

IN No. 5 - BIG SHADOWS PIC

POP TEN GROUP & INSTRUMENTAL MAG

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

# BEAT No. 5

One Shilling & Sixpence

MONTHLY Sept., 1963





# PROFILE

## TONY MEEHAN

The spotlight spins, quick as a flash of lightning from the tousled head of Jet Harris, on to the gleaming Gretsch drum kit. The sticks whirl and blur as the beat devastates the atmosphere. Tony Meehan, this month's Profile Pen-Portrait, smiles as he drums.

He smiles often. White, even teeth. A smile that includes the eyes, which are a penetrating blue in colour. The hair is light brown, usually well-groomed. Height? Just a shade over 5ft. 6in. Weight a constant eight stone 12lb.

Yes, Daniel Joseph Anthony Meehan smiles a lot. But he is also one of the most serious of all pop-idols where music is concerned. Remember when he left The Shadows? "People say I'm daft," he said. "The Shadows are very successful. But I want time to myself. I want to improve myself as a drummer . . . to study, to direct a few recording sessions, to expand musically."

Tony did study. He did conduct his own sessions and saw, for instance, Louise Cordet's "I'm Just A Baby" roar into the charts for the Decca organisation.

Tony didn't seem to miss the spotlight. He became a back-room boy, happy in his work, anxious to help new talent, eager to develop his own knowledge. But he couldn't resist the lure of the piece of thought-transference which led to him re-teaming with Jet Harris for "Diamonds."

Said Tony: "I like most things in music. I range from jazz, to classics, to pop, to folk. My own favourite instrumentalists are drummers, naturally, like Joe Morello or Shelley Manne. But I also dig the pianist Horace Silver.

"We don't get a lot of time nowadays. Any I get, I spend reading or studying music. I like composing, too."

Tony wrote "Hully Gully" and "Foot Stomp" with Jet — and his "Ballad Of A Broken Heart" was good, as was "You 'n' Me," which Adam Faith recorded. His TV debut was in "Oh Boy" and his first film was "Espresso Bongo," peeking out from behind Cliff Richard.

Tony, married and a keen family man, is a Londoner through and through, born in Hampstead and educated at Regents Park Central School, not far from the zoo! He has three brothers and one sister. At 15, he was starting to earn his living from the business of entertainment.

What's more, he also plays guitar, piano and general percussion—owning to owing a lot to Max Abrams for drum tuition.

Yes, Tony's serious about his music. Despite that quick-to-flash smile and laugh.



# G&I TOP 20

↑ CHARTMOVERS ↓

★ ★ ★ ★ ★

The Searchers have sought and found a Number One hit with "Sweets For My Sweet." But what's this? No single by The Beatles, that fantastic record-breaking quartet, in the August chart?

Well, first of all, their "Twist and Shout" EP is third in the list—selling like a single. And their follow-up single has an August 23 release date. So, though it's a for-sure chart-topper with an enormous advance order, it can't be included as yet.

For the guidance of readers: This Top Twenty of the G and I field, unique in world journalism, is based on the sales for the first two weeks of the month-of-sale. "From Me To You" has finally dropped out—but just watch The Beatles next month.

Is there a shortage of titles? Well, "Twist and Shout" is also represented by the Number Two rating of Brian Poole and those swingin' Tremeloes—and by the year-old "original" from the States by the Isley Brothers. And there are TWO versions of "Wipe Out": by the Stateside Surfaris at ninth place and the British-based Saints at 14th.

Biggest jump by the new ones is Billy J. Kramer and The Dakotas and "Bad To Me," up there in fourth place. It proved the perfect follow-up to "Do You Wanna Know A Secret." And The Dakotas, without their rave rave of a song star, earn their own rating at sixth place with "The Cruel Sea."

Trad generally has had its chips, chart-wise. But the exception proving this rule is Kenny Ball, who replaces his classical excursion "Rondo" with a hotly-demanded "Acapulco 1922," in at 16. And the follow-up by Freddie and those clowning Dreamers, "I'm Tellin' You Now," is already making satisfactory inroads.

Unusual entry: Ken Thorne, the orchestra and "Theme from 'The Legion's Last Patrol'." A DIFFERENT sort of group this; and a most unexpected hit single. There's one touch of the Country 'n' Westerns, too, via Houston Wells and the Marksmen on "Only The Heartaches."

Meanwhile—stand by for The Beatles next month!

Title	Artistes	Label
1. SWEETS FOR MY SWEET	The Searchers	Pye
2. TWIST AND SHOUT	Brian Poole and Tremeloes	Decca
3. TWIST AND SHOUT (E.P.)	The Beatles	Parlophone
4. BAD TO ME	Billy J. Kramer and Dakotas	Parlophone
5. ATLANTIS	The Shadows	Columbia
6. THE CRUEL SEA	The Dakotas	Parlophone
7. THE LEGION'S LAST PATROL	Ken Thorne	H.M.V.
8. I'LL NEVER GET OVER YOU	Johnny Kidd and Pirates	H.M.V.
9. WIPE OUT	The Surfaris	London
10. COME ON	The Rolling Stones	Decca
11. BY THE WAY	The Big Three	Decca
12. I LIKE IT	Gerry & Pacemakers	Columbia
13. SO MUCH IN LOVE	The Tymes	Cameo-Parkway
14. WIPE OUT	The Saints	Pye
15. COME ON HOME	The Springfields	Philips
16. ACAPULCO 1922	Kenny Ball	Pye
17. TWIST AND SHOUT	Isley Brothers	R.C.A.
18. I'M TELLIN' YOU NOW	Freddie & Dreamers	Columbia
19. ONLY THE HEARTACHES	Houston Wells and Marksmen	Parlophone
20. WAH WAH WAH WOO	The Rockin' Berries	Decca

## G&I TOP FIVE LPs

1. PLEASE, PLEASE ME	The Beatles	Parlophone
2. THE SHADOWS GREATEST HITS	The Shadows	Columbia
3. JOE BROWN—LIVE!	Joe Brown & Bruvvers	Pye
4. OUT OF THE SHADOWS	The Shadows	Columbia
5. MEET THE SEARCHERS	The Searchers	Pye

The  
**Beatles**  
BOOK

No. 2

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# BEAT

MONTHLY

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## Editorial

Hi!

We've GOT TWO BIG COMPETITIONS in Beat this month! Most of our previous ones have been for the fans only, so, COMPETITION No. 1 is mainly for the groups and instrumentalists. But, of course, anyone can enter if they wish. The prize is a magnificent VOX AMPLIFIER worth 135 GUINEAS!!

COMPETITION No. 2 is mainly for the fans. There are first, second and third prizes of GIANT-SIZED GLOSSY PHOTOS of your favourite groups, which are really fabulous!!

IN THE GROUP INFO we give the future dates of the leading groups every month. These are always correct when we start printing, but sometimes they are changed after the magazine is distributed. So, please do check before you travel a long way as I would not like you to be disappointed.

THIS MONTH, The Searchers, The Swinging Blue Jeans and Brian Poole and The Tremeloes have all been in the running for GROUP OF THE MONTH. But "Sweets For My Sweet" finally clinched it for The Searchers. They also crashed the Popularity Poll at No. 12. How about that!!

WE ARE BEGINNING TO RECEIVE LETTERS from all over the world. There are now Beat Monthly readers in New Zealand, Australia, U.S.A., Canada, Sweden, Norway, Poland, South Africa, Germany, Yugoslavia, and many other countries, which is terrific! Anything Beat Monthly can do to help make our groups world-famous, it will do. Because the best groups in the world are to be found right here in England, Ireland, Scotland and Wales.

THE BEATLES BOOK has got off to a fantastic start! I hope all you Beatle People managed to get copies. By the way, this doesn't mean that we won't be featuring The Beatles in Beat any more—of course we will! It would be absolutely ridiculous to leave out the group which heads the Popularity Poll every month now.

See you in No. 6.

*Johnny Dean, Editor.*

## STONES CUT NEW DISC

I dashed round to the Decca Studios in Hampstead to hear those long-haired belters, The Rolling Stones cut some titles for their new release.

By the time I got there, everything was in the normal recording-studio chaos. Vocalist Mick Jagger was in the usual padded cell. The same with sixman Charlie Watts. Guitarists Brian Jones, Keith Richard and Bill Wyman were huddled round a central mike with their amplifiers buried under a pile of sound boards.

It always seems to take years for the recording engineers to get everything just right. Finally everything was set and The Rolling Stones gave out with everything they'd got.

Four titles were put on the master tape: "Money," "I'm A Hog For

You Baby," "Bye, Bye Johnny," and the one I really dug the most "You'd Better Move On." This last is a beautiful slow beater.

I asked them about their reception once they got outside London. "It's certainly been an education," said Mick. "You really don't realise how good some places are 'til you actually get in there and play. One place that's an absolute knock-out from our point of view is the Alcove Club in Middlesbrough. There's not much we can teach them about R'n'B there."

"We can't wait to visit Liverpool," said Charlie. "We're due there, and at New Brighton on August 30th and all of us are wondering how we'll go down.

I just thought I'd mention the name "Pete Murray," because I'd heard that Keith was at war with Pete because of a remark that he made on "Thank Your Lucky Stars." But Keith soon put me right. "Pete made some funny remarks on the show about a delegation from The Hairdressers Union wanting to see us because we hadn't had a haircut since last year. But there were no hard feelings. We all laughed at the joke.

The Rolling Stones are now starting on the toughest trek of all. They've got to get that second disc exactly right and keep their performances at top pitch everywhere they go. From what I heard in that studio they've got the first part right and when you talk to them you soon find out that they are out to please you before anything else.

ANDY BEACH



**Tony Jackson**

**John McNally**

**Mike Pendergast**

**Chris Curtis**



## JUDGE BILLY J. KRAMER

Billy J. Kramer has now REALLY broken through . . . received the accolade of stardom. He's judged his first major beauty competition — and was the only judge on the panel!

Said Billy: "I was petrified. A lot of things have happened to me in show business in the past few months, ever since 'Do You Wanna Know A Secret' hit the charts, and I've been nervous more than once. But this was different. I had visions of the crowd not liking my decision and mobbing me for rather dodgy reasons."

In fact, Billy picked a dark-haired lovely from the line-up at Margate—where he and The Dakotas were playing their first week in one theatre—and was invited back to sit on the panel for the grand finals later this year.

Success is written all over Bill these days. When he first turned professional, he was slow to talk. Now he's

ambitious, handy with a dry joke, quick to smile . . . and nursing some first-rate ideas for his first long-player.

"No, there's nothing definite yet," he said. "But I don't want to be caught napping when we get the go-ahead. And don't believe the rumours that The Dakotas won't be with me—their success with 'Cruel Sea' on their own disc merely brings the group and I closer together. I was knocked out by that single when I first heard it and I felt sure it'd be a big break-through for the boys."

And, of course, the follow-up Billy J. single, "Bad To Me," and "I Call Your Name," released only on July 26, has already set another seal on this success story. Two Beatles' compositions once again—the names McCartney and Lennon on a disc act like a passport straight to the charts.

How has the money, the increased income, hit Billy J. Kramer? "It's

funny, knowing that you don't have to count all the pennies nowadays," he admitted. "But I still don't go mad. Clothes take up a lot of my time—didja know I have this ambition of becoming one of the best-dressed blokes in the business? That's serious. I've got some fab new mohair mixture suits recently and we're working on some new suiting ideas for the stage act."

In just a short time, Billy and his group have worked up a great understanding. The Dakotas do their own spot on stage before Billy is heralded for a slice of singing—and they've picked up the habit of including ad-lib bits and pieces of comedy.

But though he's now adept at picking out girls in beauty contests, he has NOT picked out one for himself. "No romance—no time," he said quickly.

BILLY SHEPHERD

# THE SPRINGS GO BACK

Who WAS that Rose of Tralee—the one they've sung about in the popular songs for years and years? She's been warbled about long before the Springfields came into being . . . but I like to think that Dusty Springfield, the blonde centre-piece of the fab trio, is the one the Irish have been on about!

And there's gonna be a real shindig in Tralee, Southern Ireland, sometime around the middle of September—because the Springs are there for their first-ever date. And Tom and Dusty Springfield's parents still live in the picturesque old place!

Said Dusty: "Both Tom and I are real Oirish but the fantastic thing is that we hadn't played there until very recently. And when it did all start for us, it had to happen in a strictly Irish way."

Their Irish debut was on August 2nd, when they FLEW over for one show at the Plaza, Belfast. A sell-out, natch. But just the preface to a lengthier tour which means them

FLYING out for a double date on September 14th at the Palm Beach and the International Ballrooms. They then have to FLY back for September 15th at the Blackpool Opera House, they FLY back on the 16th for a five-day tour which includes that long-awaited date in Tralee.

And Tom added: "We're patriotic enough to look forward to all the panic. But let's be fair—there must be an easier way to pay a visit back home to the folks!"

The Springs looked serious for a moment. They wanted to ask a favour. They wanted some "Beat Monthly" space to say "thank-you" to their indefatigable musical director, Ivor Raymonde. Space herewith granted.

Said Tom: "He's fantastic. Nothing is too much trouble. If I say I want a de-dah there, or a bee-blah here, he gets it down on paper inside a few minutes. Quite often, we spend hours just chatting things around be-

fore we even get to sing a solitary note.

"What baffles me is the way he gets that full, lush sound from such a small string section. Honestly, Ivor is worth a fortune to us. It's not the same sort of sound as on the Nashville L.P., for instance . . . it's just a distinctive Ivor Raymonde sound."

Then Dusty came in for a moment. "You get a good idea of Ivor's work through our last single, 'Come On Home.' It's a first stab at R and B for us and we loved making it—and we loved the way the fans got to like it. But we keep changing our disc style . . . and Ivor copes with each and every one."

Mike Pickworth nodded in agreement.

The Springs have had a lot to celebrate recently. But you ain't seen nothing till you see them back home with Tom and Dusty's folk right there in Tralee.

PETE GOODMAN.





# GROUP INFO

## THE BEATLES

August 26th to August 31st Southport.

September, 1st Regal, Yarmouth; 4th Gaumont, Worcester; 5th Gaumont, Taunton; 6th Odeon, Luton; 7th Fairfield Hall, Croydon; 8th ABC, Blackpool; 13th Public Hall, Preston; 14th Memorial Hall, Northwich.

September 16th to October 2nd, Holiday.

**GERRY AND THE PACEMAKERS**  
August 26th to August 31st Odeon, Southport.

September, 1st Queens, Blackburn; 2nd Pavilion, Bath; 6th Palais de Danse, Wimbledon; 7th Wilton Hall, Bletchley; 8th Queens, Blackpool; 13th Marine Ballroom, Morecombe.

**BILLY J. KRAMER AND THE DAKOTAS**

August, 30th Walmersley Golf

Club, Bury; 31st Memorial Hall, Northwich.

September, 1st Princess, Torquay; 4th-6th Springfield Hall, Jersey; 7th Pier Ballroom, Hastings; 8th Town Hall, Melksham; 13th ABC, Cambridge (opening date of Tommy Roe Tour).

**FREDDIE AND THE DREAMERS**

August, 16th Savoy, Southsea; 17th Nelson; 18th Riverboat Cruise, Margate; 19th Bath; 20th Waltham; 21st Mark Time, Norwich/B.B.C.; 22nd Surrey; 23rd Llanelly; 24th Drill Hall, Gainsborough; 25th Britannia, Gt. Yarmouth; 26th 99 Club, Barrow-in-Furness; 27th and 28th Scotland; 29th Palace, Aberdeen; 30th Scotland; 31st Memorial Hall, Norwich.

September, 1st Britannia, Gt. Yarmouth; 2nd Lyceum, London; 3rd Stroud; 5th Yorkshire; 6th Music Hall, Shrewsbury; 7th Yorkshire; 8th Britannia, Gt. Yarmouth; 9th, 10th & 11th Boom Book Room, Belfast; 12th Civic Hall, Ellesmere; 13th Locarno, Sale; 14th Granada, Walthamstow; 15th Britannia, Gt. Yarmouth; 16th Gaumont, Southampton; 17th Granada, Tooting; 18th Rialto, York; 19th Odeon, Nottingham; 20th Odeon, Glasgow.

## THE BIG THREE

August, 17th Macclesfield; 18th Manchester; 19th Sevenoaks; 20th Empire, Totton; 21st Easy Beat; 24th Ritz, Rhyl; 25th Riverboat; 26th Birmingham; 27th Stamford Hall, Altringham; 30th Walmersley; 31st Liverpool/Rawfenstall.

September, 1st Belle Vue, Manchester; 7th-9th Stoke area; 10th-16th South Coast area.

## THE DENNISONSONS

August, 16th Cavern, Liverpool; 17th-19th Liverpool; 20th-24th London Tour; 25th Riverboat Shuffle,

## FAN CLUBS

### THE OFFICIAL BEATLES FAN CLUB

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

### BILLY J. KRAMER AND THE DAKOTAS

s.a.c. to Rita Bramwell, 102 Grundy Street, Liverpool, 8.

### DUANE EDDY

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

### FREDDIE AND THE DREAMERS

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

### GERRY AND THE PACEMAKERS

s.a.c. to Pauline Behan, 56 Barford Road, Liverpool 25.

### JET HARRIS, TONY MEEHAN

s.a.c. to Betty Randall, c/o Bernard Delfont Agency, 1-5 Jermyn Street, London, S.W.1.

### PETER JAY AND THE JAYWALKERS

s.a.c. to 21 North Drive, Great Yarmouth, Norfolk.

### THE SPRINGFIELDS

s.a.c. to Pat Barnett, 316a Queens-town Road, Battersea, London, S.W.8.

### THE SHADOWS

s.a.c. to Billie Harrington, 16 Dawes Avenue, Isleworth, Middlesex.

### THE TORNADOS

s.a.c. to Linda Shanker and Chris Everett, 160 Hook Road, Epsom, Surrey.

### THE ROLLING STONES

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

## COMPETITION No. 1



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

*(as used by Hank Marvin)*

**Worth 135 Guineas**

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

GROUP NAME

NUMBER IN GROUP

STAGE EXPERIENCE

WRITE OWN SONGS

BORN IN LIVERPOOL

INSTRUMENTS PLAYED

ORIGINAL SOUND

GOOD CHOICE OF SONGS TO PERFORM AND RECORD

ORIGINAL CHOICE OF CLOTHES

HAIRSTYLES

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

SEND YOUR POSTCARD TO: BEAT MONTHLY AMPLIFIER COMP., 244 Edgware Road, London, W.2.  
Closing date for entries is SEPTEMBER 30th. Result announced in Beat No. 7, on sale October 16th.



New Brighton; 26th Shrewsbury; 29th Sale; 30th-31st Scotland.

**September.** 1st-6th Scotland; 7th Macclesfield; 8th Liverpool; 10th-11th Ireland; 12th Ashton; 13th Cambridge; 14th Bedford; 15th Colchester.

#### PETE MACLAINE AND THE CLAN

**August.** 16th Plaza, Manchester; 17th Middlesbrough; 18th Belle Vue, Manchester; 20th Manchester; 21st Crosby, Liverpool; 22nd Southport; 23rd Town Hall, Eccles; 24th Nelson; 25th Belle Vue, Manchester; 26th St Helens; 28th Cleethorpe; 30th Oasis Club, Manchester; 31st Liverpool.

**September.** 1st Locarno, Liverpool; 5th Ashton; 6th Oxford; 7th Cambridge; 8th Belle Vue, Manchester; 9th-12th Scotland; 13th Sheffield; 14th Altrincham; 15th Private dance, Manchester; 16th Sevenoaks.

#### JET HARRIS, TONY MEEHAN

**August.** 17th Pavilion Gardens Ballroom, Buxton; 18th Spa Royal Hall, Bridlington; 20th Floral Hall, Southport; 25th A.B.C. Theatre, Yarmouth.

**September.** 1st Princess Theatre, Torquay; 7th Memorial Hall, Northwich; 8th A.B.C. Theatre, Gt. Yarmouth; 15th Blackpool (not yet confirmed).

#### THE SPRINGFIELDS

**August.** 17th On Saturday Club, also appearing at Town Hall, Torquay; 18th Opera House, Blackpool; 24th Dick Emery TV Show; 25th New Elizabethan Ballroom, Belle Vue, Manchester; 29th Swinging Time B.B.C. TV; 30th Ready Steady Go ARTV; 31st Hastings.

**September.** 1st Winter Gardens, Bournemouth; 2nd Disc-a-GoGo (Welsh TV); 6th Chester; 7th Royalty Theatre, Chester; 10th Beat Show B.B.C. TV, Manchester; 12th Domino and Princes Clubs, Manchester; 13th Imperial Ballroom, Nelson; 14th Big Night Out on TV; 15th Opera House, Blackpool; 16th Ireland for five day tour.

#### THE HOLLIES

**August.** 16th Droylsden; 17th Scala, Dartford; 18th Boat Trip, Margate

to London; 22nd Locarno, Liverpool; 23rd Plaza, Birmingham; 24th Pier, Hastings; 26th Cheadle Hulme; 28th Cavern, Liverpool; 29th Ellesmere; 30th Southsea; 31st Altrincham.

**September:** Dates not yet confirmed.

#### THE ROLLING STONES

**August.** 16th Winter Gardens, Banbury; 17th Northwich; 18th Craw Daddy Club, Richmond; 19th Atlanta Ballroom, Woking; 21st Eel Pie Island; 23rd Guildford; 24th El Rondo, Leicester; 25th Craw Daddy Club, Richmond; 28th Eel Pie Island; 30th The Tower, New Brighton; 31st Prestatyn.

**September.** 1st Craw Daddy Club, Richmond; 4th Eel Pie Island; 5th Strand Palais, Deal; 6th Floral Hall, Morecambe; 7th Aberystwyth; 8th Craw Daddy Club, Richmond; 11th Eel Pie Island; 15th Craw Daddy Club, Richmond.

#### BRIAN POOLE AND THE TREMELOS

**August.** 15th Locarno, Swindon; 16th Guildhall, Gainsborough; 17th Gala, Norwich; 18th Gt. Yarmouth (also "Easy Beat"); 20th Town Hall, High Wycombe; 23rd Royalty Chester; 24th Corn Exchange, Wisbech (also "Saturday Club"); 25th Three Coins, Manchester; 26th Trades and Labour Club, Alcester; 27th Borough Hall, Stafford; 28th Locarno, Stevenage; 29th Dreamland, Margate; 30th Tower, New Brighton; 31st Imperial, Nelson.

**September.** 1st New Centre, Aldershot; 3rd Majestic, Middlesbrough; 5th Majestic, Darlington; 6th Majestic, Newcastle-upon-Tyne; 7th Burtons, Uxbridge; 8th Community Centre, Southall; 9th Pavilion, Bath; 10th Public Hall, Wallington; 13th Windsor.

Will then probably join the Roy Orbison Tour. (Not yet confirmed).

#### SWINGING BLUE JEANS

**August.** 17th Guildhall, Lincoln; 18th Agincourt, Camberley; 19th Side by Side, B.B.C.; 20th Radio Luxembourg recording; 21st Victoria, Clifton, Bristol; 25th Mersey Boat; 30th Regency, Bath; 31st Starlight, Herne Bay.

**September.** 1st Top Rank, Luton; 3rd Harrow; 7th Royalty, Chester; 9th Three Ways Community Centre, Boreham Wood; 12th Domino Club, Manchester; 13th Top Hat, Worthing; 14th Walthamstow; 15th Country Club, Hampstead.

(These dates are additional to their resident dates at the Downbeat and Mardi Gras Clubs at Liverpool).

#### THE SEARCHERS

**August.** 16th Royalty, Chester, and at New Brighton; 17th Scunthorpe; 18th Llandudno; 20th Altrincham; 21st Stourbridge; 22nd Liverpool; 23rd Palais, Wimbledon; 24th Norwich; 25th Yarmouth; 29th Kidderminster; 31st Daily Herald Concert, Liverpool.

**September.** 1st Hampstead (Other dates not yet confirmed).

### FAN CLUBS—contd.

#### THE HOLLIES

s.a.e. to Rose and Mary, 27 Flint House, Ladywell Estate, Salford 5, Lancs.

#### THE SEARCHERS

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

#### SOUNDS INCORPORATED

s.a.e. to The Secretary, c/o Don Arden Enterprises, Royalty House, 72 Dean Street, London, W.1.

#### SWINGING BLUE JEANS

s.a.e. to The Secretary, The Mardi Gras Club, Mount Pleasant, Liverpool.

#### JOE BROWN AND THE BRUVVERS

s.a.e. to The Secretary, 12 Dyke Street, West Hartlepool, Co. Durham.

#### GERRY WADE AND THE ALLEGROES

s.a.e. Mike Mann, 5 Mowbray Road, Bedford.

#### THE VAQUEROS

s.a.e. P. W. Watts, 107 Trelawney Road, Barkingside, Essex.

#### THE DENNISOONS

s.a.e. Miss M. Travis, 18 Vincent Road, Litherland, Liverpool.

## COMPETITION No. 2



**1st Prize : 1 Giant-Sized Glossy Photos**

**2nd Prize : 3 .. .. .**

**3rd Prize : 2 .. .. .**

**THE WINNERS WILL BE ABLE TO CHOOSE FROM A BIG SELECTION OF GROUPS**

**TO ENTER.** Write on a postcard the number of votes that you think Gerry and The Pacemakers received in order to come second in this month's Popularity Poll. The winners will be those readers who get nearest to the answer if no one gets the actual figure.

Send your entry to: Beat Monthly Comp. No. 2, 244 Edgware Road, London, W.2. To arrive not later than 5th September. The Winners will be announced in Beat No. 6, which will be on sale—September 16th.

# Group of the MONTH



## THE SEARCHERS

This month's Spotlight extends roundly and washes whitely over four Liverpool lads. They're The Searchers—and they'd like their billing to include the words "from the film of the same name," though of course they weren't really in that John Wayne movie.

The Searchers hit the jackpot with their first disc, "Sweets For My Sweet," though it moved at a snail-like dawdle for the first weeks on sale. Then it thundered up the charts and hustled Pye Records into preparing a long-player of the boys... "Meet The Searchers." But let's meet The Searchers right now.

They veer towards the R and B field but they don't call it that specifically. They get away from that usual Liverpool sound, but use stacks of bass backing and falsetto voices.

Said spokesman Tony Jackson: "We've been together most of our lives in show business. We'd worked most of the dumps before getting the disc chance, so we reckon we're pretty well able to cope with any type of audience. But the bloke we owe most to now is recording manager Tony Hatch. He'd seen us at Liverpool and was impressed so he chatted up our manager, Les Ackley."

That initial spark of interest set the boys a-thinking. One night, in Liverpool, they set a tape recorder going and took down about eleven numbers which they rated most commercial of their usual stage act. And Tony Hatch decided that "Sweets For My Sweet," originally a biggie for The Drifters, was the most sales-worthy of that little lot.

The Searchers insist they are a real group, each contributing an equal amount to the sound. They argue like mad about ideas for the act but the rows don't last long. So now let's chat up each one individually. Starting with:

**TONY JACKSON**, 22, lead singer and Hofner bass. Liverpool-born, post-school career involving clerking, being an apprentice electrician and coping as electrical fitter. Tony, 5ft. 9in., 11 stone 2lb., brown-haired, blue-eyed, is a musical all-rounder, in taste and technique. His taste: Elvis, Chuck Berry, Jerry Lee Lewis, The Beatles, The Shadows, The Coasters and The Springfields.

His technique: originally a left-handed guitarist, now right-handed because of an accident. "If I made me go from wrong way round to right, so that can't be bad."

**MIKE PENDERGAST**, 21, vocal-

ist and Burns lead guitar. Liverpool-born, was a tile-layer, book-packer and office boy. Played with The Wreckers and The Confederates before joining The Searchers. He's 5ft. 9in., 11 stone, links up with The Beatles in not liking haircuts. Digs Everton football club—and originally wanted to be a professional soccer star. Was a railway-spotting enthusiast and still buys the "trade" magazines each week.

His musical tastes: Roy Orbison, Buddy Holly, Carl Perkins—and, on the band side, Fats Domino's band and... Billy Cotton!

**JOHN McNALLY**, 21, Hofner rhythm guitar and vocalist. Liverpool-born, was a seaman for one year and joined show business three years ago. The founder member of The Searchers, he likes ballads as well as R and B. John's 5ft. 8in. tall, weighs 9 stone 10lb., is fair-haired and blue-eyed. He specially digs Roy Orbison, Jerry Lee Lewis and Joe Brown.

**CHRIS CURTIS**, 21, on an Ajax drum kit and vocalist. Oldham-born, has three brothers and three sisters. Was a clerk on leaving school but later was vocalist with a rhythm 'n' blues group before joining The Searchers. Chris, 5ft. 10½in. tall, 10 stone 6lb., fair-haired and blue of eye. Prefers Jimmy Smith and the M.J.Q. among groups and goes vocally for Ketty Lester, Elvis Presley and Ray Charles.

Says his stage name was chosen by the bass player while under the influence! Chris admits: "While I go for the big beat, I also like classical music."

The Searchers have something "different" to say on the Merseyside beat scene. That's why they're particularly welcome and why their progress is important to the business. And why they've earned the "Group Of The Month" tag here before your very eyes!

PETE GOODMAN.

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**BEAT PIC**

# INSTRUMENTAL NEWS

That fantastic Isley Brothers "sleeper" "Twist and Shout" has "Spanish Twist" as the flip—but it isn't the old Bill Haley hit. It's another version of "Twist and Shout," but by the Isley Brothers Special Instrumental Combo. Versatile brothers, those . . . The Beatles very glad that they didn't release "Twist and Shout" as a single. "We'd have torn our throats apart doing it every night, and the best of luck to Brian Poole and The Tremeloes!" says John Lennon.

Almost certainly now on the way, disc-wise, for The Crickets—The Coaster's old million-selling "Searchin," which should prove one of those "gold-plated certs" that David Gell likes to bet on!

London fights back! and leading the action for The Tomcats are Tom Newman, Chris Jackson, Alan James and Peter Cook. This up-and-coming group are appearing at St. Nicholas' Club and Botwell Hayes.

The Shadows have telerecorded some spots for America's Ed Sullivan Show. Brian Bennett was behind the organisation of Ringo's birthday party.

George Bean and The Runners—yes, that's their name, are another London outfit headed for the recording studios.

More than 30,000 application forms have been distributed from the headquarters of the Beatles' Fan Club, biggest organised fan club in the business.

Reader Kierm Raynham of New Zealand confirms that Billy J. Kramer, The Beatles and Gerry and The Pacemakers are all selling a bomb over there. Adds that he would like to hear records of Nero and The Gladiators and Screaming Lord Sutch. Whenever Lord Sutch is introduced to visiting Americans they usually want to know where he got his title from.

Decca's Mike Smith, who originally signed Brian Poole and The Tremeloes and was responsible for producing his big hit "Twist and Shout," has great hopes for his latest signings from Birmingham, The Redcaps.

Brian Jones, of The Rolling Stones, collapsed from nervous exhaustion following a hectic run of one-nighters—but he's back with the group again now. Among the suggested names for the dance performed by followers of The Stones are "The Spasm," "The Twitch," and "The Rave." But no definite title awarded yet.

Credit for helping a new London group The Triffids to get on disc with Columbia goes to Joe Brown. Joe discovered the new vocal-instrumental trio in a music store, where Triffid's

leader Barry Hilton works.

The up-and-coming Sinners from Stevenage are finding the going pretty good these days. Lead guitarist, Del Hidden, is also a top-grade tunesmith. He wrote "Pony Express" for The Spotnicks and has also penned a new one for a possible future release by Brian Poole and the Tremeloes.

It's all happening for The Searchers. Mike Pendergast says that he'll prob-



DUANE EDDY

ably shorten his name to Pender to save time on the autographs. Pye A and R man Tony Hatch, who supervised the recording of "Sweets For My Sweet" is turning the big guns on for their next release.

Panto fixed for Joe Brown and The Bruvvers. Same production as last year so it's "Aladdin" again for Joe. Xmas '62 was at Stockton, where they waxed the big selling "Joe Brown—Live" album. This time it's at the Shrewsbury Granada, going on to the Sutton and Brixton Granadas.

Most startling sight on the scene must be the stage act of Rockin' Henri and The Hayseeds. They use stacks of props and costumes. Henri, now 27, bears a strong resemblance to the old movie actor James Cagney.

Surfing, which has been a very popular sport on the Pacific coast of America for years, is producing lots of hits across the water. The expressions they use in the sport are the titles of many hits. "Pipeline" by The Chantays was one and now The Surfaris are splashing into the British

charts with "Wipe Out." Trouble is—they're all still at school and can't accept bookings which interrupt their lessons.

New date fixed for the opening of the Duane Eddy—Gerry and Pacemakers tour this autumn is October 4th at the Lewisham Odeon. Writes Duane: "I've always found the British audiences the best in the world. I also reckon they've got more guitarists per head of the population than any other country!"

Ideal casting for Freddie and The Dreamers. Freddie Garratty plays "Buttons" in Cinderella at Chester. The boys are being written into the script as "a band of brokers men." Promises to be quite a pantomime after a few weeks, when The Dreamers have worked up their own special lot of tricks.

The Big Three, whose "By The Way" is selling well, were all born within a hundred yards of each other in one of the roughest, toughest areas of Liverpool.

Jet Harris and Tony Meehan had the same trouble over the title of their new release as they had for "Scarlett O'Hara." The brain-boxes are bashed an awful lot before these boys agreed on a title.

Criticisms still reverberating about John Lennon's Juke Box appearance several weeks back. Lots of folk seem to think he shouldn't have done what any good juror must do—give his honest and truthful opinion. Elvis' slower-than-usual chart climb seem to prove that most viewers agree with John. He has no objection, by the way, to being photographed in his glasses.

Several groups these days backing girl vocalists. The Federals from Thurso, Scotland are fronted by Elaine Rowe. E.M.I. reported to be interested in signing her. And Margaret Sykes, of High Ackworth, fronting The Avalons has just won the South Yorkshire vocal and rhythm contest at the Mecca ballroom, Wakefield.

American disc-reviewers have given the "thumbs up" sign to "The Ice Cream Man." The Tornados latest release over there.

The Dakotas putting in many hours of rehearsal to get a highly-polished stage act. Got some good vocal gimmicks going for them too.

Johnny Kidd has a £10,000 insurance policy to protect the public in case his sword-throwing bit goes astray.

Decca signings Robin Hood and The Merryman took part in the 200 section of this year's International Jazz Festival at Comblain La Tour, in Belgium.

# THEY'RE ALL AT THE TOP WITH VOX

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## FIVE YEARS OF SHADOWS

Let's dip back into Memory-land. Back to August just five years ago. Around the middle of the month. A shy young lad named Cliff Richard had a debut disc, "Move It," out in the stores. It was creating quite a stir . . . and creating a need for the youngster to get his own backing group.

Round the coffee-bars of Soho, in London's West End, worked hundreds of young hopefuls, mostly on the skiffle kick. But the group picked for Cliff was The Drifters . . . soon to change their name to The Shadows to avoid confusion with an American group of the same moniker.

Five years ago. Sixty months since Hank, Bruce, Jet and Tony hit the road to fame and fortune. A hit-strewn path on which they've held off challenges from umpteen other groups. They've DOMINATED, nationally and internationally.

If you laid the groups who've tried to copy The Shads end to end, they'd probably reach from Northampton to Nashville.

And there's not the slightest sign that they are flagging — despite the enormous Liverpool phase which has given a new injection of life to the beat scene. In the six months of this year, The Shads have had huge hits in "Dance On," "Foot Tapper" and "Atlantis."

An analysis in other fields stresses their dominance. For instance, in the first six months of this year, they were the best-selling E.P. artists in the country—almost twice as successful as their nearest rivals, the Tornados and Elvis. They turn up sixth in the long-player sellers—easily tops among the groups unless you include the George Mitchell Minstrels, which I don't!

This, then, is a noteworthy anni-

versary month for The Shads, packing 'em in at the fab new ABC Theatre in Blackpool. It hasn't gone unnoticed in the resort—celebrations included a party hosted by the boys for The Beatles.

A word, here, from Cliff himself: "Yes, five years. Quite a while in this business. But I can honestly say that The Shadows and I are even matter now. We understand each other so well. It's really a matter of everybody getting to think in the same way. We really are a team. . . ."

The boys, Hank, Bruce, Brian Bennett and Liquorice Locking, echo those thoughts. New boys (well, comparatively!) Brian B. and Brian L. have fitted in wonderfully well.

And who's to say that there won't be a similar sort of celebration in August, 1968 — for there's not the slightest sign of a slump, Shadows-wise. PETE GOODMAN.

# THE SWINGING BLUE JEANS

The Swinging Blue Jeans originally lined up as washboard, tea-chest bass, three guitars and banjo . . . stomping in on a skiffle kick. 1957 the year. They entered a Liverpoolian contest, won — and beat the Ralph Ellis Skiffle group into second place.

Ralph Ellis is not a Swinging Blue Jean!

Now they've got a disc hit on their hands— "Too Late Now," written by B.J.'s spokesman Ray Ennis. The group is down to four. Their previous Liverpool fan fervour has stretched to national fanaticism. It's all happening. And fast.

Like their highly complimented TV and radio slots. As with their tours, including the "deep South," where the fans have become organized into a solid club. Such as their upcoming series on Radio Luxembourg, on which they will plug . . . jeans!

So meet, first of all, the boys. Starting with:

Ray Ennis: plays Gibson guitar, interchanging on lead with Ralph Ellis, according to which one is singing. Used to work in a printing works, then in a television shop.

Les Braid: a schoolboy pianist, now on Hofner bass. Was originally going to be a cabinet maker . . . now makes with the beat. Stuck on Chuck Berry material.

Norman Kuhlke: drummer, seated behind an Ajax kit. Has lived in Venezuela, was to have taken up motor mechanics. Admits 'bashfully to having played recorder in his school band.

Ralph Ellis: Fender guitar-owner. Convalescing after a serious injury, met a guitarist, bought a guitar . . . now is highly rated among his fellow pros.

Said Ray Ennis: "We've got resident jobs in the Mardi Gras and the Downbeat clubs in Liverpool but that first-shot hit disc has made a lot of difference to us. Now we're travelling further and further afield—and we've bought our own Mini-bus. Travelling takes time, but we pass the hours by seeing who can best do the accents of the town where we played our last date.

"We're proud to be part of the Liverpool scene. But a lot of the credit actually goes to those clubs in Germany, where the Mersey groups played and found they really had to get on an R and B kick to get the audiences interested.

"On stage, we like to feel the audience is part of the act. That's Liverpool for you. The fans join in and have a swinging time and the whole thing is so much earthier.

"But originally we were led along by skiffle and trad . . . which is why we kept banjo in the group for such a long time!" Now it's R and B. Wild R and B!!

PETE GOODMAN







## A NORFOLK SOUND?

What next for Peter Jay and the Jaywalkers? The group from the East Coast, hailed as one of the best production units on stage, still seek that really big disc hit that'll settle their future once and for all.

"Can Can '62," a stab at the classics, got them in the charts. "Totem Pole," an original, didn't make it—so they went back to the classics for "Poet and Peasant." Alas! that didn't do particularly well either.

Said Peter: "We've got a few ideas for future disc presentation. This vocal side of things is obviously big now. Well, we thought of doing something—not on the Liverpool kick—which is half-vocal and half instrumental, based on a really catchy phrase.

"Or we've thought of getting that whining type of top line usually done vocally by the R and B groups and adapting it to the instrumental

manner of things. It would mean using, say, alto like Cannonball Adderley, with the R and B guitar underlay. R and B—that's certainly the thing right now."

The Jaywalkers are currently playing to huge business in their home-territory season at Great Yarmouth. They've got time on their hands so they've been spending many hours talking over their approach to the disc scene. And to working out new ideas for their stage act . . . which includes a new device on Peter's drum kit which has sparks flying haphazardly from the cymbals.

Said he: "We're working on a bigger and bigger sound. A real big band sound—and we can get it by switching ideas on the instrumental.

"But the important thing is to get that really big single. It's been suggested at Decca that we do an E.P. 'live' from one of our shows. With

our sort of act it would probably go well—but we want the hit single first."

The rest of their time is spent . . . sleeping! Said Peter: "We've done so much travelling that we like to catch up on our kip as much as possible. And there are so many parties down here in Yarmouth . . . just about everybody in the business visits here from time to time."

They also play golf or, in Peter's case go horse-riding. "A new craze of mine," he confessed. "I'm getting to be quite the horsey type."

And there is ten-pin bowling. "We have our own little championships going on. Actually Buzz, the lead guitarist, seemed to be winning most of the time, but then he slipped a disc one evening and he's been out of it ever since. The rest of us split the honours pretty evenly now."

Buzz has a slipped disc. But the Jaywalkers are determined their next disc won't be slipping. . . .





## 45 THE BEATLES

She Loves You;  
I'll Get You  
(Parlophone)

HERE is a newbie from those four Beatles: John, Paul, George and Ringo. A definite smash hit for the boys on this driver which features some fine drum work-outs from stixman, Ringo Starr. Flip, as with the top-deck, was penned by Lennon/McCartney and provides another strong side. My gold-plated and diamond-studded hit of the month.

## 45 FREDDIE AND THE DREAMERS

I'm Tellin' You Now;  
What Have I Done To You  
(Columbia)

PERKY new one from The Dreamers penned by Freddie Garrity and hit songwriter of the present, Mitch Murry. Bit slower than "If You Gotta Make A Fool" but same great treatment with distinctive nasal tones from Freddie. B side rates high too.

## 45 THE BACHELORS

Whispering;  
No Light In The Window  
(Decca)

THAT haunting oldie "Whispering" pops up by permission of The Bachelors, the trio fast becoming our answer to America's, Kingstons Trio. Good treatment, pleasant vocal should put the group into the charts for the third time. B side penned by The Bachelor's A & R man, Shel Talmy. Song is folksy which will aid sales.

## 45 RANDY AND THE RAINBOWS

Denise;  
Come Back  
(Stateside)

GREAT sound on the first one that I have heard from this group. Selling very big in the States and must have every chance over here. A touch of The Four Seasons with some powerful instrumental work behind.

## 45 THE REDCAPS

Shout;  
Little Things You Do  
(Decca)

BIRMINGHAM enters the beat stakes; and I'm willing to bet a few bob on The Redcaps, five lively lads who treat us to the old Isley Brothers smash, "Shout." This number set the Stateside charts alight a year or so back and preceded "Twist and Shout." I've a feeling this will catch on in a very big way. Lower deck penned by two of the group.

## 45 THE HOLLIES

Searchin';  
When I'm Not There  
(Parlophone)

MANCHESTER Hollies do a great treatment on this wild one from Presley's hit writers, Leiber and Stoller. Combination adds up to another strong chart-climber.

## 45 THE ROBINSON CREW

Taxi;  
Stormaloug  
(Decca)

THEME from the BBC-TV here handled by Harry Robinson who was the original "Hoots Mon"! man back in the old "Oh, Boy" days. Interesting arrangement, nice sound, could sell heavily, specially with the plugging from the telly series.

## 45 ROCKIN' HENRI AND THE HAY SEEDS

Sally;  
Sweet Adeline  
(Decca)

SOUNDS like a '63 version of Jerry Colonna; but natch it's not. This is an amusing ditty that could do well on the novelty angle. Same story on the flip-side.

## 45 DAVID AND THE EMBERS

What Is This;  
Teddy Bear Special  
(Decca)

UNFORTUNATELY, just an average disc from David and The Embers. I can't see much happening chartwise on this one. Same action on the lower deck.

## 45 THE ROCKIN' BERRIES

Wah, Wah, Wah, Woo;  
Rockin' Berry Stomp  
(Decca)

NICE title that will attract many ears to this disc. Unusual title and group name could signpost the way up the charts.

## 45 LITTLE STEVIE WONDER

Fingertips—Part I, Part II  
(Oriole)

THIS is the disc that is currently topping the U.S. charts. It features a very "live" performance from twelve-year-old, Little Stevie Wonder, who is hailed as a young genius. True or not, Stevie sings and wails a great harmonica resulting in this very unusual disc which could do well here. It all depends on the great British disc-buying public. That's you.

## 45 KENNY BALL

Acapulco 1922;  
Hand Me Down My Walking Shoes  
(Pye)

DEFINITE chart entry for Mr. Ball who can always be relied upon for nifty ideas and clever arrangements. This one will climb, quick.

## EP THE BACHELORS

The Bachelors  
(Decca)

VERY good shorty album from The Bachelors featuring their smash hit "Charmaine" — an up-tempo Bashanova — a jazz-veined "By the Light of the Silvery Moon"—and a wistful "I'll See You in My Dreams." Should please Bachelor fans very much.

## LP THE SEARCHERS

Meet The Searchers  
(Pye)

THE Searchers follow their chart-topping single "Sweets For My Sweet" with this debut album. Selection of material is good. Includes "Money," "Da Doo Ron Ron" and Ben E. King standard "Stand By Me." The boys put up an excellent performance considering the rush with which they had to complete the disc. Production seems to be just a bit below average. I like the sleeve.

## LP VARIOUS MERSEY GROUPS

This is Merseybeat  
(Oriole)

THIS album features a cross-section of the top Liverpool groups including Faron's Flamingos, Mark Peters and The Silhouettes, Rory Storm and The Hurricanes, Ian and The Zodiacs, The Merseybeats and Earl Preston and the T.T's. Good performances on most tracks show the wealth of talent in the Liverpool area. Special mention must be made of the sleeve designer, who has done a really great job.

### PHOTO CREDITS

Front and back page pics of Pacemakers and Big Three by Philip Gotlop. Centre page Dezo Hoffman. Jaywalkers by Ivan L. Gould. Tony Meehan, Bernard Delfont Agency. Page pic of Beatles by John Dove. Other pics by Philip Gotlop.

# 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 Mr. Dean,

In your first issue of Beat monthly you asked for your readers opinions, plus their various suggestions.

My own suggestions are listed as follows:

(1) By way of an article, bring to the public notice two men who, in their different ways, have both helped to make the British nation familiar with the very original "scouse" sound.

The first of the two men is Mr. Brian Epstein, the manager of the Beatles, Gerry and the Pacemakers, the Big Three and Billy J. Kramer and the Dakotas. By offering his services to these top Merseyside combos he has brought them into the public eye at a time when the British Music industry urgently needed a vital "shot in the arm."

(2) The second man is Mr. George Martin of E.M.I.'s Parlophone label, to capture the true "scouse" sound

is generally known to be very difficult. He sensibly used his experience with the Beatles first recording, Love Me Do, as a good basis. Since then the disc sound of both the Beatles and E.M.I. Columbia's Gerry and the Pacemakers, has become more true to their individual stage sound and therefore more true to the fans.

Yours sincerely,  
David John Smith,  
Preston, Lancashire.

Dear Johnny,

I have just read a letter in Beat No. 4 from a boy who went to see the fab. Beatles. He complains that he could not hear them because all the girls were screaming. Before I saw the Beatles perform I thought that it was very mean of girls to scream during a song, but when I did see them—wow! I screamed so loud that I lost my voice for the next couple of days. This may have been very annoying for the few people who could sit there and not bat

an eyelid, but all I can say is that I am very sorry, but they should tell the Beatles not to look and sing so fabulously.

yours sincerely,  
Iris Kennedy,  
Beckenham, Kent.

Dear Johnny,

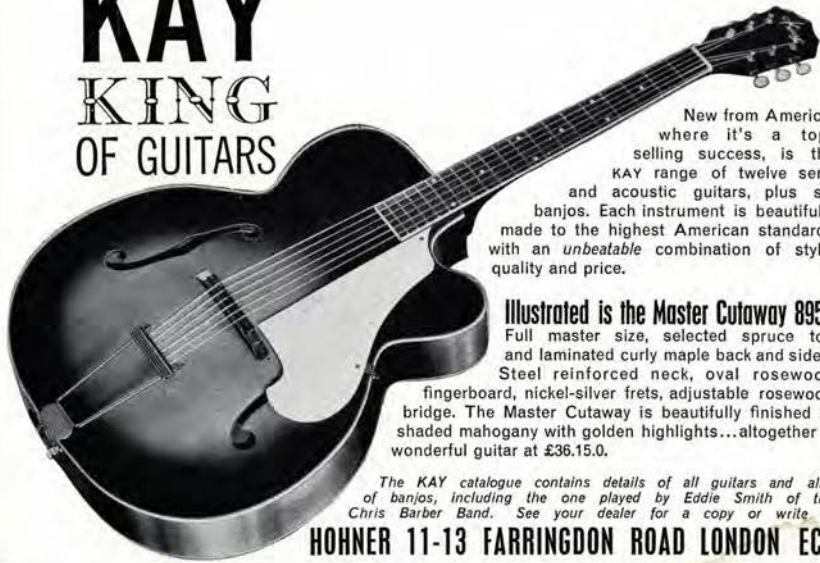
I think your's is a fab. new mag. but for one thing, the competitions. If I was lucky enough to win it, a night out with the fab. Beatles or Billy J. Kramer, is definitely for a girl and this puts the boy's off.

Now if you said a night out with Dusty Springfield I would jump at the chance. Perhaps this is not fair on the girls nor Dusty. Five L.P.'s of your own choice is much better. Still, I think your G. & I. mag. is a smash.

Yours true,  
Mostyn Barnard,  
Wembley Park, Middx.

I hope the competitions in this edition put things right. J. D.

# KAY KING OF GUITARS



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# YOU CAN'T MAKE A FOOL OF FREDDIE

Freddie and the Dreamers are a solid beat group. They fairly crack down a foot-tapping rhythm. But they're also a comedy outfit . . . and use original, way-out material to get the giggles. How, though, do they strike a balance between hit-making and guffaw-garnering?

Enter Freddie, bespectacled, 5ft. 6in., fast-talking. He rapped: "We really are all for comedy. Give us a short act to do and we'll put in three out of five numbers as comedy; we'd do 12 out of 15 in a long routine.

"Some of the funny business is planned. But we ad-lib, too. A lot of the unrehearsed stuff goes down better than when we stick to the script. So we keep it in. But we don't see ourselves as disc comedians. That Benny Hill—he gets hits, doesn't he. We don't think we would, not on comedy.

Freddie's new disc, "I'm Telling

You Now," already moving upwards, is really one of his own songs. A dead straight one. But when they first recorded it, they found the verses weren't complete. So they called in hit-creator Mitch Murray, 23-year-old deviser of the Gerry and Pacemakers' biggies, to make the number just right.

Said Freddie: "We treat this song seriously. But, now that it's far enough away, we're working on a funny version of 'Gotta Make A Fool Of Somebody'."

"We're not involved in a long-player yet a-while, but we think we're coming out with an EP, which will include the two singles and also a 'funny' by our mate Leslie Conn. It's called 'The Viper'—a Vindow Viper, actually!"

Freddie's main off-stage interest is song-writing, though he regrets that all the travelling curtails his free time. He was also a useful golf player and at one time was the terror of op-

posing defences as a goal-snatching soccer forward. He played, predictably, in his horn-rimmed glasses. Tackles don't come too hard and rough that way!

Freddie added: "People seem to think I'm the big boss of the outfit. In fact, we all operate together. I'm really just the bloke who gets up and sings. Certainly, we all talk things over together, kicking in our own ideas.

"Anyway, we spend so much time together nowadays that it'd be hopeless if we fell out. We're mates."

One thing worries Freddie: a recent gossip-column note asking "Did Freddie and the Dreamers make fools of themselves on television?" Was that meant nicely or nastily?

Actually disc sales of the group went up 24,000 in the week after the show . . . so please excuse Freddie laughing aloud!

## BEAT MONTHLY

### Popularity Poll

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

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

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

# BEAT

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