

THE WORLD'S FIRST GROUP & INSTRUMENTAL MAGAZINE

HOLLIES ★ BILL WYMAN • YARDBIRDS • PRETTY THINGS
★ MANFRED MANN • PENNIES • TEENS • ERIC BURDON
★ SOUNDS INC. ★ MERSEYBEATS ★

BEAT

No.

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One Shilling & Sixpence

MONTHLY

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GREAT BACKING SOUNDS

“OF course if it's beat groups you're after we're from the Cavern Club too you know” announced David Edward Clyde, a prominent twinkle in his eye. I was talking with Dave, Griff, The Major, Harold and Arnold.

Yet another new five-man combo from Merseyside? No. I was talking to a single member of SOUNDS INCORPORATED. Fact is that Griff West (let's settle for this easily identifiable tag), self-taught saxophonist from Dartford, Kent, and founder-member of the Sounds unit, seems to have more nicknames which change faster than any other musician in the business!

I queried his Cavern Club claim. “True” confirmed a second Sound, Barrie Cameron “We appeared there on Sunday, July 1, 1962, to back Gene Vincent.” Sounds acquired their early fame as a backing group. Most of 1961 was spent playing around local Kentish venues until the six boys were invited to accompany Gene

went further afield playing in Hamburg, in Paris and in America with Gene, Brenda Lee and Little Richard.

Even if “The Spartans” and “Spanish Harlem” haven't been record-breaking best-sellers they have proved that a healthy market exists amongst Britain's pop pickers for stylishly designed instrumental discs. In time I think Sounds Incorporated will find a neat balance between commercialism and instrumental artistry. And that will be the time for us to watch Barrie Cameron, John St. John, Griff West, Alan Holmes West Hunter and Tony Newman speed towards the top of the hit parade to give Sounds Incorporated their first chart-topper in an era when that top pop spot is claimed exclusively by singers rather than instrumentalists.

Spokesman David Edward Clyde (alias Dave, Griff, The Major, Harold and Arnold) sums up like this: “We've always tried to be adventurous but if you're backing somebody—even somebody really great like Cilla or Brenda—you're limited to the star's style. You've called “The Spartans” and “Spanish Harlem” *stylish* but you've got to admit they're each at different ends of the scale. That's the whole point. On records and on stage we're free to break out on our own these days and I think we've got a much greater chance of getting a big seller this way if we hit on a formula

BEAT

MONTHLY

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Editorial

Hi!

BEAT GOES INSTRUMENTAL

STARTING WITH THE NEXT EDITION, BEAT IS GOING COMPLETELY INSTRUMENTAL AND THE TITLE OF THE MAGAZINE WILL BECOME **BEAT INSTRUMENTAL MONTHLY**.

IT HAS BEEN very obvious recently from your letters that the majority of our readers want more information about the instruments and equipment used by the top Beatmen, so I intend to make **BEAT INSTRUMENTAL** the one magazine in the country which will be packed with features, articles and news about this important side of the Beat scene.

WE HAVE ARRANGED a series of exclusive interviews with many top stars, who have promised to give us the complete story of their playing career from the time they bought their first instrument up to the present day when they are using equipment worth thousands of pounds.

WE INTEND at times to be technical, taking you into the workshops where the important amplifiers, guitars, drums and other equipment are made.

SO, IF YOU PLAY or are interested in playing, join us next month in the October Edition of **BEAT INSTRUMENTAL** which will be published on 25th September.

Johnny Dean, Editor.

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YOUR QUESTIONS ANSWERED

We have gathered together a panel of experts to answer readers' queries in **BEAT INSTRUMENTAL**. Technical questions, booking problems, fan clubs, equipment difficulties—all these will be dealt with by the top people in each field.

This is just one of the many things that will start in **BEAT INSTRUMENTAL** next month. So if you have a question which you would like answered in the first issue, just jot it down on a piece of paper and post it to **BEAT INSTRUMENTAL QUERIES**, 244 Edgware Road, London, W.2.

PROFILE

ERIC BURDON

HE'S shortish, wiry, black-haired, with a pair of unusually green eyes. He doesn't shout around about being a rhythm 'n' blues singer but his work as lead voice of the vocally-inclined Animals stamps him out as a rough, raw-edged performer who really does have a genuine feel for his type of music.

Eric Burdon was born in Newcastle-upon-Tyne on May 11, 1941. He plays guitar, but never on stage. When he left school he'd gone in for exhibition designing . . . a well-paid job which he studied sufficiently to be entitled to put letters after his name. But he wanted to make with the music.

He says: "If I'm not singing, well . . . I'm talking. I love honest-to-goodness discussions on any sort of topic. I don't just like listening. I like to take part. If I'm proved wrong, that's O.K. But I'll talk for hours on subjects like racial intolerance or religious bias."

But on music, he goes for blues. City blues, country blues, anything which has a heart and soul to it. Folk music comes in the right category but not the pseudo-folk stuff trotted out by individuals and groups who "ought to know better."

Says Eric: "Biggest kick we ever got was touring with Chuck Berry. One half of the show I'd be a performer. Second half I'd become a fan and just go out front and watch every single movement that Chuck made. It's not that he's a particularly great R and B man . . . It's just that I'd followed all his records."

But Eric also goes for Ray Charles and Mary Wells, because they are good at "what they do." He admires professionalism.

Said Eric: "I guess I'm a pretty easy going sort of bloke, until I come face to face with a bigot or someone who just doesn't want to know about the other chap's point of view. Don't make me out a real serious sort of character—I can fool around with the best of 'em. I HAVE to, considering those other types in the group.

"I was happy enough as a designer. All the time, though, I felt that there was something musical trying to come out of me. Later I realised why this was. After all, my great-grandfather had composed 'Blaydon Races,' which is the sort of marching song of the Newcastle area."

Then he goes on: "I'm really knocked out that the Animals have done so well—specially with 'House of the Rising Sun,' which I always thought was a great number. Maybe this will help me to one of my greatest ambitions, which is to play in Chicago. O.K., I know this isn't a centre of blues . . . but it's a city which fascinates me, musically."



. . . A NATURAL HIT SINGLE . . . A NATURAL HIT SINGLE . . . A NATURAL HIT SINGLE

THE NATURALS

SING

JOHN LENNON - PAUL McCARTNEY'S

"I SHOULD HAVE KNOWN BETTER"

(From the Film "A HARD DAY'S NIGHT")

ON

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ST. GILES MUSIC CENTRE

The opening of the St. Giles Music Centre at 16/18 St. Giles High Street comes at exactly the right moment for the British Music scene.

Never before has such a wide range of instruments been gathered under one roof. The ground floor is a group man's paradise. Attractive green glass panelling proclaims the great names in guitars, and in racks and on a circular stand the impressive display contains them all. Amplifiers are also plentiful with the massive Gibson Titan and Epiphone Panorama dominating the display.

Drums and organs are not neglected and two major names in this section are Ajax and Hammond.

On the first floor you'll find the brass and woodwind department with all the best quality instruments, attractively arranged.

Staff at the centre are all musicians themselves including ground floor manager Bill Lee and first floor manager Hugh MacCannon.

The centre intends to offer the very best in after sale service and eventually the managers are hoping to institute a twenty-four hour service for Beat Groups, which is something everybody wants!

A special factor which the centre will take into account is that hardly any guitar comes out of its packing in perfect playing order. The action may be too high, or the bridge might be a fraction of an inch out of position. In cases like this, little adjustments can make all the difference, and the staff's musical knowledge becomes indispensable.

Perhaps the St. Giles Centre will go a little further than supplying instruments, it could help a lot towards establishing a better relationship between Jazz musician and Beat group member.

At present these are in two different camps, and in a few cases the Beat boys are looked down upon. Now, both established musician and aspiring musician have somewhere to meet, somewhere to talk shop, with instruments on hand for impromptu instruction.

This brand new venture by Boosey and Hawkes and Beeson Ltd. should do a great deal for British music, by proving once and for all that London is the centre of musical instrument supply.



P'NUT

DUKE

BARRON

BUTCH

DAVE



THE BARRON KNIGHTS

THERE they were, five skilled musicians, each with a good sense of humour and the ability to put personality - with a capital 'P' - into their stage act. People like the Beatles and the Searchers worked with them and were distinctly stunned by their talents.

But nothing happened for the Barron Knights, chart-wise, until... until they did a disc which took the mickey. Extracted same from people like—the Beatles and the Searchers. Result: a huge hit on "Call Up The Groups". And an obvious selection for our Group of the Month series.

Says leader Barron Antony: "Don't want to get too technical about all this, but it could be the start of a new trend for the group scene. We've contended that putting on a big beat performance is O.K. but we've also felt that it is necessary to put on a full show presentation, too.

The boys come from Leighton Buzzard, Bedfordshire—a township of only 12,000. Barron himself was in the RAF and formed the group as soon as he hit civvy street. They started their career as a "mob" in the Locarno Ballroom, Coventry, when they collected £7 10s. between them.

But they developed along the right lines. Constant touring, the odd record release... things happened slowly, but surely. And a season with the Beatles at Finsbury Park, North London, last Christmas, really set the seal on their progress.

Now the Barron Knights record at the famous Lansdowne Studios, as do Dave Clark and Acker Bilk. Incidentally, the groups "sent up" on "Call Up The Groups" are all very pleased with the result. Dave Clark sent along his original "stamping plank" to help the boys get the right road-drill sound! And the Beatles sent warmest wishes, via manager Brian Epstein.

But let's meet the group members individually. Starting with BARRON ANTONY, guitar-vocal-leader. Studied piano at school, later took up harmonica with a local beat group. Then, for a while, he returned to calypso-singing and folk material. He's a pole vault champion and has played top-class water polo. Brown hair and eyes, 5 ft. 8 in. tall... Barron is also a pro-standard cartoonist.

Now it's featured singer DUKE D'MOND. Was an apprenticed electrotyper and stereotyper but gave up

to join the group. Was his school welter-weight boxing champion—and met the group's manager, Toni Avern, in the school team. Likes oil painting, aero-modelling, building hi-fi equipment. Blue-eyed, fair-haired, 5 ft. 9 in. tall, Duke digs Peggy Lee and George Shearing.

BUTCH BAKER plays guitar, banjo and also sings. This six-footer, with blue eyes and fair hair keeps up the sporting image of the group—"I played rugger, had my nose put out of joint several times." His real first name is Leslie, he started on banjo at the age of eight, used to work in the advertising department of a magazine. Tried lone-handing it on guitar in Manchester but failed. And he joined the group soon after capitulating as soloist.

Come in P'NUT LANGFORD, guitar-and-vocals. Says he got his nickname from his ash-blond hair

and the facial expressions he employs on stage. Works most of the comedy with Butch. Peter Langford was born in Durham, worked as a sewing machine mechanic, playing with the Zodiacs in the evenings. Says: "I lost a finger in an accident at a factory. So I now play nine-finger guitar. Five ft. 8 in., blue eyed... likes song-writing.

And finally drummer DAVE BAL-LINGER. He left the group for twelve months but rejoined for that Beatle season. Brown-eyed, black-haired, a six-footer, he was an apprentice coppersmith, then joined a group called the Wanted Five. Toured Germany with them.

Five lads with but a single thought. To put REAL entertainment into purveying the big beat. More power to their elbows. But I wonder what they'll do for a follow-up disc.

PETE GOODMAN.

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PRETTY BANS

THE Pretty Things are thinking of writing a brand new bluesy number between them. In fact when I dropped in to see them Dick Taylor was already bashing out ideas on his "Western Twelve Stringer." "We reckon this is the best thing to do," he told me. "After all, the old authentic R & B numbers were always written from personal experience, and if we ever complete this number it's going to be called 'Closed Restaurant Blues'."

"No," said Phil May, who had just wandered in, "'The Long Haired Blues' would be better, because it's our mops that cause all the trouble, one look at us and taxi

drivers stick the hired sign up, and, as Dick says, restaurants always close down as soon as we walk in, it's a pity because we need food to keep our hair growing!"

Besides their hair, the Pretties fame is growing at a fast rate too, "It's surprising," said Brian Pendleton, "we play at places which we have not heard of before, and yet people seem to welcome us as long lost friends. Perhaps it's because the press has treated us all along as controversial characters."

Certainly the boys have attracted a lot of interest. Could be that with the right sound, plus their now much increased fan following, their next release will sweep the charts.

KEVIN SWIFT.

'ELVIS IS KING' SAYS ZEPHYR



THE Zephyrs are four boys with the ability to sound like twenty-four when they start talking. Each member has his own very original views on the group world, and they all seem to be very upset that only one of them can talk at once.

The man with the most to say about the scene is Guitarist Pete Gage. "I like all kinds of music" he says, "please don't ask me to define R. & B. everyone has their own opinion, although I have been collecting obscure blues L.P.s for years." Drummer and singer "Chippy" Carpenter is also a blues man along with Bass Guitarist John Hind. Odd man out seems to be second Guitarist Joey Papa—"Elvis was, is, and always will be King" says Joey "even though his single material has been poor lately, he is STILL shining brightly on L.P.s".

The Zephyrs' stage act is quite different from the usual Four-man performance, they use a tricky routine to put over the old John Lee Hooker favourite "Walking the Boogie". "We like to steer a middle course" said Chippy "show group on stage, and good sounding group on record".

Now the boys are hoping that their latest release "Little bit of Soap" will prove that they have achieved just this.



SECOND TIME LUCKY?

FOR some time now the Naturals have been making quite a name for themselves in high society playing at the exclusive Ad Lib Club in Lisle Street, off Leicester Square, and also at "big name" parties. Many celebrities have seen them and praised them.

"The Beatles have seen us several times", said Bob O'Neil, who handles harmonica and vocals with the group. "We've become quite good friends. And it gave us a lucky break because it was this friendship that brought the chance to record 'I Should Have Known Better'". Lead guitarist, Curt Cresswell took up the story: "Everything was set for the Beatles 'Hard Day's Night' L.P. We heard the demo disc at co-manager, Dick James' office, and we thought that 'I Should Have Known Better' was the best track of all". "Just right for our style, too", said Bob. "We'd been on Parlophone for our first release 'Daisy Chain' and George Martin and our own recording manager, Ron Richards, decided to keep this num-

ber in the family and let us record it before anyone else got hold of it".

A big disappointment for the Naturals came just after they had recorded 'Daisy Chain'. A couple of big American producers saw the group down at the Ad Lib Club, and liked their style so much that they asked them to come to America to play several big Florida clubs. "We were very surprised", said drummer Roy Hoath, "but we couldn't help feeling that it was too good to be true. Whoever heard of an unknown group going straight to America without a big hit?" "I was the one who ruined it all," explained Curt. "At the time I was only sixteen and the minimum working age over there is eighteen".

Each of the six Naturals has his own distinctive personality. Bob O'Neil is the chap who will chat cheerfully for hours, whilst partner vocalist, Ricky Potter is a quieter, more thoughtful type. He doesn't speak much, but when he does he reveals a very friendly nature.

The two major comics of the group

are bass guitarist Mike, and drummer Roy. Mike is the one who has the knack of saying just the right things at the right moment. Roy has much the same sense of humour and he's such a cheery soul that the boys call him "Smiler"! It's no wonder that the Naturals always have a laugh-a-minute!

Curt is an easy-going bloke, but he's very intense when it comes to music. After all, to reach such a good standard of playing by seventeen he has really had to stick at it. The member with the strangest nickname is rhythm guitarist Dougie Ellis. The boys call him "Niet"—that's Russian for "no" and for Dougie it's an appropriate name. Seems that he's a perfectionist. "He says 'no' to everything but the best", explained the other boys.

I asked Dougie if he was satisfied with the boys' treatment of "I Should Have Known Better". "No", he answered quickly. I should have known better than to ask!

KEVIN SWIFT.



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LENNY AND DAVE

The lead guitarist and the drummer—VIP's of the beat group world. And two of the best-known ones are Dave Clark, and the Five's guitar star Lenny Davidson. They met to chat over their different jobs . . . and I was there to make notes.

And the surprise is that each thought the other actually had the toughest job!

Dave: The melody stems from lead guitar. Apart from all the chopping and changing on numbers, he can make or break a group with improvisation.

Lenny: But the drummer is the powerhouse of the whole thing. The beat is vital. He has to drive everybody else along . . .

Dave: In one way, at least, it's easier for the drummer. It's easy for him to become the centre-piece, the showman. You can be flamboyant. But for a lead guitarist to get himself across as a real personality he can really react only with his face . . . specially now those little dance steps for guitarists are OUT.

Lenny: With the Five, anyway, the records, the hits, have certainly stemmed from the percussion. That got the original sound—and made us easily recognisable for sound.

Dave: I also think a lead guitarist should be paid danger money. Remember what happened a few weeks ago?

Lenny: You mean when you were nearly blown through the roof.



Dave: Yep. The lead from your guitar suddenly became "live". It passed right under my drum chair, which is metal anyway. Great blue sparks all over the place. And I'd only got off the chair a second or so earlier!

Lenny: I also reckon you need more actual stamina to keep up the pace on drums. It must take an awful lot out of you. No wonder you insist on keeping fit.

Dave: Yes, That's fair enough. But I think the mental strain of coping with lead guitar part is greater. You can use up just as much energy while just thinking as you can thumping away on drums. And you've obviously got to keep on rehearsing and practising—maybe more than a drummer.

Lenny: Actually I hope this doesn't sound disloyal to the Guitarists' Union, but I always envy the drummers and their speed of movement. I've tried it—seems like my wrists get locked! I envy you, sometimes . . . being able to kick up all that driving noise.

Dave: But what about those intricate little guitar figures? O.K, sometimes they get lost in the noise and the yells, but you must feel really good when they work out on the spur of the moment.

Lenny: One thing's for sure. I think it's a good idea to get to know about the other bloke's problems. You can take things for granted but it's good to know why things go wrong for the others in the group.

Dave: Right! And the more I think about it, the more glad I am that I stick to drums.

Lenny: I'll still keep to guitar, thanks.

BILL WYMAN

BILL WYMAN. A shock of black hair tops a lean, lined face with dark expressive eyes. But while the Rolling Stones generally cavort on stage, our Player of the Month doesn't move much at all. He allows his Framus bass guitar to wiggle into an almost parallel position to his body and he plucks out a resonant, highly talkative, sequence of notes.

Says Bill, of his musical philosophy: "It was Chuck Berry for me. There's an inspiration. My biggest ambition was to meet him . . . and then finally there we were—actually working with him. I don't worry about my bass playing. It just seems to happen. I get in the mood and out come the ideas. Of course, playing with the other Stones is just great. They'd drag out the best in a tone-deaf musical idiot . . ."

Bill has perhaps the widest musical taste of all the Stones. He likes "gimmick-guitarist" Les Paul, goes for Jerry Lee Lewis and Jimmy Reed. But still finds time to listen to the popular classics and to jazz in its widest sense. Says, too: "I am interested in different composers. One that appeals most of all is Cole Porter . . ."

He adds: "I'm stuck on a Framus guitar. All that happens is that I wear one out, then get a new one. The tone is right. The 'feel' is right. I don't think a bassist has to go out and try to hog the limelight. He should just provide that undertone—listen to a group that hasn't a bass and you'll notice the difference immediately."

Bill joined the Stones after noting an advertisement in a trade paper which demanded: "Good bass guitarist for bright, workmanlike group". He says now: "We rehearsed a few numbers and fooled around with a lot more. I don't think I immediately fitted in with what they wanted, but I did have a good amplifier at the time and that was something the Stones didn't have".

Then he said: "I dunno what advice best to give to a budding bassist. Listen and learn—that's important. Listen to many of the current top pop records and you hear some very poor playing. You don't want bass way out front, but it is still a very important part of the group sound."

Bill was almost entirely self-taught. In his early days, he visited clubs, soaked up the atmosphere—and studied like mad all available bass players. Result was that he frequently had only a couple of hours sleep a night, because he had a day-time job as well!

A cool one, Bill. In fact, he doesn't perspire while the rest of the Stones are sweating like mad. That's because all his energy goes into the fingers caressing that slim-line bass.

PLAYER OF THE MONTH



FOUR PENNY BONANZA

WELL, those Four Pennies are shining brightly. Their single, "I Found Out The Hard Way" and the "Four From The Pennies" E.P. are doing extremely well and fan popularity is growing at a fantastic rate. I asked the boys how it felt for 'Pennies to earn pounds'. "Great", said Fritz Fryer, "we always used to dream about hitting the big time, but now we have, it's like one long dream in itself".

"We don't like to miss a minute of it," said Lionel Murton, "we're on the go all the time and sleep to us is just an annoying necessity. Don't get us wrong though, we're not a bunch of Midnight Rowdies. It's just that there is so much more to do at night, nothing ever seems to swing in the day-time."

The odds are that if the boys are overtaken by sleep, they will be stretched out in the back of their chauffeur driven Ford Zephyr. "Much nicer than being wedged amongst a pile of equipment," added Mike Wilsh, "you get pokes from guitar cases when you travel by van. It's murder when you turn

corners! Trouble was we never could find any completely straight roads."

Ninety-nine per cent. of today's groups list girls amongst their hobbies and the Pennies are not amongst the remaining one per cent.

"Girls are great!" said Alan Buck, "as long as they are in the right place. Lots of people have said it before, but I'll say it again—it's no good dragging girls round on bookings. Of course, the problem doesn't crop up now because we play so far afield, but it's worth remembering that fans, or prospective fans, will always lose interest in you if they think you're already taken."

Mike Wilsh has one hobby which is his alone. Give him a paintbrush and a box of paints and he's happy.

"I don't do straightforward work," he told me. "It's more abstract. Our agent is trying to arrange a one-man exhibition for me and I'm hoping like mad he'll succeed, because this is one thing I've wanted all my life."

Fritz is the other Penny with a burning ambition. "I've set my heart on becoming a good songwriter," he told me, "even if this group scene dies tomorrow there will still be music and a need for good songs."

But how about Lionel and Alan? "We share a common ambition," said Lionel, "and it's not very original. All we want to do is make a million pounds in a very short time."





NASHVILLE TEENS LIKE 'POLLIES'

THE Nashville Teens refuse to be caught up in the present day trend of sticking each group into some particular class. "We're not R 'n B and we're not pop", leader pianist, John Hawken, told me. "If we like a number we do it and if we don't, we won't."

There are only about twenty true R 'n B groups in the country, but promoters have a dreadful habit of labelling every group they use as R 'n B just because it's the thing to do, and because the billing might attract more people than usual.

I was meeting the Teens for the first time at the offices of Anglo-American Artistes, who handle the group's publicity. They proved to be quite a cheery bunch, especially when they started talking in "polly" talk. "This is just something we've picked up", explained second singer, Arthur Sharp. "Now and again we just talk like parrots for a laugh. We love 'pollies' and we are hoping to get a bird to stick on the piano!"

"Seriously though," said John Hawken, "something we ARE going to add to the group is a Melodica—a glorified harmonica with a mouth piece and miniature piano keys. We're hoping it will get a different sound. That means that Arthur will have to swot up on his chords and play rhythm to fill in for piano while I'm blowing away up front".

Arthur had been sorting through a pile of records and came across Rickie Valens "La Bamba". "This", he said, "is one of the all time greats". He put it on the player and the Teens listens intently. "We were doing that three years ago," said lead guitarist, John Allen, "and we still think there's nothing to beat it."

Another "unbeatable" as far as the Nashville Teens are concerned is the man who wrote "Tobacco Road", John D. Loudermilk. "This man is a musical wonder," said singer, Ray Phillips. "He's a Lennon and McCartney rolled into one. He stays in the background a lot, but he keeps churning out great material". Bass guitarist, Pete Shannon, agreed. "He's also a great character," he said. "We were talking to Carl Perkins when he was here and he told us that John D. lives in a big English-style house in Nashville. He wears tweeds and things and looks just like one of those typically English gentlemen".

Talking of Carl Perkins reminded them of another great American artiste, Little Richard. "It was a wonderful surprise for us to be picked out of so many other likely groups to back this artiste," said drummer, Barry Jenkins. "It seemed as though we were going somewhere at last". Barry got no further... "going somewhere at last", echoed Arthur in his "polly" voice. "Give him some millet," said Barry, and the group broke into more "polly" voices and laughter.



45 BRIAN POOLE AND THE TREMELOES

12 Steps to Love;
Don't Cry
(Decca)

STRIDENT guitar leads into another distinctly different single from Brian. It's up-tempo, good dance beat, and it has a vibrant vocal delivery with the group "Answering" singing in the background. It's an "everything happening" disc performed with enough "catchy-ism" to make big chart impact. The flip, a delicately treated beat ballad, again underlines the group's versatility.

45 THE NATURALS

I Should Have Known Better;
Didn't I?
(Parlophone)

A LENNON-McCARTNEY number from the Beatles' film and this newish group handle it well. Trouble will be comparisons with the Liverpudlians—plus the allegations of copying. But the Naturals still manage to create a wildly exciting sound, with a lot of Beatle-ish gimmicks. Slightly ragged in parts, but good enough.

45 THE BACHELORS

I Wouldn't Trade You For The World;
Beneath The Willow Tree
(Decca)

A NEWIE for the boys who may sound a bit square to some ears... but who whip up a storm at box-offices throughout the country. Lead voice is almost an Irish David Whitfield, in a sense—but packed with sincerity and emotion. Song is excellent. Very simple backing arrangement. And, of course, it'll stride through to the charts.

45 TONY RIVERS AND THE CASTAWAYS

Life's Too Short;
Tell on Me
(Columbia)

A RATHER jerky performance this. Tony's voice comes through well enough, backed by interesting harmonic "differences," but it is rather too similar to make chart progress. Falsetto bits later on build the excitement, with stacks of bass all the way. Fair enough. But not really punchy enough to make it big.

45 THE TORNADOS

Exodus;
Blackpool Rock
(Decca)

A SURPRISE single release. Talk was of the Tornados doing a vocal release, but they turn to a movie theme, with Jimmy O'Brien (organ)

dominating the scene. Slow tempoed, with ponderous beat but a strangely compelling melody line. Choir joins in on this "live" recording and it could easily put the Tornados back in the chart limelight. Rather unusual; but commercial.

45 THE SWINGING BLUE JEANS

Promise You'll Tell Her;
It's So Right
(HMV)

CRITICISE the Blue Jeans for using old American material? This one is an original, penned by all four SBJ's. It goes along nicely, but the selling point is some exceptionally good vocal harmonising. Great swelling vocal sections. It should be a big hit, without trouble. Mid-tempo, with furious Norman Kuhlke drumming accents. Very good.

45 THE KINKS

You Really Got Me;
It's All Right
(Pye)

THE one to give the group a major break-through. All that staccato beat-purveying, with wildie, way-out vocal work. Number is slap in the modern idiom and could fair zip through, given enough plays by deejays. It's one of those numbers that builds and builds, with a fine guitar lead in the middle. Very clever... but atmospheric, too.

45 PETER'S FACES

Try A Little Love My Friend;
I Don't Care
(Pye)

PUNGENT guitar lead, then Peter (presumably) takes over on an earthy performance with one or two interesting points in the lyrics. The right feel is there, but it's not really different enough to make a big chart entry. Some parts come through as rather monotonous.

45 WAYNE GIBSON & THE DYNAMIC SOUNDS

Kelly;
See Ya Later Alligator
(Pye)

SEEMS like these boys have found the right recording material at last. Del Shannon's "Two Kinds of Tears" flip suits their style down to the ground. Good vocal, in fact, good everything, especially a dampened staccato guitar effect. Flip is an up-tempo version of the old Bill Haley number, bit wild this one with another good guitar effect in the shape of a grating fuzztone. Promising double!

45 HERMAN'S HERMITS

I'm Into Something Good;
Your Hand In Mine
(Columbia)

THE Manchester group with the ginchy name has come up with a good effort for a first timer. This Goffin and King number is cute and catchy, good and bouncy, but it's been done before by American songstress Earl-Jean. 16-year-old Herman gives a lively performance and his voice contributes a lot to a pleasing over-all sound. Rather sad though that the number is so much better suited to a girl's voice.

45 ALAN DEAN AND HIS PROBLEMS

The Time It Takes;
Dizzy Heights
(Decca)

VERY unusual harmonica intro to "The Time It Takes" is followed by a real rip-snorter of a vocal from Alan Dean. Good strong stuff on the top side should help a lot of sales. And instead of the usual "all-in" ending with everything in sight being hit, this one fades out with a soft harmonica and drum-beat.

45 THE OVERLANDERS

Don't It Make You Feel Good;
Sing A Song of Sadness
(Pye)

IF repetition is the key to chart success then this one must hit the top, because the title, "Don't It Make You Feel Good," is repeated exactly EIGHTEEN times in two minutes of record. Apart from this I liked the "feel" of the disc very much. Penned by Shads Bruce and Hank it moves along at a real fast beaty pace which certainly made me feel a little better! Nice touch of the electric organs in the backing. Complete change of style on the flip which has a distinct flavour of the Four Pennies for my money (sorry!). Nice song though.

45 THE WRANGLERS

Liza Jane;
It Just Won't Work
(Parlophone)

AND up come London's own cowboy outfit. The Wranglers, with their first offering. Bit of an odd one this. Lots of good instrumental stuff—I was particularly impressed by the guitar work—but the vocal doesn't quite come up to the same standard. Shouldn't think this one will make it.

YOUR LETTERS

Here are just a few of the letters we have received. If you have any views or suggestions send them to Johnny Dean, Beat Monthly, 244 Edgware Road, London, W.2. We will pay £2 to the writer of the most INTERESTING letter printed each month.

WINNER OF £2 FOR BEST LETTER

Dear Sir,
I read your magazine quite a lot and think it is very interesting. But there is just one big question I would like to ask. Why is it that people writing in to you always overbill groups?

A lot of people hear a record by a group and then rave that the group are great and everything, but if everybody thought like that you might have the Battersea Dogs Home Choir at Number One in the Hit Parade.

I, personally, am not a fan of any group, but I think the only way to judge the standard of a group is to see them do a live performance.

Roy Beak,
Paddington, London, W.10.

Dear Johnny,

I would like to say "thank you" to Gerry Marsden through your mag.

Thank you, Gerry, for being so friendly and considerate to myself and about 10-12 other ardent fans who were waiting at the hotel where you were staying when you were appearing at the Sunderland Empire Theatre on November 2nd last year.

Not many singers as popular as yourself would talk to their fans at their bedroom window. Then, after being made late for a show, come out and sing to them.

I've never met anyone like you, and I don't suppose I ever will. So, keep up the good work, and treat all of your fans as you have been, and you'll stay at the top.

Marg,
South Shields, Co. Durham.

Dear Mr. Dean,

I hope you won't mind if an American teenager writes to your magazine. I also trust I'm not taking up too much of your time.

My pen friend in Wales has been sending me *Beat* every month. Before I saw it I knew very little about all your great English groups. Now, I reckon I know almost as much as if I lived in England, just through reading your mag.

I don't know exactly what it is, but you seem to know just everybody personally! and this passes on to your readers!

Another reason we like your magazine (I guess this also applies to the groups' popularity) is that they aren't made up to be so high and mighty—

they're just regular fun-lovin' fellas.

Also—the groups seem to be so much more close to their fans. They don't just "Fade Away." And that's sure SOMETHING to the fans. This availability of performers all over is just not so in America.

English groups aren't hesitant in giving audiences all they've got. I know, because I had the pleasure of seeing the Fab Rolling Stones in Omaha on June 13. Why they're Gear—but their hair *does* get in the way a bit, wouldn't you say?

Mary Ellen Mayhan,
Omaha, Nebr. 68147, U.S.A.

Dear Sir,

We've been getting *Beat Monthly* since it first came out, and it's the second best mag out—next to *Rolling Stones Monthly*. We've only one complaint.

On the release of "Come On" you had a picture and article on the

Stones. You've also had an article on the Pretty Things. A record came out on May 1st, which wasn't reviewed, and it was one of the most exciting records of the year. The group who made it have been in the Popularity Poll twice. They have been mentioned on the "Instrumental News" page, but even then, their name was not in bold type like the other groups. We refer, of course, to the fabulous Yardbirds. We think you ought to have a photo of this group who are sure to be big in the future.

Chris and Ray,
London, W.12.

(P.S. We are two blokes who don't go in for writing to papers, etc., but felt that this was important.)

Feature on Yardbirds in this issue—
Editor.

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

Don't Forget

OCTOBER 25

IS THE DATE FOR THE FIRST



BEAT INSTRUMENTAL



MONTHLY

THE ONLY 100% INSTRUMENTAL MAGAZINE



THE MERSEYBEATS

ON the 8th of August the Merseybeats left these rainy shores to take British pop to Italy. By now their rich Liverpool accents will have been heard in places with such exotic names as Viaraggio, Taormina and Santa Marterhita. The songs they sing however will have no trace of an accent when they are offered beneath blue Mediterranean skies, or least they shouldn't have. For months now the boys have been learning their top songs in phonetic Italian. They won't know what they're singing about but it should sound alright to the Italian fans.

The boys have also been learning the correct method of eating spaghetti. In the past they have played safe by cutting it up into lumps, now they are quite proficient fork twiddlers.

The Merseybeats will be having a holiday as soon as engagements are finished, so perhaps things are not so bad for the fans who are missing them while they are away. After all they will be refreshed when they get back and their live performances should be twice as lively. Could be that in future, audiences might even be treated to the odd spot of genuine Italian!

When he got married Johnny Gustafson expected to lose a lot of fans—funny thing is, that he has become even more popular. Tony Crane thinks he knows the explanation.

"Up to now", he says, "Johnny has always been regarded as a dark horse, he's always quiet off-stage and if you don't know him you tend to think that he's a bit haughty. This used to upset the fans but now that he's married they realise that he must be human after all."

Johnny has bought himself a 6 string Jumbo Guitar, and whenever he has any waiting to do before or after performances he gets it out and learns a few more chords. "There is nothing like versatility", he says. "Just ask Tony, a few months back it was only his ability to play bass that kept the Merseybeats on the road."

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 ROLLING STONES	1
3	THE YARDBIRDS	17
4	THE SHADOWS	3
5	THE BARRON KNIGHTS	—
6	THE HOLLIES	4
7	THE DAVE CLARK FIVE	5
8	THE MERSEYBEATS	10
9	THE SWINGING BLUE JEANS	12
10	THE ANIMALS	20
11	THE PRETTY THINGS	7
12	THE MOJOS	14
13	THE KINKS	19
14	THE SEARCHERS	8
15	THE NASHVILLE TEENS	—
16	BRIAN POOLE and THE TREMELOES	6
17	THE BACHELORS	18
18	MANFRED MANN	11
19	PETER & GORDON	9
20	THE FOUR PENNIES	16

Don't forget to vote for your TWO favourite groups by writing their names on a postcard and sending it to: Beat Monthly Pop Poll, 244 Edgware Road, London, W.2. REMEMBER . . . YOUR vote is important. AND REMEMBER YOUR VOTE FOR THE INDIVIDUAL POP POLL.

YARDBIRDS NEXT

IT'S a regular Sunday evening pilgrimage. At least a thousand fans make their way to the Richmond Athletic Ground, to a rugby club headquarters, to worship at the feet of the Yardbirds. In a steamy atmosphere, with pictures of Rugger Internationals looking down from the walls, the fans pack in so tightly they literally hang from the oak beams and gyrate to the dance steps.

This is "home" for the Yardbirds. This is where they whip up an atmosphere in the Crawdaddy Club. This is where they do their best work. And, oddly enough, it's only three hundred yards from where the Rolling Stones started their own brand of hysteria.

Says leader Keith Relf: "Until quite recently, we were strictly a purist group. We were called the Metropolis Blues Quartet and we used acoustic guitars. I went over to electricity only late last year. But now we make a few concessions to the commercial 'feel'."

Their first disc, "I Wish You Would", got through to the Top Thirty. Now the group has built popularity fast—and their next release, title as yet undecided, is due out on September 4. And a special highlight will be their L.P., due out in October, for this contains mostly material recorded "live" at the Marquee Club, London.

Said spokesman Paul Samuel ("Sam") Smith, bassist: "We've had some nice television breaks recently which could help us with the next discs, but TV is nothing for atmosphere compared with the club scene. We realise we'll eventually HAVE to get out to bigger audiences, but for the time being the Crawdaddy Club is a spiritual home . . ."

With a recent Richmond Jazz Festival triumph behind them, the boys are certainly building along the right lines. They backed Sonny Boy Williamson one of their top idols, and he immediately asked them to work on an L.P. with him. They worked with Muddy Waters—and Muddy asked lead guitarist Eric Clapton to go to the States to do recording work there.

Highlight of the Yardbirds' stage performances now is the old Isley Brothers' "Respectable". They ham-

mer out the R and B, then suddenly switch to a middle passage on a blue-beaty "Humpty Dumpty", then leap back to the straight rhythm 'n' blues. The wilder the atmosphere, the longer the number. Probably it shows, more than most things, the ultra-violet approach of the furious fivesome

Completing the Yardbirds, by the way, are drummer Jim McCarty, plus rhythm guitarist Chris Dreja.

Their favourite singers? Each Yardbird digs Sonny Boy Williamson, plus the more "way-out" ones like Otis Rush, Matt Murphy, Billy Boy Arnold, Blind Lemon Jefferson. That's how they spend their time—just listening to the American greats in the field.

Said Keith: "One day, we like to think we'll go to America. Not the taking coals to Newcastle bit, but just so we can study at first hand the way the R and B types work there."

Richmond, Surrey, is a somewhat snooty sort of area. Thames-side beauty-spot. But it certainly produces the steamiest, hottest sort of music. What price the Yardbirds following the Stones on the path to international stardom?

PETE GOODMAN.



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