

XMAS AND NEW YEAR ISSUE

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

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

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Editorial

Hi!

WHAT A YEAR THAT WAS!!! It's almost impossible to believe that only twelve short months ago the miracle had only started to happen. But in that time the whole pop music world has been turned upside down: and groups that were only known to a handful of loyal fans have become world wide favourites.

WHY DID IT HAPPEN? That's a question that a lot of very knowledgeable people are asking themselves these days. And the answer. It can only be because YOU, the record buyers, wanted it to happen. AND because YOU, the groups, had the talent to make them want it.

JUST HOW MUCH TALENT there is in this country is hard to estimate. But, one thing is certain—there's plenty more where the present stars came from. It's up to the producers and record companies to recognise talent when they see it AND give it a chance. If no one had been willing to give all our top groups a chance only one year ago, none of them would be where they are today!!! So let's make 1964 a year of opportunity for the unknowns!

C. J. MORGAN OF WEMBLEY HAS SENT IN AN INTERESTING LETTER. He wants Beat to run a special column through which groups could advertise for people to join them. I would like anyone else who has the same problem to write to me. If enough readers want the column we'll start it in Beat No. 10.

See you in No. 10.

Johnny Dean, Editor.



BACKSTAGE WITH THE BEATLES

THE Autumn Beatles tour, which came to an end a few days ago at Southampton, stormed round the country creating big headaches for the local cops and brought audiences everywhere to a peak of mass excitement. But, what has it been like for the Beatles themselves?

Moving the Kings of Beat around the country—on time, and in good condition—was the problem of Neil Aspinall, their Road Manager, aided and abetted by driver Frank.

Every day presented different problems. The boys had to be gathered together in one place before the car could leave to take them to a theatre. And though many people may not realise it, they don't spend ALL their time with each other.

As soon as Neil counted four

Beatle bones it was into the car and over to Frank to choose the best route to the theatre. They usually stopped on the way for a quick bite somewhere. "Nothing very special," says Neil, "the boys prefer some little cafe rather than a big restaurant."

How do they all feel about those long drives between dates?

"We hate them," John says, "but it's a lot better now than in the old days, we had some weird and wonderful drivers then—like me and Neil."

"What do you mean?" interrupted Neil, "I always got you there didn't I? And I've driven you more places than anyone else ever has."

"What about Mal?" said John. "Remember the time he drove us all the way from London to Liverpool

in the freezing cold last winter after the windscreen had shattered. When I thought he'd just about frozen solid I asked him how he was doing and through his frozen lips he said 'Not so bad.' Ooh, that was a cold journey that was!"

The Beatles occupied the No. 1 or Star dressing room, but it was usually pretty small as most cinemas are not equipped to receive a hoard of vocalists plus a crowd of Beat men loaded with instruments. The main distinction of the No. 1 dressing room was usually its closeness to large supplies of food and Pepsi Cola.

That's the big thing about a Beatle tour, they are very much the stars on stage, but never off it, which is one good reason why the Beatles go down a bomb off stage as well as on!

GREENWICH

TOWER
BRIDGE



Mick

Keith

Brian

Bill

Charlie

Group of the MONTH



THE ROLLING STONES

THE Group members, long and strangely-cut hair flowing in the blustery wind, had managed to get inside the famous Cavern Club in Liverpool. Outside: fantastic queues of fans—hundreds of whom were later to be turned away because of the crush.

Beatlemania again? Nope. The Rolling Stones, Southern sensations, who have built up a huge wave of popularity all over the country. Five eccentrics who show alarm only when confronted by a barber. Five talented musicians who have garnered their following without a big hit record.

Said Brian Jones, guitarist: "We've been shaken at the mob-scenes we've caused. There've been times when we've been nearly torn to pieces. 'Course we love it. The only thing is that we don't want to change our 'image,' if you see what I mean."

Then he added: "We could afford the tidy trim nowadays. But the hair, well... it's sort of us, isn't it? Without it, we wouldn't look like the Rolling Stones."

Mick Jagger entered the arena. "It's been said we've deserted the original R and B material we did. Let's be honest—we did for a while. Specially on 'Come On.' But that was our way of getting accepted. We're back on the good wildies now."

Fact is that "Come On" didn't make it big, though it sold well over a surprisingly long period. "I Wanna Be Your Man," a Beatles' number, has moved, chart-wise, very much faster. This slow disc progress could be a good thing for the group. Why?

Say the boys, almost in unison: "If you get a hit record, you're a bit lumbered. It's just the sound that has sold you—or maybe the song or the arrangement. But we've kinda developed as personalities FIRST. That means a demand for the discs from people who dig us as characters."

They've now gained experience of touring theatre shows. Says Brian: "Even at a concert, we'd just go on in our ordinary clothes. We feel more comfortable that way and anyway we don't want to conform to the usual group type of uniform. We don't like looking scruffy but we don't want to look like tailor's dummies, either."

Even so, they still feel they are more of a club band than a theatre attraction. "We get the atmosphere going in a club. That is not so easy in a vast theatre, specially when you've got contrasting types of performers on the bill."

And they line-up as:
BRIAN JONES: Cheltenham-born on February 28, 1944. Digs Johnny Cash, Bo Diddley and Jimmy Reed. Now lists Lennon and McCartney among his fave composers. Has greeny-blue eyes, one sister, and a keen ambition to tour America. Self-taught on harmonica and guitar.

MICK JAGGER: Comes from Darford, Kent, lead singer and harmonica. Birth-date July 26, 1944. Educated first at Darford Grammar, then London School of Economics. Likes Messrs. Berry, Diddley and Jimmy Reed. Has one brother, lives in Hampstead and is 5ft. 10in. tall.

KEITH RICHARD: Also from Darford, went to Darford Technical then Sidcup Art School. Goes for Chuck Berry, Shirelles, Crystals and Muddy Waters. Has decided that he taught himself guitar, dislikes Policemen, and two-faced people. An only child. Birthdate: December 18, 1943.

CHARLIE WATTS: Londoner, born June 2, 1941. After a spell at Harrow Art College, he became a graphic designer for a while. Plays drums and is regarded as the Beau Brummel of the outfit. Genuinely lists Mick Jagger among his faves, along with Buddy Greco and Bo Diddley.

BILL WYMAN: Bass guitarist, from Lewisham, London. Has two brothers and two sisters. Born on October 24, 1941—educated Beckenham Grammar and had piano lessons before switching to guitar. Digs Berry, Jerry Lee Lewis and Les Paul.

Most of the fans now realise that these Rolling Stones are so much on the move that they could never gather any moss. But how did they get their group name?

From a little-known track on a Muddy Waters' long-player, "Rolling Stone Blues." Which should settle a whole lotta arguments once and for all. **PETE GOODMAN.**

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DIG THOSE UNDERTAKERS

DON'T let the clowning around and the macabre stage outfits fool you—the Undertakers are highly rated in the serious field of R'n'B-rousing. And, anyway, they look a lot less like pall-bearers these days. . . .

Said Geoff Nugent, rhythm guitarist: "We don't wear those tall hats any more. We used to get pretty wild on stage during our version of 'Shout' and we threw the toppers away. They landed in the audience . . . and we haven't seen 'em since."

There'll be a third single release by the boys out soon. Previous ones have not done too well because of confusion in the public mind about which was the top side. Like "Mashed Potato" and "Everybody Loves A Lover" which was their first. And "What About Us" and "Money" which was their second for Pye.

Geoff: "The different sides were switched around so often we just lost

out on the sales. On reflection we should have pinned everything on that Barrett Strong piece 'Money,' seeing how popular it has become now. . . ."

The Undertakers have been spending most of their time away from Liverpool nowadays. "We owe everything to those audiences there," they said. "But we had to go out and try to find national recognition."

Said Geoff: "The Liverpool audiences go raving mad. Really contribute to the atmosphere. But further South they're more critical, somehow. They sort of listen to you and judge your standards. Of course, they also show their appreciation later on. We really like any audience anywhere—as long as they like us!"

Biggest request for the boys is still "Shout," which often goes on for twenty minutes. "A lot of it just happens—we go along as the mood takes us," said Geoff. "But any of the wildies go well—and there's no

doubt our saxophone sound is giving us that different edge to our sound."

The boys have been together for two years and have their very own brand of eccentric fun running through their act. Technically, Brian Jones is the leader on stage but he daren't lay down the law either on or off. Their disc contract came about after a hurried trip to the Orrell Park Ballroom, in Liverpool, by Tony Hatch who enthused: "Their noise is unlike anything else on the Mersey scene."

Line-up now is: Chris Huston, 20-year-old lead guitarist; Geoff, 21, on rhythm; Brian, baritone and tenor saxes—he's 23; Jackie Lomax, 20-year-old bassist; and "Bugs" Pemberton, drums—at 18, he's the youngest and certainly the biggest. And they all sing.

The least funereal bunch of Undertakers in the business!

PETE GOODMAN.

INSTRUMENTAL NEWS

The Shadows' latest "Geronimo" composed by **Hank B. Marvin**—The "B" standing for **Brian**. All the Shads including newcomer, **John Rostill**, now on location with **Cliff** for their new film "Wonderful Life."

From Erith in Kent, **Bern Elliott** and the **Fenmen** are going to make some big loot out of their hit "Money." Why did previous recordings of "Money" not make the grade? Leg-up from the **Beatles**' may have aided the **Fenmen**.

Brian Epstein, reported to be busy setting up his second film deal. **Billy's** backing group, the **Dakotas**, testing own composition for their next single.

Yet another Southern group, **The Sinners**, have made their disc debut on **Columbia** but they comprise four lads and one lass. They must be one of the few groups to have toured France living mostly on a diet of cold Baked Beans and French Bread. Line-up, **Russ Maxwell** (Bass); **Len Crawley** (Drums); **Pete Bellotte** (Rhythm Guitar); **Del Hiddon** (Lead) and vocalist **Linda Lane**.

Thirty-six fans from the Cavern Club, Liverpool, recently made a goodwill trip to the Star Club, Hamburg. They saw, in action, **Birkenhead's Kubas**, **Bootle's Ricky Gleason** and the **Topspots**, and **Bob Patrick** and the **Big Six** from Scotland. Due from Germany late this month: **The Rattles**, only pro group in Hamburg and **Kingsize Taylor** and the **Dominos**—a Mersey outfit who've torn Hamburg upside down with their work there over the past sixteen months.

"Stay," the **Hollies** latest chart-climber, was a smash-hit with **Maurice Williams** and the **Zodiacs** a couple of years ago.

December 6 was a bumper release day. New ones came from **The Outlaws** with "Law and Order" from the film "Live it Up"; **The Swinging Blue Jeans** with "Hippy Hippy Shake"; **The Bruisers** "Your Turn to Cry"; **The Paramourns** with that fab oldie, "Poisoned Ivy" and **The Aces** giving us Hull's first entry in the Beat Battle, "Wait till Tomorrow" to mention only a few.

War between the groups. But only in fun. **The Searchers**, **Brian Poole** and the **Tremeloes**, **Freddie** and the **Dreamers**, wage running warfare with pea-shooters whenever they meet up on tour. Most accurate marksman, **Freddie**, as long as he remembers to wear his glasses.

Fans of **Lee Curtis** have organised a petition pleading for new records by the footballing fanatic and his **All-Stars**. And there are also rumbungs of discontent about time it's

taking the **Manfred Mann** outfit to break through with top-class material.

Pity union problems knocked the **Rebel Rousers** out of their **Duane Eddy** tour. Group features Lead Guitarist, **Al Casey**, who knew **Duane** back in college days. **Duane** met **Bert Weedon** and conceded: "Bert's a better player than me."

The **Dave Clarke Five's** recent chart triumphs speak highly for the "do it yourself" school of disc-making. **Dave** handles all the group's business, resists offers to get them to turn full professional—but is highly professional himself when it comes to getting the right sounds in a recording studio. Watch for an L.P. ere

and features a rare vocal by **George Harrison**. Who says: "Might have known it'd be my singing spot which caused all the trouble." And **Ringo's** vocal efforts, on such as "I Wanna Be Your Man" are becoming much in demand.

New **Big Three E.P.** recorded "live" at the famous Cavern in Liverpool. The session was also filmed for posterity. This unusual record has an introduction by Cavern's D.J. compere, **Bob Wooler**, plus the vibrating tonsils of six hundred fans in the audience.

Group being built right now by **Dusty Springfield** for her ballroom dates will include some highly-rated



THE ROULETTES

long. "Glad All Over" was penned by **Dave** himself and lead vocalist, **Mike Smith**.

Plymouth group, **The Blackjacks**, had their first instrumental release at the end of November. They usually back Beat singer, **Pat Harris**, and were heard with her on "Hippy, Hippy Shake." Line-up **Don Callard** (Lead); **Robert "Boggs" Wilkinson** (Bass); **Robbie Williams** (Rhythm) and **Peter James** (Drums).

Big-deal two-hour show "Beatle Time" out on the Light Programme on Boxing Day morning. Lotsa stars will be dropping in on the Four Hosts—including **Joe Brown** and the **Brunners**; the up and coming, **Kenny Salmon Seven** and the **Alan Elsdon** Trad-style group. Plenty of comedy, off-the-cuff, from the **Beatles**, too.

Faults on the "Roll Over Beethoven" tracks on the new **Beatles**' L.P. caused panic at EMI. It's one of the group's most requested numbers

experts in the gen R & B field. No name decided as yet.

Yet another group featuring a female thrush, **The Chimes**, owe their disc debut to D.J. **David Jacobs**. **Denise** only joined them six months ago. Group comprises lead guitarist, **Tony Back**, who also wrote both the numbers on their first release —top Deck "Say it Again"; **Don Williams** on Bass, **Ron Hill** on Rhythm and **Derek Mills** on drums.

The Searchers gaining tremendous popularity for their friendliness towards fans and autograph hunters. Long acquaintances say: "I can't ever see them putting on airs."

Rolling Stones hoping to make a film for themselves, by themselves, on one of their riot-raising appearances.

The Four Pennies are **Fritz Fryer**, **Mike Wilsh**, **Alan Busk** and leader, **Lionel Morten**. Their first outing, "Do You Want Me To" should make them a few shillings.



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NEW SHAD-JOHN ROSTILL

“REALLY, I owe all the fabulous things that have been happening to me to Lonnie Donegan. He was my idol. He was the star who got me interested in guitar-playing and I used to copy his discs note-for-note.”

The speaker: 21-year-old John Rostill, now happily settled in as bass-guitarist of the Shadows. And Shad drummer Brian Bennett was on hand to chip in: “John is a ‘natural’ musician. He says he’s mad about travelling. Wonder whether he’ll be saying that after sampling some of the trips with our lot.”

John went straight into work on the Cliff Richard movie “Wonderful Life,” with its location in the Canary Islands. But he isn’t on the new Shadows’ single “Geronimo,” which came out the same day as the Beatles’ “I Wanna Hold Your Hand.”

Can the Shadows maintain their consistency with all these changes and

rumours? My guess is that they can. For a start their long-term association with Cliff Richard, still the gov’nor solo singer in Britain, is a tremendous boost.

Secondly, they’ve rung the changes all the way on their disc productions. With strings, without ‘em, fast numbers, slow numbers — though “Geronimo” is a similar sort of job to “Apache.” They’re all solidly trained musicians . . . so that they can switch moods with confidence. Brian Bennett still takes several hours’ drum tuition every day he is in London.

The changes so far have not dented their popularity. Brian Bennett, though quieter in personality, is one of the best-driving skin-bashers in the business. Liquorice Locking added a wide-grinning amiability to the scene. John Rostill is a dark-haired six-footer who built up a large “bird” following last summer with the Internats at Bournemouth.

And Hank and Bruce are virtually permanently-established figures in the beat branch of show-biz. People have claimed before that the skids were under the Shadows . . . and they were proved dead wrong.

There’s a lot of fooling around when the Shads get together. But nothing to touch the dance routines they had to work on for the “Wonderful Life” production scenes. Each Shadow discovered he clearly had “two left feet” and some of the elephantine wanderings of Hank had to be seen to be believed.

Off-stage, the Shads lead separate lives—only John Rostill is not married. And, just as a matter of interest, Brian Bennett has now bought Hank Marvin’s old house in North London. And the respective families hope to join the “hubbies” in the Canary Islands for at least a few days over the Christmas period.

PETE GOODMAN.



THE FENMEN HOPE YOU LIKE MONEY

ISTRUMENT dealers have estimated that there are nearly 20,000 groups operating in Britain. All after fame . . . and money! And a large percentage of 'em nudge Dame Fortune's elbow by singing, persistently and consistently, the R and B standard . . . "Money."

But the first real stab at getting the number away as a hot pop single was Bern Elliott and the Fenmen, five men of Kent and Kentish men—from Erith, actually. Result has been a sharpish rush of enthusiasm for the boys via their Decca disking.

Said Bern: a lively nineteen-year-old: "It wasn't till we got back from a stint at the Star Club in Hamburg that we got the nerve to turn fully professional.

"It's all happening there. You do long shows to vast audiences and you're tested on your stamina as well as your musical ability. You come off stage sweating . . . but satis-

fied. They go for the wildies there. Which certainly suited us."

The group had been together for eighteen months before turning pro. Bern had originally trained in insurance, singing around with amateur groups and copping several useful prizes in talent contests. The Fenmen had previously been split between three of the better-known outfits in the Kent area.

How did the disc contract come about? Simply by getting some of the Fenmen's best material on a demonstration disc and posting it off to Decca. Which points a defence to the critics who say disc companies rarely listen to demo's. They DO . . . but only the good 'uns raise any interest.

Said Bern: "We all get on together very well. 'Course it's a driving ambition of ours to see Kentish groups hit the top. There's a lot of very good stuff played in counties miles away from Liverpool.

"Thing is, the travelling is increasing a lot. We're a pretty fit crowd, fortunately. I don't think I've had a day's illness in my life—what we'd have called a 'perfect risk' in my days in the insurance business."

Group line-up of the Fenmen is the standard one. Lead guitar is Alan Judge (21), who has amassed eleven years of guitar experience already. Wally Allen comes in on rhythm guitar and is just 19. Bass is operated by Eric Willmer (20) and Jon Povey, 21-year-old drummer is also able to switch to piano at the drop of a down-beat.

They all take turns in the group vocal harmonies behind the pulsating lead tones of Bern. Worth noting, too, is that jazz-fan Wally is coming along nicely as a song-writer.

Ask 'em their main interest and they harmonise on the word "Money." But then you can't really blame them. . . .



★ ★ THE FEET WITH A BEAT ★ ★

DAVE BERRY, despite hot competition from Chuck Berry (no relation), chalked up big sales on "Memphis Tennessee," along with his backing group the Cruisers. But he faces no competition from Chuck Berry, or indeed most other beat purveyors, when it comes to the question of HIS FEET!

For Dave owns surely the biggest tootsies in the business. They measure twelve-and-a-quarter inches from big-toe-extremity to heel.

They cause him considerable concern. For a start, if the group's van runs out of petrol, it is Dave himself who has to walk to the nearest garage. They are prone to corns—there's such a large area to give pain. Sometimes they try to trip each other up on stage.

And not so long ago, THE FEET were kidnapped—along with the rest of Dave Berry. Students at Sheffield were responsible and they demanded a "fine" of £1 per inch from a show

promoter before the star leader could be returned.

The promoter had to write a cheque for £25!

Otherwise, things are going swingingly for the Cruisers. They've just completed their first national tour, along with Freddie and the Dreamers, the Searchers and Brian Poole. There won't be a new disc out until January . . . but the boys have built a ready-made following for it when it does arrive.

But it's the impact of the group on stage which has knocked out audiences. Said Dave: "I suppose you'd call it a bit on the off-beat side. Obviously, we're R and B-influenced but we also like to change the mood pretty suddenly and produce the odd ballad. I don't really mean 'odd' odd . . . more like 'occasional'."

Dave, a six-foot-plus frame, acknowledges the importance of his stints in the Star Club, Hamburg. "That's where you learn to create atmos-

phere," he says. "But it's funny about 'Memphis Tennessee.' We thought we had the field to ourselves here on the number—and it took eight hours to get exactly the sound we wanted."

"Then, of course, the Chuck Berry version arrived suddenly. Previously it was virtually unobtainable in this country. . . ."

Dave sometimes gives his Cruisers a sharp line in shocks. He just vanishes after a show—and doesn't turn up until the next one. He admits: "I just like to sample my own company for a change. I'll sleep rough, out in the country, if the mood takes me. Does that make me sound like a Beatnik?"

"Well, I can't help that. It wouldn't do if we were all exactly alike, would it?"

And, of course, Dave's "plates of meat" would mark him out anyway in any crowd!

PETE GOODMAN.

Talking to the Guitar Man!

WHEN Duane Eddy made his first trip to Britain three years ago, he never had his foot off the top rung of the "Hit Parade" ladder, he was 22 years of age—and as talkative as an unstrung guitar.

Today, he has another three years of experience, a 20-year-old chatter-box wife, Miriam, expecting their first child in March, a fine playing reputation but no recent best-selling records (Guitar Man being pre-Beatle and therefore a 12-month-old has-been), and a confident line in conversation.

And these aren't the only differences. Duane Eddy, in short, is coming out.

Up until 12 months ago, Duane and his Rebels—Jim Horn, Bob Taylor and Al Casey—played the wandering minstrels.

Then, they began to stay home so Duane could work on his acting.

He scorned the dramatic academies, and instead started from the bottom. Richard "Paladin" Boone saw potential in Duane and featured him in two episodes of "Have Gun, Will Travel," which Boone directs in addition to taking the main role.

"And with him directing," said Duane in his easy, California drawl, "you don't need anybody else. If you had doubts, Mr. Boone showed you exactly how to play a scene."

So Duane learned to lay aside his guitar and talk.

"I used to be afraid of silences," he explains. "I used to feel myself responsible if a conversation broke down. I tried to keep talking—and found myself able to say less than if I hadn't cared at all. So I let my guitar do the talking."

While Duane worked on a second-string character, what of The Rebels?

"We still did enough work to keep us in school," said tall, dark-haired Bob Taylor. "There were concerts, recordings."

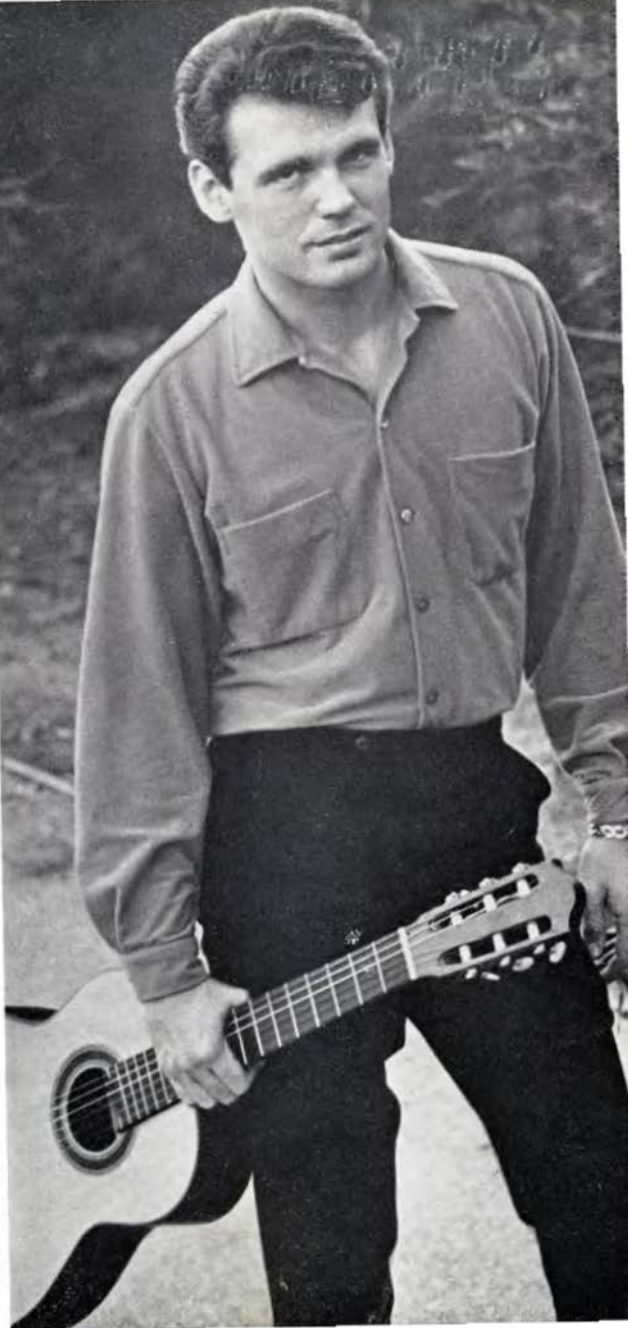
During this recent tour—when the Musicians' Union's "band-for-a-band" ruling prevented The Rebels from playing in all but the first two concerts, because they had not been replaced in America with a British trio—Al, Jim, and Bob were in Duane's dressing room every night.

And when Duane went on-stage with his non-electric, six-string Papazian folk guitar—bought for 700 dollars (the same price as his Guild electric) from a friend named Manouk, who makes two a year for sale in his New York City music store—they stood in the wings, empty-handed, to be called out and introduced to his disappointed audiences.

"Without them," said Duane, "this tour would be a lonely thing."

"So we're pardners," said Jim Horn. "Something unusual about that?"

PETER TATE.



by

**DAVID
GELL**



45 THE BEATLES

I Want To Hold Your Hand;
This Boy
(Parlophone)

WHAT can we say except that this great disc is already top of the charts. No review could do credit to the fantastic success of the Beatles. The bounding gearly topside and the ballady set of grooves on the lower deck make this a great, great disc.

45 ADAM FAITH AND ROULETTES

We Are In Love;
Made For Me
(Parlophone)

SECOND pen stemmer for Adam from Chris Darting who is turning in some great inkings. Chris directed the happenings on this disc and did a great job. Adam shoots his way through the top half right into the hit parade. Adam has made a great come back over the last few months via "The First Time" and this opus should set him back on the chart tracks again.

45 THE BLACKJACKS

The Red Dragon;
Woo-Hoo
(Pye)

THE Blackjacks treat us to "Woo-Hoo" coupled with "The Red Dragon" another good beat record which could do well on local sales but will need the plugs for national sales.

45 PARAMOUNTS

I Feel Good All Over;
Poison Ivy
(H.M.V.)

NICE treatment of "I Feel Good All Over" by the Paramounts. A steady beater—should notch some sales. "Poison Ivy"—as a song—must be a fair hit if given the right treatment right now. I'm not sure about the Paramounts innings on this one but certainly deserves plenty of spins.

45 THE FOUR PENNIES

Do You Want Me To;
Miss Bad Daddy
(Philips)

DO you want me to be honest? I think the boys have tried very hard but this time round will not be their lucky swing. Average treatment but these days average treatments are not enough. Better luck next time.

45 BRIAN POOLE AND THE TREMOLOES

I Can Dance;
Are You Loving Me At All
(Decca)

I THINK this latest outing from Brian Poole and the Tremeloes is much too close to their last biggie to catch Top Ten sales. Pity.

45 CLIFF BENNETT

You Really Got A Hold On Me;
Alright
(Parlophone)

FOR a long time Cliff Bennett has really had a hold on me, if you'll excuse the pun. This latest from Bennett proves that when it comes down to real rhythm and blues Cliff is tops. Here he handles the Miracles standard with great feeling though I feel Cliff may have a little trouble due to the fact that the same number is featured on the Beatles' L.P. Nevertheless a great record.

45 THE REDCAPS

Come On Girl;
Talking About You
(Decca)

BRUM group, the Redcaps, for their second outing choose the Chuck Berry standard "Talking About You" and an interesting job they do too. Full marks to producer Mike Smith for a good job on this outing. Also nice work by Mike Leander on the flip side. Could do well.

45 JIMMY GILMER AND FIREBALLS

Sugar Shack;
My Heart Is Free
(London)

ON the other side of the Puddle this Gilmer disc reached the number one spot in the hot hundred. I can see the pattern being repeated on this side of the lake and all in all their clever stack of grooves should have quite a good innings.

45 SWINGING BLUE JEANS

Hippy Hippy Shake;
Now I Must Go
(H.M.V.)

GREAT roarer from the Jeans with "Hippy Hippy Shake" with typical Mersey tones and screams. Great beat could well make this one a big one. Flip—like the top side is a very nice production but tune not so good.

45 THE FOURMOST

I'm In Love;
Respectable
(Parlophone)

GREAT, great follow-up to "Hello Little Girl" from the Fourmost and I hope it will be a big hit. A very nifty set of decks inked by the incomparable team of John Lennon and Paul McCartney who are destined to become the Rogers and Hart of the sixties. No offence meant boys. A lovely song, a lovely treatment and a big, big hit.

45 THE SHADOWS

Geronimo;
Shazam
(Columbia)

FROM the Shads the Western flavoured "Geronimo." Funny enough, reminiscent of the Meehan/Harris outing "The Tall Texan" which coupled "Applejack." Good treatment here, great melody and a hit though not so definite as some of their earlier outings.

45 THE MERSEYBEATS

I Think Of You;
Mr. Moonlight
(Fontana)

MERSEYBEATS get a much softer, unusual beat on this one. Should slot into the top thirty pretty quickly, but I feel a stronger production could have made this one a top ten cert. "Mr. Moonlight" is a bit too sad for me.

45 THE OUTLAWS

Law And Order;
Doo-Da-Day
(H.M.V.)

GOOD instrumental outing from the boys with an unusual Hawaiian guitar effect. Don't think the melody is as good as the treatment. Comes from the film "Live It Up." "Doo-Da-Day" is an average version of "Camptown Races." But I've heard better.

45 THE BRUISERS

Your Turn To Cry;
Give It To Me
(Parlophone)

HIT pinner, Les Van Dyke comes up with "Your Turn To Cry" for the Bruisers. Don't think the treatment is quite top ten but good production. Flip—written by two of the Bruisers—gives good beat but ordinary number.

LP THE BEATLES

With The Beatles

A FAB, fab, fab, fab, fab, fab, fab L.P. That really is the only way to describe it. From start to finish the Colossus of Liverpool, that is the Beatles, clockbeat their way to the top of the top. In other words, I love it.

LP THE SEARCHERS

Sugar and Spice

A NOTHER fab L.P. from the Searchers with some great tracks including "Some Other Guy," "All My Sorrows," "Hungry For Love" and the Buddy Holly opus "Listen to Me." Definitely a big seller.

BACKSTAGE WITH THE PACEMAKERS

YOU could tell Gerry Marsden had arrived—because the stage-door Jills who had been pressing their noses, like Christmas-eyed kids, against the reinforced glass of the stage door, were suddenly looking the other way.

Came the hysteria. Gerry nearly lost his finger-board-playing right arm in the melee. Only two staunch policeman and your *Beat* reporter kept him whole. And afterwards, with Gerry mopping his brow, it seemed the natural lead-in to the conversation.

"Fans," he said. "I love 'em. I mean, to think they go to so much trouble just to see us. Why have they suddenly started like this in the past couple of months? Blowed if I know. Does it worry me? Well, it does—because somebody might get hurt, and I don't want anybody getting hurt on my account."

The Pacemakers' dressing-room. Twenty minutes before stage time:

Freddy Marsden and Les Maguire fiddle with a stubborn transistor and find radio stations even the Postmaster-General doesn't know about.

On the table which runs the length of one wall—tape-recorder, record-player, pile of records. Anything unusual in the pile?

"Greig's Piano Concerto," confesses Gerry. "We never travel without it."

Any ideas of giving the classic the Merseyside touch?

"No ruddy fear," says Gerry. "An unremembered pianist tried it as 'Asia Minor'."

"And look what happened to him," recalls Freddy.

"We don't have the musical ability to play it," says Gerry.

"You'd need an orchestra," says Les Chadwick. "We don't have one."

But their opposition goes deeper than that. Greig's Piano Concerto is the only disc with its jacket still on. It is respected.

"Films," says Gerry, as he dresses for the act. "We've had offers, yes. But nothing has been organised yet. We'd like to do one, of course, who wouldn't. Any type of role, so long as it wasn't just a "Lucky Stars" with lovely colour and stereophonic sound."

On the table was a tape-recorder, unlocked but not spinning.

"That's in case a first line takes us by surprise," explains Gerry. "Battery-operated. Like us. You know how it is, you get a gem of an opening line—and opening verse, even. Then, when you try and remember it, it's gone. We've lost some great tunes that way. Now, we travel armed."

Armed—and by train.

"We have a van," says Les Maguire. "But we prefer the train because it gives us more time to sleep." More time, too, for Gerry to read his horror stories, and Les Chadwick, his James Bond's.

PETER TATE.

BEAT MONTHLY Popularity Poll

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

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

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

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In No. 10 — Profile on John Rostill — New features on the Dave Clark Five — Wayne Fontana and the Mindbenders — The Searchers, etc. etc.

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THE NAMES OF THE TWO WINNERS
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