

In No. 7 Big Pic of **JOHNNY KIDD** and the **PIRATES**

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

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

BEAT_{No. 7}

One Shilling & Sixpence

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THE PERFECT



BEAT

MONTHLY

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Editorial

Hi!

BEAT MONTHLY IS VERY PROUD of the fact that it was the first publication to give 100% coverage to the revolutionary Beat Group era. Where we have led, many others now follow. And the more, the merrier, because for far too long the Pop World almost ignored the groups. Just how wrong they were has been proved by so many in the last six months, who have shown they can be just as good on record as they are on stage. Long may the Shadows, the Beatles, the Pacemakers, Billy J. Kramer and the Dakotas, Freddie and the Dreamers, the Rolling Stones and all the others, continue to reign at the top of the Hit Parade.

MANY READERS HAVE ASKED US if we can supply them with a BINDER in which to keep their copies of Beat Monthly. I am very pleased to be able to tell you that one is now ready. It is covered in red leather cloth with Beat Monthly gold-blocked on the spine and costs 12/6d. including postage. If you would like one, just send a 12/6 postal order to 244 Edgware Road and we'll send you a binder by return.

DID YOU LIKE THE COLOUR IN THE CENTRE PAGE PIC in Beat No. 6? We are always on the look-out for new ideas to keep Beat Monthly the best group mag in the country; and, of course, we do like to hear whether you like what we do.

MANY CONGRATULATIONS TO THE WINNER OF THE VOX AMPLIFIER. May we wish him lots of good sounds from now on (I wouldn't have minded winning it myself!)

DON'T FORGET THAT WE AWARD £2 to the writer of the best letter every month, so if you have any views about groups, beat discs, etc., don't forget to write and tell me all about them.

Johnny Dean,
Editor.

SHANE FENTON & THE FENTONES

A PART from the fact that he recently fell off a fishing boat in Guernsey harbour and was nearly flattened against the quayside; collapsed and fainted on stage in Cheltenham because of food-poisoning; had his car smashed into a "write-off" while his road-manager was driving—apart from these things, life is quiet for Shane Fenton these days!

Except his act. Said Shane: "We tried to go all sophisticated after getting a hit disc. Not now, though. We're back on the roarin', ravin' sort of stuff. And I'm right off that smart black suiting lark, too. I wear a pink suit on stage.

Shane paused to clear his throat. "Hear that?" he asked. "That's through doing so much work. I'm

sure the strain has lowered my voice quite a lot. I don't sing those delicate little songs now — my voice has changed so much I can do all the ravers."

It's been three years since Shane had a holiday. Recently, The Fentones took ten days off and went to Jersey. Shane stayed at home . . . and did five different television shows by himself!

"What's knocked us out is that we're getting through to older audiences now," he said. "Despite the pink suit, and the skin-tight trousers and all the ravin'.

The Fentones remain ever-constant. There is Jerry Wilcox, on a Fender lead guitar; Mick Eyre, on rhythm—he has a Fender, a Gibson Jumbo and another Fender; Bonney, on Fender

bass; and drummer Bobby Elliott who hammers a Trixon kit. Shane himself, by the way, has a Maton Australian guitar, plus a set of bongoes.

Said Shane: "What we want to do is build up Mick Eyre as a singer. He's really good. He sings a bit on stage now, but I'm sure a record by him would sell very well. Then we could use him as a featured vocalist with the group, sort of sharing it with me.

Life never goes entirely as planned with Shane. Remember how he hurt his back while rock-climbing in the Lake District some months ago—and spent two days and nights huddled to a large boulder?

But his actual career is going better than planned. He's one of the busiest characters in the business.

PROFILE

BRIAN BENNETT

EVERY so often, when engagements permit, a well-known face lurks behind the tympani department of the North London Amateur Symphony Orchestra. A handsome face, with hazel eyes topped by light brown, crinkly hair. The face of Brian Bennett, drummer-specialist of the fabulous Shadows.

Really, Brian is most at home in the wilder rhythm 'n' blues field, though he's toned down a bit since joining The Shads prior to their Aussie tour of October, 1961.

Not every "name" drummer in the beat-group field earns approval from hardened session men like Phil Seamen or Art Morgan or Jack Parnell. But Brian is highly praised for the technical excellence of his playing behind that shiny-yet-simple Trixon kit.

Said Brian: "Funny how things peg out. I was only 16 when I started skiffing around on a washboard. Didja know I was once a song-and-dance man with the Red Peppers? Oh, yes—I also played in theatre pit orchestras. I didn't really know where I wanted to go and I seemed to get involved in literally everything."

The big beat beckoned when he joined the Wilde Cats and toured with Marty W. Then Tony Meehan left The Shads to pursue his percussion studies and produce records of his own—and Brian really hit the big time. "One thing's certain—I didn't hit the drums on my first-ever appearance with The Shadows. We did 'Kon-Tiki' on 'Thank Your Lucky Stars' and I simply sat there, all nervous and mimed to it.

Neat and tidy, invariably dressed formally in a well-cut suit, blue usually, Brian stands just two inches under six feet. He weighs 154 pounds, rarely putting on weight or losing it. His friends from schooldays at Winchmore Hill Secondary Modern School in North London are still his friends. As are the many semi-pro drummers who approach him for advice.

He's grateful to his parents, Hilda and Laurie Bennett, for their consistent support—his second name is Laurence, after his dad. He talks animatedly about his favourite singers: Ray Charles, Sinatra, Ella. And, of course, Cliff Richard. Cliff is not named out of blind loyalty. Brian really believes in Cliff's vocal prowess.

Born on February 9, 1940. Brian has come a long way since he first worked for a few bob as a 16-year-old at the now pulled-down Empire Theatre, Chiswick. Now he enjoys uncommon respect.

And the funny thing is that, if he had the time, he could probably become a CHESS CHAMPION too!

PETE GOODMAN.



G&I TOP 20

↑ CHARTMOVERS ↓

Title	Artistes	Label
1. DO YOU LOVE ME	Brian Poole & Tremeloes	Decca
2. YOU'LL NEVER WALK ALONE	Gerry & Pacemakers	Columbia
3. THE FIRST TIME	Adam Faith & Roulettes	Parlophone
4. SHE LOVES YOU	Beatles	Parlophone
5. SHINDIG	Shadows	Columbia
6. HULLO, LITTLE GIRL	Fourmost	Parlophone
7. APPLEJACK	Jet Harris & Tony Meehan	Decca
8. SEARCHIN'	Hollies	Parlophone
9. AINT GONNA KISS YA (E.P.)	Searchers	Pye
10. MEMPHIS TENNESSEE	Chuck Berry	Pye
11. I'LL NEVER GET OVER YOU	Johnny Kidd & Pirates	H.M.V.
12. BAD TO ME	Billy J. Kramer & Dakotas	Parlophone
13. YOU DON'T HAVE TO BE A BABY TO CRY	Caravelles	Decca, Ritz
14. MAGIC CARPET	Dakotas	Parlophone
15. WHISPERING	Bachelors	Decca
16. DRAGON FLY	Tornados	Decca
17. SALLY ANN	Joe Brown & Bruvvers	Piccadilly
18. I'M TELLING YOU NOW	Freddie & Dreamers	Columbia
19. MEMPHIS TENNESSEE	Dave Berry & Cruisers	Decca
20. TWIST & SHOUT (E.P.)	Beatles	Parlophone

Ones to Watch: — } **IT'S LOVE THAT REALLY COUNTS** by Merseybeats
 } **WASHINGTON SQUARE** by Kenny Ball

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. TWIST & SHOUT	Brian Poole & Tremeloes	Decca
5. KENNY BALL'S GOLDEN HITS	Kenny Ball	Pye

BIGGEST CHART SHAKER OF ALL!—Gerry Marsden and that incredibly different single release of "You'll Never Walk Alone," with the Pacemakers. A dramatic version—and a dramatic seller. It only just failed to oust new success man Brian Poole from the summit of this month's Top Twenty.

Some cynics wondered if Gerry hadn't gone too far off the rails. Now they know: the wide-grinning one would probably get a hit if he turned to chanting nursery rhymes, he's so popular.

And Brian Epstein, manager of Gerry, sees his own success story add another chapter with the Fourmost debut-disking their way up to number six at the first time of asking.

Get that Number Three rater? Yep it's Adam Faith appearing in the chart for the first time in the mag. Reason is that he's now recording with his backing group, the Roulettes—so, of course, he qualifies for G & I inclusion. His biggest in a long while is "The First Time."

The Shadows, upcoming personnel change regardless, have shot skywards with "Shindig" while ex-Shads Jet and Tony have no complaints with "Applejack."

Looked like there was going to be a real close battle on "Memphis Tennessee," the R and B standard. But America's Chuck Berry, and group, broke away at the tape to position ten, with Britain's Dave Berry and the Cruisers way down at 19. Still, there's time yet.

It's an interesting chart, with unusual comings and goings. And there are some fab new singles lined up for the next few weeks. Nice to welcome the Merseybeats and "It's Love That Really Counts" among the "Ones To Watch." Really, of course, it's the beat that counts.

AMPLIFIER COMPETITION RESULT

The order in which the Beatles listed the ten points was as follows:—

1. Good choice of songs to perform and record; 2. Original Sound; 3. Stage Experience; 4. Instruments Played; 5. Write own Songs; 6. Group Name; 7. Original choice of clothes; 8. Number in Group; 9. Hairstyles; 10. Born in Liverpool.

Out of the thousands of entries only one listed these points correctly, therefore

THE WINNER OF THE MAGNIFICENT 135 GUINEAS VOX AMPLIFIER IS

Jeffrey Paul, 98 Spa Hill, Upper Norwood, London, S.E.19.

Great New Instrument Competition starts in Beat No. 8

Beat No. 6 Pix Competition—Winners

The following readers sent in entries which were nearest to the first Ten in the Popularity Poll this month

1st Prize: Judy Kiddy, 26 Elgitha Drive, Thurcroft, Rotherham, Yorks.

2nd Prize: Brian McCord, 3 Lisburn Road, Glenavy, Co. Antrim, Northern Ireland.

3rd Prize: R. Matthes, 8 Aughton, Collingbourne Kingstone, Nr. Marlborough, Wilts.

• THE JAYWALKERS •

PETER JAY and the boys have done a lot of song-hunting in the past few weeks, searching for the right number for their October release, which they all agreed several weeks ago had to be a vocal and instrumental outing.

They tried "Do You Love Me" on a live performance and the audience went wild but they were beaten to the recording studios by Brian Poole. So the search went on for the right song and they must have gone through dozens—and many by the top tunesmiths in the Country—before they settled on their new one.

Things have really been hotting up in their Fan Club. It's run by Freda Jay from Peter's home in Gt. Yar-

mouth and during the summer they've often had as many as fifty or sixty visitors in the house at one time. "When it rained," said Freda, "it was difficult to get everyone into the same room as Peter." "It was alright though," added Peter, "when the sun was shining. We just invited everyone into the garden. I reckon that the neighbours must have thought we were holding a permanent garden fete."

"The Fan Club has been growing at a fantastic rate this year. We counted up the other day and found that the total was just over 8,000. What I would like to do would be to invite every one of them to one great, big, mad show—what a ball that would be! But, of course, it would be impossible for everyone to come to one

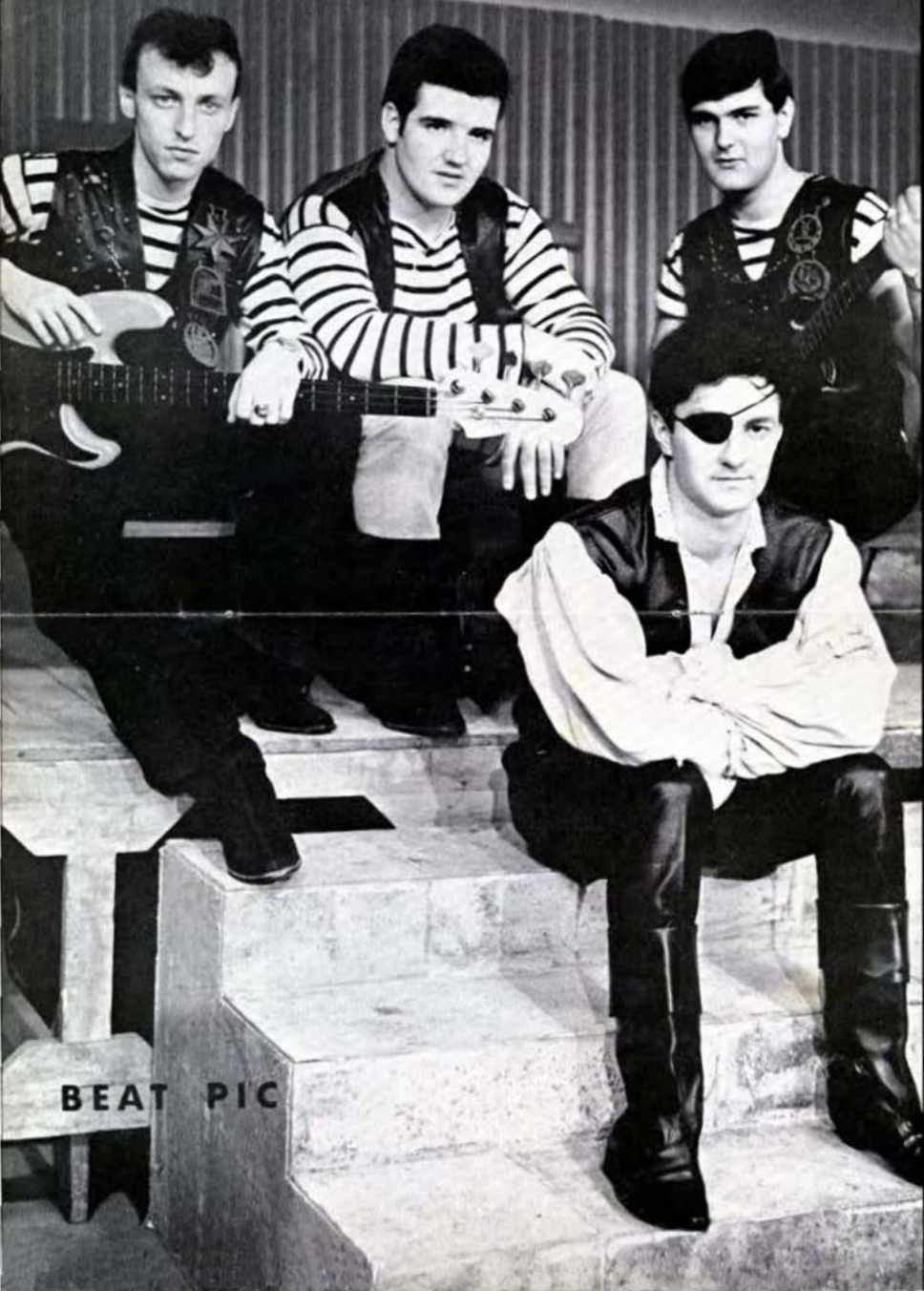
place all at the same time from all over the Country."

Peter, Buzz, Tony, Johnny, Lolly, Jeff and Mac must be one of the most popular groups in this country today. Who else could win 8,000 fans without ever having a record in the Top Ten!!

This summer they managed to do a show at the local Regal, which means that they have now played all eight theatres in their own home town—Gt. Yarmouth—a record which will probably never be equalled by anyone else.

Just imagine what the reaction will be when the Jaywalkers DO get that hit disc—which they most certainly will, sooner or later—and for 8,000 jaywalking fans it's preferably sooner!





BEAT PIC

INSTRUMENTAL NEWS

The Searchers' new single "Sugar and Spice" and "Sure Know A Lot About Love" culled a lot of advance orders—and their next LP is due in November. But the issue was confused a trifle by the Philips' release by the boys on "Sweet Nothin's," the old Brenda Lee hit, as the boys are now with Pye.

Brian Poole and the Tremeloes justifiably upset at being called "The poor man's Beatles" because of their "cover" jobs on the two hits. Says Brian: "Don't bring up the dead. We're not copyists nowadays—though I admit to trying to get a Beatles' sound on 'Twist and Shout'."

Dave Clark and his Five treasure a letter from the Duke of Edinburgh in which HRH says he doesn't mind a bit that they named their latest dance craze after him. He also enquired whether there was any connection between himself and Dave's home town road which is called Philip Avenue. There isn't!

Two sensations of the past weeks: Bruce Welch kicking in the performing side with the Shads—and the Springfields busting up as a group. Says Bruce: "I aim to try and become just as important to the Shadows in a back-room capacity. I'm just choked that ill-health forced me to give in." And two top dee-jays reckon Dusty Springfield, as a solo artiste, will become the best thrush in the business inside six months.

Billy J. Kramer nominates the fab version of "Baby It's You," from the "Please Please Me" long-player as his favourite Beatles' performance. And says he's knocked out by the new Dakotas' single.

Pat Wayne, who fronts the Beachcombers on the Columbia label (debut disc "Go Back To Daddy") looks a lot like Frankie Vaughan and says he's often asked for his autograph, with folk looking baffled when he signs his own name. Says Pat: "Play me anything by Fats Domino and I'm happy."

Look out for some really big news real soon about a film debut for the Beatles. One of the many scripts submitted has tickled the fancy of the boys' management. Beatles guest in the Light Programme "Ken Dodd Show" on November 3.

Belated welcome to the two new Tornados—Roy Randell who replaces bassist Brian Gregg and Jimmy O'Brien who takes over from fan-mail hogging organist Roger LaVerne. Tornados are booked for months ahead.

Gerry and the Pacemakers' L.P. "How Do You Like It" a knock-out especially the bits where strings have been added. "We sound like

Gerry-aldos with Strings," said the bubbling Mr. Marsden.

Angry letters published in papers up North by fans irate that the Beatles don't work so often in Liverpool don't seem to have affected the boys' popularity.

Rolf Harris definitely fixed to compete the two-and-half weeks' Christmas show at the Finsbury Park Astoria, North London, featuring the Beatles and Billy J. Kramer. It opens at the 3,000-seater from Christmas Eve and goes on to January 11.

Jet Harris, what with his car smash and his previously damaged left hand, is genuinely worried that he's become accident-prone. Says he's thinking of taking out a big insurance policy to cover him in everything from guitar-twanging to washing-up.



JET HARRIS

All-night pop ball for Manchester's vast Belle Vue Ballroom on Boxing Day will be headed by Freddie and the Dreamers. Freddie makes a short tour of Ireland early in November.

One of the most widely accepted Paul McCartney-John Lennon numbers is "I Saw Her Standing There." Tony Newly has waxed it in New York—and Johnny Hallyday, the French top popster, disked it in French and English when he was way down south in Nashville, Tennessee, recently.

Kenny Ball's swingin' outfit play dates in Hong Kong, Manila and Singapore from October 30, following their trips to America and Australia and New Zealand. Ken's personnel has remained constant since

he had his first single hit, says it's all because the boys dig his singing voice!

Gerry Marsden says: "I reckon the Liverpool Sound is dead. Finished. There are too many groups and the fans are just bewildered by it all. Everything happened much too quickly, though outfits like the Beatles will stay around for a long time."

More clothes than he has wardrobe space—that's the situation for Billy J. Kramer. Every time he enjoys any special success in the business, he goes out to a London outfitter and buys up all the gear he can carry.

Swinging Blue Jeans' Radio Luxembourg series culling stacks of fan-mail—though some of it from fans who disagree with their choice of which records are most likely to make the Hit Parade. Gifts of tailored jeans on their way to deejays and critics from the boys.

Johnny Kidd and the Pirates so knocked out by working at the Star Club in Hamburg that they're flying out on Christmas Eve to open on Boxing Day—"we must be keen to spend the festive season away from home" says the beat-boy with the eye-patch.

Tip for future stardom: Keith Powell and the Valets who did a great job on their debut disc for Columbia "Come On And Join The Party." They're about as near as you can get to the vintage U.S. Bonds' gear.

Among the Beatles' luggage: one fuzzy false beard. The boys try it on in turn to escape quickly and undetected from theatre dates—but few of the fans are taken in by it.

Theory expressed by Chet Atkins: that the acoustic guitar must come back to full popularity. He says: "I don't think there are many new sounds to create with the electric guitar." Budding beat groups please note.

Congratulations to Brian Epstein on being right once more. He said the Fourmost had the talent to make it big for their first record—and he was bang on the button. The boys have a fab sense of humour for their personal appearances.

American two-man, one-girl group called the Big Three could lead to a heck of a lot of confusion before long. Their discs are soon to be released here.

Prediction: there'll be folk groups a-plenty following Peter, Paul and Mary's great debut appearances in Britain. The "Hootenanny" craze, building slowly both in dance-halls and coffee-clubs, will host a lot of guitar-toters to stardom. And soon.

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... an audience is waiting. Waiting for you and your sound. Whether your target is the Mod or the Rocker, whether the dance is the Twist, The Bird, The Monkey or Tomorrow's craze, that audience is there. You may be ready. But is your sound ready? If the sound equipment comes from the vast Vox range, it will always be ready—and right. Vox spans from made-to-measure Guitars, Fine-Built Organs, Precision-made Amplifiers . . . everything you can possibly need. The Top Pop stars have found their audiences—and they have their sound. It's a Vox sound, of course. They've learned that the small word "Vox" stands for big words like "Reliability" and "Dependability." The pop world is a world of rush and panic. Of last-minute setting-up, of instruments bundled into the back of Band-Wagons. And Vox stands up to the stress and strain of this demanding kind of life. Who are these Stars? They include The Beatles, The Shadows, Jet and Tony, Freddie and The Dreamers and many others. But somewhere there is a Jimmy Somebody, who has the talent to join the stars—but perhaps not that right sound reproduction. All he needs is a look at the Vox range—and just one listen to its quality. Sounds like Vox. The Sounds you will like—and the Sounds they will like. An audience is waiting . . .



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THE FOURMOST—NUTS OF THE NORTH

"THEY'RE four real nuts, who'll giggle their way through whatever the situation"—that was the concerted opinion of The Fourmost as expressed at a massed meeting of The Beatles and Billy J. Kramer and The Dakotas!

Which about sums it all up for this brash new group shoved on the road to fame with their debut disc "Hello Little Girl" by Brian Epstein, the sparking-plug of the beat world.

Lofty Mike Millward, with his cerily high falsetto, joins with the extra vocal power of Brian O'Hara and Billy Hatton, pushed on by the drumnastics of Dave Lovelady. An outfit summed up by Brian, lead guitarist: "We're independent, vocally and instrumentally. We don't copy. We don't like advice. And we'll never overdo the comedy routines, come what may.

"We want to be a top recording group, and stay there—but if we flop

we'll just go back home where we started off."

Pride and joy of the boys is the means by which they took the "drag" out of travelling. They saved up and bought a large motor-coach, ripped out the seats—and then installed beds, a wash-basin, a gas-fire, a larder and some easy chairs.

With the boot adapted as a wardrobe, the boys can get their heads down, their feet up—and leave the driving chores to right-hand man, Jim Lamb, who is road manager and chief mechanic.

And now hear drummer Dave Lovelady: "So many of the groups switch personels and don't give it a second thought. We're not like that. We'd honestly pack it all in rather than bring in somebody who wouldn't fit into our circle. You just have to be firm friends if you're gonna live, eat, work and laugh together 24 hours a day."

Dave might have become an architect . . . still says he'll go back to that no matter how long The Fourmost stay at the top. Billy Hatton, bass guitarist, originally wanted a commission in the Royal Artillery, then switched to engineering. Mike, rhythm guitarist, was toying with the idea of a police career—or emigrating to Canada and becoming a clerk. And Brian kicked off his working career as clerk to an accountant.

Brian Epstein didn't take long to decide that The Fourmost should come under his management-direction. June 30 this year was the Red Letter Day, when they signed up for him . . . and off from their other work-day occupations.

Major tours are on the way for The Fourmost. And more discs. I'm betting that we haven't even scratched the surface so far when it comes to this talented, zany mob.

PETE GOODMAN.

HANK, BRIAN, LIQUORICE AND ?

AS soon as the sad news broke that Bruce Welch was leaving the Shadows we rushed to get their picture on the front page of this edition because it may well be our last chance to feature the present four together.

All the present day beat groups owe a big debt of gratitude to the four original Shadows, Hank, Bruce, Jet and Tony, because it was they who showed the way for everyone else. When one talks to members of today's chart-toppers they all refer to the time in their early days when they studied everything that the fabulous Shadows did. Why? Because they were the first, the originals, the leaders. Because they succeeded others knew it was possible too.

Jet and Tony left early on and ended by teaming up together to earn still more disc honours. Is it possible that Bruce will carve out a career for himself as a solo artiste

or even team up with Jet and Tony? At the moment, the answer seems to be a definite "no." Five years of constant giving of his best have affected him far more than any of the others. It's the end of an era for him and everyone who talks to him can see that it makes him sad. But Doctor's orders must be obeyed—which means no more hectic tours of one nighters round the Country and overseas with the never-ending round of recording sessions, interviews, photo calls and all the other chart-topper's duties to be fitted in between.

He intends to become one of Tin Pan Alley's back room boys, turning over to Hank the job of being leader of the Shadows. As a song writer he could well earn as much as he does now. Remember "Please, Don't Tease," "Batchelor Boy" and "Summer Holiday"—... they were all penned for Cliff by Bruce, with team-mate, Hank. Trouble is, how

will Hank find time to get together with Bruce to work on new material.

What does that corner-stone of the Shadows—Hank Marvin—feel about being the only one of the founder Shadows left? It's always been difficult to get the man with the famous spectacles worried. He just grins and goes on playing. In fact, many believe that if ever Hank left the Shadows then it WOULD cease to exist. No one can see Hank changing in any way just because he's the leader of the group. The fabulous grin will go on charming 'em all, whatever troubles may turn up.

No one could be sorer than Bruce to be leaving his three friends. There still seems to be some faint hope that it may not be forever. If he regains his health sufficiently, he may return to play but it's a very big "if." But who can doubt that if he does, the Shadows will still be as popular as ever.





GERRY AND THE PACEMAKERS

ALL eyes on Gerry and those swingin' Pacemakers. Can they chalk up a hat-trick of Number Ones with that so-different version of "You'll Never Walk Alone," the old big ballad from the stage show "Carousel"?

Over, right away, to Gerry Marsden himself. "We've been using our version of this number on stage for a long while now. Always goes a bomb. Had lotsa requests for us to do it on disc. But right up to the last moment we didn't plan it as a single. . . ."

"What happened was this. We used it on our long-player programme—the album'll be out late this month. And we had a string section behind us for the first time. Imagine the Pacemakers with strings. Honest, we were knocked out! Anyway, Brian Epstein, our publicity man Tony Barrow, George Martin and the lads listened to the playback. We couldn't

get it out of our mind. Had it played over and over again.

"And, hey presto! . . . it just HAD to be the single."

Fans have asked why so long between discs for Gerry. And the answer, short and snappy like Gerry himself: "No time to get to the studios. . . ."

Gerry added: "That isn't a load of flannel. We've been up to our eyes in work and travelling and we knew we'd have to spend quite a lot of time in the studios, what with the L.P. and everything.

"We knew, though, that 'Never Walk Alone' was a drastic step away from our earlier s'ngles. But we're so glad the fans have started digging it already. It's very important to us to experiment as much as possible."

'S funny, the title of this latest hit. Because Gerry now can't walk anywhere on his own. He's surrounded

by fans whenever he wanders outside his hotel. But don't think he is carping about this. He says:

"I dig all this mobbing bit—especially when the chicks come around. After all, I'm just a little chap and I can remember times when nobody really wanted to know. I've had a few suits ruined by clutching hands—but who cares about that?"

Gerry was in typical bubbling-over mood throughout our chat. Life's a ball for him right now. But he also had a serious side to his chat. He's worried about the people who say that he'd do better to split from the Pacemakers and make his way on his own as an all-round entertainer.

"All I can say is that we'll be sticking together come what may."

And if that isn't the word of a "gen-u-ine" fellow, then I don't know what is. PETE GOODMAN.

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,

The recent success of Brian Poole and The Tremeloes "Twist and Shout" is great and they deserve it. But why does it take a Beatle recording to put this group in the charts? Brian and his group are fabulous but they never seem to have the success they deserve. True, The Beatles invented this song, and it was a hit, but I think it's a "poor do" when people won't buy Brian's other records (which are exceptionally good) but are quick enough to buy "Twist and Shout" mainly because The Beatles haven't issued it as a single, and they aren't prepared to buy the LP. I don't think it's fair to a group as good as Brian's.

Yours sincerely,
Maureen Hobson,
Preston, Lancs.

Dear Johnny,

Why do all the Liverpool groups use the words "You" or "Me" in their songs? For example,

- From ME To YOU
- Love ME Do
- Please Please ME
- Away From YOU
- Think Of ME
- Bad To ME
- It Happened To ME
- Who Told YOU
- How Do YOU Do It
- P.S. I Love YOU
- Ask ME Why
- Thank YOU Girl
- Do YOU Want to Know A Secret?

And now to top it all, I've heard THE BEATLES new record, "She Loves YOU" backed by "I'll Get YOU"

But I am still an ardent Beatle's fan.

Yours truly,
V. Witham,
Sheffield 9.

Dear Johnny,

I think that Beat is a great mag but I have one or two criticisms to make. Firstly, I think that you devote too much valuable space to Liverpool groups. So far we have had a picture of The Beatles in every edition. Please remedy this now that The Beatles have their own book and try to include info and pix on some of the less well-known groups, and less popular ones, such as the Ventures, Nero and the Gladiators, Johnny and the Hurricanes, Sounds Inc., Duke D'Mond and the Barron Knights and a host of others.

Secondly, I think you ought to publish a "Hints and Tips" page for

Groups, solo guitarists, bassists, drummers, etc., since this mag is dedicated to groups and instrumentalists.

Thirdly, you could devote more space to adverts for second-hand equipment.

For all this I still think your mag is the most, man.

Yours Instrumentally,
Ian D. Hamilton,
Stevenage, Herts.

Dear Johnny,

Congratulations on being the ed. of the greatest and one and only B.E.A.T! You're doing a great job!

I am rhythm guitarist in a school group, but as all of us are boarders, and live in three different countries, we find it very difficult to make ourselves known locally. We have only appeared twice in "public" and then only at school functions, so we need a break badly!

One of our ambitions is to be down in "black and white" in your mag! Congratulations again and keep it up!

Jerry Reed, Sussex.

Johnny Dean writes: What is your Group's name Jerry?

Dear Johnny,

There is only one way to describe your mag. It is fab! Out here in South Africa we are a bit behind in the disc world. The Beatles are only just beginning to get known, and I heard Billy J and the Dakotas for the first time yesterday.

We have dozens of local groups,

and the competition is pretty tough. I play rhythm for a group called the "Chessmen," and we really go mad when we play.

Gerry and the Pacemakers are doing pretty well here, but the Shadows are still tops. I am sure that if some of your English groups had to tour South Africa their popularity would rocket, especially the Beatles who have got "the sound of the sixties"

Yours,
Andrew Levy,
Johannesburg, South Africa.

Dear Johnny,

I am a regular reader of Beat Monthly. So far I have enjoyed most features which you have included. I hope once in a while that you will include a feature for top American Instrumental Groups or Individual Instrumental artists. Johnny and the Hurricanes, a once big name in Britain are a very good group, and I would like to see them featured.

My very top group which I am sorry to say are very under-rated in this country, are The Ventures. This group is really fabulous and I think that if they lived in this country they would go down very big. I do hope you will feature these groups in future issues of Beat Monthly. Also the fabulous Chet Atkins the world's greatest guitarist. More continued success with G & I magazine.

Yours sincerely,
P. Farmer,
Hendon, London.

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BRITISH C & W — HOUSTON WELLS AND THE MARKSMEN

QUOTE from Hank Locklin, top C and W star: "If I hadn't been told different, I'd have said your Houston Wells came from the heart of Nashville, Tennessee."

Quote from Jim Reeves, chart-wise the most successful American C and W star: "That group Houston Wells and The Marksmen would be a huge success on U.S. tours."

Two eye-opening quotes. Because normally the American country-boys resent bitterly anyone from any other country who tries to get in on "their" sort of music. Yet Houston, born plain Andrew Smith, in Northumberland, and The Marksmen (Pete Willshire, lead; Brian Gill, bass; Peter Nye, drums) get approval all round.

Jim Reeves played some U.S. bases in Britain recently. So did Houston. Even that close comparison failed to tarnish Houston's C and W "image." Nor did the even closer one of touring

one-nighters here with Hank Locklin. Houston, having sampled chart success with his big-selling "Only The Heartaches," told me, softly: "We'll do the out-and-out Country material for the Americans. But naturally we'll have to be more commercial when we're playing ballrooms. The greatest kick we get, though, is having a rock 'n' roll-type audience go all silent and really listen to our work."

The "our" and "we" bits are genuine with Houston. As with Jim Reeves and his Blue Grass Boys, Houston regards his group as being all-important. Remember that Jim Reeves turned down valuable "civilian" dates here because he wasn't allowed to work with the Boys.

The steel and lead guitar of Pete Willshire is a vital part of the sound. But the boys have achieved the authentic noise through (a) musician-

ship and (b) a real love of C and W. Houston has an enormous repertoire of the "gen gear" through his Merchant Navy travels to Canada and the States.

Said Houston: "I'm no teenager. I've been around. I've felled trees and I've driven bulldozers. But nothing could stop me singing my heart out once I'd finished work. It just took me a long time to realise there was any chance of making money at it, that's all."

Houston's first L.P. will be out at the end of this month. He tours with Billy J. Kramer and The Dakotas in November. America is beckoning with a determined wag of a finger.

And if you're wondering why Joe Meek called the group The Marksmen well, you should just see 'em banging away at clay pigeons down Southend-on-Sea way where they all live.

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	2.
3. GERRY AND THE PACEMAKERS	3.
4. BILLY J. KRAMER AND THE DAKOTAS	6.
5. FREDDIE AND THE DREAMERS	7.
6. THE ROLLING STONES	5.
7. THE HOLLIES	9.
8. JET HARRIS AND TONY MEEHAN	4.
9. THE SPRINGFIELDS	8.
10. PETER JAY AND THE JAYWALKERS	10.
11. THE SEARCHERS	13.
12. WAYNE FONTANA AND MINDBENDERS	—
13. DUANE EDDY	15.
14. THE CRICKETS	20.
15. SOUNDS INC.	—
16. THE OUTLAWS	16.
17. JOE BROWN AND THE BRUVVERS	12.
18. THE BIG THREE	11.
19. BRIAN POOLE AND TREMELOES	—
20. JOHNNY KIDD AND PIRATES	—

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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