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Editorial

HI!

THIS MONTH BEAT IS TWELVE EDITIONS OLD—or rather young—and to celebrate we're repeating the most popular competition of the last year, which will give all you guitarists another chance to win a really super prize. Yes, I mean a 135-GUINEA VOX AMPLIFIER WITH TOP BOOST. So don't waste any time dreaming about the sounds you might get—just turn to the Group Info page for details and start thinking up your answer to the competition.

WHAT A LOT OF UPS AND DOWNS THERE HAVE BEEN in the beat world during the past year. So many famous names seem to have slipped away into the past and new ones come up every month. Nothing odd about that. Change is the life-blood of the music business. But many people do question why certain groups are no longer in the charts. The answer lies with you, the record buyers. When you get bored with the records of any group you stop buying them. And that goes for everyone no matter how famous they are. It seems to be particularly dangerous for a group to repeat the same sort of record. But many do so—time and again. Though personally I think that the records in our hit parade today are the best ever.

ISN'T IT FAB THE WAY SO MANY BRITISH GROUPS are racing up the American charts. At one time it seemed as though it would always be a one way operation with the good old U.S.A. sending us a regular stream of hits and nothing going from us to them in return. Now that is all changed and for the first time in history the Americans are waking up to the fact that Britain can produce some of the best pop records in the world. Many congratulations to The Beatles, The Searchers, The Dave Clark Five and all the others for the great job you are doing.

SEE you in Beat No. 13. That's our lucky number, by the way.

Johnny Dean, Editor.

BOOTS FOR THE DREAMERS

IT could, of course, only happen to Freddie Garrity and his Dreamers. Little things lead to big things—and before they know where they are, they're up to their knees in trouble. Actually, in this case, up to their knees in . . . **BOOTS.**

The group had agreed to sponsor a new make of boot-type footwear. And it was announced that the manufacturers, in deep gratitude, had presented each Dreamer with twenty pairs of the boots.

Their publicity man, Geoff Baker, sent out a note saying that the boys had put one hundred pairs of boots outside their rooms at a hotel on tour. The hotel boot-boy was reported to have gone almost insane!

And immediately, people rang up for pictures of this monster pile of

boots! So Freddie and the boys had to amass a mountain of foot-wear, take them to a hotel . . . to the despair of the hotel management!

Said Freddie: "I know I put my foot in it every time I open my mouth—but this was ridiculous! Anyway, they ARE very comfortable boots."

Following the "de-bagging" sequence in "What A Crazy World," Freddie and the boys now look forward to their next movie, to be shot in May "WE'LL probably be shot as well," observes Mr. Garrity. Story takes place in a holiday camp and the boys will appear either as the kitchen staff or, more improbably, as physical training instructors. Title is "Every Day's A Bird Day" and there'll be several new songs from the group.

After that, the Dreamers go to the

Isle of Man for a season at one of the biggest cinemas in Douglas.

Says Freddie: "We seem to be booked solid nowadays. Sometimes we think we'd like to take a holiday, but then we think of the money pouring in. After all, I've got a new car to support now as well as a family. . . ."

Freddie confided to friends that he was worried when news of his marriage and baby came into the open. He'd never made a secret of it, but equally he had never shouted around about the family. Now he says: "The fans have been fab. The fan mail hasn't dropped off at all, though it seems to have changed."

"Before, there'd be the odd proposal or something! Now they write and ask about the wife and child—and often send little presents of booties for the babe. Oh, there we are back on the footwear business again!"

PETE GOODMAN.

PROFILE

DAVE CLARK

HE stands just a shade under six-foot. Broad shoulders, black hair and brown eyes that reflect a sunny disposition. He speaks quietly, obviously thinks a lot before rushing into important statements. Quick to smile. And quick to offer a firm hand-shake on first meeting.

Dave Clark. Dave the Rave to millions. A drummer-leader from Tottenham, North London, who bought his first drum kit for £10 . . . but now sits behind a lush, plush, red Rogers kit. In a hysterical, fast-talking pop-music world, Dave is the strong, silent type.

Very strong, in fact. He still works out with the "lads" at a London gymnasium every Monday evening. He's experienced at boxing, wrestling, judo, unarmed combat and karate. "I studied them just for interest," he says. "I certainly hate the idea of getting involved in a fight!"

Dave is a non-smoker and drinks only milk or fruit juice. "Fitness is a fetish with me." He feels there would be less physical breakdowns among pop stars if they all worked out in the gym occasionally.

Says Dave: "People think I'm new to the business. Actually I formed a skiffle group back in 1960 and we played round the Tottenham area. The real reason for working was to raise money to send our youth club soccer team to a tournament in Holland. But it took time to get good enough to go on record. Honestly, we never thought we'd have a Number one—or that we'd be invited to take tea with the Mayor of Tottenham in his parlour."

Dave is modest about his own talents. Says little about his drumming, but likes to practice as often as possible. He feels: "One day, I want to become a full-time recording manager. It's a creative streak, I guess. I also wanted to be a film actor, but I didn't have many real lines to speak when I worked as a film extra. . . ."

Nowadays, Dave's home is besieged by fans. They write on the walls, lay in waiting for him. He says: "It's a wonderful feeling. Sometimes you long for a bit of peace and quiet—but the fan bit is very flattering."

Now the money is coming in fast, Dave is channelling his business interests. He is, himself, a limited company. And he heads a publishing concern. "I like to keep in touch, but I don't really get any spare time nowadays. Even my dog, Spike, complains about not getting his walkies. . . ."

Dave, born December 15, 1942, is quiet, courteous, determined not to let the big-time affect him. And "loyalty" is a word very important to him. Dave the Rave remains a

—BETE GOODMAN



ADAM + ROULETTES + CHRIS

THE cynics eyed Adam Faith with disapproval. They seemed to say: "This pop-singing bloke is having too much to say for himself. He's tackling all these 'advice' columns in different newspapers—before he was just a pop-singer doing a good job."

And, in truth, Adam IS getting involved in all sorts of outside matters. But the reason is simply that the words of a pop singer carry a lot of weight—and Adam is able to put forward more sensible ideas than the others in this field.

Remember his high-brow "Face To Face" interview with John Freeman? That really started it off. People were suddenly interested in every utterance.

And instead of harming his "image," it has clearly helped him. After a spell in the chart wilderness, Adam hit it back to the top via "The First Time" and "We Are In Love." So when he gives his explanation for

the revived interest, this, too, should be worth noting.

"Meeting Chris Andrews, the songwriter, was one big point," he says. "This guy writes precisely the right material for me. But equally important, I guess, is the teaming up with that fab group, the Roulettes."

Chris has become such an integral part of Adam's life that one would think they'd known each other for years. A few days ago, there was a joint release under the EMI banner. Adam's new one (with the Roulettes) featured "If He Tells You," backed with "Talk To Me." The Roulettes, following up on their own, waxed "Bad Time," along with "Can You Go." And all four sides were written by the indefatigable Mr. Andrews.

Incidentally, the "B" side of Adam's disc was recorded in the States, when the musical director was Ralph Carmichael, who used to handle the Nat "King" Cole sessions.

Says Adam: "I've got so much

faith, if I may put it like that, in Chris Andrews that my main ambition now is to have him write all the numbers on a long-player for me, with the Roulettes.

But while Adam and the Roulettes go from strength to strength—a tour as from April 11 for three weeks and a full date-book thereafter—Adam himself could easily carve out a brand-new career for himself. His compering of a recent television beauty competition earned him plenty of praise, as did his interviewing of members of the judging panel.

Now the offers are pouring in for him to tackle similar work. Says Adam: "I don't suppose I'll ever stop singing. But it's a miracle to a Cockney lad like me that so many people seem to be interested in me just talking! Blimey, I'd do that, as I have all my life, for nothing. . . ."

"If He Tells You" . . . well, don't take TOO much notice. Adam is stuck in the super-tax bracket now.





JEANS BEGAN SHAKIN' AT CAVERN

RAY ENNIS of the Swinging Blue Jeans speaks. "Now we've had that fabulous break-through on 'Hippy Hippy Shake,' we can start experimenting more—try to get different sounds inside the group."

And the main way is to present all four of the boys as vocalists. To date, it has mainly been Ray himself. He takes the lead on the boys' new, just-released "Good Golly, Miss Molly," the old Little Richard classic—but Ralph Ellis and Les Braid share the vocal mike for the flip "Shaking Feeling."

But the forthcoming EP and LP by the group will have all four featured. Drummer Norman Kuhlke has been vocally silent for the past few months but the boys agree he is just about the best singer in the outfit—as well as being a driving drummer who hasn't yet shown a sign of flagging!

Said Ray: "It's a mistake for any group simply to stick to the sounds which initially get them away on re-

cord. You don't have to do anything particularly abrupt, but we've been battering away for success much too long to spoil anything by churning out the same old stuff.

"Incidentally, on the 'B' side of the new one, Les Braid plays harmonica for the first time on disc. That gives a different sound to our lineup."

Also out around now is the Rank Organization "Look At Life" featurette film—it's called "Sounds of the City" and features the Blue Jeans prominently. This series gets international showing and should boost the boys still further.

It doesn't go to Russia. But the boys will be going . . . to boost their "Circlorama" production in the early autumn. Says Ray: "This is too good an opportunity to miss—giving the Russians a chance to see and hear the so-called decadent music from Britain. We're gonna play ball with them over this. We're seriously plan-

ning to use amplified balalaikas!"

In fact, only one thing irks the Blue Jeans right now. Because their break to fame came after groups like the Beatles and Gerry and the Pacesetters, it's generally assumed that they are a newer group. Not true. They were toting the Liverpool "sound" round the whole of Britain long before the B's and P's ventured away from Merseyside.

Says Ray: "It's a fact that we started the 'shakin' bit at the Cavern back in the days when it was mostly a jazz club. Later on, they gave us our own night, Tuesday, as the starring group. We used to fix guest outfits . . . among them the same Beatles and Gerry!"

The Blue Jeans' new disc? Another revival, sure. But it's a number that gets the crowds at fever-pitch whenever they've featured it. It's uninhibited, and that's fast becoming a trade mark of the group.

PETE GOODMAN.



BEAT PIC

INSTRUMENTAL NEWS

Freddie Garrity, of **Dreamers'** fame, admits he was so overworked a few weeks ago that he was seriously thinking of giving up the business. "I'll take things a lot easier in future," he says. "A two-week holiday taught me that there's no point going on and on if you aren't feeling at peak fitness." His first **TOAD** (Thespian Order Of Acerbated Dreamers) dinner for members—March 18, at London's plush **Cafe Royal**.

Gene Pitney, American star, accompanied on tour in Britain by a wonderfully versatile **Remo Four**. They added organist for the dramatic, soulful **Pitney act**—and **Gene** met the instrumentalist for the first time in the wings, on-stage before the first show.

Welcome back to **Mike Millward**, lofty one of the **Fourmost**. He spent a while in hospital with what looked like a serious throat complaint but happily responded to treatment. Now he says: "I'm really rather lazy. I just wanted to stay in bed. . . ."

Definitely **ON**: the trip to America for **Brian Poole** and the **Tremeloes** in May. They'll be there for ten days from May 4, and there are big promotional plans in the States for "Candy Man," to be released around the same time.

In the States, disc-jockey **Murray the Kay** became a firm mate of the **Beatles** and showed them round New York. He's one of the most way-out characters on U.S. radio and, within minutes, was giving stupendous imitations of each of the **Beatles**. Could be a welcome visitor to Britain. . . .

Group of **Sandra Barry** and the **Boys**, on **Decca**, interesting because shapely **Sandra** is now using her **THIRD** name in her career. At first she was **Sandra Alfred**, the child star, and then she became **Mandy Mason** for a quick disc via **EMI**. She's settled now—and the group really swings via "Really Gonna Shake."

Dreadful rumour herewith scotched. The **Rolling Stones** are NOT having hair-cuts, but manager **Andrew Oldham** is planning to have them kitted out with a standard form of suit. "We'd rather starve than have our nuts shaved," says **Brian Jones**.

Group used by **Roy Orbison** in the States featured **Bobby Goldsboro**, now a hit-maker by himself as singer-guitarist on "See That Funny Little Clown" in the States. Clause in his contract insists that he is free of engagements every year during the baseball World Series in the States.

Claims made that the **Overlanders** folksey group is the best-dressed outfit on the scene. All their shirts are hand-made and they wear suits that cost around the sixty guinea mark.

They say: "To be well dressed is to feel at one's best."

Bachelors' new one, "I Believe," first featured by **Johnnie Ray** in starry movie "There's No Business Like Show Business," and later **David Whitfield** had a huge seller on it. **Bachelors'** write plenty of material for themselves but stick to oldies for "A" sides.

Already big in the Mersey areas, the **Escorts** (debut disc "Dizzy Miss Lizzie" on **Fontana**) line up as drummer **Pete Clarke**, lead guitarist **John Kinrade**, rhythm guitarist **Terry Sylvester**, bassist **Mike Gregory**. All bar **Pete** started together as musicians while still at the **Morrison Boys' School** in Liverpool.



Here are The Kinks, going well with their raving version of 'Long Tall Sally'

Sunday concerts for the **Dave Clark Five** run right through the summer, while they are resident at the **Winter Gardens Theatre**, Blackpool, for a lengthy season. And they are set for a three-week tour of Australia in January next year.

Surely criticism of **Bobby Vee** and the **Eligibles** on "She's Sorry" is just a load of rubbish, even if there are signs of **Beatle**-performance in it. British artists have been deliberately copying the American discs for years! At least, **Bobby** says it is a "tribute" to the Liverpool boys.

Rolling Stones first long-player is taking a long, long while to complete but the few tracks definitely "in the can" show that it should be a tremendous seller.

And the **Federals**, managed by one-time comedian **David Stones**, are one of the few groups in the beat business who can really lay on a properly produced act for cabaret customers. They're wanted, in this field, in Turkey, Italy and Germany.

Jane Asher's brother, **Peter Asher**, plus his mate **Gordon Waller**, hit the headlines by having a **Paul McCartney-John Lennon** song "A World

Without Love," for their debut **Columbia** disc . . . they recorded as **Peter and Gordon**. And the odd thing is that the two boys sported their "Beatle cut" hair-stylings long before the **Beatles** appeared on the scene.

Most fantastic group hit of the past few years: "It's An Open Secret," by the **Salvation Army** group **The Joy Strings**. Now the members, seven plus leader **Capt. Joy Webb**, are being inundated with requests for signed photographs. All disc royalties go to the Army funds.

New **Decca** group **Johnny Milton** and the **Condors** is led, from drums, by **Clive Graham**. The **Geoff Stevens** penned "A Girl Called Sue" should boost still further their ballroom ap-

peal. They've been giving **P.A.** breaks recently to attractive **Judy Jason**, upcoming singer who tackles **R** and **B** material with them.

The **Kinks**, art-students now on the **Pye** label, but surely wear the most way-out gear of any group—short of **Lord Sutch** and the **Savages**. And they design it themselves, even those thigh-length leather boots. They're co-managed, by the way, by **Larry Page**—once billed as "Larry Page, the Singing Rage, with the **Page-Boys**." **Kinks'** debut disc, "Long Tall Sally," still selling well. . . .

While in Birmingham the **Swinging Blue Jeans** had an old Hofner Guitar stolen from their van. "It wasn't worth much," they said, "and we didn't use it on stage, but it was always the guitar we reached for when songwriting."

The **Merseybeats** were joined by ex-**Big 3** member, **Johnny Gustafson**, on 2nd of this month. New bassman **Gus** flew in from performing in Germany, visited **Fontana Records**, and then left for Newcastle. He was on stage with the boys by 7.30 p.m., seems he is a mover in more ways than one.

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NO RULES AND REGS ABOUT US!

STORIES started that Manfred Mann, the five-handed group who take their name from one-fifth of the outfit, were "touchy." Definitely "way-out" and liable to get very peeved if anybody wrote about them without giving full credit to everybody concerned.

But the stories, I reckon, can be disregarded. Manfred Mann ARE—it takes a lot of getting used to to use the plural when talking about a singular name—just five young men who believe in their music.

They're R and B, of course. In fact, they're a darned sight nearer R and B than most of the groups who resented the hit-making "5-4-3-2-1." Between them, they can conjure up instrumental sounds quite different to any other group on the scene.

For instance, lead singer Paul Jones plays harmonica in a fiercely aggressive way. Manfred Mann himself is expert on piano and organ. Tom McGuinness switches from

ordinary guitar to bass. Mike Vickers dabbles happily on alto, guitar, flute, clarinet, piano. And Mike Hugg plays drums, vibes and piano. Ring a few permutations on that little lot, and you can whip up a distinctly different sort of sound.

Says Paul Jones: "We don't believe in laying down rules and regulations about music. If we include, say, flute—well, it's only to counteract the earthy approach of the other instruments. Some of the purists say: 'It's not right. It's not R and B.' O.K. We still think we're right. Though my own trouble is that my voice goes all strange when I get into a recording studio, so my view is that we're nowhere near making the perfect disc yet."

Paul, I should add, is the one who says the biggest break in his career was "being sent down from Oxford University."

Manfred Mann had two discs out before the big hit. They were "Why

Should We Not," an instrumental, and "Cock-a-Hoop," which was very much on the Bo Diddley lines. South African Manfred (the REAL one) says: "We had to feel our way in the early days. We'd spent so much time talking about music, because we didn't have the money to do anything else with our time, that we knew there was a danger of sailing way over the heads of the record buyers."

Listen to the boys in the throes of their "talking-about-music" bit and you realise just how uncompromising they really are. Their favourites are Muddy Waters, Oscar Brown, Mary Wells, Chuck Berry, John Lee Hooker, Barbara Lewis, Ray Charles. If music isn't the topic of conversation, then probably racial intolerance will be.

Fact is that the Manfred Mann group is more intelligent, less inhibited, than most of the R and B purveyors. And that, I'm sure, is where the stories that they were "touchy and difficult started."

BRIAN JONES

BRIAN JONES, of the Rolling Stones, is one of the most exciting guitarists in the business. But his musical career started in the high-class areas of the school orchestra at Cheltenham Grammar School—he was first clarinetist, playing classical airs on a Boehm system instrument.

He says: "My parents instigated lessons on piano and clarinet and later I moved on to saxophone. It was great for giving me a solid grounding—but I didn't know in those 'square' days where my musical interests were going to lead me. . . ."

In fact, he took up guitar at the age of 17. Can't remember the make of his first fretted instrument, except that it was a copy of a Spanish type and he bought it from a friend who was "selling everything he had to raise funds."

Brian taught himself from a good book on the instrument. "It's important to get a good one," he says. "Some of them are rubbish." And he became interested in jazz rhythm guitar sufficiently to buy a Gibson Cromwell, a pre-war instrument which he now regrets having sold.

But he part-exchanged it for a Hofner Committee, which he didn't like. And then went to a Harmony Jumbo—"which was just great when I became interested in blues music." From there, he went to a semi-solid Harmony and is now on a Gretsch—"a lovely sound, electrically."

Says Brian: "Though Keith Richards takes the Chuck Berry-style leads with the Rolling Stones, I like getting unusual sounds from my guitar. It's much more important to me than just knowing a sequence of different chords. I use steel guitar a lot and people seem surprised that I use the conventional tuning for it."

"Favourite musicians? Well, Django Reinhardt for sure—not that I'd every try to model myself on him. Then there's Elmore James, who's a beautiful player. I like Robert Johnson, too. But there are two players with Muddy Waters who I dig a lot—Pat Hare and someone called Jimmy Rodgers, who is NOT to be confused with the folk singers of the same name."

Brian, quick-smiling, talks fast about his musical attitudes. And says: "To be honest, I prefer playing harmonica to guitar. It's that SOUND business all over again—I just like getting soulful sounds, without worrying about simple sequences of notes. And harmonica is great, from my point of view."

"But I don't think you get the real soul stuff from a chromatic harmonica. Which is why I stick to Echo Vampers, which come in a host of different keys . . . and cost just 10s. 9d."

The one-time school orchestra clarinet-player has certainly changed HIS ideas in the past few years. . . .

PLAYER OF THE MONTH



THE UNDERTAKERS ARE HAPPY

THE sound of munching mingled with the ringing of telephones and the babble of voices in the Press Office of Pye Records. The man doing the munching was Brian "Boots" Jones, sax man with that zany group, The Undertakers. Complete naturals in the business, these talented Mersey ravers have the ability to project their off-beat personalities wherever they go.

The boys have been together for two years now. Drummer "Bugs" Pemberton, started with a second hand snare drum which he bought for £4. In a matter of weeks he was playing with a group called Dee and the Dynamites where he met Jackie Lomax who was playing rhythm guitar with the group at that time, but who has now changed to bass. Lead guitarist, Chris Huston, started playing when he became an ardent Joe Brown fan. Said Chris, "I idolised him, bought a guitar, learned all his records and I even got

a Joe Brown haircut." "What's more, he even dyed his hair blond," commented Jackie. Chris protested that his hair was naturally that colour. Rhythm guitarist, Geoff Nugent, started his musical career when his elder brother bought himself a guitar. "He hardly saw it after I started!" said Geoff. Sax man, Brian, graduated from drums in the school orchestra to sax after he had heard several great records featuring the instrument. "My first instrument," he said seriously, "was a plastic toy sax which I bought for the great sum of 2s. 6d." There seemed to be some doubt amongst the other Undertakers as to whether he had, in fact, bought it, but Brian laughed it off. "I'm used to it all," he said, "in fact, we're all used to each other. We're one big funny family." And what a family! Wherever these boys go they live up their surroundings. Their riotous stage act and wild sound have won them many, many fans all over the coun-

try. "I don't think we feature one English number in our act," said Chris. "We grabbed all the unusual numbers while we were playing in Germany. They seemed to have many American releases there which we had never heard of before. We learnt them and introduced them to our act." "Of course, our favourite number," said "Bugs," "is the Isley Brothers 'Shout.' We often make it last a good twenty minutes."

Although their stage act is still high-powered, the Undertakers have given up all their gimmicks. "At first we really made a lot on our name," said Geoff, "We wore top hats and long black capes, but we soon grew tired of that." "We even had a coffin on the roof of our van," added Jackie, "but once it fell off and we had to nail the lid back on at the side of the road. I think that made us realise that death wasn't a thing to get laughs out of. So now it's music, music all the way." KEVIN SWIFT.





WHERE NEXT FOR THE SEARCHERS?

WHERE next for the Searchers? The "heirs-apparent" on the British beat scene, they are hitting one ambition target after another. Especially as "Needles and Pins" did so much to boost them at international level.

That distinctly-different release hit the charts in Israel, Sweden, Norway, Denmark, Finland and Australia. It was also released in America, where it sold well. And in the Philippines and India.

Says a delighted Chris Curtis, "Our main interest was in building an international name for the group. This one disc did it all in double-quick time. It's true the Russians don't know much about us as yet. Which is why we're thinking of bringing out a song for the Russkis called 'From Liverpool With Love'."

And now, according to Chris, IT CAN BE TOLD. "Needles and Pins" was regarded by the boys as being a definite gamble. It cut right across

their earlier hits, like "Sweets For My Sweet" and "Sugar 'n' Spice" because it suddenly showed the boys could produce the bigger beat, rather than the "ooh-ooh-ooh" stuff of their earlier biggies.

Says Chris: "We feel it was time to show that we were really R and B-based. We'd been doing the heavier gear on stage for quite a while. And 'Needles and Pins' seemed the best bet for us, especially as we'd heard the Jackie de Shannon vocal version and thought it was fabulous."

So the record featured Chris doing the falsetto bits, with Mike Pender and John McNally sharing lead. Not, as had been the custom, with Tony Jackson to the forefront. Said Chris: "I'd also like to slam the rumour that John does not sing. He does—and well! You'll hear more of him in future."

Two big things mark out the Searchers for bigger and bigger fame. One is the way they develop their

stage act, with Chris turning in some natural comedy—especially on a version of Ben E. King's "I (Who Have Nothing)." The boys are going out for more and more visual appeal.

Second thing is their desire to produce a "live" long-play album. Says Chris: "We feel we get a better sort of atmosphere when there's an audience roaring about in front of us. Still, there's no hurry on an album of this kind—we had our first two L.P.'s out inside thirteen weeks."

The Searchers, now happily settled in their London flat and showing no inclination to move back permanently to Liverpool, have been in the shadows of the Beatles—if they don't mind the use of the word "shadows!"

Now they're on the threshold of world fame. And I'll tell you something—it couldn't happen to four nicer guys! Even if they all are crazy ... in the nicest possible way!

PETE GOODMAN.



45 THE BEATLES
Can't Buy Me Love;
You Can't Do That
(Parlophone)

AND the new one from The Beatles is a solid hunk of R'n'B. Definitely no connection with their previous biggies. Great driving beat, plus some clever George Harrison touches behind one of the keenest vocal efforts they have ever put out makes this a really fab follow-up to "I Want To Hold Your Hand." This time John and Paul have put only one of their famous pronouns in each title—"Me" on the topside and "You" on the flip. And that flip is even further out than the "A" side. Took me several spins to get it all in. A gold-plated smash! (as if you didn't know).

45 ADAM FAITH AND THE ROULETTES
If He Tells You;
Talk To Me
(Parlophone)

ADAM doesn't seem to be as powerful on this new Chris Andrews composition as he usually is and the Roulettes could really be almost any group on "If He Tells You." I would have liked to have heard a lot more of the teamwork they usually have on their discs. Flip is a more even effort with strings to smooth it out.

45 DUANE EDDY
The Son Of Rebel Rouser;
The Story Of Three Loves
(R.C.A. Victor)

STRONG beat and lots of piano and voices behind Eddy on "Son Of Rebel Rouser" but I don't think this will notch up the sales of his previous hits. Underneath is the much better side, in my opinion, with Duane giving us his treatment of the old Paganini theme. Wish the record company had given it a chance to make the charts. Pity!

45 THE OVERLANDERS
Yesterday's Gone;
Gone The Rainbow
(Pye)

JEREMY CLYDE'S and Chad Stewart's version of "Yesterday's Gone" on the Ember label didn't make the charts—probably because of restricted sales—but this version is almost as good and it's a great song. The Overlanders wrote the lower deck themselves, folksy stuff, well done.

45 BERN ELLIOTT AND THE FENMEN
New Orleans;
Everybody Needs A Little Love
(Decca)

THE Fenmen back Bern up with a great driving beat and he really

lets go on the upper deck with his version of "New Orleans." Yes, this one certainly sets your toes twitching and must have a good chance for chart honours. Rather ordinary song on the flip with average treatment from the boys.

45 THE ESCORTS
Dizzy Miss Lizzie;
All I Want Is You
(Fontana)

YET another set of Liverpool graduates from the Cavern. The Escorts give us "Dizzy Miss Lizzie." Good beat, good vocal, strong Paul McCartney type bass, screams on topside and slower softer number on flip. Good for their fans.

45 THE SHADOWS
Theme For Young Lovers;
This Hammer
(Columbia)

BACK they come with a very polished instrumental number from their latest film "Theme For Young Lovers." No R'n'B influence here just Hank getting those beautiful mellow tones out of his guitar and a gentle cha cha beat from the others. Written by Bruce Welch. Underneath the boys give us their rendering of "Take This Hammer" very nice too. Good double sider!

45 THE SWINGING BLUE JEANS
Good Golly Miss Molly;
Shaking Feeling
(HMV)

STRAIGHT follow up to "Hippy, Hippy Shake" on the "A" side with "Good Golly Miss Molly." Same powerful beat and feel must make this a cert for the charts. Possibly not as good as those earlier versions by Little Richard and Jerry Lee Lewis but right in the present trend. I hope the Jeans will do a bit more trending of their own on their next single. Good treatment of "Shaking Feeling" on the flip.

45 THE MOJOS
Everything's Al'Right;
Give Your Lovin' To Me
(Decca)

THIS one I like. The Mojos give us everything they've got and cram it all on to 7in. of black plastic. Discs like this always make me wonder how they get it all into one groove. Great for listening or shaking. The only thing which will stop it making the charts is the very strong competition this month. "Give Your Lovin' To Me" makes a very strong flip.

45 THE ECHOES
My Little Girl;
More
(Fontana)

FOLLOWING a fashion which is becoming more and more common the Echoes put a vocal on the top and an instrumental underneath. The tune of "My Little Girl" doesn't ring any bells although the vocal is well delivered. "More" comes across well but nothing outstanding.

45 JOHNNY KIDD AND THE PIRATES
Always And Ever;
Dr. Feelgood
(HMV)

YOU'LL probably recognise the tune of "Always And Ever" it's "Santa Lucia" but with a really powerful Pirates beat to put it in the modern idiom. I don't think it quite comes off though mainly because it's not different enough. Sorry Johnny.

EP GERRY AND THE PACEMAKERS
(Columbia)

SHORTLY LP from Gerry and The Pacemakers with four of the most popular tracks from "How Do You Like It"; "You'll Never Walk Alone," "Jambalaya," "Chills," and "A Shot Of Rhythm And Blues." Every time I listen to Gerry's version of "You'll Never Walk Alone" I can't help comparing it with all the many others and I still find it the best of them all!

EP CHUCK BERRY AND BO DIDDLEY
(Pye)

THE kings of R'n'B demonstrate their talents on different sides of this EP. Chuck Berry gives up "Too Pooped To Pop" and "It Don't Take But a Few Minutes" and Bo Diddley gives out with "Deed And Deed I Do and "Diana." The "A" on the end of "Diana" makes all the difference. No, it's no relation to the Bachelors song we know. Four great tracks and a must-buy for all you R'n'B fans.

PHOTO CREDITS

Pics of Searchers, Brian Poole and Tremeloes, Dave Clark, Brian Jones, Manfred Mann and Adam Faith and Roulettes by Philip Gorlop (taken at "Ready, Steady, Go"). Swinging Blue Jeans by Dazo Hoffman, Searchers (inside) by Andrew King, Freddie and Dreamers by John Dove and Kinks by Cyrus Andrews.

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,

Until Adam Faith made his first disc with the Roulettes he wasn't placed in the G & I Top 20 and Popularity Poll.

Of course, this was correct as he was a solo singer and, therefore, obviously didn't become eligible for these charts. Now, because he has been joined on disc by his backing group Adam is suddenly featured in your charts.

If a solo singer has only to get a backing group to be included in "Beat," then, surely Billy Fury and The Gamblers (his new backing group) and many others should be included as well.

And do Freddie & the Dreamers, Joe Brown & the Bruvvers and all the others with the word "and" between the singer and the group like to be considered a group as a whole.

John Norman,
Canley, Coventry.

I don't think you can separate Freddie from The Dreamers or Billy J. from The Dakotas. But the rule is always, "Are the singer and group going to make appearances AND record together on a regular basis or is the group just there to provide a backing for stage shows only. J.D.

How about these for opposite views

Dear Sir,

I am not a square, but when I saw the Rolling Stones on television the other night I was shocked and disgusted. I used to like them but now their act of being "different" has gone too far. With their hair, they look like something from a horror film. If television gave "X" certificates, then this would surely qualify.

Ann Cooper,
Manchester, Lancs.

Dear Johnny,

I read your mag regularly and I think the articles and photos are great, especially the double page pics. But, please! when will we be able to see a double page pic of the Rolling Stones. We've had Jet and Tony, The Shadows twice, The Beatles twice, The Springfields, The Searchers, Peter Jay and the Jaywalkers and Johnny Kidd and the Pirates, but no "STONES." And, after all, they're the greatest Rhythm and Blues group ever, and with the Beatles they lead all others in British beat music.

Gordon Short,
(Rolling Stones Fan),
Morden, Surrey.



Dear Johnny,

I had a "Beat" mag bought for me when I was in hospital a few days ago. Having not seen one of these fab mag's before, I read it straight through with great interest. I buy "Beat" every month now and would like to ask if the rumour that Jet Harris is going to team up with Tony Meehan again this year is true?

Alan Keast,
Camborne, Cornwall.

They certainly don't have any plans to work together at the moment.—J.D.

Dear Johnny,

In the last few editions of "Beat" you have had several articles on northern groups who, although very popular in the North, have not had a record big enough to establish them nationally.

One group whom you have not included (and should have!) are the Mojo's from Liverpool.

The boys are Nicky Crouch (lead), Stuart "James" Slater (rhythm), Keith Carlson (bass), Terry O'Toole

(electric piano) and John Konrad (drums).

They are extremely popular in Liverpool and always get a fantastic reception wherever they play, especially at the Cavern.

I think you should include them in the very near future as they had a fab new record out in February, called "Seven Golden Daffodils" (actually, Lonnie Donegan recorded it several years ago!) They will also be appearing on "Sunday Night at the London Palladium," on April 5th.

So please, for myself and all their Liverpool fans, give them an extra big boost in your great monthly mag. Ta!

Sean Lynch,
Liverpool 4, Lancs.

I think your letter gives them a wonderful big boost all by itself. Jan.—J.D.

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



TOP 10 MATERIAL SAYS GERRY

"To get in the charts you've got to have the right song and the right sound. And as sound's so important the Pacemakers use Truvoice amplifiers. We can't afford less than the best." Now you can use the same amps. as Gerry and the Pacemakers!

Send now for the latest brochure featuring Truvoice amplifiers plus the latest Hofner, Gibson, Fender and Futurama guitars.



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EVERYONE'S GIVING US CANDY

INTERNATIONAL fame is just around the corner for Decca's top "Candy Man" group, Brian Poole and the Tremeloes.

Already they've played Scandinavia and the Olympia in Paris—and now the big news is of a promotion visit to America in May, plus a major tour of Australia and New Zealand!

Brian told me: "Since the news was announced we've hardly been able to sing or play for excitement. I'm just knocked out.

"In fact, it looks as if we're going to have at least two months of sun in all. We go to Australia straight from South Africa, then pop back to England for a while before travelling on to the States."

"Candy Man" will be released in America not long before we arrive, so you can imagine how we're hoping for big things with it.

"I think we can do it, if only be-

cause of the fantastic interest in British groups over there at the moment. The Beatles have done a tremendous job in getting the whole thing going."

Mention of the Beatles brought up a topic that's begun to irritate Brian in recent months, although he goes out of his way not to show it.

He told me: "Ever since we covered the Beatles' 'Twist and Shout' we've really been hounded on the subject of reviving oldies. And I don't know why, since most of the beat numbers in today's charts are Chuck Berry or Isley Brothers' classics.

"Our own 'Twist And Shout' did owe a lot to the Beatles, let's face it. We were influenced by them and the only big difference was the faster tempo we used.

"After 'Twist And Shout'? Well, honestly, we haven't set out to copy

anybody. We've just done our discs in our own style—including 'Candy Man' and 'I Can Dance.' And I don't like to talk about that last one very much!"

Lately he and the Tremeloes have been working on material for their next LP, although it isn't certain when this might be released. Most of the items will be old or recent hits, notably a new version of the Big Dee Irwin success "Swinging On A Star."

Before the album is completed and they leave for foreign parts, they all have another major task ahead of them—disposing of the sweets, chocolate bars and sticks of rock sent by fans since "Candy Man" was released!

Says Brian: "We've had them everywhere, in dressing rooms, at home, and at our headquarters in London. I'm just amazed that none of us has developed a raging toothache.

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 GERRY AND THE PACEMAKERS	2
3 BILLY J. KRAMER AND THE DAKOTAS	13
4 THE ROLLING STONES	5
5 BRIAN POOLE AND THE TREMELOES	11
6 THE SHADOWS	4
7 THE DAVE CLARK FIVE	3
8 WAYNE FONTANA AND THE MINDBENDERS	8
9 THE HOLLIES	7
10 THE MERSEYBEATS	20
11 MANFRED MANN	—
12 DUANE EDDY	—
13 THE SEARCHERS	6
14 THE MARAUDERS	14
15 THE SWINGING BLUE JEANS	9
16 ADAM FAITH AND THE ROULETTES	17
17 THE FOURMOST	15
18 BERN ELLIOTT AND THE FENMEN	—
19 PETER JAY AND THE JAYWALKERS	18
20 THE TORNADOS	—

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.

DON'T FORGET

BEAT

No. 13

will be on Sale
16th APRIL

In No. 13 — Rolling Stones — Dave Clark Five — Billy J. Kramer and the Dakotas, etc., etc., etc.

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