is doing very well saleswise.

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Joe & them Bruvvers

Joe Brown's "September song"—that swingin' "Sally Anne" out this month—caused him a right old battle before he got it on disc. Reason? It comes from the "Crazy World" movie and is sung by Freddie and the Dreamers.

"I didn't care, mate," said Joe. "I heard the song and just knew that I had to record it. It's an Alan Klein number and it's just like it was tailor-made for me."

In the meantime, Freddie will be having the number out on an E.P. But let's talk about Joe.

Joe, who was playing in a dance band at Southend back in 1959 when producer Jack Good first heard him, really started in "Boy Meets Girls" when his giggling and jiggling behind the solo artists earned him his own spot. "Jack was my big promoter in them early days," says Joe. "He had a lotta faith in me as a sorta cockney pop star . . . and but for him pushin' me I'd 'ave probably just gone on twanging me old guitar, mate. One of the things that I WOULD like to do is to appear in his American Beat Show. If it's anything like 'Oh Boy' it must be a real 'knees-up' do!"

Nowadays Joe is getting the best of both worlds. The gals dig him because of his off-beat personality and his wide grin and mop of hair—"the hair-style grew like that because some years ago I was daft enough to accept a fiver that I couldn't get to look like Yul Brynner." And the boys dig him because he is really one of the best guitar players in the business.

Said Joe: "It's too late now to make any changes, but the fact is that at one time I was told that 'Joe Brown' was too common a name for me ever to get to the top. I figured that a name like 'Steel Dagger,' or maybe 'Rock Masher,' would be the best."

But plain Joe Brown has done the trick. Blue-eyed Joe really has become the blue-eyed boy of millions of fans. Funnily enough, almost all the fans who meet him are shaken at the fact that he's nearly six ft. three inches tall. On stage, he looks much less and also looks a lot thinner.

"Nature's Time For Lovin'" was a very useful hit for Joe. Now this new one, though it's hardly had time to gain maximum impact, should be even bigger.

In more serious mood, though, Joe paid a hefty-sized tribute to his backing group, the Bruvvers. They line up as Tony Oakman, on rhythm guitar; Peter Oakman, lead guitar; and Ron Parry, on drums.

"They're a marvellous set of mates," said Joe. "Though, of course, I rule 'em with a rod of cotton wool."

PETE GOODMAN





★ ★ THE FEDERALS ★ ★

Continental Club owners have known for quite a long time now that what their audiences want is a very large helping of good solid British beat, and the Federals rate very high on our list of musical exports. This summer they've been occupying the top spot at the Flamingo Club, Naples. The audiences have been a mixture of Italians, Greeks, Americans and a few British. The boys have been going down very big with their own special arrangements of "In a Persian Market," "Big Girls Don't Cry," "The Spanish Gypsy Dance" and, believe it or not, "The William Tell Overture."

The Federals solved their transport problems by buying a 1949 Bedford Bus for only £100. After fitting it up for another £150 they got a "mobile home on wheels" which has carried them all over England and the Continent including the 2,500 miles round trip to Naples and back.

The boys line-up above, starting from the left as: Frank Milne (Latin-American Stixman); Tony Bolton (Vocalist and Piano); Tony Banks (Organ); Mick Bush (Bass Guitar); Brian Hawkins (Lead Guitar) and Roy Brown (Drums).

They had some weird and wonderful experiences during the long drive across Europe. Getting lost in Brussels—ordering a Chinese meal in English, in a restaurant where they only spoke Dutch—almost getting in a fight over a broken glass in a Swiss pub and giving a lot of laughs to some inhabitants of a small Alpine village, where they stopped overnight.

The bus has curtains, which can be drawn over all the windows. But, on this particular night, everyone hit the sack and clean forgot to pull the curtains over the rear window. Next morning they all woke up to find an audience of about 12 people looking in, and they seemed quite happy to

stay there all day. The boys managed to find a solution however—they all sat up in bed and stared right back. After several minutes of solid staring on both sides everyone suddenly realised how funny the situation was and burst out laughing. The villagers walked off and the boys were able to get up and dress.

The Federals are making a new disc this month. Their last two releases "Brazil" and "Boot Hill" gathered a lot of airplay but did not quite make the charts. All the stops are being pulled out to find the right material for their next record.

They are the only group to feature a Latin-American Rhythm Section. Says Tony Banks—chief song writer of the outfit: "We were wondering if an Italian tune with a German flavour and a French approach with English lyrics and a Liverpool Beat plus our Latin Rhythm Section might go down well!"

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,

Are Jet Harris and Tony Meehan becoming less thought of as individuals and more as "Jet 'n' Tony"? Jet, when he left the Shadows, wanted to play his own kind of music and lose the tag "Jet Harris, ex-Shadow." Well, he's lost the tag "ex-Shadow," but now if you mention the name Jet Harris to someone, especially an older person or parent, they are inclined to think, "Ah, yes, it's Jet Harris and Tony Meehan isn't it? One plays the guitar and one plays drums." The same goes for Tony. Each of them is only 50 per cent of an act. Even in your popularity poll they are rated together. I would like to know if they would rather be thought of as individual musicians, each capable of producing his own kind of music, or whether they want to be thought of as a team each dependant on the other.

Do other readers think of them as

individuals and perhaps like one more than the other, or do they just like "Jet 'n' Tony, guitars and drums"?

Yours sincerely,
Lynne Scrimshaw,
Cheshire.

Dear Johnny,

I didn't expect you will perform my desire to have a copy of *Beat*, when I got it I was very glad. I was more glad when I learnt I would get a copy of *Beat* every month.

I do not really know how to thank you.

If you want to get some musical news or something else from my country write to me please and I will always try to realise your desire.

Mile Valcic,
Yugoslavia.

Dear Sir,

I buy your magazine regularly and am very pleased with the fascinating facts and outstanding pictures which you print.

I am very amazed in the way that popular music contributes to the fashion of clothes. The Beatles wear round-neck satin jackets with matching suit trousers, this form of dress seems to be very popular in the Midlands. B. J. Kramer and the Dakotas wear suits with no lapels, this is the rage in London and nearby districts.

You show these facts very clearly in your photographs and therefore I praise you for contributing more publicity to fashion for men than the top fashion houses of Paris or London.

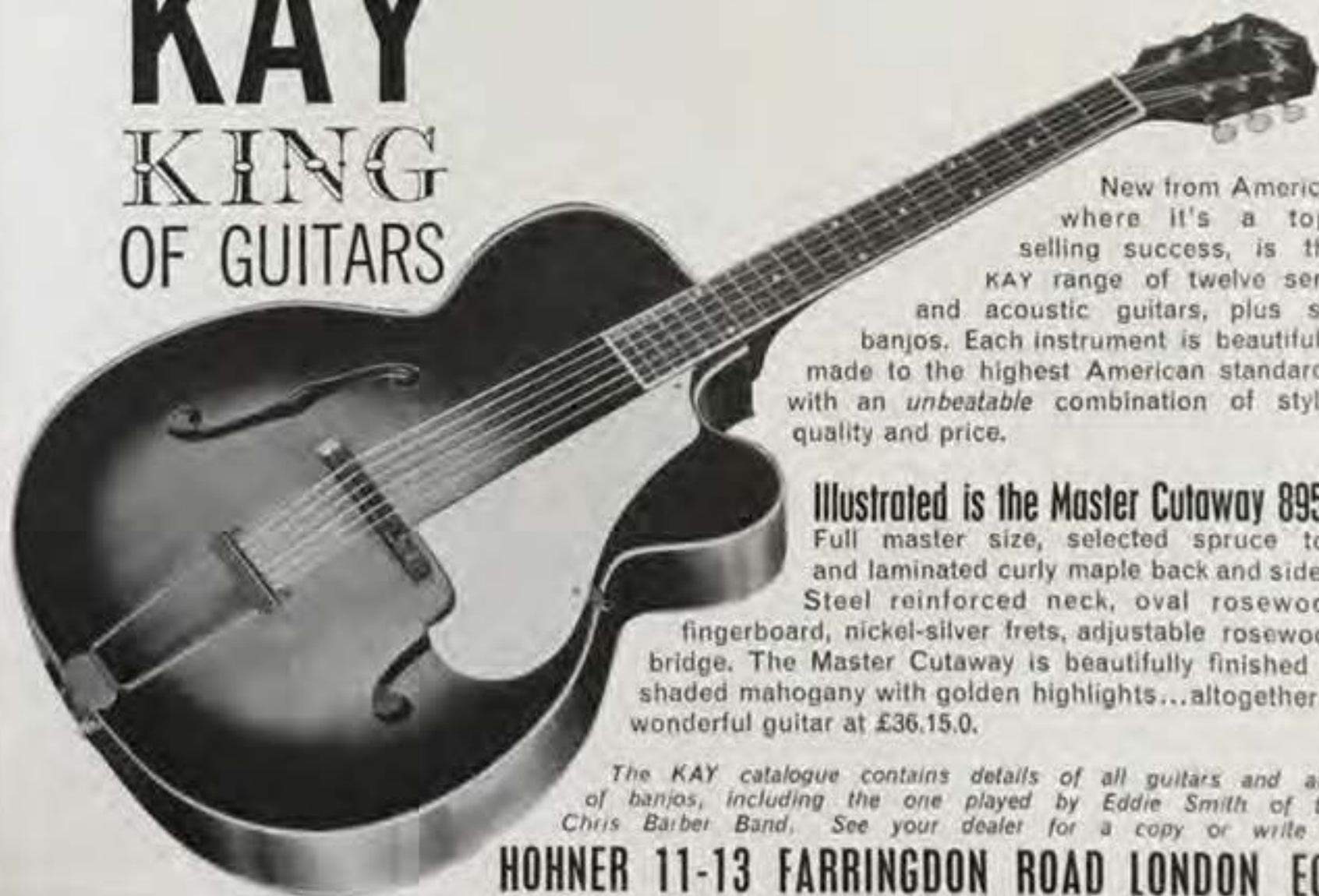
B. E. Waters,
Suffolk.

Dear Editor,

I was really pleased to see an article on Duane Eddy in *Beat Monthly*, No 4. I think that Duane Eddy is the greatest guitarist in the world.

Andy Holland,
Cheshire.

KAY KING OF GUITARS



New from America, where it's a top-selling success, is the KAY range of twelve semi and acoustic guitars, plus six banjos. Each instrument is beautifully made to the highest American standards with an unbeatable combination of style, quality and price.

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The KAY catalogue contains details of all guitars and also of banjos, including the one played by Eddie Smith of the Chris Barber Band. See your dealer for a copy or write to

Hohner 11-13 Farringdon Road London EC1



NEW Discs

by

**DAVID
GELL**



45 THE SHADOWS

Shindig;
It's Been a Blue Day
(Columbia)

NEWIE from the Shads penned by Hank and Bruce. Up-tempo outing which will smash the Autumn charts in the usual Shadow's fashion. I think they have been very wise to stick to their own, very individual, and completely distinctive, Shadows' sound without being influenced by anything else in the Group world today. Coupling, penned by stixman, Brian Bennett, makes a good second helping aided by the Norrie Paramor Strings. My gold-plated and diamond-dusted cert for the charts.

45 JET HARRIS AND TONY MEEHAN

Applejack;
The Tall Texan
(Decca)

SURE-FIRE hit from ex-Shads, Jet 'n Tony. Nifty number from Johnny Worth which features great acoustic guitar sounds from Jet and brilliant drumwork from Tony. Great piano break halfway thru' disc. It's all happening on the flip with a Tony Meehan penstemmer which captures a great Western feeling.

45 JOE BROWN AND BRUVVERS

Sally Ann;
There's Only One of You
(Piccadilly)

SLOW intro into this country-styled belter which should put Joe back on the chart scene. Voice, backing and song are all there and make up a natch hit for the Brown boy. A very neat set of decks. Coupling features some fair vocal workouts from Joe.

45 BRIAN POOLE AND TREMELOES

Do You Love Me
Why Can't You Love Me
(Decca)

YET another version of this R & B standard; Poole, once again, jumps on someone else's bandwagon this time the Contours, but it could be another hit for the Poole Clan. I hope they do one of their own original numbers next time.

45 JOHN BARRY SEVEN AND ORCHESTRA

Kinky;
Fancy Dance
(Ember)

GREAT kick off here for the new Ember series by way of the John Barry outfit. Very natty tune, great sound and orchestration. Should get a look in on the charts.

45 THE FOURMOST

Hallo, Little Girl;
Just in Case
(Parlophone)

NEWEST clique from the Liverpool stable of Brian Epstein running true to form with a McCartney-Lennon opus. Very Beatified sound here from this vocal group. Whether this disc makes the charts or not depends on local support in the early stages. Flip is the old Everly Brothers number which makes a nice coupling with the top-deck.

45 DAVE CLARK FIVE

Do You Love Me;
Doo-Dah
(Columbia)

NEW disc outing from the North London boys. Same old "Do You Love Me" story; might break a few cakes someplace but I don't see too much chart action on this deck. Good performance on the lower facing.

45 ADAM FAITH AND ROULETTES

The First Time;
So Long Baby
(Parlophone)

R'n B STYLED Faith aided by his group, the Roulettes. Features very catchy call and shout chorus. Could set Adam back in the charts with a bang. Good coupling which will aid sales of the top deck.

45 DAVE BERRY AND CRUISERS

Memphis, Tennessee;
Tossin' and Turnin'
(Decca)

AVERAGE outing from Dave and the Cruisers on the Great Chuck Berry number. Reasonably commercial but not a cert. Flip, yet another oldie—Bobby Lewis's million seller. Fair treatment but not adding much to top deck.

45 DAVE LEE AND STAGGERLEES

Dance, Dance, Dance;
Love Me
(Oriole)

SHEFFIELD group turn in a Joey Dee number for their first disc. Not as punchy as the original but still a powerful sound. Needs good airplay to make the charts. Flip, "Love Me," is reasonable with good drum work.

45 THE EAGLES

Come on Baby;
Station 6 Sahara
(Pye)

INSTRUMENTAL group try vocal on the top deck, based on the old Floral Dance, without success. Don't see it happening. Lower deck is the usual instrumental. Good of its type.

45 THE BEATBOYS

That's My Plan;
Third Time Lucky
(Decca)

AVERAGE outing from a new group. Nice little ginch here but it'll take a lot of pushing to make it happen. Quite a good coupling with some nice instrumental action from the boys.

45 SOUNDS INCORPORATED

Keep Movin';
Order of The Keys
(Decca)

A REALLY good one this time from that great instrumental Company—Sounds Incorporated. Top side is a Joe Meek number. Great for the dancers and could well give the group their first chartmove.

"Order of The Keys" is a good average flip.

LP LITTLE STEVIE WONDER

Recorded Live
(Oriole)

THIS boy has the tag, "the 12 year old genius," 'bout that I don't know, but he's pretty geary on this long bout of grooves. A very exciting album set in the tradition of his "Fingertips" single. Stand-out track for me is "Don't you Know." Great live atmosphere all the way through as there is with everything this boy has done so far.

PHOTO CREDITS

Front page, Beatles, and back page, Rolling Stones pics by Philip Gotlop. Centre page pic of Beatles and Gerry by Haydn Jones. Beatles feature pic by Leslie Bryce. Tremeloes and Johnny Kidd pic by Cyrus Andrews. Jet and Tony pic by Philip Townsend. All remaining pics by Philip Gotlop.

JET AND TONY MAKE APPLE JACK— A CRACKER-JACK

Tony Meehan is by way of being a swingin' perfectionist. He sets high musical standards and won't let himself be side-tracked into bringing out a disc just for the sake of getting his, and Jet Harris' name on the release sheets.

Which is why there were hold-ups on their third release — "Apple Jack," a Johnny Worth composition which should be high in the charts before the end of the month. The choice was made early enough but it didn't hit the stands until the end of August.

Said the boys' manager, Roy Moseley: "I rate Tony a master among musicians. He'll go to any amount of trouble to get things precisely as he envisages 'em. But the result, for me, on 'Apple Jack' is that it's a cracker-jack."

Can Jet and Tony hit the top with it and so create the hat-trick—

"Diamonds" and "Scarlett O'Hara" were the others—in their fab career together. I'd say so, for sure. The world, right now, wants Jet and Tony, and the only thing that prevents 'em planing off to America, Australia and the other faraway places is that they feel wholly obligated to their fans and admirers right here at home.

Said Jet: "That so much has happened for us so far is simply due to the fans and their support. While we get so many offers from audiences who want to see us work here, we're staying. Though we are committed to some Continental dates later on this year, we'll still be going out on an all-star package tour."

Loisa fans have written anxious letters to "Beat Monthly" enquiring about Jet's health these days. What with his collapse early this year, and the obvious strain of the work, and the fact that he often looked very

tired, they were worried.

Fact is his old tummy still plays him up something 'orrible. And the doc has given him some pills to take each day—pills which don't always mix too happily with certain kinds of food. Trouble is that Jet is crazy 'bout Chinese grub and just isn't strong-minded enough about this to say "no" when faced with a platter of chop-suey.

He's said to his friends: "Keep me out of Chinese restaurants." They oblige. But he often slopes off on his own and pays the penalty later on.

Jet and Tony left me to travel to a personal appearance show in the Midlands. They had to pass a Chinese restaurant. Tony went by, eyes straight ahead.

But Jet couldn't resist a quick peep at the menu!

PETE GOODMAN

BEAT MONTHLY

Popularity Poll

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

This Month	Last Month
1. THE BEATLES	1.
2. THE SHADOWS	3.
3. GERRY AND THE PACEMAKERS	2.
4. JET HARRIS AND TONY MEEHAN	7.
5. THE ROLLING STONES	6.
6. BILLY J. KRAMER AND THE DAKOTAS	11.
7. FREDDIE AND THE DREAMERS	8.
8. THE SPRINGFIELDS	4.
9. THE HOLLIES	9.
10. THE JAYWALKERS	5.
11. THE BIG THREE	14.
12. JOE BROWN AND THE BRUYVERS	10.
13. THE SEARCHERS	12.
14. THE TORNADOS	13.
15. DUANE EDDY	18.
16. THE OUTLAWS	—
17. THE DIGGEROOS	—
18. THE EAGLES	19.
19. THE MARAUDERS	—
20. THE CRICKETS	—

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

BEAT

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OCTOBER, 1963

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