

★ ★ **BIG GERRY & PACEMAKERS PIC** ★ ★

POP TEN GROUP & INSTRUMENTAL MAG

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

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Editorial

HI!

MANY CONGRATULATIONS TO THE WINNERS of our GUITAR COMPETITION. The 2nd prize was won by a girl and I hope she'll use it to start a group of her own. Some of the names that you thought up were way out with Tom E. Gun and His Bullets, The Screaming Witchdoctors and even Count Boris de Grunche and The Gremlins. Imagine what the fans of that group would look like!!! We'll be having another instrument competition very soon.

A GREAT NEW SERIES WILL START IN BEAT No. 11. It'll be called PLAYER OF THE MONTH and the first star to be featured will be that fab master of the bass guitar PAUL McCARTNEY. He'll be telling you all about that unusual instrument of his which has been the power behind so many of the Beatles' hit discs.

WHAT ABOUT THE DAVE CLARK FIVE!! They're really storming the chart barriers these days. "Glad All Over" made it in a very big way and don't forget that Dave and the boys did it all themselves. Naturally they are Group of the Month in this issue.

A BIG THANK YOU to all those who sent Christmas cards and letters during the Yuletide season. Don't forget, I always like to receive info and photos of groups. So, if YOU have anything, don't sit on it, send it along.

1964 LOOKS LIKE BEING A REAL GROUP YEAR. All the record companies have been pouring information about the January releases into the Beat offices. And there are some really terrific recordings among them. And, naturally, the more groups there are recording the better will be the results.

AND WHEN YOU'RE CURLED UP BY THAT NICE WARM FIRE give a thought to all the boys travelling around the country in their vans going from one date to another. They certainly deserve all the applause we can give them.

See you in No. 11.

Johnny Dean, Editor.

HOLLIES WILL STAY

THE newest Hollie is a six-footer, with grey eyes and fair hair. He's Bobby Elliott, drummer—and currently drumming with writer's cramp through answering his stack of fan-mail.

But he's the least-known of the Hollies so I present some background information. Burnley-born, Bobby is now 21. Went to Nelson in Lancashire when he was fairly young and met up with Tony Hicks, lead guitar with the Hollies.

Said Bobby: "I was serving a five year apprenticeship with the National Coal Board. But I'd also done a lot of club and dance-band work round the area. So when Tony said he was going to try and break into the business full-time, I decided to go to London with him.

It was an eventful trip to London. Tony landed a job with the Hollies, double-quick. And Bobby signed up for the Fentones, Shane Fenton's backing group. He says: "Don Rathbone was on drums then with the Hollies so there was no place for me.

"So we two Nelson lads went separate ways until Don decided to give up and go on the administrative side of the business. That was it—I jumped at the chance of working with the Hollies."

Bobby paused a moment. "I'm much more confident nowadays but honestly I get frightened when I think of the beat scene. Where will it all lead? What'll be the trends this time next year? My own view is that the really successful groups will still be going strong. But there's no doubt

that the lesser, one-hit boys will go under."

The Hollies, with their disc consistency leading up to the last one "Stay," look like being one of the lucky groups. Then Bobby said: "You know I really dig the good jazz. I love listening to drummers like Phillie Joe Jones and so on. But to make any money out of jazz, you've got to be a really top-class musician.

Then normal spokesman Graham Nash entered the chat area. "We look like having an ever busier year now. There's a big tour on the way in the spring, with lots of TV and radio.

"To celebrate, we've just had ourselves painted by one of those surrealist artists. All weird faces and so on. Whenever we feel we're getting big-headed, we just take a look at that portrait . . . and see how somebody else really sees us! It's fright-

PROFILE

JOHN ROSTILL

TALL, broad-shouldered, a quick smile, firm hand-shake—you take all this in at a first meeting with John Rostill, the bass guitarist who became the envy of thousands of other "twangers" when he landed the job of replacement for Licorice Locking in the Shadows.

He's 21, with good looks that have already fugged in a stack of fan-mail. Gets on "like a house afire" with Brian Bennett, Shads' drummer. Recalls: "I passed a scholarship and went to Rutlish School, Merton. Our maths master was also the music tutor. When I asked to learn double bass, he said: 'Your arithmetic is so poor, you cannot think about anything else. . . .'"

John solved the problem for himself. He built a bass out of a tea chest and joined a skiffle group. "Nobody at school knew about this, but we were semi-professional. We got 15 shillings a night. There were five of us . . . let's see, that's three bob each!"

At heart, John is a wanderer: "Now I'm lucky—after all, the Shadows are real globetrotters."

John didn't ever really audition for the Shadows. He was with the Terry Young Six at a concert at the Queen's Theatre, Blackpool, when he first met Cliff and the boys. He met up again late one night in the Blue Boar on the M.1. Then the call came . . . and things were clinched at an impromptu session backstage at the London Palladium.

Soon after joining the Shads, John was off with them to the Canary Islands. Stage One of his globe-trotting. He said: "I love being, at last, part of something really big. I suppose that's ego-gratification."

Musically, his tastes are wide. His fave singers are, surprisingly, Peggy Lee and Tony Bennett. But if he's in a wild mood, Jerry Lee Lewis registers. He digs pianists like Andre Previn, Oscar Peterson and Erroll Garner. Top group? The Mar-keys, from the States . . . "for their organ sound." And he'll listen for hours to bass techniques on disc, especially Ray Brown.

John's already been on a Shadows' recording session and should make his debut on their next single, the follow-up to "Geronimo." "Surprisingly, I wasn't very nervous about it. I'd studied the Shads—my two sisters are mad about them—and knew most of their chord sequences."

And John was unabashed when told he'd have some lines to say in the new movie "Wonderful Life." His favourite actor is Kirk Douglas. "I've a long, long way to go yet before I could look him in the eye," he said with a laugh.

PETE GOODMAN.





MIKE

DAVE

DENNY

LENNY

RICKY

Trixon

DAVE CLARK FIVE

THE quiet man of the noisy beat scene: Dave Clark. The man they call the "Do-It-Yourself Wizard" of the Top Twenty. The part-time film stunt man who is decidedly **WITH IT** where his music is concerned . . . but equally **WITHOUT IT** where his actual career is involved.

Without? Sure! Without full-professional contracts, without a manager, without one-nighter tours and without a recording manager. What's more, he only recently signed with a full-time agent (Harold Davison) . . . and that was only because of the rush of offers for the Clark Five combo.

The absence of a professional A and R man has shaken the business. But Dave says: "We'd never claim to make better discs ourselves from a technical point of view. But we're all sure we know more about the actual sound we want. It costs us money, of course. Say £100-£200 for a new single. But we have the last say on whether things have turned out O.K. or not.

"And if the disc flops . . . well, we've only ourselves to blame."

Dave's rise to chart success has been a deal faster than lotsa folk think. He registered with "Mulberry Bush," though in a minor way; struck through with "Do You Love Me," despite the opposition; finally sliced through to the upper reaches with "Glad All Over."

But Dave and the Five will undoubtedly turn pro as soon as they get another hit or two under their belts. Then they can take advantage of their status and play at only the really worthwhile dates. Remember they won the Mecca Gold Cup only this year as the best band on the circuit—and no semi-pro outfit had ever done that before.

The Clark Five must be just about the fittest group in the business. Dave drinks only fruit juice, doesn't smoke and his broad shoulders give away his expert interest in gymnastics and weight training. He's a specialist in unarmed combat—and has passed on his knowledge to the others.

Black-haired, brown-eyed Dave picks up handsome pay cheques for his day-time work as an "extra" on films like "The Victors," the "VIP's" and "On The Beat" and he explains: "One day I want to have enough money to fit out a recording studio where I can also supervise discs by other performers."

On piano, vibes, organ and vocals is **MIKE SMITH**. Says his Mum wanted him to become a classical pianist but his first public show was in

DENNY PAYTON, tenor-saxist, dark-haired and with a fiery approach to his music, is an electrical engineer by day—and originally wanted to be a draughtsman. Was originally in another group managed by Dave.

On guitar: **LENNY DAVIDSON**. A progress clerk now, this blond-haired athlete still spends at least two nights a week just practising guitar. Is the shortest (at 5ft. 8in.) of the five.

Finally: **RICK HUXLEY**, bass guitarist who doubles on harmonica. Used to impersonate the stars of pop music when still at school—and featured comedy routines with other groups. Rick is now an abstract lighting designer but he's also worked behind the bar in his Dad's pub.

Story of the Five so far is fairly lacerated with incidents. Such as when

Dave formed his first group to raise loot to send a youth football team to Holland. Or when he was invited to play at Buckingham Palace, but thought it was a gag until a liveried footman called at his home. Or when they "interfered" with a political election campaign by showing posters saying: "Why vote—come and dance to the Dave Clark Five." Or when a 4,000-signature petition was raised to try and keep Dave at Tottenham (his home territory) when the group was due to return to Basildon.

Dave himself is highly popular **INSIDE** the business. That's because he's talented, enthusiastic . . . and modest. Twenty-one in mid-December, he has one EP on the market—"The Dave Clark Five." And now there's an LP in the planning stage. And it'll be a "do-it-yourself" effort, too.

PETE GOODMAN.

INSTRUMENTAL CORNER

by KEVIN SWIFT

THE FUZZ TONE

The man with the biggest headache in the recording industry must surely be the recording manager who is forever searching for new sounds. Fortunately he has many good friends, like the recording technicians and those nameless boffins, who are constantly knocking up new electrical gadgets.

The latest box of tricks, which they have come up with, is called the Gibson Fuzz Tone. This weird and wonderful invention enables you to do saxophone impressions with your bass guitar, whilst your ordinary six stringer can be used, with Fuzz Tone, to give a remarkable trumpet effect.

Let us take a closer look at this magic box. At first glance it looks like an ordinary tremolo foot switch, but it is in fact a unit in itself with its own battery to boost its signal through the amplifier.

The Fuzz Tone is fitted between guitar and amplifier just like an echo unit, but for it to work well a good quality amplifier with high gain must be used. The simple principle on which Fuzz Tone works is that of controlled distortion and some quite impressive sounds can be produced.

Besides the sax effect the bass can be made to give cello and suza-phone sounds, whilst the lead guitar can imitate the trumpet and various wind instruments. I was impressed especially by the plain vibrant bluesy tone obtainable from the lower notes on the six stringer.

It is interesting to note that this is not altogether a new sound, although it's the first time such a complicated system has been placed in such a small box, and put on the market. You might remember Helen Shapiro's Nashville disc, "Wee is Me." The Fuzz Tone sound was evident there in the guitar instrumental. Many people thought it was an organ and I heard one person state that he thought it was comb and tissue paper through an echo chamber and amplifier! Of course that sound was specially produced by the technicians over there.

When he was in Britain, Bo Diddley had the same sort of control distortion rigged up by Bob Adams of Sound City here in London. He got his sound by using two amplifiers, one amplifier he turned up to full treble, and the other he turned to full bass. These amplifiers were connected and his guitar was fed through them both. This meant that he was going through two twelve inch speakers and four ten inch, and had a total of 80 watts to play with. Hard on the speakers but quite a sound!

Selmer, the main importers for Gibson, are quite satisfied with the results so far. However the idea has not really caught on in a big way just yet. But you

OTHER BEATLE NEW YEARS

NEW YEAR, 1964—a time when the Beatles, who've dominated the scene in Britain for many months past, look out for new fields to conquer. Like America. Like films—their main ambition being to make their debut picture something completely different from any other pop film. Like doing stage shows which will win over adult audiences.

And the boys—John, Paul, Ringo, George—think back to the past New Years when things weren't so good.

In 1963, they resided in the charts around the twenty mark with their debut record, "Love Me Do." It had already been hovering around for three months and the Beatles felt it had played itself out. Certainly they weren't too confident about the chances of a follow-up.

Says John Lennon: "We realised anyway it wasn't the easiest thing in the world to break through into the disc big-time. We'd been knocked out

when we first got the Parlophone contract but probably it was a good thing that we didn't zoom straight to the top. Back in that New Year of twelve months ago, we were doing ordinary engagements in the Liverpool area, where we were known but managed to appear without having the whole police force called out to look after us."

The New Year of 1962 had also had its promise—though it was a long time being fulfilled. The boys had been "taken over" by Brian Epstein and the main aim was to get them on record. That was after he'd carefully suggested changes in their appearance, their habits on stage (such as NOT chewing cheese rolls and sipping cups of tea while playing) and encouraged them to turn up to dates on time.

And it was New Year's Day, 1962, that they turned up for the first time in London for a recording test at

Decca's studios, West Hampstead. Of course, their hopes were dashed. Decca turned them down and, in a straight contest, signed instead Brian Poole and the Tremeloes. Many months of 1962 were to pass before they had any concrete good news about recording.

Go back one New Year earlier and the boys would have been found in Germany, whooping it up around the big beat clubs there. The German fans lapped up their uninhibited, amusingly-tinged beat offerings and their applause and cheers really did a lot to boost the Beatles' ambitions.

Said Paul McCartney about those past New Years: "Times change so fast it takes your breath away. Sometimes I think we've had as many ups-and-downs as a yo-yo. But we think we've learned something about all the upsets."

PETE GOODMAN





TALKING TO THE DAKOTAS

WERE the ears deceiving me, I wondered. "It's true," said Tony Mansfield, drummer-leader of the Dakotas. "We're old-fashioned."

But "You take Billy J.," said Tony, chewing on a "hot dog" like a man who is anxious to be fed. "He has good looks, wears smart suits, has his hair cut regularly. And us. We may wear the same suits, but we don't look like mops on an aerial photograph. Not that we've ever had one taken. . . . I tell you, we're positively ancient. We're relics from the Cliff Richard age."

As old as that, I queried. But it is true. The days of keeping your mouth shut while you play guitar have gone, if not beyond recall, at least far enough to necessitate a loud holler.

Tony was laughing about it, because when you come to consider it, it is funny.

The two other Dakotas were laughing, too. Mike Maxfield strumming his Guild guitar old folksy style, and Ray Jones coughing over his Pepsi-Cola. Robin Macdonald had been left along the way, suffering from a stomach chill.

And then, Ray said, "Perhaps it isn't so funny."

They were silent momentarily, contemplating how their first single, "Cruel Sea" had just about made the Top Ten when the tide went out, and their second, "Magic Carpet," once released, had disappeared mysteriously into a Casbah called Oblivion.

"Well, that's how it goes," sang Ray, Sinatra-style. And they laughed again. Frowns don't stay long with this tribe.

"Anyway," said Mike, "our next one is going to be another instrumental. It is written by a German composer. Dare we say it—we think

it may be a little more commercial."

"You see," said Ray, "that's our real mistake. Our recording manager, George Martin, wrote 'Magic Carpet,' and we recorded it because we liked it. It was a great number. We really enjoyed doing it. But these days, that isn't enough. It's pretty hard to say just what IS enough. The fact that we liked it and it didn't go doesn't that prove we're past retiring age?"

Should the Dakotas ever take themselves seriously, many guitar-straps would be worn at half-mast. Fortunately, that—with the boys as effervescent as the "pop" they drink—is unlikely.

That's conversation with The Dakotas. Round in a circle, up in the air, with subjects spinning like flocks of birds. A pity that "Magic Carpet" wasn't a hit—because it surely is The Dakotas.

PETER TATE

INSTRUMENTAL NEWS

Definitely on: a 13 week season at the Winter Gardens, Blackpool, for the **Dave Clark Five** next summer. A star comedian is being added, but the boys—who'll be fully professional by then—will have a full feature spot and also include some comedy.

First titles fed through **Gerry Marsden's** new publishing company included his "I'm The One," the fourth single release by the **Pace-makers** and the one which would bust open world recording history if it hit the top spot. Company is called Packermusic and **Gerry** plans to take a keen interest in this side of the business.

Roy Orbison returns to Britain in April to renew acquaintance with **Freddie and the Dreamers** on tour. Says **Freddie**: "That guy knocks me out. He just stands there and sings. No moving about, no nothing. But whatta performer!" **Roy** reciprocates by saying that **Freddie** is "A Gas."

Look out for a resident berth in the Coventry Spring Show for **Peter Jay and the Jaywalkers**—show goes for eight weeks from the end of March. Says **Peter**: "Hope it comes off. It'll make a change from all the mad rushing about we've had with the **Beatles** in the past few months."

Says **Beatle John Lennon**: "Our upcoming film is the most important thing to all of us. **Alun Owen**, the scriptwriter, knows us all well now, so we can be sure it won't be a load of old rubbish. We'd hate to appear in one of those corny pop music films with 'orrible acting linking a series of numbers."

Departure of lead guitarist **Alan Caddy** from the **Tornadoes** means that only drummer **Clem Cattini** remains of the original "Telstar"-hitmakers. Says **Clem**: "Beat Monthly's **Pete Goodman** described me as the boiler-house of the outfit. The other blokes just call me the old boiler—I'm a sort of father figure to them all."

Stacks of publicity through the American trade papers in advance of the **Beatles'** visit. Advertisements like "The Beatles Are Coming," with a mop of hair (or "hur") all over the place. And Capitol will release all the boys' discs in the States, with special emphasis on "I Want To Hold Your Hand."

Cilla Black admits: "First time I saw the **Beatles** I thought they were terrible. They dressed so badly. Honestly, I couldn't bear them and I'd avoid any hall they were playing in. Now, of course, we are the best of mates."

Watch for a debut L.P. by the fantastic **Rolling Stones** in the near future. You can't pin 'em down to

a release date, because they just roll up to the studios and cut a track or so whenever they feel like it. Says **Mick Jagger**, singer-spokesman, on the subject: "We don't like being tied down. We're much better doing things just when we feel like it."

Split definitely on: that of **Billy Fury and the Tornadoes**. A new group will be announced soon to back the Liverpool solo star at Great Yarmouth next summer, while the **Tornadoes** will be in Blackpool. Says **Clem Cattini**: "We're very sorry about it. **Billy's** a great guy to work with."



A SOUTH AFRICAN GROUP—THE VALENTINES

(l. to r.: Rochelle Fourie, Leonie Levens, Cynthia Fourie and Josie Levens)

Out on release around the end of this month: "It's All Over Town," featuring **Frankie Vaughan**, along with **Acker Bilk**, **The Springfields** (positively their LAST appearance together), **Jan and Kelly**, **The Bachelors**, **The Hollies**. Look for the **Springfields** and the **Hollies** in a "dream" sequence among the cauliflowers at Covent Garden.

Belated 21st birthday greetings to **Jaywalker** pianist-baritonist **Lloyd Baker**. He had a ball on THE day, with guests including the **Beatles**, **Vernons Girls** and **Tommy Steele**. Said **Peter Jay**: "He's got the key to the door, now, but still loses the key to our coach."

Latest news on the **Dave Clark Five**: They're becoming a limited company, like the **Beatles**, and are also setting up their own music publishing company. And they're making a "Look At Life" film for the Rank Organisation—it'll be shown all over the world.

Swinging Blue Jeans, having finally broken through in a big way with

"Hippy Hippy Shake," are now sorting out offers for tours of the Continent. Seems their fashion sense is making money, too—their stage outfits, in the new colour "swingin' blue," are selling so fast the manufacturers can't keep up to date with orders.

On show in Liverpool at the Walker Gallery: A display of paintings by **Stu Sutcliffe**, bassist with the **Beatles** in the early days. He left the group to become engaged to a German girl—then died, tragically, at the age of 21. Local critics say he showed great promise as an artist.

There's a good chance that the

under-rated **Sounds Incorporated** could be in for a great boost in the next month or so. Can't say more at this stage—but things are happening.

Wonder how much the pointed remarks of **David Jacobs** on "Juke Box Jury" had to do with the lack of success of **Brian Poole**, the **Tremeloes** and "I Can Dance."

Lotsa folk impressed with the "Castin' My Spell" single release by the **Pirates**, who operate for the first time without **Johnny Kidd**. And, in answer to several queries: the number IS an oldie and was originally recorded by **Johnny Otis**.

New groups handled by a Warwickshire agency: **Steve and the Veldens**, **The Tuxedos**, **Jules and the Ghost Squad**, the **Rocking Renouos**, **The Emperors**.

Searchers' new one "Needles and Pins" was originally recorded in the States by **Jackie de Shannon** and **Marty Wilde** expressed the view that it was one of the best discs in years. Could be yet another "cover" job to make it big.





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SBJ'S HIT WITH HIPPIY HIPPIY SHAKE

FUNNY how rumours start. A group hits the big-time and suddenly find themselves involved in denying stories which just aren't true. Like the Swinging Blue Jeans and . . . MARRIAGE!

Maybe it's just because some other group members and leaders have admitted having a wifey "hidden" away somewhere at home. But suddenly the SBJ's find themselves being asked: "Is it true that you're spliced?"

And they say, in harmony: "No, we're not. We'd all like to be one day. But in the meantime we're all heart free and bachelors. And if we do manage to get a few days off in Liverpool, we spend them resting at our parents' homes. So let's hope that ends all the rumours."

Thing about the Swinging Blue Jeans is their pioneering spirit. For instance, they tackled audiences in the South some three years ago, which was a long time before many other

Liverpudlians strayed far from home.

"But now we find the southern audiences are with us. And they notice anything we do which is that little bit different."

The SBJ's first big date was five years ago. They'd entered a talent contest at the Liverpool Empire and they won. They also won a new boy, guitarist Ralph Ellis. He'd been leader of the outfit which won second prize but felt there was more future in teaming up with SBJ's Ray Ennis, bassist Les Braid and drummer Norman Kuhlke. They've been together ever since.

While the nation goes wild about certain other Liverpool groups, the Swinging Blue Jeans develop well. They've had their own series on Radio Luxembourg—and to their surprise they've NOT been plagued by disc-pluggers like most other deejays. "People obviously think, wrongly, we don't actually pick the

records ourselves," says Ray.

They've been on BBC TV's "Z-Cars"—first beat group to do so. They've had themselves painted in oils by well-known artist Robert Percival. And they've had their stage suits copied by a commercial firm—so that they can visit most cities and be sure of seeing someone wearing the same garb.

"We've done so many fashion shows that we sometimes wonder whether we're musicians or models," said Ray. "Still we've enlisted some of those glam models in our fan-club." And that fan-club now stands at nearly 2,500 members, coming from all over the world.

"Too Late Now" gave the boys their first disc success. Then came the lesser "Do You Know" and "Angie," which suffered from being flipped mid-way through the campaign. And then the big "Hippy Hippy Shake."

JUNE MINDS THE BENDERS "HUR"

TAKE a long, close look at the hair-styles of the gentlemen who comprise Wayne Fontana and the Mindbenders. The style, they say, is "the mod look." And it's being aped by fans all over the country.

But those fans don't go to the trouble that Wayne and the boys do to keep the "Hur" immaculately set and styled. For they positively refuse to have their nits trimmed by anyone but a Miss June Smith, who lives and works near Northampton.

Said Wayne: "It's not unusual for us to travel 150 miles just to have a hair-cut. You see, June knows exactly how it should be done. She was a member of the British hairdressing team that won prizes in the European championships and she really worked out the cut to suit us.

"But it's a bit much when it costs you about a fiver to visit the barber even if it's an attractive barber

like June."

Incidentally, I'll just settle a few bets about how the name "Mindbenders" really came into existence. Wayne turned up for an important audition . . . and found that the bulk of his group weren't available. So he toted round the club and found a couple of "deputies," quickly chatted over what he planned to sing—and kept his fingers crossed that the audition would go down O.K.

It did. But he stuttered when he was asked for the actual name of the group. He couldn't let on that it was just a makeshift outfit, so he thought quickly. And the only thought that came to him was of a film about "Mindbenders" he'd seen in Manchester the week before.

Record-wise, the boys are hoping it'll really be third time lucky with their new single, "Roadrunner" and "Hello Josephine" made a spasm-

die appearance or two in the lower parts of the charts—but it probably wasn't helped by the fact that there were disputes over which was actually the "A" side. Said Wayne: "'For You, For You' didn't make the charts at all, though we've found it sold better than the first release."

Meanwhile, the boys go on garnering fans all over the place with their enthusiastic in-person shows. But keep a close eye on the advertisement hoardings for a new "Tizer" soft drink commercial. There's a group of lads looking happy, playing Tizer bottles.

That group of lads: Wayne and the Mindbenders, of course. "They just couldn't resist such a good-looking, sober, upright bunch of lads," said Wayne.

And that noise going on behind sounded just like a thousand Tizer bottles being opened at once.



BEST ON STAGE

REGULAR beat show goers know that when Peter Jay and the Jaywalkers are on the bill it means that they will definitely get twenty minutes of pure group showmanship. The fabulous Jaywalkers earned that title during their very first season of professional playing. And where they led everyone is now following.

The pounding rhythms, the hot thick atmosphere, the stamping feet found in every R'n B hideaway needs the gutsy backing of a group who must concentrate on sound and NOT appearance. The sound is everything and nobody cares much if the group wears jeans or stands on the same spot ALL the time. The change when the same outfit has to perform visually on what seems acres of bare stage, before rows and rows of seats, often in a giant cinema and yards away from the nearest fans is a big shock. But somebody has done it all before and mastered the art of using that big stage—the Jaywalkers.

In fact they give you the impression that the stage has suddenly grown smaller as soon as they appear. They never seem to stand still for one second. Their movements are often so quick and smooth that you find it difficult to remember who was where at any time during their act.

The only person who seems to remain rooted is Peter himself. His reputation for breaking drumsticks is well known. In fact, during their recent Autumn tour with the Beatles, Ringo Starr often wondered if Peter wasn't breaking a few sets of his sticks they went so fast. His drum solo is always the climax of the act with Peter alone on the darkened stage beating out a fantastic tattoo with lights flashing off and on inside his drums.

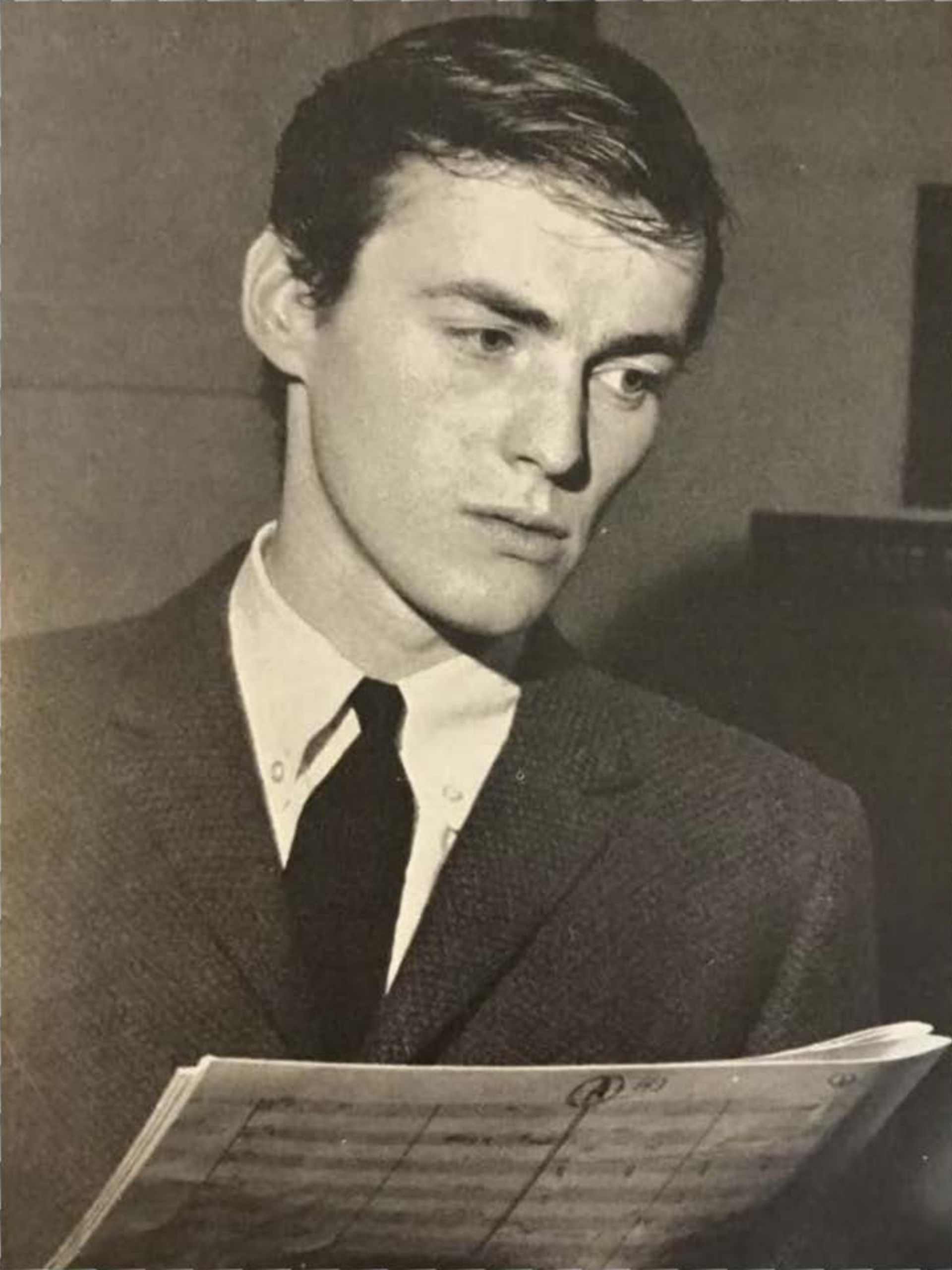
The great thing about the Jaywalkers is that they never seem to expect praise for their act. After watching it I always feel impelled to go and congratulate them. Peter looks

surprised that you bothered and says simply: "Thank you." Last time I asked him what was his big ambition? "Oh, that's easy," he laughed, "we just want a nice big hit record. But we don't seem to be able to find the right tune. Or maybe, we find the right number but give it the wrong treatment. I don't know. But we'll just keep trying."

Anyone would think that after two hectic shows in the evening all the boys would like a quiet night. But you'd be wrong. If there's a party going the Jaywalkers are sure to be there—twisting or shaking like mad. "Don't you ever feel tired," I asked them. "No," said "Lolly" Lloyd, "we only work in the evenings."

I reckon that the Jaywalkers have made a New Year resolution to get that hit disc. And I for one hope that they succeed, because I'd like to see these very talented performers closing the second act as top of the bill where they belong. **ANDY BEACH.**





by

**DAVID
GELL**



45 GERRY AND THE PACEMAKERS

**I'm The One;
You've Got What I Like**
(Columbia)

"I'm The One" is the first Gerry Marsden composition to fill the "A" side of a Pacemakers single release. And the verdict is a very definite HIT. I think that the song is particularly outstanding and Gerry and the boys always add something to anything they record and this result should definitely give them their FOURTH No. 1 in a row. My gold-plated and diamond dusted cert of the month. Flip is also a very good job. In fact "I liked" both sides.

45 TONY MEEHAN

**Song Of Mexico;
Kings Go Fifth**
(Decca)

THE first from Tony under his new heading of The Tony Meehan Combo. He has retained all the ingredients used to make his previous hits with Jet and I think this one could do just as well. Tune is a bit like too many other Jerry Lordan compositions but the general effect is very, very good. Production shows Tony's strong professional touch.

45 THE SEARCHERS

**Needles And Pins
Saturday Night Out**
(Pye)

NEWIE from the Liverpool Searchers is a medium paced rocker. Good production but I missed the usual unmistakable high-pitched Searchers' sound running right through. Must be a cert for the charts, but I wonder whether it is quite strong enough for the top spot. Good strong stuff on the flip—well worth lotsa spins.

45 THE BARRON KNIGHTS

**I'm Comin' Home Baby;
Peanut Butter**
(Columbia)

VERY good second offering from one of our most versatile and polished groups. Seems a bit soon after the Mel Torme version—but it's a great number and this treatment should win a whole lot of new fans. Yes, I'd definitely buy this one. "Peanut Butter" on the reverse side makes it even more worthwhile.

45 DAVE BERRY AND THE CRUISERS

**My Baby Left Me;
Hoochie Coochie Man**
(Decca)

DAVE managed to steal some of the honours from the renowned

Chuck Berry with his version of "Memphis Tennessee" and now he's out to do the same to the Presley oldie. I think he's got a very good chance for chart honours. Flip is the R'n'B standard, which should appeal to a lot of buyers these days.

45 THE BACHELORS

**Diane;
The Stars Will Remember**
(Decca)

THE Bachelors have found quick chart climbing a bit of a problem recently and "Diane" might prove to be a better answer than some of their recent outings. "A" and "B" sides of this one have proven melodies and the boys have done a very good treatment on both. A good buy for those who like their beat a bit softer.

45 THE TRASHMEN

"Surfin' Bird"
(Stateside)

THIS is not really the sound we have associated with the surfing craze in America—this is an out and out rocker. The strange noises are made by Dal Winslow, the rest of the group being the usual lead and bass guitars and drums. I think we've got too many good British produced sounds for this one to hit the top.

45 MARTHA AND THE VANDELLAS

**Quicksand;
Darling I Hum Our Song**
(Stateside)

ANOTHER nutty sound from the Vandellas which should do very well on our R'n'B circuits though, again, these are pretty well supplied by home-grown groups at the moment. American R'n'B seems to be just that little bit outside the British tastes at the moment but, after all, Chuck Berry has shown it can be done. Personally I think this is a great belter.

45 WAYNE GIBSON AND THE DYNAMIC SOUNDS

**Come On Let's Go;
Pop The Whip**
(Decca)

I DON'T think this one is good enough to make the charts. The time is almost with us when every group disc will have to have a distinctive and different approach. On this the Dynamic Sounds have got a great beat, a strong sound and a fair melody but I don't think the final result is strong enough to start the cash bells ringing. Sorry boys.

45 THE CRESTERS

**I Just Don't Understand;
I Want You**
(H.M.V.)

THE Yorkshire Cresters come out with their first ever offering "I Just Don't Understand." Good commercial sound with some strong vocalising by Malcolm Clark. Very good arrangement and production. Unusual waltz tempo aids the overall effect and I think the boys deserve to reach the lower rungs of the Top Twenty ladder. Good average treatment on the flip.

45 THE SUNDOWNERS

**"Come On In;"
Shot of Rhythm 'n Blues**

GUITAR-VOCAL group, The Sundowners give us a bit of everything on this one. It's a nice rough edged performance with some good instrumental work in the middle. Good for dancing. Same goes for the flip.

EP BERN ELLIOTT AND THE FENMEN

(Decca)

SIX tracks on this first E.P. from The Fenmen. Production is not quite so polished but that often seems to improve this sort of material. Too much care can ruin the drive and enthusiasm of the group in a recording studio.

Numbers are "Please Mr. Postman," "Chills," "Shake Sherry Shake," "I Can Tell," "Mashed Potatoes," and "Shop Around."

EP THE SPOTNICKS

At The Olympia, Paris
(Oriole)

SCANDINAVIA'S top group, The Spotnicks, seem to have modelled themselves on our Shadows—sound-wise—not visually, and these tracks, which were all recorded in a Paris studio, seem more shadowy than ever. I still like them very much. There's some excellent guitar work backed by a very solid but never over-powering beat.

Numbers are "Happy Guitar," "Skintop Blues," "Trambone," "Western Guitar," "Hot Toddy," and "Comme Ci, Comme Ca."

I also feel that the French studio atmosphere, which tends to have a heavier echo effect than over here, has added to the mood of a good E.P.

YOUR LETTERS

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



WINNER OF £2 FOR BEST LETTER

Dear Johnny Dean,

We were glad to see when reading the BEAT No. 8 issue that quite a lot of readers still like the Shadows the best.

We have come to the conclusion that the Shadows are losing fame because they are well spoken, and most important of all they look nice when appearing on the stage because they are dressed decently.

The teens of today think that if the group do not swing their hair backwards and forwards over their faces, and the drummer does not have his mouth open wide as though catching flies, they are not worth watching or buying records of.

The Shadows wear suits, yes suits! not those round necked jackets that the Beatles or other groups wear.

We concluded that in one of BEAT issues we would like to see, and I am sure other fans would, a double middle picture of "THE SHADOWS."

Christine & Margaret Armitage,
Blackpool.

Johnny Dean answers: We've had two centre pics already Christine and Margaret—but next we'll have more.

Dear Johnny,

I have just started reading "Beat" and I don't know what I have missed. I think it's great. But you want to hear where it goes, I have just started writing to an American boy who receives his mag. after I have had it, he sends it to another friend of his in China, then it goes from him to his cousin in Australia.

Well it does quite a tour doesn't it, and we all enjoy it so much. Thanks for bringing out such a good mag.

Jackie Savage,
Beddenham, Bedford.

Dear Johnny,

I must correct an error which was printed in the January edition of "Beat" which was made in the Dave Berry article.

I was one of the girls who kidnapped him in aid of the Sheffield Rag. We demanded £10 ransom before we handed him over on the stage of the Blue Moon Club. We didn't demand £1 for every inch of his feet.

I might just add that Dave is one of the nicest persons anyone could ever wish to meet.

(Miss) Ann Taylor,
Attercliffe, Sheffield, 9.

Johnny Dean answers: Sorry Ann and we're with you about Dave.

Dear Johnny,

For some time I have been trying to find out what type of strings Hank Marvin uses. I wonder if you could find out for me, the name and whether tape or wire wound.

Trevor Middleditch,
Brookfield, Middlesbrough.

Johnny Dean answers: Hank's own design string, "Shadows Supermatic," 1976d, a set.

Dear Johnny,

I would just like to say how much I enjoy reading "Beat Monthly" the

best group mag. out. Carry on the good work Johnny.

The pictures are always perfect.

I am also very happy to say that the Liverpool sound is catching on very fast here, with quite a few groups incorporating it on their discs. The first group to use it was Dickie Loader and the Blue Jeans in their disc "Why" which is high in the charts.

If you don't mind I would just like to mention some of the groups out here. Here are their names:

The Deltones, The Silver Glades, The Meteors, The Dinamites, The Strangers, The Diamonds, The G-Men, The Crescendos, The Gladiators, The Zodiacs, The Thunderbirds, The Giants, The Nightriders and a few more.

Spike Williams,
Sunnyside, Pretoria
South Africa.

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★ SEARCHIN' FOR FILM STARDOM ★

IT'S all happening for the Searchers . . . on the film front. They've got two in the bag and another major production in the planning stage—but they're playing it cool and not rushing in just for the sake of the rushing.

Out at the end of January will be "Saturday Night Out," in which they make a largish guest appearance and sing and play two numbers, one of which is the title song. And out in the Spring is "The System," featuring Oliver Reed. System of "The System" is that the boys won't be seen—but they'll be heard over the credits at start and finish of the movie.

Said spokesman Chris Curtis: "This is the way we want it. Slow but sure. These two films have given us a chance to study movie technique. By the time the really big production comes along, we'll be much more confident and happier taking it."

The decision will be made soon

The script is ready and introduces the boys AFTER they found disc stardom. They start as a group, but later on build their individual characters and get more and more caught up in the story-line.

Says Chris: "It's exciting for us—and we hope we take the chance. Honest, it's not one of those run-of-the-mill musical movies. We'd like to see how we'd make out at real actors. . . ."

February 29 sees the boys start a new national tour with Dusty Springfield. And at the end of January they start their own—their first—series on Radio Luxembourg. Said Chris: "What with all the planning and all the one-nighters, we still don't get a lot of chance to idle the evenings away in our new London flat. We got fed up with digs . . . and so we decided to find ourselves a little comfort and luxury

"We even cook there. If anybody remembers to bring in some food!"

Said Chris: "Seriously, we want to make 1964 our year for getting better known outside Britain. We've been knocked out the way our discs have gone here—but the world market seems easier to crack nowadays for British groups.

"Plans are pretty well complete for us to visit Scandinavia and Australia sometime around the summer. Luckily we like travelling so it wouldn't be a drag at all."

Fellow Searchers Mike Pender, John McNally and Tony Jackson concurred. And went into a long excerpt from what they said was a Shakespearian play.

"We're preparing for our acting debut," they said. I simply said that Sir Laurence Olivier need not worry about losing any sleep.

PETE GOODMAN.

BEAT MONTHLY

Popularity Poll

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

This Month	Last Month
1 THE BEATLES	1
2 THE SHADOWS	3
3 GERRY and THE PACEMAKERS	5
4 THE ROLLING STONES	2
5 ADAM FAITH and THE ROULETTES	9
6 THE SEARCHERS	6
7 THE HOLLIES	4
8 WAYNE FONTANA and THE MINDBENDERS	20
9 BRIAN POOLE and THE TREMELOES	17
10 DUANE EDDY	8
11 DAVE CLARK FIVE	—
12 TONY MEEHAN	11
13 JET HARRIS	11
14 PETER JAY and THE JAYWALKERS	10
15 BILLY J. KRAMER and THE DAKOTAS	7
16 JOE BROWN and THE BRUVVERS	16
17 THE UNDERTAKERS	—
18 THE TORNADOS	13
19 THE MARAUDERS	19
20 THE MERSEYBEATS	—

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

AND

BEAT

No. 11

will be on Sale
15th FEBRUARY

In No. 11 — Profile on Tony Jackson of the Searchers — New features on Merseybeats, Rolling Stones, Shadows, etc., etc.

Player of the Month — PAUL McCARTNEY

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