



# let it r.m.b!

What you are holding in your hands is the product of a most auspicious endeavour: the latest release by an exciting new combo whose debut on record has been in the works for a number of years.

Here is that long-awaited disc! And if initial indications are at all trustworthy, we can expect "Let It R.M.B." to soar to the top of the hit parade!

If you think this prediction a trifle pompous, you may well have a point. Nonetheless, it's well worth a mention that these individual musicians have established themselves amongst hundreds if not thousands of pop enthusiasts, and should they disband tomorrow, they have already recorded enough material to confuse Tin Pan Alley for many years to come.

Like many proponents of modern beat standards, several of these fine musicians got their start in London at the justly-famous 2i's coffee bar, where Tommy Steele and Cliff Richard were discovered in the mid-nineteen-fifties.

**Jim Campobello** ("Things We Said Today", "Twenty Flight Rock") and his skiffle group were, in fact, once asked to join Ted Squall & The Inclements on a tour of the London Underground. Squall, as we know, went on to become one of England's biggest singing sensations, while the Inclements thrilled popsters with their solo guitar hits.

For a number of years, **Richard Cook** ("Norwegian Wood", "Blackbird") was part of the Inclements line-up, though his decision not to tour made a solo career his only choice. Frankly, without Cook, the Inclements had no musical focus. Eventually they left the field entirely and became record producers.

Skiffle provided a home base to many of our other contributors as well. **Edward of Sim** ("I'm Only Sleeping") played in Vance Wonder's back-up band in 1956, and almost got a contract with famed producer Reg Sarnie, who was always on the lookout for new talent. This is a rare audition session from Decca, which was at that time looking for groups with guitars.

**Bob Stahley** ("It's For You") drummed and sang for Vance Wonder as well, and contributed some lyrics to his biggest hit, "Why Is A Raven (Like A Writing Desk)?", which reached number eleven in Melody Maker's hit parade in 1958, only to be bumped by Lonnie Donegan's "Does Your Chewing Gum Lose Its Flavour (On the Bedpost Overnight?)".

Not all of our contributors found their voice at the 2i's. **Jim Henning** ("Slow Down") eschewed skiffle and sought fame as a solo balladeer, playing little clubs in the outskirts of Speke. He well remembers the day that teens ripped up seats and rioted in the aisles, but he cannot recall whether they objected to the music or to his tie.



Jim Henning



Richard Cook



Bob Stahley



Edward of Sim



Kent "Bongo" Stewart

**Jackson Garland** ("I Feel Fine"), bassist for The Davey Bold Combo, whose big regional hit "Reality Warp" is widely thought to have influenced the Penumbra's 1961 instrumental "Sky Diamonds", a favourite tune of John Lennon's. And **Kent "Bongo" Stewart** ("Help!"), whose monicker reflects his own existentialist "coffee bar" roots, is widely assumed to be the "mystery singer" on the Beatles' "Cry for a Shadow".

The Penumbra, it bears mentioning, had long since jettisoned their lead singer Rich Promontory by this time. Promontory was playing the bottom half of a double bill with a persistent singer called **David Prokopy** ("If I Fell"), whose drive for success confused even the most perspicacious pop predictors.



Dave Prokopy



James Gardner

For a time, Prokopy teamed up with **James A. Gardner** ("Hold Me Tight"), a duo much beloved by the London critics, who labeled them the Best British Composers of 1959...an honor immediately rescinded when it was discovered that, not only were Prokopy and Gardner not British, but they couldn't even compose. A split was inevitable.

Gardner had a brief solo career ("Long, Long, Long", "Maybe I'm Amazed") but shortly afterwards left singing altogether. **Joe LaRose** ("Paperback Writer"), an inveterate reader of the Daily Mail, had his own hit single, but opted for a non-singing team with Gardner; they retired to Kew to establish a small horticultural consulting firm, Gardner and LaRose—and one of their most enthusiastic customers is Royal Horticultural Society member Mr. George Harrison!



J.D. Rutch



Joe LaRose

**J.D. Rutch** ("Medley from Abbey Road") co-wrote a number of hit records with Dirk Hunger before going the solo route, with his big hit "Hare Krishna Man" a wonderfully vivid follow-up to his first release "Guitar Man". Hunger also provided a start to **David Fell** ("You've Got To Hide Your Love Away"), whose signature tune was always performed on-stage from within a white cotton laundry bag.

**Nick Rozakis** ("Gimme Some Truth") and his group The Falling Walendas were picked up by Reg Sarnie for a stint at Buttie's Holiday Camp in 1962, where their fame began to spread. Had the group not lost their drummer at this point (to a very well-known Northern combo—who shall, for reasons of propriety, remain nameless), this group would surely have become the biggest sensation in England!

**Larry Granger** ("With A Little Help From My Friends"), one of Merseyside's best-known drummers, spent his early years with the famed Ted Ravish Group, where his innovative percussive techniques (sometimes entirely without a drum kit!) made a sensation amongst their fans. It is a little-known fact that Granger also provided a steady backbeat for Dickie Prowess and his Knee Tremblers during their single recording session in 1962. Prowess and his Tremblers, of course, made a great hit with the girls via exposure in many radio, television and doorway engagements.



Dave Fell



Chris Chickadel

Benjamin Lukoff



Brett Pasternack



**Benjamin Lukoff** ("I'm Looking Through You"), a Northern lad, joined up with Derek Boom and his Bombadears (note the clever wordplay in their name!) for a brief stint before forming his own Merseybeat duo with pop heartthrob Chris Chickadel. Paul McCartney was so influenced by their song that he wrote a completely different tune but using the very same name!

**Brett Pasternack** ("One More Kiss"), a former record-shop executive, got a taste for the hit parade and, deciding that vinyl was passe, started up his own band, represented by this hit song. After pursuing an elusive chart success, Pasternack returned to his erstwhile business only to find that vinyl records had been declared a health hazard in his state. He's still appealing the decision.

**Dan Evans** ("I'll Keep You Satisfied") flirted with fame as the British Invasion made its first impact on popdom's shores. His first hit was a cover of the well-known Beatles give-away song, but Evans had a great future ahead of him until he accidentally left a portfolio of self-penned tunes on an airline seat just after a transatlantic trip in 1964. Some of these titles--never performed by Evans, alas--were "My Generation", "Satisfaction", "You Really Got Me", and "Glad All Over". Evans regrets that his portfolio was never found, and the songs remain unheard to this day.

**Brian Woolley** ("If I Needed Someone"), whose pop heyday peaked in 1961 when he released "No Email Please, Mr. Postman" (considered an influence on The Velvettes as well as a famous Liverpool group), has since become a virtual recluse, unreachable via all normal channels of communication--a pity! He'd have gone on to great heights, most music mavens feel.

**Dan Kozak's** ("Good Morning, Good Morning"; "Dear Prudence") entry into pop music was precipitated by the first-ever use of a Rickenbacker in this medium; previous to Dan's introduction of this instrument, it had only been heard in obscure songs by little known groups such as the Beatles and the Byrds, but Dan made it the popular instrument it is today!

**Kevin McGuire** ("Wonderful Christmastime") was so deeply influenced by the Mersey Beat movement that he set up a small club in his bedroom to accommodate like-minded fans, including the Beatles, who were frequent attendees. McGuire's only hit was recorded here in front of a live audience; and if you listen closely you can hear the refrain "We want Beat! We want Beat!" in the background (there had been some talk of turning his club into a trad den, and rumor has it that George Harrison received a black eye during a trad-vs.-beat-music fight the night of this recording).



"The Ram Army"



Kevin G. McGuire



Brian Woolley



Maurizio Codogno



Roberto Codogno & Luca Magliano



Mark Simons



saki



Ed Chen



Robert Berry

The Codogno-Magliano Combo was locally famous for their Turinesque-flavoured music, and actually saw some popularity as a local live band before opting for the allure of stardom with this catchy selection. Maurizio Codogno ("This Boy"), and his brother Roberto and friend Luca Magliano ("Woman"), and are still trying to pay off the costs of buying 10,000 copies of their very first single.

If it hadn't been for Mark "Monz" Simons ("Tomorrow Never Knows", "If You've Got Troubles"), who replaced Granger in the Ted Ravish Combo in 1964, it is widely believed that Ravish would have given up music and gone back to managing his Liverpool beat club on Mathew Street. As it was, both Granger and Simons enabled Ravish to pursue his musical talent and sell his club for use as a parking lot—at a healthy profit, we might add. A fortunate turn of events for all!

Female singers were few and far between at this point in time, but three representatives here are among the top. Pat Deese ("Twenty-Flight Rock") began her career as a skiffle singer, much in the style of Nancy Whiskey, Mavis Rym, and Alma Bourbon, later branching out into American-style rock, especially any song dealing with stairs.

Nicole Dumes ("In My Life") from Allerton and Helena Hermione Munro ("Step Inside Love") from the Wirral (who often used a pseudonym "saki" to hide her posh upbringing) were both art-school pals who issued simultaneous discs of "Walking Back To Charing Cross" in 1962; fans refused to believe they were really just schoolgirls. After recording a few other numbers, which never quite matched their former chart successes, Miss Dumes returned to school full time, while Miss Munro, after a tempestuous youth spent at all the best parties in London, now practices verbosity on a daily basis, often without a license.

One of the most enigmatic figures in British pop was Robert "Cran" Berry ("Dear Prudence"), a gallery owner in Knightsbridge whose name was the inspiration for John Lennon's cryptic statement at the end of "Strawberry Fields Forever". Berry grew up in Lennon's neighborhood of Woolton and is widely suspected to be the source for the entire hoax involving various clues and reversed messages in the works of Cliff Richard.

Captured live on this recording are gems from the comic mind of Edward S. Chen. Mr. Chen, once a member of the most fabled comedy threesome in England, has been persuaded to recreate bits from his most beloved routines, once broadcast on the BBC as well as published in book form. Chen's approach—something between Lewis Carroll and James Joyce—has often been cited as the influential force behind Edward Lear's works, which in turn apparently encouraged Maureen Cleave to write a scholarly treatise on Boudicea, from which John Lennon was said to receive his best inspiration. The connection is quite evident in Lennon's lyrics, most critics feel.



Lance Wacker



Bruce Dumes

And Lance Wacker, famous Liverpool journalist as well as a fan of pop, rock, beat, trad, jazz, bop, swing, and skiffle music, has been kind enough to reminisce about his own memories of the Beatles' rise to fame. This exclusive interview, heard here for the first time ever, will very likely put to rest all those unfounded rumors about the Beatles' desire get back together and record new songs!

We would be remiss if we failed to mention the guiding force behind the entire beat-music movement: **Bruce Dumes OBE** ("Strawberry Fields Forever", "Oh Darling!", "Beautiful Boy").

Mr. Dumes was a music student during the nineteen-forties, and was actually taught classical ocarina methodology by Reg Sarnie's father, Hamilton. After a brief classical career, Mr. Dumes came to the attention of the largest small record label in London, where he immediately began producing unusual comedy LPs for duos such as Wilson & Heath. Eventually Mr. Dumes accepted an appointment in Artistes & Repertory for Aeolian Cadence Records, and is almost entirely responsible for their innumerable chart hitmakers.

But Dumes' real claim to fame was as advisor to Mike Smith at London's Decca Records. It was Dumes who distracted Smith from a curious beat group from Liverpool, and advised that their incomprehensible repertoire—a mixture of self-penned tunes as well as hackneyed cover versions of "Sheik of Araby" and the like—was simply inappropriate for Decca's pristine reputation. Smith, entirely upon Dumes' recommendation, signed Brian Poole and the Tremeloes to a long-term contract...and the rest is history!

# the CAVERN



Friday, June 1

**VANCE WONDER  
TED RAVISH GROUP**

Saturday, June 2

**HENRY CRUN'S JAZZ BAND  
and the BANISTER FIVE**

Sunday, June 3

**DEREK BOOM &  
THE BOMBADERS**

Tuesday, June 5

**THE DAVEY BOLD COMBO**

## PRESENTS ITS EVENING SESSIONS

SATURDAY, 9th JUNE

7-12 p.m.

# let it r.m.b!

First appearance following their  
success in Germany!

With  
**ECCLES & SPIKE  
THE PLETHORAS  
THE PASSELS**

Wednesday, June 6

**Back from their Borstal Engagement!  
DICKIE PROWESS AND HIS  
KNEE TREMBLERS**

Thursday, June 7

**THE CHARLES DODGSON SEVEN  
THE SPEKETONES**