

*IN No. 2 — BIG SHADOWS PIC*

••••• POP TEN GROUP & INSTRUMENTAL MAG •••••

SHADOWS · BEATLES · JAYWALKERS · TORNADOS · JET · ACKER

# BEAT No. 2

One Shilling & Sixpence

**MONTHLY** June, 1963





# BEAT

MONTHLY

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## Editorial

Hi!

THANKS EVERYBODY for all your wonderful letters telling me what you thought of the first issue of YOUR G & I MAG. The main thing that most of you wanted was MORE! and that's just what I'm going to try and give you. If YOUR favourite group hasn't been featured yet, please be patient, because they soon will be.

I am answering your questions as quickly as possible, but it would help a great deal in future if you could always enclose a stamped addressed envelope, when you want a reply. All those readers who wanted the addresses of the various fan clubs will find many of them listed in this edition.

A couple of mistakes slipped into Beat No. 1, which I hope everyone will forgive; any beat fan knows that night is spelt 'nite' when it's on the label of The Cougars first release, and David Gell promises to check his titles very carefully in future—especially on Beatles' L.P.s!

The first G & I POPULARITY POLL has produced some big shocks! The Beatles have beaten The Shadows by a short head AND stable mates Gerry and the Pacemakers are in at No. 4! . . . Merseyside marches on! It'll be very interesting to see just who goes up and who comes down in No. 3.

The more groups I meet, the more I realise what a great bunch of guys are playing our beat music these days. ALL of them, from the famous Shadows and Beatles to the local groups, put in a terrific amount of work before we see them perform on stage and they deserve all the encouragement we can give them. At the same time it's important to remember the wonderful loyalty of so many fans, because without them, there wouldn't be any audiences.

THANKS AGAIN EVERYBODY for making Beat No. 1 such a BIG SUCCESS.  
See you in No. 3.

*Johnny Dean, Editor.*

## The Title is Important

AS with most people coming face to face with zany disc-jockey Jimmy Savile, poll-topping, chart-dominating Jet Harris and Tony Meehan can't disguise that "We can't believe it" look. But it's a look that's often on their handsome faces these days. . . .

Said Tony: "Since 'Diamonds' made it, then 'Scarlett O'Hara' followed up, we've been inundated with offers. We thought the world had never heard of us outside Britain—but the world is chasing us now."

Certainly everywhere outside of Outer Mongolia, though it's rumoured that there's a fan-club starting there, too. The duo's manager, Roy Moseley, has had offers from: South Africa, Scandinavia, France, Germany, America, Australia, New Zealand. Says Roy: "The problem is when they can go. They've tackled

that first 44-date one-nighter tour—and the boys are so keen on their fans that they're determined to do another hectic spate of dates in the autumn.

Said Jet: "We're knocked out by it all. But I think the astonishing part of it all is Tony's. I left the Shadows purely and simply to go solo. He left to study drumming and to make records as an independent producer. Somehow or other, he still manages to fit in sessions with other artists in the studios. Like recently, he fitted in a disc with new boy Tommy Kilpatrick—and it was a real gas!"

There's a third member of this hit teaming. Name of Jerry Lordan, composer. He hit the top with "Wonderful Land" and "Apache" for the Shadows, then made "Diamonds"

trumps for Jet and Tony. He also wrote "Scarlett O'Hara". . . .

Jet: "The title for that one was dreamed up by Tony. He said he wanted something fresh but also something that suggested the out-of-doors."

Now that the boys have got over their original doubts of making up a permanent partnership, they're working on new ideas for their act.

"It sounds awfully corny—the 'we wanna be all-round entertainers' bit, but it's really true of us," said Tony.

One last exciting bit of news. A major film company is after both Jet and Tony for acting-performing parts in a story built round them. Jet's had elocution lessons from the bloke who coaches Albert Finney—and Tony is seriously thinking of doing the same thing.

Film actors, yet! Looks like the world is going to have to wait a bit longer to see Britain's Jet Harris and Tony Meehan.



## ARE THE SHADOWS WORRIED?

Once upon a not-so-long-ago time, it was dead easy for the Shadows. Out came a record and up it went to the Number One spot. But... come the G and I revolution! Nowadays, it's a crowded Kingdom of Pop up there at the summit.

The Beatles, Gerry and the Pacemakers, the Tornados—all have had number one hits. "Looks like we have company," say the Shadows. But they say it with a grin.

All those puerile rumours that the Shadows are worried about the new-found opposition is just so much irrelevant old rubbish. The Shadows are THE international group name from Britain and the truth is that they welcome the opportunity of fighting off opposition.

Listen to Hank B. Marvin. "There's room for everyone in this business. Take the Beatles. Great group. Original sound. Honestly, they really deserve to

be where they are. We'd give up our nights off to go and see them work—and believe us, we guard those off-duty spells like crazy."

Gerry and the Pacemakers? Say the joint Shadows: "We dug 'How Do You Do It?' Again, they've gone for something different and we wish the boys the best of luck with their next ones...."

And the Tornados have been on matey terms with the Shadows for a long while. Shadow Brian Bennett and Tornado Clem Cattini frequently meet up in London's Drum City, then go off for a beer and a sandwich together. It's not too clear which one pays....

Said Bruce Welch: "Anything which happens on the group side is good for the general business. If the fans like to think there is any rivalry, well O.K. But we're all mates together."

Just a short while ago, Bruce threw a party for Cliff, the other Shadows and other recording stars. They were so

knocked out by the Beatles that they invited the Liverpudlians along as special "guests". And it was a real sight for sore eyes to dig Cliff and the Shadows lambasting into a roarin' take off of "Please Please Me" in the early hours of the morning!

And when the Beatles and Shadows joined in an all-out rhythm 'n blues session... well, it would have made the year for any A and R man.

Said Hank: "We hope this gives some idea of the spirit that exists among the different groups. The only thing is that we're not too keen on other outfits going all out to copy us.

"Not that they can get very far. You've simply got to look for something that is completely original. Then do your experimenting from there."

But in the meantime: Please, Please the Shadows—and forget those stories about them being worried by other groups' successes.

PETE GOODMAN

# G&I TOP TEN

Title	Artists	Label
1. From Me To You .....	The Beatles	Parlophone
2. Scarlet O'Hara .....	Jet Harris, Tony Meehan	Decca
3. Say I Won't Be There ...	The Springfields	Philips
4. How Do You Do It .....	Gerry and the Pacemakers	Columbia
5. Do You Want To Know A Secret .....	Billy J. Kramer & the Dakotas	Parlophone
6. Just Listen To My Heart	The Spotnicks	Oriole
7. Pipeline .....	The Chantays	London
8. Casablanca .....	Kenny Ball	Pye
9. Foot Tapper .....	The Shadows	Columbia
10. Robot .....	The Tornados	Decca

## ↑ CHARTMOVERS ↓

Tops!—the fabulous Beatles with "From Me To You," a single which sold 200,000 in a couple weeks of release and hurtled straight to the top of *Beat Monthly's* unique G and I Top Ten.

But they were chased all the way by the second disc pairing of Jet Harris and Tony Meehan, with "Scarlet O'Hara."

Jet and Tony, along with the now so-consistent Springfields, are intruders in the top half of the chart. The other three are Liverpool-based outfits, with Billy J. Kramer and the Dakotas, at fifth place.

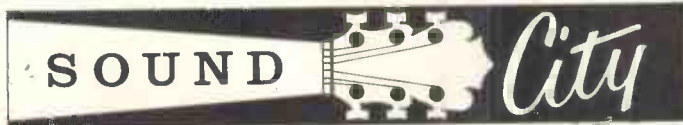
Another staggering point: only one American group in the ratings. The Chantays, all-instrumental piece of subtlety on "Pipeline," have the honour. And the Swedish-based Spotnicks substitute "Just Listen to My Heart" for their April listing "Hava Nagila."

And now stand by for some SENATIONAL NEWS. Next month's *Beat Monthly* will contain the first-ever Group and Instrumental Top TWENTY. Just part of the service—ever-improving for the mag's ever-increasing army of readers and fans.

Remember that, then. July issue with the most-up-to-date Top Twenty of your fave groups.

# G&I TOP FIVE LPs

1. PLEASE, PLEASE ME .....	The Beatles	Parlophone
2. OUT OF THE SHADOWS	The Shadows	Columbia
3. FOLK SONGS FROM THE HILLS .....	The Springfields	Philips
4. JAZZ SAMBA .....	Stan Getz/Charlie Byrd	Verve
5. DANCE WITH THE GUITAR MAN .....	Duane Eddy	RCA Victor



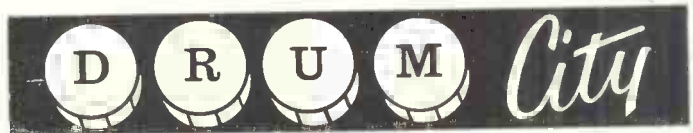
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# Group of the MONTH



## GERRY and the PACEMAKERS

And the "Group Of The Month", spotlight shines brightly on . . . Gerry and the Pacemakers. The fabulous group who've joined that select band of artists who have seen their first record hustle straight to the number one spot.

Said Gerry, real name Gerald Marsden: "When 'How Do You Do It' hit the top, all of the boys suffered from sheer shock. Let's be fair: not one of us thought it could make it so big. Whoooo-eee-ooo-eee—that about sums it up."

What differences has it made to the group? Over to their talent-tapping, beat-boosting manager Brian Epstein. "I played it cool with Gerry, following the success of the Beatles. After his disc started moving, I made sure he wasn't booked up too far in advance. That meant that if he got a high-rated hit, he could take immediate advantage of the better engagements offered.

Now the whole country shares what Liverpool fans have enjoyed for several years.

Let's delve a bit into the group's background:

**GERRY MARSDEN.** He's 20, was born in Liverpool on September 24th, 1942. Plays guitar and handles solo vocals. Right now he uses a Fender guitar, but plans to switch to a Gibson as soon as he can.

"I nearly took over a Gretsch," he said. "Why nearly? Well, I bought a £200 Gretsch in Germany when we were over there in Hamburg. Brought the perishin' thing back with me and had it confiscated by the Customs people. Not only did I lose the guitar, but I had to pay a sixty quid fine as well. That was a pretty unhappy ending to our fourth season in Germany."

Gerry and his elder brother, Freddy (22), have worked together for six years, totin' round various skiffle and rock groups before the Pacemakers started out back in 1959. They had piano and bass guitar extra in those days but for a while operated without piano.

**GERRY'S** a mere 5 ft. 7 in. tall, but he's the sort of character who could dominate a gathering of giants. Sample quotes: "He's got a fabulous sense of humour to go with his jet-propelled personality. An explosive guy"—John Lennon of the Beatles—"He's got an exceptional stage presence with an uncommonly exciting vocal personality"—recording manager George Martin of Columbia.

Personally speaking, Gerry has a wide taste in all things. All scrambled up are . . . snooker, modern jazz, travelling, Liz Taylor, snow, stamp-collecting, sleep, the Beatles, Ray Charles, girls,

Grieg's Piano Concerto—and the Pacemakers. Not necessarily in that order!

"But I know exactly what my ambitions are," he said. "First of all, I want to star with the boys at the London Palladium. Still, I suppose everybody says that! The other thing is to get enough money together to buy a real old English castle. That's not a gag. I can just see myself lording it on the battlements . . ."

In serious moments, Gerry pays great tribute to his mother. "She's really helped Freddy and me a lot," he said. Sometimes we've been pretty low in spirits. You know, things don't always go well. But she's been wonderful. And it doesn't matter what time we get home after a job—there's always a hot meal waiting for us."

Now meet the other Pacemakers: **FREDDY MARSDEN:** born in Liverpool on October 23, 1940. Operates on a Trixon drumkit, with several special accessories. Argues frequently with his younger brother—but they end

up mates again!

**LES MAGUIRE** (21): piano, guitar and vocals. Joined the group in May 1961. Has written more than a score of songs with Gerry—one, "Away From You"—was featured on the flip of "How Do You Do It?" Born in Wallasey, December 27, 1941.

**LES CHADWICK** (19): bass guitar—a Hofner acoustic. This is a most popular instrument in the Mersey scene, where they don't go for the more solid bass sound. Joined the Marsden brothers in 1959.

And a final word from Gerry: "We've been working hard on our first L.P. The new single probably won't be out till the end of May. And the thing that knocks me out is that Mitch Murray, composer of 'How Do You Do It?', originally offered it to Adam Faith . . . who turned it down."

His parting shot: "Until recently we thought London was a little village outside of Liverpool. Now it's been a full-time job NOT getting lost there!"

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## MISSING LINK!



THE Jaywalkers are searching, their manager Jack Jay is searching, and everyone is waiting for the verdict. Verdict on what? The next Jaywalkers single, of course. For all that stands between the Jaywalkers and the Shadows or Tornados is one thing. A hit. Just two little words, but something that gets harder to achieve every day. Said Peter Jay: "It's not that a hit would make a great deal of difference. We've got loads of bookings, but we hate to disappoint our fans, and we shall be, if we don't get a fair-sized chart entry."

He continued: "You see, we've done everything almost. We've been on TV, radio, hundreds of personal appearances, tours abroad, and lots of other things. But we still haven't had that elusive hit." Said their manager Jack Jay (yes, he's Peter's father), "I

must say I'm a bit disappointed. I thought that 'Totem Pole' would stand a very good chance of hitting the Top Ten. Even though the sales are very good, I know the boys are rather disappointed. But, they are learning to take the rough with the smooth, and I'm convinced that they'll be having a hit soon."

In fact, the only people who at first couldn't, or wouldn't believe that the Jaywalkers disc had missed were the many thousands of Jaywalker followers up and down the country. Letters poured into *Beat Monthly* asking us how near to the G & I Top Ten the Jaywalkers were. Like the scorching letter that arrived the other day. "Have all the *Beat Monthly* staff bought a copy of 'Totem Pole?' If not, buy one, 'cause every little counts." I don't need to be persuaded

to buy any Jaywalkers platter, for their style is certainly different on disc—and on stage!

Perhaps that's it? The boys are too different? Personally I don't agree. The only way to chart success is originality—and the Jaywalkers have so much of this on stage that it's only a question of picking the right number to start everything happening in the charts. As one of the Jaywalkers said later over a "coke on the rocks," "How are we going to pay off the tax on all our instruments and new suits if we don't get a hit?" This reduced the other members of the group into fits of laughter, and the whole interview broke up in disorder! But don't forget, get with it—get the next platterful of talent from the Jaywalkers or you may find yourself left out of the running!





## THE IRISH C and W BACHELORS!

Three very lucky leprechauns must have been sitting on the shoulders of The Bachelors, the night they appeared in Arbroath, Scotland, as Decca chief Dick Rowe was in the audience to watch Steve Perry perform. He was very impressed by the group and invited them to London for a recording test. Their audition was a big flop! They got their trains mixed up and had to stay awake all night, so they were all very, very tired and their test recording was shocking!

Dick Rowe, however, decided to give them another chance, and this time they produced a great sound. So they were given a recording contract.

It seemed a bit crazy to make yet another recording of "Charmaine", se e-

ing as how no fewer than fifty-seven other versions have been waxed, but the group added a terrific country and western treatment, which made the fifty-eighth by The Bachelors a real chart-mover!

Dec Cluskey (lead guitarist), Con Cluskey (rhythm guitar) and John Stokes (bass) were all born in Dublin, where they got together to form a Harmonichords group. Dates came thick and fast and they appeared regularly on radio and TV. In 1959, the group called The Harmonichords toured England with Patrick O'Hagan, and in between shows began singing folk songs. They soon decided that they wanted to be a folk group and not a harmonica trio, and changed their name to The Bachelors.

Their follow-up single has been delayed and instead Decca have released a great L.P., titled simply "The Bachelors" with some terrific country and western tracks, including "Only You",

"As I Go Walking", "Carol Made Her Choice", "Whispering Grass", "Erie Canal", "Our Street's Annual Outing", "Jailer Bring Me Water" and their big hit "Charmaine".

Country and western music is gaining lotsa fans in this country and they want to hear and see their favourite stars regularly—not just be able to buy their records, as with so many American artistes. The Bachelors have proved that we've got plenty of C and W talent in these little old islands of ours, and each group, whether they come from Ireland, Wales, Scotland or England add their own particular original flavour to this great music with the sort of fab results that The Bachelors achieved with "Charmaine". The big test, however, is whether the group can get their second release into those charts. Their fans can't wait to hear their follow-up; so, let's hope it comes out soon. As for me, I'm sending my special four-leafed clover to the boys for luck!

# GROUP INFO

This month we are presenting your Group Information in a different manner, so that it should be easier for you to see where your favourite group is on any particular date. Let us know if you find it better or not.

## THE BEATLES

May. 17th Northwich; 18th Granada, Slough; 19th Gaumont, Hanley; 20th Gaumont, Southampton; 21st Saturday Club; 22nd Gaumont, Ipswich; 23rd Odeon, Nottingham; 25th Sheffield; 26th Empire, Liverpool; 27th Capitol, Cardiff; 28th Gaumont, Worcester; 29th Rialto, York; 30th Odeon, Manchester; 31st Odeon, Southend.

June. 1st Granada, Tooting; 2nd Hippodrome, Brighton; 3rd Granada, Woolwich; 4th Town Hall, Birmingham; 5th Odeon, Leeds; 7th Odeon, Glasgow; 8th City Hall, Newcastle; 9th King George's, Blackburn; 10th Pavilion, Bath; 12th Grafton, Liverpool; 13th Southern Sporting Club, Manchester.

## THE SHADOWS

May. 14th Olympia Music Hall, Paris; 16th Start rehearsals for summer season at Blackpool; 31st Start summer season at ABC, Blackpool.

## GERRY

### AND THE PACEMAKERS

May. 16th Litherland Town Hall; 17th Port Sunlight; 18th Granada, Slough; 19th Gaumont, Hanley; 20th Gaumont, Southampton; 21st Satur-

day Club. From May 22nd to June 10th Gerry and The Pacemakers join The Beatles on The Roy Orbison Tour as listed above.

June. 11th Middlesbrough; 12th Majestic Ballroom, Newcastle; 13th Litherland Town Hall; 15th Northwich; 16th Odeon, Romford.

## JET HARRIS and TONY MEEHAN

May. 18th Winter Gardens, Bournemouth; 25th Thank Your Lucky Stars.

June. 1st Tony Meehan on Juke Box Jury.

## PETER JAY

### AND THE JAYWALKERS

May. 16th to 19th in Scotland; 18th Thank Your Lucky Stars.

June. 1st Winter Gardens, Llandudno.

## THE SPRINGFIELDS

May. 18th Stanley Baxter TV Series "Touch of the Sun"; 19th to 26th On holiday; 27th B.B.C. "Side by Side"; 31st Winter Gardens, Banbury.

June. 1st Dreamland, Margate; 6th "Pops With Lennie"; 15th Coventry; 18th "The Beat Show."

## THE TORNADOS

May. 16th to 31st On holiday.

June. 1st "Thank Your Lucky Stars"; 14th Open in summer season at Windmill, Great Yarmouth.

## ACKER BILK

May. 16th Town Hall, Cheltenham; 17th Civic Hall, Wolverhampton; 18th Dreamland Ballroom, Margate; 19th Royal Festival Hall and Victoria Palace; 23rd Northwich; 24th Cleethorpes; 25th Scarborough; 26th Peterborough; 30th Nuneaton.

June. 1st Hamilton Jazz Festival, Scotland; 3rd Potters Bar; 5th Winter Gardens, Eastbourne; 6th Bath; 7th Fairfield Hall, Croydon; 8th Belle Vue, Manchester; 9th Opera House, Blackpool; 13th Folkestone; 14th Warboys; 15th Hamburg.

## BILLY J. KRAMER

### AND THE DAKOTAS

May. 17th The Majestic, Nelson; 18th Merseyview Pleasure Ground, Frodsham; 21st Kilburn State Ballroom; 23rd Majestic, Luton; 24th Town Hall, Kendal.

June. 4th Royal Iris Ship, Liverpool; 16th Odeon, Romford.

## THE BIG THREE

May. 16th to 20th Scottish Tour (no details); 24th Town Hall, Kendal; 26th Romford; 28th Swindon.

June. 4th Iris Cruise, Liverpool; 11th Church Hall, Sheffield; 14th Hayes.

## BRIAN POOLE

### AND THE TREMOLOES

May. 18th Ballito Factory, St. Albans; 18th Bure Club, Mudiford, Southampton; 20th Assembly Hall, Barking; 22nd Hitchin; 24th Bristol; 25th Uxbridge; 26th Coronet Club, St. John's Wood; 28th State, Kilburn; 29th Savoy, Calford; 31st Leicester.

June. 1st Tenbury Wells; 2nd Camberley; 3rd Botwell House, Hayes; 5th Altringham; 6th Crayford Town Hall; 8th Uxbridge; 9th Harrow; 10th Catford; 15th Norwich.

## BARRON KNIGHTS

May. 16th Kingston; 17th California Pool Ballroom, Dunstable; 18th Aylesbury; 19th Southall; 20th Welwyn Garden City; 23rd Swindon; 24th Hayes; 25th Chatham; 26th Bedford; 27th Bridgewater; 28th Sheffield; 29th Hitchin; 31st Birmingham.

June. 1st Boston; 3rd to 16th in Scotland (Aberdeen, Tain, Stirling, Dunfermline, Elgin, Forres, etc.).

## Instrumental Corner

Micky King of The Rebel Rousers, who is also a leading guitar salesman, talks about the trends and tastes of today's guitar buyers.

"Things are pretty hectic these days in the group world and the guitar is still the basis of any line up. I, myself, play a solid, but lots of guys are showing interest in the 'round hole' jobs, mainly, I think, because of the big successes of R and B groups like The Beatles and Gerry and The Pacemakers."

Strictly speaking, it shouldn't be necessary for anyone to have to consider anything else other than the action, sound and general feel of an instrument when he is thinking about buying it. But, when you are playing in a group you have to consider what everyone else has got. There's no doubt about it, a group DOES look better if their instruments match, but, at the same time, it stops a lot of players from getting the model they really want.

I find also that most groups tend to copy the style of one of the top recording groups and not only do they play in their idols' style, but they also try and purchase the same instruments.

One thing is very clear though and that is everyone wants a model, which will give him plenty of treble PLUS lots of depth in tone, has a good appearance and leans towards the latest in design. And they are willing to pay for it."

## The Winner of the Beatles Competition is :

### CHERYL FLETCHER

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The judges had a very difficult job because there were thousands of entries, and most of them were of a very high standard. Cheryl Fletcher was finally declared the winner after a great deal of argument.

**CYRIL DAVIES AND HIS ALL STARS WITH LONG JOHN AND THE VELVETTES**

May. 16th Marquee Club, London; 17th Fairfield, Croydon; 18th Wandsworth; 19th Grays; 25th The Alcove, Middlesbrough; 31st The Refectory, Golders Green.

June. 1st Guildford; 2nd Aquarium, Brighton; 7th Saltburn-on-Sea; 8th Wandsworth; 9th Belle Vue, Manchester; 14th Guildford; 15th Great Dunmow.

**THE FENTONES**

May. 16th Rank Ballroom, Birkhead; 18th Embassy Ballroom, Skegness; 19th Shirley Annex, Birmingham; 23rd Locarno, Liverpool; 24th Birch Park; 25th Bishops Stortford; 27th Burton-on-Trent; 31st Albert Hall.

June. 1st Gliderdrome, Boston; 6th Ludgershall; 7th to 16th The Fentones are going on holiday to France and Italy.

**FRANK KELLY AND THE HUNTERS**

May. 18th King's Hall, Stoke; 19th Howlands Club, West Derby, Liverpool; 20th Plaza, Old Hill; 22nd Western Inn, Stoke; 24th Grand Hotel, Harrogate; 25th Loughborough Town Hall; 27th to 31st South Coast Tour (no details).

June. 11th Altringham; 15th Walington.

**THE FLINTSTONES**  
May 16th to June 11th in Hamburg.  
June. 14th Bedford; 19th Newport.

**KENNY BALL**

May. 18th Pier Pavilion, Hastings; 19th Civic Centre, Guildford; 20th Cherry Tree Hotel; 21st Walpole House, Chiswick; 23rd HMS Collingwood, Fareham, Hants.; 24th Essoldo, Loughborough; 25th Royal Hall, Bridlington Spa; 26th Coatham Hotel, Redcar; 27th Playhouse Cinema, Wakefield; 28th Cabaret Club, Hanley; 30th The Guards Club, Maidenhead

**ROY STARR AND THE CHEROKEES**

May. 16th Crayford; 17th Southampton; 18th Peterborough; 19th Luton; 20th Reading; 22nd Brize Norton; 23rd Plymouth; 25th Prestatyn; 31st St. Ives.

June. 1st Harlow; 2nd Bedford; 3rd Ipswich; 7th California Pool Ballroom, Dunstable; 8th Peterborough; 10th Birmingham; 15th Boston.

**THE TWILIGHTS**

May. 17th Worthing; 18th Welwyn Garden City; 19th Worthing; 22nd Watford; 24th Southampton; 25th Brize Norton; 26th Majestic, Luton; 27th Birmingham; 30th Crayford.

June. 1st Clacton; 2nd Watford; 3rd Stevenage; 9th Birmingham.

**FAN CLUBS**

**BEATLES (Southern)**

s.a.e. to Bettina Rose, 106 Sheen Road, Richmond, Surrey.

**BEATLES (Northern)**

s.a.e. to 107 Brookdale Road, Liverpool 15.

**THE BIG THREE**

s.a.e. David Crosby, 31 Parkfield Drive, Wallasey, Cheshire.

**BILLY J. KRAMER AND THE DAKOTAS**

s.a.e. Rita Bramwell, 102 Granby Street, Liverpool 8.

**GERRY**

**AND THE PACEMAKERS**

s.a.e. to Pauline Behan, 56 Barford Road, Hunts Cross, Liverpool 25.

**PETER JAY**

**AND THE JAYWALKERS**

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

**JET HARRIS. TONY MEEHAN**

s.a.e. to Betty Randall, 15 Jermyn Street, London, S.W.1.

**THE SPRINGFIELDS**

s.a.e. to Pat Barnett, 24 Conduit Street, London, W.1.

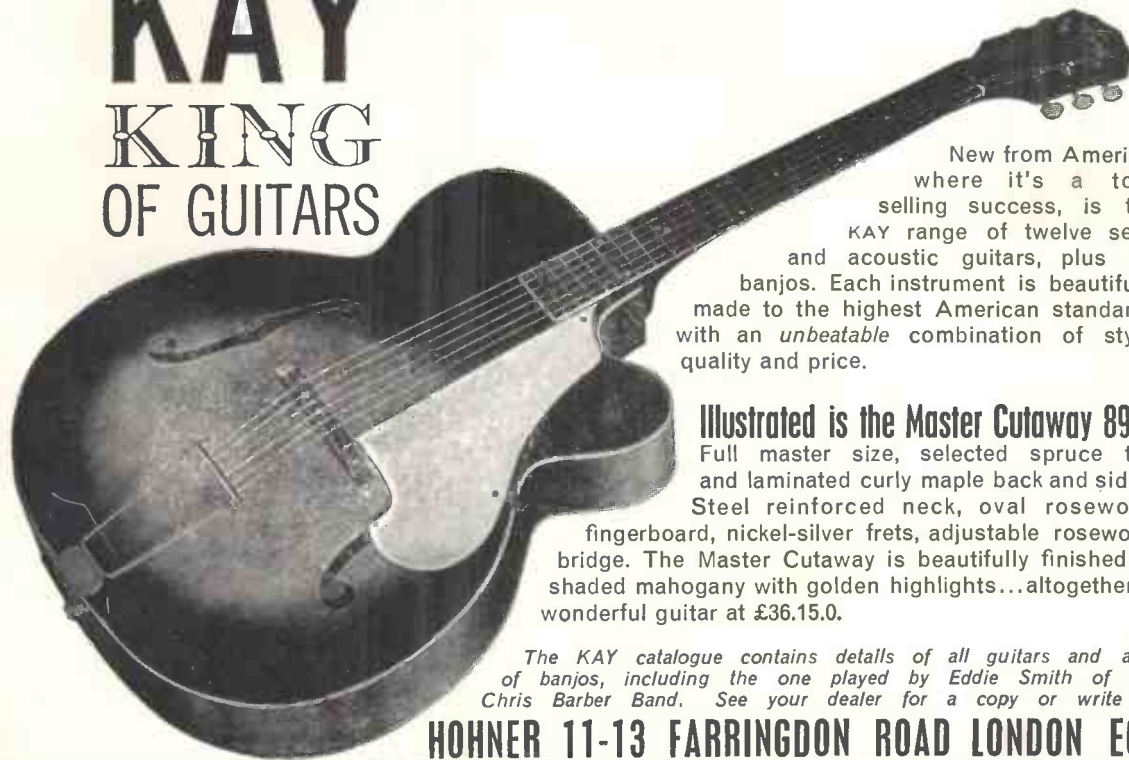
**THE SHADOWS**

s.a.e. to Billie Harrington, 16 Dawes Avenue, Isleworth, Middx.

**THE TORNADOS**

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

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**BEAT** PIC  
MONTHLY

# INSTRUMENTAL NEWS

**Gerry Marsden**, of the **Pacemakers**, is learning to play alto saxophone. His manager, **Brian Epstein**, has set up an office in London with ex-Decca man **Tony Barrow** handling publicity for his artistes . . . and that's most of the top scouse performers. Apart from **Gerry** there's **The Beatles**, **Billy J. Kramer** and the **Dakotas** and **The Big Three!**

The group that backs harmonica ace **Cyril Davies**, the **Rhythm 'n' Blues All Stars**, were previously **The Savages**, who did the music-making behind that furry phenomenon, **Screamin' Lord Sutch**. What's more, they turned up with **Cliff Bennett** as the **Rebel Rousers** for a time. The group comprises: **Bernie Watson**, lead guitar; **Ricky Fenson**, bass guitar; **Nicky Hopkins**, piano; **Carlo Little**, drums. All dig **Chuck Berry**.

**Jet Harris** says folk shouldn't call him a guitarist since he actually plays bass guitar. But, he's taking lessons on an orthodox guitar and making "fairly fast progress." **Tony Meehan** says: "Please don't call the people who back us 'our group.' **WE**, together, are a group."

New name for **Marty Wilde's Wildcats** is **The Boys**, now trying to make it on their own—hence the name-change. First instrumental, out mid-May, is titled "Polaris," on Parlophone.

**The Springfields** have a short TV series coming up. Starting May 18th they star with **Stanley Baxter** in a comedy series.

A Leeds group, **The Cherokees**, who won the Mecca Silver Cup for the best R and R group are making a great impression on their present round of one-nighters.

**Jerry Lee Lewis** heads a "Royal Daffodil" cruise from Southend to Boulogne on June 1. The others on board include **The Flee Rekkers**, **The Dynamos**, **The De-Lornes**, **Nero** and **The Gladiators**, **The Whirlwinds** and **The Capitol Five**.

Fab group operating regularly at Richmond, Surrey, and Ealing each weekend is **The Rollin' Stones**, led by **Bryan Jones** and playing gen R & B material. **The Beatles** dropped in to catch their act and were "knocked out." But, no sign of a **Rollin' Stones** disc yet. Shame.

Following **Screamin' Lord Sutch** comes another group bent on bringing horror back into the biz: **Count Linsley the Third** and **The Skeletons**. Over in the West Country there's another led by **Rockin' Henry**, who likes to wear a suit of armour on stage.

**Brian Epstein** has signed another Liverpoolian. But this time it's a girl, **Cilia Black**. Reports say big things

will be happening soon.

**Pye** are threatening to release a new **Bo Diddley** disc, where he plays—amplified violin!

**Acker Bilk** is mad about Indian food, so, first job of Road Manager, **Edge Cutler** when they arrive in a town is to find the Indian restaurant.

**Chris Montez** received a lemonade rinse at a **Beatles** party on their tour when a bottle in the **Beatles'** transport exploded—straight onto his nut!



Though Birmingham boasts few top-name groups, **Gerry Levine** and **The Avengers** are building fast. Through May they tour the Midlands and Lancashire, often working with fellow-locals **Lee Christian** and **The Sinners**.

New policy at Manchester's **Belle Vue Ballroom**, with dee-jay **Jimmy Savile** on the stand with locals **Pete Maclaine** and **The Clan**. **Pete** used to sing along with **The Dakotas**, Manchester group now with latest G & I chartmover **Billy J. Kramer**. **Nero** and **The Gladiators** and **Peter Jay's Jaywalkers** going soon to **Belle Vue**. Manchester's really humming these days **Pauline** and **Graham Clegg** of the **Oasis Club** are running record shows every lunchtime and live shows most evenings. Also doing a great job helping to promote local talent including **Wayne Fontana** and **The Jets** and **Deek Rivers** who penned both words and music of **Billy Fury** release "One Kiss," and is now one-nitering with **The Big Sound**.

Two groups, both with Decca, are hoping their first releases will dent the charts soon: **Sheffield's Dave Berry**

and **The Cruisers** have their first disc out in May and an Essex group **The Embers** had TWO records released one after the other in April, an instrumental "Chelsea Boots" AND a vocal "I Found Carol."

Wrong, wrong, wrong: **B.B.C.**-man **Brian Matthew** on "Saturday Club" when he called **Freddie and The Dreamers** a Liverpool group. They're Manchester, man, Manchester!

Query posed by fans of **Billy J. Kramer**. Why does he spend 20 minutes combing his hair, looking at it from every angle, before going on stage and then let the whole lot fall over his face with the first nod?

**Beatles** stixman **Ringo Starr** used to play with **Rory Storm**, who now fronts **The Hurricanes**. He now has a special corner at his Liverpool home, where he piles up all the presents given him by fans.

**Karl Denver**, happily back in the charts after a spell in the wilderness, which included a bad car smash and the sad death of his little son, **Karl Junior**, wants to give a disc work-over to a **Paul Robeson** oldie "Canoe Song."

**Peter Jay** and **The Jaywalkers** went to jail recently, to **Wormwood Scrubs** to be exact. No, not to stay! just to do a show for the inmates, who had never seen a beat group before. "One of the best audiences we ever had," said Peter.

Confusion corner: when **Gerry and The Pacemakers** went to a London restaurant and ordered their grub in Liverpool slang! The waiters, who weren't English anyway, were completely baffled. They nearly got served a Thames mud pie!

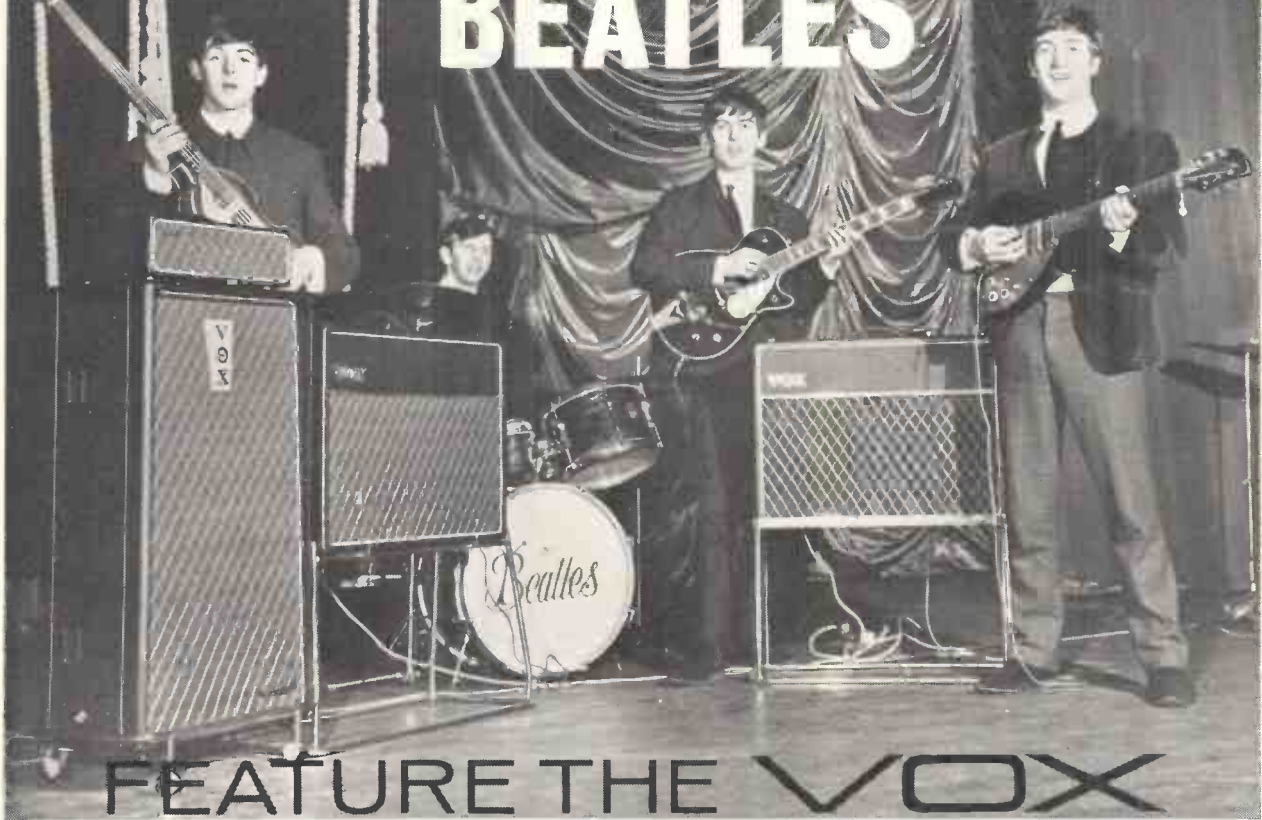
**Northern Group The Dominoes** report that in Berlin every local group sounds exactly like **The Shadows**. Local group in **Boreham Wood** (London) couldn't get any dates at all after trying every dance hall and youth club in town.

Lotsa folk in the British scene believed **Brenda Lee** was that-away about one (unnamed) member of **Sounds Incorporated**. Then she nipped off and got spliced to a 19-year-old guy from Nashville!

**The Eagles** are having lots of trouble with thieves. For the second time recently they got back to their dressing-room and found everything gone!

Pretty well every barber in the country is learning the noble art of giving you a short-back-and-**Beatles** haircut. It's not surprising that a terrific number of guys should want their hair **Beatle-shaped**. But, what's strange is the number of girls who are after the short-cropped-flattened out style with the fringe in the front!

# THE BEATLES



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# PROFILE

## BRUCE WELCH

A well-shouldered six-footer, brown-eyed, broad-grinned, topped by a thatch of dark brown hair. Rhythm guitarist (he plays a highly expensive Fender) with the consistently successful Shadows. A modest young man who won't be 22 until November 2.

Bruce talks earnestly about the pop business, but not so earnestly when it comes to his own contribution, which is considerable. He's guitarist, composer, and recently he's learned to dance.

"Lotsa people think I'm a Northerner like my mate Hank," says Bruce. "But really I was born in Bognor Regis, down in Sussex. I wasn't very old when my family moved up to Newcastle, on Tyne-side—and I'm glad to say the family DID take me along with them!

"But seriously, it was in Newcastle that I met up with Hank Marvin. We more or less grew up together—long, long before the Shadows were even thought of. When we left school, around the same time, we both decided to make a quick fortune for ourselves in London. . . .

"Our parents were dead against it and insisted we wrote every other day. Honestly, we nearly starved. But all our letters were hopeful. Stardom-is-just-round-the-corner sort of thing. The folk at home obviously didn't believe us—they usually enclosed a quid or two to help tide us over."

Like Hank, Bruce's big break-through came at the "2 I's" coffee-bar in Soho. That's where the Shadows first high-stepped it behind Cliff Richard.

Now Bruce has a healthy bank balance. He part-owns the Shadows Music Publishing Company. He works now because he loves the work . . . not just to scrape enough together for beans on toast.

Bruce went to Rutherford College, Newcastle, and plays only guitar, though he "Hank"-ers after joining his mate on piano, too. He was 16 when he started in the business and his first appearance as a pro. was with the Kalin Twins on tour, starting October 5, 1958.

His hit compositions include: "Please Don't Tease", "I Love You", "Thinking of Our Love", "You and I", "Tell Me", "Theme from a Filleted Place", "Big Boy", "Nivram", "Shadoogie", plus the "Summer Holiday" songs. He'll collaborate with any kindred soul, though works best and fastest with the bespectacled Hank.

Favourite singers? "Easy," said Bruce, "Cliff, for sure. Then Buddy Holly, the Everlys, Jerry Lee Lewis. My top-rated band is Ray Charles, I'd say. Though there are several others I dig. And the composers who appeal most to me are Buddy Holly and his ex-manager Norman Petty."

Only one thing left in Bruce The Shadow's Profile. Who is his fave instrumentalist? No prizes for guessing.

Hank B. Marvin, of course.

PETE GOODMAN





# WEST COUNTRY COUGARS ★ ★

Every recording manager, these days, has to keep his eyes and ears open, wherever he goes, because he never knows when a new sound from a new group will suddenly hit him right in the ear-drums! Every part of this ol' country of ours is just bursting with talent, and The Cougars are a West Country group who are making their bid for big beat stardom.

E.M.I. recording manager Norrie Paramor was asked to judge a talent contest at the annual Field Day of E.M.I. Electronics at Wells, Somerset. He was very impressed by a beat-up version of the theme from the "Swan Lake" ballet, which the group had titled "Saturday Nite At The Duck Pond" and wasted no time in awarding The Cougars first prize AND a recording contract!

The disc was released on the Parlophone label, but "auntie" B.B.C., who gets very uppity over pop records, decided to ban the number from being

played on any of its programmes, and so "Saturday Nite" had to rely on Radio Luxembourg for all of its plugs. Despite this, it has sold in big numbers, but not fast enough to make the top of the charts. The boys are working on their next release right now—like crazy, 'cos they want all of you to want it. Like crazy!

↑ The Cougars were formed two years ago and worked mainly in the West Country, progressing from dates in youth centres and clubs to dance hall bookings in towns like Bristol, Bath and Exeter.

~ The "boss man," guitarist Keith Owen, known to his fans and friends as Rod, arranged "Saturday Nite" and also wrote the flip side of their disc, "See You in Dreamland." He started tinkling the piano when he was seven and is a self-taught guitarist. He always tries to play any instrument that he can find and digs all sorts of music from classical to jazz.

Stixman Dave Hack has been fighting those skins for seven years now, but still believes he must put in plenty of practice. He idolises Joe Morello and Gene Krupa.

Bass guitarist Adrian Morgan is the electronic genius of the group and his extra special know-how has helped them to achieve lotsa great sounds for their act as well as solving those 'orrible amplification problems on many awkward occasions.

Rhythm guitarist David Tanner taught himself to play the instrument six years ago. He is also in charge of the group's travel arrangements. What a job!

The Cougars are going to have to fight hard, with so many outstanding groups around, to keep climbing the G & I chart. But the West Country fans will give them all the support they need; 'cos they want their local groups to share in the "Beat Scene."

JOHNNY DEAN







# NEW DISCS

once  
covered by

## DAVID GELL



### 45 GERRY & THE PACEMAKERS

I Like It; It Happened To Me  
(Columbia)

HERE comes No. 2 from Gerry and the P.M.'s. "I Like It" is the way I feel about the song which is from Mitch Murray. Same formula as the "How Do You Do It" epic so this will do very, very well chart-wise. Flip is a good up-tempo penned by Gerry himself. A double sided winner!

### 45 PETER JAY & THE JAYWALKERS

Poet And Peasants;  
Ooh, La-La  
(Decca)

GOOD titles are not easy to find, but Jay and The Jaywalkers follow "Can Can '62" and "Totem Pole" with "Poet and Peasants." A very good disc arranged by Peter himself; this might be the one to see the struttin' Jaywalkers into the charts.

### 45 TONY & THE VELVETS

Sunday; One Minute More  
(Decca)

VERY coloured sound on this disc that is a great dancer. Good intro, and easy style all the way through makes it easy on the listening. Average "B" side.

### 45 THE HONEYS

Surfin' Down The Swanee River; Shoot The Curl  
(Capitol)

A NEW Yankee outfit named The Honeys try for hit parade honours with a new look at the Swanee River. Very hip R 'n B arrangement sends this one away, but away. Turning the toadstool we find "Shoot The Curl," yes, that's right "Shoot The Curl"! I like this one too.

### 45 THE ROUTERS

Sting Ray; Snap Happy  
(WB 97)

THE Routers look all set to follow their recent platter success "Let's Go" with "Sting Ray." Believe me, it's potent this "Sting Ray," a few spins and it's away. Flip is "Snap Happy" and that just about sums it up. Though it's a pity both sides had to come off the group L.P. "Let's Go With The Routers" could subtract from sales impact.

### 45 THE BOYS

Polaris; Jumpin'  
(Parlophone K5027)

THIS is what the head shrinkers call interesting. The Polaris story is told by tinkling pianos and earthy guitars. Melody line is pleasant and catchy and may well register chart-wise. The flip is great fun, good idea and sound effect—I like The Boys.

### 45 BIG PETE DEUCHAR & HIS COUNTRY BLUES

Goggle Eye; There's A Hand  
Leading Me  
(Fontana 267278)

NO. 1 outing is from the prolific pen of John Loudermilk. A great disc with a typically strong story line. It could easily make the charts as 'a novelty folk disc.' The flip sets out being a religious vein, which I disapprove of and does no good to the top. But watch out for "Goggle Eye" it could very easily get away.

### 45 FRANK KELLY & THE HUNTERS

What You Wanna Do; She  
Loves Me So  
(Fontana 67277)

I WOULD be surprised if this is the disc which will make the charts for Frank. The record shows little individuality and is too much like the efforts of hundreds of other groups. Originality is the spice of the G & I hit parade and I don't think this has got it.

### 45 THE APPALACHIANS

Bony Moronie; It Takes A  
Man  
(HMV 1158)

IF you can picture the old Larry Williams chant "Bony Moronie" with a "Walk Right In" treatment. You're well away. Tune adapts itself well to this new styling and could easily tip toe into the lower half of the charts. B side is a more legit folk number. Quite pleasant on the ears.

### 45 EDDIE COCHRAN

My Way; Rock 'n Roll Blues  
(Liberty 10088)

DRIVING guitar intro leads into a typical Cochran power house rocker. This is the sort of disc that will please the countless Eddie Cochran fans and prove that he was one of the finest rock exponents the beat world has ever known. Eddie shows not only his vocal abilities but also some fabulous guitar gymnastics. The flip side "Rock 'n Roll Blues" is below the usual Cochran standard and only deserves a few spins.

### 45 ERKEY GRANT & THE EERWIGS

I Can't Get Enough Of You;  
I'm A Hog For You Baby  
(Pye 7N15521)

THEY have gotta be foolin'. Still, you've got to admit it's different. Erkey and His Eerwigs strap down on "I can't get enough of you" in a style that could set feet a tip-tapping on the dance floor. Hope so, Erkey puts a lot into it. B side is the old Coasters number, but as the saying goes, once a Coasters' number, always a Coasters' number.

### 45 DUFFY POWER & THE GRAHAM BOND 4

I Saw Her Standing There;  
Farewell Baby  
(Parlophone RJ024)

TOP side is penned by those Beatle boys Lennon and McCartney but though Duffy and his friends perform it well I don't feel that song is suited to an R 'n B outing; still, it's worth a buzz from the Graham Bond Organ grooves and Duffy's vocal escapades could make the lower deck of the charts.

### 45 THE EMBERS

Chelsea Boots; Samantha  
(Decca 11625)

THE Embers have been touring with Joe Brown and Mark Wynter recently but I don't think this first disc is quite good enough to make the charts. There is a very good idea, in a rocking blues idiom on the flip side—the old Samantha—very catchy arrangement, in fact, I reckon it should be the top side.

### 45 SANDY NELSON

Ooh Poo Pah Doo; Feel So  
Good  
(London HLP 9717)

A MERICAN drummer man lets out with this oddly titled waxing but after an interesting intro it turns into just another effort.

### LP BRIAN POOLE & THE TREMELOES

Big Big Hits of 1962  
(Decca 1146)

THIS is really great value for money on the Ace of Clubs label, with a ton of value from the much underrated Brian Poole and His Tremeloes. 22 show stoppers from 62 including "Sherry," "Let's Dance," "Hey Baby" and "Sheila." Brian hasn't had all the luck with his singles and this L.P. gives him a chance to hit all the angles in one long groove. Great for parties.

#### PHOTO CREDITS

Front page of The Beatles and back page of Gerry Marsden by Philip Gotlop.

Centre pages pic of The Shadows by Dezo Hoffman.

Page pic of The Beatles by Cyrus Andrews.

Page pics of The Tornados, Pacemakers and Jet and Tony 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.



Dear Ed.,

There's only one word for your great new mag—FAB—and here's one reader who'll be buying it for a long time to come.

I don't know whether or not you want suggestions for future editions, but don't you think it would be a great idea to feature a different town each month, introducing readers to its yet-to-be-discovered groups?

Sue Draper, Lincoln.

Dear Editor,

I would be very grateful if you could inform me, or publish in your great new magazine Beat Monthly, the Maker and Name of the Bass Guitar, as used by the left-handed Bass player of that fabulous group the Beatles, Paul McCartney.

Michael Dugdale,  
Wigston Magna, Nr. Leicester.

Dear Sirs,

Congratulations!! What a terrific magazine Beat Monthly is. It's way out man, the end, ginchy!! It is impossible to say what I like most about the mag—I DUG IT ALL MAN!! Keep up the good work.

Christopher Davies,  
Lambeth, S.E.1.

Dear Johnny,

I have just read Beat No. 1 and I think it's a real swingin' idea. Congrats. It is of particular interest to me as I play bass guitar in a group.

Don Byrne, Dublin.

Why 'Beatles' differ?—what a quest For me there is NO other, And for a really acid test They got round my dear square

mother.

Jose Nyman,  
Bradford.

(This was an entry in the Beatles Competition. It didn't win but we still think it should be printed.—Ed.)

Hi! Johnny,

What a great mag is Beat Monthly. I spotted it on my newstand from 10 feet away. I didn't even bother to read it through till I'd bought it, then I just drank in its wonderful pages.

I am the leader/drummer of a group in Birkenhead, titled "The Saxams," line up consisting of, two tenors, lead guitar, piano/clavioline, bass guitar and drums.

We're looking forward to B.M. No. 2.

Al Rogers,  
New Ferry.

Yours is a terrific magazine yours is!

Pamela Beresford,  
Macclesfield.

Dear Johnny,

At last someone has done it! Brought out a mag for all G & I fans and a Great mag at that. For too long groups have been "sat on" by pop mags and thank goodness they are now receiving the recognition they deserve. Thanks for the fab pics. Good luck to Beat—I'm sure it'll be a big hit!

Linda Mills,  
Putney, S.W.15.

Dear Editor,

Congratulations on a great magazine; this is what many people have been waiting for. I play in a small rock group (lead guitar), and, in my opinion, this mag is very interesting. In your next issues I'd like to see more about the Shadows, also some articles on The Springfields, Brian Poole and The Tremoloes, and The Ventures, especially the latter.

Best of luck for the future, but I honestly can't see Beat Monthly being anything but a tremendous H-I-T.

Freddy Semple,  
Hamilton.

## BEAT MONTHLY

### Popularity Poll

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

1. THE BEATLES
2. THE SHADOWS
3. JET HARRIS AND TONY MEEHAN
4. GERRY AND THE PACEMAKERS
5. THE JAYWALKERS
6. THE SPRINGFIELDS
7. THE TORNADOS
8. THE BIG 3
9. DUANE EDDY
10. JOE BROWN AND THE BRUVVERS
11. THE FENTONES
12. THE SPOTNICKS
13. THE CRICKETS
14. THE VENTURES
15. KENNY BALL
16. THE FLINTSTONES
17. THE EAGLES
18. THE DIGGEROOS
19. THE OUTLAWS
20. THE TWILIGHTS

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.

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# THE SPRINGFIELDS IN NASHVILLE

CURRENTLY burning up the air-waves are sample tracks from the Springfields' new album, "Folk Songs From The Hills," the L.P. the talented trio turned out in four memorable days in Nashville, Tennessee.

Said Tom Springfield: "Can't remember when we enjoyed sessions more. You'd never credit that such great music could come from a town which is so lazy, so relaxed. Often the musicians would turn up in their fishing clothes—just so they could get to the river right after they'd finished with us.

"And nobody arranged anything at all in advance. They'd just turn up, kick in some ideas and come out with a head arrangement on the spot. Our musical director turned out to be Bill Justis, the tenor-saxist who had a big hit for himself with 'Raunchy.' Sometimes the Jordonaires would shuffle into the studio and kinda join in. Nothing formal. Just a whole lot of people anxious to get the very best sound possible on to a record . . . but succeeding without apparently really trying."

Said Dusty Springfield: "Another thing about Nashville, apart from its

very distinctive sound, is that it's the one place on earth where recording stars—the really big ones—can wander about without getting mobbed. Maybe Elvis Presley is the exception." In fact, Elvis records on a Sunday, always. But there's never a name put on the booking sheet. That's to stop curious fans jamming up the place.

New Springfield Mike Pickworth came in for the Spring news that Tom was much too modest to talk about. It's that whenever Tom writes the lyrics or melody line for a group disc—it turns out a hit. It's only when they go elsewhere for their material that trouble crops up.

"Breakaway," for instance. A huge hit. And his adaptation of the old Neapolitan number "Bambino." But the oldie "Goodnight Irene"? Nothin', or next to nothin'. "Silver Threads and Golden Needles," another non-original, made the group big in the States but it failed to move far in Britain. Two misses on the trot—and the critics were thinking that the Springfields were out of the running in this country.

But up popped good ole Tom with "Island of Dreams" to push them

higher than ever before in the British charts. Then came "Say I Won't Be There," also penned by Tom.

Of all British vocal groups, the Springfields seem to have the most distinctive sound. Lotsa credit goes to Dusty, for her fullblooded work. But nothing is ever straightforwardly easy and the truth is Dusty gets the effect at the expense of some of her throat muscles.

"Seems I do everything all wrong when it comes to singing," she said. "Experts have told me that I'm straining this and fracturing that. But I can't help it. Anyway, if I tried to do it all the right way round, I'd probably end up sounding like some coloratura soprano."

Which would hardly tie in with the furious song-selling style currently employed by the fabulous Springfields.

Meanwhile, with "Island Of Dreams" now high in the States along with "Wah-Wuhl," the Springs are fast becoming genuine international artists.

The British G and I industry should be mighty proud of them.

## BEAT No. 2 COMPETITION

WIN 5 L.P.s OF YOUR OWN CHOICE

Listed below are ten points which helped to make Gerry and the Pacemakers' recording of "HOW DO YOU DO IT" a No. 1 hit

TO ENTER: Place these ten points in order of importance making number one the most important and so on:

THE TITLE—THE TUNE—GERRY MARSDEN'S VOICE—THE WORDS  
THE PIANO SOLO—THE INTRODUCTION—THE TEMPO—THE  
BACKING—THE SCOUSE SOUND—THE PACEMAKERS' ENTHUSIASM

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