

THE WORLD'S FIRST GROUP & INSTRUMENTAL MAGAZINE

IN THIS ISSUE: GEORGE HARRISON APPLEJACKS PETER & GORDON Etc. GRAHAM NASH Etc.

BEAT

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Editorial

HI!

BEAT MONTHLY WAS THE FIRST MAG to devote every single page exclusively to groups. The first to have a Group Popularity Poll and Top 20. And now, we're off again with the very first POPULARITY POLL FOR INDIVIDUAL MEMBERS OF GROUPS! So, at last you can vote for your favourite star in your favourite group. And, don't forget that he'll be counting on you. Put his name on your postcard when you send in your vote for the Group Popularity Poll. The first Individual Poll appears in the next issue and lists the top 50 names as you vote them.

RIGHT NOW, the judges are sorting through the thousands of entries for the Amplifier Competition. Looks like it's going to be our most popular competition yet. The lucky winner of the 135 guinea prize will be announced in the next issue. And, even if you don't win, you may see your name and entry included next month, because we'll be printing some of the best group names that were sent in.

WELCOME TO THE APPLEJACKS in the coveted Group of the Month spot in this issue. And, to Megan Davies, the first girl instrumentalist ever to be featured on pages 6 and 7. Could well be the start of a whole new trend. Can't see any reason why girls shouldn't make a big impact on the beat scene during the next few months. Make quite a different sound if they joined in the vocalising too.

VERY STRONG POPULARITY POLL COMPETITION for the Beatles this month from those Rolling Stones. They've stuck to their own style of R 'n B and it's brought big rewards chartwise and popwise. Could be that fab Palladium performance by Freddie and The Dreamers had something to do with his rapid climb back up the Poll.

See you in Beat No. 14.

Johnny Dean, Editor.

DAVE CLARK TALKS ABOUT U.S. VISIT

YOU have to move fast to interview Dave Clark these days. He and the other four have entered a whirlwind of activity. But I managed to grab him for a half hour. "Tell me all about the States, Dave," I asked him. "It was fantastic," he said.

"When we touched down, there were about 3,000 at the airport. The police bundled us into six Cadillacs and forced a path right across the airport, then they drove us to our hotel where there were about 5,000 fans trying to get at us. The hotel itself was barricaded and so we got into the hotel reasonably quietly. The thing now was, getting out. Before we made a move, we had to contact Captain McCann of the 18th Precinct police one hour before we intended

going anywhere. When we did get out the crowds had completely surrounded our cars. Someone knocked me down and Dennis piled on top of me. It was chaos, but the real hero was Mike Smith. The window in the front of our car was open, so Mike took a flying leap, and dived straight through on to the seat. It was just like watching a film, he was great."

Another thing the boys did was to take over the switchboard of the plush Warwick Hotel. This was because there were so many calls for the boys that the regular telephonists couldn't handle them all. For two hours solid, each of the boys answered sixty calls every three minutes.

They went to the radio stations where they read everything from com-

mercials to station announcements. One station even let the public distinguish between the London and Liverpool accents. They had recorded some comments by the Beatles, so they first played one of these and then let Dave have a go. Proving once and for all that the Dave Clark Five do not come from Liverpool.

Reports from the States now say that "Glad All Over" is exceeding their wildest dreams, they can't get enough copies pressed, they are selling so rapidly.

Dave and the boys are now set for a return trip to the States starting on May 29th at Carnegie Hall, then Philadelphia on 30th and the third Ed Sullivan Show on the 31st. They will finish off with a tour taking in Detroit, Chicago and Los Angeles.

1963 was Beatles' year. I wonder if we'll be calling 1964 Dave Clark's year later on? TONY WEBSTER.

PROFILE

GRAHAM NASH

THE blue eyes seem to be perpetually enjoying a joke—and the brown hair sweeps up. Graham Nash, leader of the Hollies. One of the nicest guys in the pop business. . . .

Almost 6 feet in height, slender in build, rhythm guitarist Graham accepts nothing simply on face value. He runs his own publishing company, writes a lot of songs ("Hey, What's Wrong With Me," "Little Lover," "Now's The Time")—and he takes a keen interest in all sides of the business.

On stage? Guitar strapped high on his shoulder, he "lives" every show. It's never a routine scene. The other Hollies may feel low and blue—but every show's a gas for Graham. He larks about. Pretends to shove Allan Clarke into the audience—a reminder of the days they enjoyed when they were just a double act. "Every show is different," says Graham. "I just can't get bored. . . ."

Graham, educated at Salford Grammar School, is a self-taught guitarist.

Born February 2, 1942, he first toddled on to a stage at the Devonshire Sporting Club, but rates a date at the Cabaret Club in Manchester (1958) as his first important "gig."

He talks animatedly about how his musical tastes have developed. "I was caught up, once, in the skiffle business. Now I go for Ray Charles—and for Doris Troy among the girls. Actually all the Hollies are mad about Charles. There aren't any better composers around than Paul McCartney and John Lennon—I'd love to be able to write some really big hits myself.

"Clothes? I go for simple smartly-cut suits. Funny thing—when I first left school I had a job as assistant manager in a men's outfitters. So I got to know a bit about the clothing industry. But the way-out stuff isn't for me."

He loves great big juicy steaks, preferably with a glass of cider. And he got a taste for filming when the boys appeared in "It's All Over Town" earlier this year. He says: "So many people have helped us that it's hard to pick out just a few. Tommy Sanderson, our manager, for sure. And Ron Richards, our recording manager."

Meeting Graham is fun. He says: "Can't say I really hate anything. But people without a sense of humour are a drag. Life is FUN. It's to be enjoyed." He even finds rehearsing is good fun. And whenever he feels a little bit "low," he just grabs his guitar and, in private, sings his way out of it.

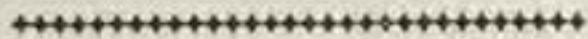
A great Hollie. And destined, I'd say, to become a really influential figure in the scene.



G&I TOP 20

The World's First Group and Instrumental Top-Twenty

Title	Artistes	Label
1. CAN'T BUY ME LOVE	Beatles	Parlophone
2. I BELIEVE	Bachelors	Decca
3. WORLD WITHOUT LOVE	Peter & Gordon	Columbia
4. LITTLE CHILDREN	Billy J. Kramer & Dakotas	Parlophone
5. DON'T THROW YOUR LOVE AWAY	Searchers	Pye
6. JUST ONE LOOK	Hollies	Parlophone
7. NOT FADE AWAY	Rolling Stones	Decca
8. MOCKING BIRD HILL	Migil Five	Pye
9. TELL ME WHEN	Applejacks	Decca
10. GOOD GOLLY MISS MOLLY	Swinging Blue Jeans	H.M.V.
11. THEME FOR YOUNG LOVERS	Shadows	Columbia
12. BITS AND PIECES	Dave Clark Five	Columbia
13. DIANE	Bachelors	Decca
14. JULIET	Four Pennies	Philips
15. I THINK OF YOU	Merseybeats	Fontana
16. OVER YOU	Freddie & Dreamers	Columbia
17. CANDY MAN	Brian Poole & Tremeloes	Decca
18. IF HE TELL'S YOU	Adam Faith & Roulettes	Parlophone
19. EVERYTHING'S AL' RIGHT	Mojos	Decca
20. NEEDLES AND PINS	Searchers	Pye



Ones to Watch:—

- Hubble, Bubble, Toil & Trouble — Manfred Mann — H.M.V.
- Got My Mojo Working — Cliff Bennett & Rebel Rousers — Parlophone

G&I TOP FIVE LPs

1. WITH THE BEATLES	Beatles	Parlophone
2. PLEASE, PLEASE ME	Beatles	Parlophone
3. STAY WITH THE HOLLIES	Hollies	Parlophone
4. SHADOWS' GREATEST HITS	Shadows	Columbia
5. HOW DO YOU LIKE IT	Gerry & Pacemakers	Columbia

↑ CHARTMOVERS ↓

WHOOOOSH! The Beatles, of course, taking residence in their usual Number One spot... "Can't Buy Me Love," the surest cast-iron certainty for the top. But the only-slightly lesser whoosh! is the amazing Bachelors elevating their revival of "I Believe" into second place.

The Irish trio, Dec. Con and John, armed with two guitars and a string bass, have apparently made a fetish of injecting new life into oldies. "I Believe," a dramatic ballad, was previously featured by such old hands as David Whitfield, Johnnie Ray, Frankie Laine.

And, of course, the Searchers have continued their record of record consistency. "Don't Throw Your Love Away," rated by many fans their best single yet, has shot straight into the upper reaches after only a few days on sale. Swinging Blue Jeans' devotees, similarly, rate the fast-rising "Good Golly Miss Molly" as the outfit's best-yet. So, for that matter, does SBJ leader Ray Ennis.

Look for a big new reputation being built as a result of the Four Pennies' "Juliet" making rapid inroads. Group has achieved a perky new sort of sound and has the ability to stay with it—specially judged on their in-person displays. Already established, on stage if not on disc, are the Mojos... and now "Everything's Al' Right" is starting to move. Liverpoolians now have something else to be puff-chested about.

Reg Tracey, brother-in-law of Kenny Ball, first rooted out the Migil Five—current hit "Mockingbird Hill." They were then the Migil FOUR and were playing for "peanuts" in a London public bar. Now they've replaced Dave Clark at the Royal Ballroom, Tottenham, and are whipping up a nightly storm there.

Still no real sign of blue-beat making it big. But there should be a follow-up biggie for Manfred Mann's excellently-titled "Hubble, Bubble, Toil and Trouble," written by all five Manfreds—but with just a little help from William Shakespeare, no less!



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Left to Right: MEGAN, AL, DON, GERRY (on drums), PHIL and MARTIN



THE APPLEJACKS

"VERY promising students," said the headmaster of Tudor Grange Grammar School, Birmingham—and he was talking about Don Gould and Martin Baggott. "Very promising musicians," said several top-line agents—and they were talking about the same two lads.

But big-time beat music and hard swotting don't mix. After heart-searching for weeks, Don and Martin decided to put their whole time into the Applejacks—and Phil Cash, rhythm guitarist, decided that he, too, would give up his schooldays, though unlike the others he hadn't reached GCE level.

Now the Applejacks are riding up the charts. Their "Tell Me When" debut hit, a number written by Geoff Stevens, led to high-money offers literally tumbling in. They are getting "rave" reviews for their stage act... and loads of publicity on account of having a GIRL bassist with them—Megan Davies, who was an electro-encephalograph recordist (ouch) before turning full-time beat-music recorder.

"It was a case of third time lucky," said Gerry Freeman. "We were first of all the Crestas, then the Jaguars... but the Applejacks turned out to be the luckiest name. People nowadays say nice things about our singing, but it wasn't until Al Jackson made the group up to six late in 1962 that we had the nerve to tackle anything but instrumentals."

Skiffle really started it all off. Most of the group were connected with the Boy Scouts and, in 1960, Gerry, Martin and Phil twanged away at the Donegan "gear" in a "Gang Show" in Solihull. Megan was in the same show—and found she shared much the same musical tastes as the boys. So they linked up.

They've got the Harold Davison Agency behind them, now—he's the man who boosted Dave Clark in double-quick time. And they've got a full date-book—they'll certainly earn £5,000 by the end of this month, their first full month as pros.

Care to meet them individually? Fine, let's start with MEGAN DAVIES. A blue-eyed brunette, born March 25, 1944, she came originally from Sheffield. A stylish bassist; passable pianist. A Sunday school teacher for seven years, before that a Girl Guide. Digs leather clothes, swimming, knitting (but not socks or sweaters for the boys).

AL JACKSON is the singer. One-time choirboy, he was the last to join the group. Born April 21, 1945, he was a hairdresser for a while. Brown-eyed, brown-haired, is the difficult one to get out of bed in the mornings. Keeps fit with plenty of walks with his shaggy dog, and with Rugby football and cricket. Has a keen eye for "bird" talent.

GERRY FREEMAN. At six feet, the tallest in the group, though he's always crouched behind his drum kit. Self-taught musician, used to be a Sunday school teacher, too. "Can't stand people who tap in time with the music," he says—and says it seriously. Gerry used to be an insurance clerk, now opines: "I've had a feeling for years that music would be my life's work." Born May 24, 1943... in Solihull.

DON GOULD plays piano and clavichord. Born March 23, 1947, he spends his spare time rock-climbing and swimming. Brown-eyed and with plenty of dark-brown hair, he had piano lessons for two years... and had visions of a

"classical" career. Did well at "O" level in his GCE but doesn't regret a bit not staying on for "A" level exams. Another keen Boy Scout—he's been in for seven years.

MARTIN BAGGOTT, lead guitarist, comes next. Born in Birmingham, on October 20, 1947, he is blue-eyed, light brown-haired—and only a shade shorter than Gerry. Quite a brainy one, Martin. He got his English language and maths "O" level passes when he was just fifteen. Likes girls and coffee—special drinking coffee with girls. He's a useful hockey player and also claims to be the group's expert at... tiddley-winks. A very competent guitarist.

PHIL CASH, who lines up on rhythm guitar. Born October 9, 1947, this brown-eyed ball of enthusiasm is actually the shortest one in the group. Has played guitar since he was nine, enlivening many Boy Scout camp-fire meetings. Is a motor-cycling enthusiast, but names canoeing as his favourite sport. Easy-going... says he has no real dislikes.

FAN CLUBS

THE SEARCHERS

s.a.e. The Secretary, 68 Wood Street, Liverpool 1.

JOE BROWN AND THE BRUVVERS

s.a.e. The Secretary, Alderman House, 37 Soho Square, London, W.1.

JOHNNY KIDD AND THE PIRATES

s.a.e. Al Young, 6 Newbury Gardens, Romford, Essex.

THE MERSEYBEATS

s.a.e. Joan Cartland, Paddy McKiernan Agency, 1 Heaton Moor Road, Stockport, Cheshire.

THE UNDERTAKERS

s.a.e. Cathy Baker, 2a Hardshaw Street, St. Helens, Lancs.

PETER AND GORDON

s.a.e. Lynda and Sue, 95 Sturgeon Road, London, S.E.17.

BERN ELLIOTT AND THE FENMEN

s.a.e. Ronnie Vaughan, G.D.S. Enterprises, Willesden High Street, London, N.W.6.

THE SNOBS

s.a.e. The Secretary, 115 Gaskarth Road, London, S.W.12.

THE ZEPHYRS

s.a.e. Pam Webb, 91 Millais Road, Leytonstone, London, E.11.

CLIFF BENNET AND THE REBEL ROUSERS

s.a.e. The Secretary, 17 Larpent Avenue, London, S.W.15.

THE VENTURES

s.a.e. The Secretary, 37 Tailors Lane, Aston End, Stevenage, Herts.

THE CRESTAS

s.a.e. Linda and Lyn, 6 Auckland Road, Levenshulme, Manchester 19.

DEKE ARLEN AND THE OFFBEATS

s.a.e. Lisa Denton, 2 The Chase, Clapham Common, London, S.W.4.

THE FEDERALS

s.a.e. Rita Grimes, 47 Holly Park Estate, Crouch Hill, London, N.4.

THE PARAMOUNTS

s.a.e. The Shades Cellar Club, 161 Eastern Esplanade, Southend-on-Sea, Essex.

ADAM FAITH AND THE ROULETTES

s.a.e. Angela Miall, 54-62 Regent Street, London, W.1.



SEARCHERS AT SOUND CITY

BALDING, jovial Bob Adams is as well-known to the members of the top groups as the top groups are known to YOU. He's not a musician, but he knows all about instruments and amplifiers. He's the manager of Sound City, a plush new home-from-home for beat boys in the heart of London's West End.

And the big names of pop turned up to show their appreciation of Bob's services when Sound City's new premises, in Shaftesbury Avenue, were opened recently. The Searchers, The Roulettes, The Interns, Sandra Barry and the Boys, guitarist Jim Sullivan, Johnny Milton and the Condors . . . and lots more turned up.

All swapping stories with Bob Adams. Like how he fitted up Freddie and the Dreamers with a complete set of new equipment after their van had been "nicked." Like the problems Bo Diddley gave him when he strode into the old Sound City and asked for way-out gear to re-create

his way-out sound. Like when a dignified member of the House of Lords rang through to get a "cheap" guitar—"so my son, at Eton, can turn himself into a Beatle."

And, of course, he gets to know the latest news on all the groups.

In the store several weeks ago, I heard the Searchers "tell all" about their new single—"Don't Throw Your Love Away," which was released just a few days ago. Chris Curtis had said: "Funny how we got this title. Our publicity girl at Pyc, Pat Pretty, raised the subject of the song in conversation. Said it was the 'B' side of the Orlons' old 'Bon Doo Wah.' She hummed a few bars . . . and bingo! we rushed off to the studio."

Incidentally, the "B" side of the Searchers' newie is "I Pretend I'm With You," which was penned by Chris himself. A potent coupling for the hit-makers—and sales are already huge.

And Chris, eyeing a gleaming new

drum kit in Sound City, added: "I only took up drumming because I was a hopeless guitarist. A mate of mine in Liverpool used to buy all the latest discs and accompany himself on guitar. We thought of starting a double act—but I just couldn't get my fingers working properly on guitar. Felt as if I had nine or ten thumbs! So I studied drums and started out in a rhythm 'n' blues group."

Not long after the Searchers had left Sound City, Beatle George Harrison called in—heavily disguised in a cap, with hair shovelled up under the peak. More chat. Then someone asked him which British group he most liked. "The Searchers," said he. "And I think that goes for John, Paul and Ringo, too."

Pity the Searchers weren't there to catch the compliment.

But then the in-and-out traffic of top beat boys at Sound City goes on non-stop, six days a week. With "Uncle" Bob Adams, the resident host

BILLY WANTS TO DO EVERYTHING

"I'd like to do something different," said Billy J. Kramer as he finished his last slice of juicy steak. "I don't mean I want to change my stage act or anything but I'd like to learn to dance or how to conduct an orchestra or how to stalk big game in Africa."

Billy has always longed to master new things, tackle jobs that other people never get around to. As we passed from steaks to sweets he made it clear that we wouldn't see him conducting The Dakotas through a symphony on stage or anything like that. "I suppose if I became an expert dancer I could bring it into my stage routine but I'd be learning just for the fun of it as much as anything else."

Billy and The Dakotas are kept pretty busy these days with touring, recording and other pop activities. Soon they'll be clearing some diary space to make room for film-making and they've a return visit to Sweden com-

ing up in June. Despite all this Billy likes to keep his interests as varied as possible. Lots of pop people fill in their free-time hours being as lazy as possible. But not for Bill this idle sort of time-wasting! His mind itches to get to work again—preferably on some completely new pastime that he hasn't tackled before.

Says Billy: "I've a restless type of nature. After doing evening shows I can't just go back to a hotel and trot upstairs to bed. Some people might think it is daft, but I often spend two or three hours after midnight going on a long walk. There's nothing to see at that time of the night but the time passes quickly and I get a chance to think things out peacefully. If it wasn't so late I bet I'd go ten-pin bowling instead. Or horse-riding. That's something else I'd like to do well. Wouldn't it be great to be able to stand upright on a horse's back like some of these circus acrobats manage to do.

I suggested that with so many hobby plans Billy was going to find himself with no time to relax. "No, I make time for relaxing too," he assured me, "I can do that while The Dakotas are practising. If I used a guitar on stage I'd need to put in a lot of practice too. Robin and Mike write a lot of material and that takes time."

The list of fascinating things Billy would like to try out is endless. He's already started driving lessons. Says he won't attempt to drive himself around on tour because it would be too tiring.

Professionally Billy has several important ambitions he is determined to realise. Like doing concerts at Carnegie Hall and starring in his own television series.

Meantime, until he has time to turn some of his private dreams into reality, Billy J. Kramer is heading very determinedly, very successfully towards the peak of his professional career as a singing star.



BEAT PIC -- The Merseybeats



John



Gus



Aaron



Tony

ADAM FAITH**AND THE ROULETTES**

April. 16th WORCESTER; 17th SOUTHEND; 18th COLCHESTER; 19th COVENTRY; 20th SUTTON; 21st RUGBY; 22nd DERBY; 23rd BOLTON; 24th STOCKTON; 25th NEWCASTLE; 26th EDMONTON; 27th SHEFFIELD; 28th MAIDSTONE; 29th KETTERING; 30th BRIGHTON.

May. 1st TUNBRIDGE WELLS; 2nd NORWICH; 3rd BRISTOL.

SWINGING BLUE JEANS

April. 16th GLASGOW; 17th STOCKPORT; 21st HAVERFORDWEST; 23rd Mellroys, SWINDON; 24th Palais, WIMBLEDON; 25th Pier, HASTINGS; 26th Empire Pool, WEMBLEY; 27th Town Hall, CLACTON; 28th Playhouse, MANCHESTER; 29th WAKEFIELD.

May. 9th The Odeon, FINSBURY PARK; 10th Odeon, LIVERPOOL; 11th Town Hall, BIRMINGHAM; 12th The Odeon, NOTTINGHAM; 13th Rialto, STOCKTON; 14th Kelvin, Hall, CARLISLE; 15th STEVENAGE.

WAYNE FONTANA**AND THE MINDBENDERS**

April. 16th Albert Hall, LONDON; 17th Odeon, SOUTHEND; 18th The Adelphi, SLOUGH; 19th Granada, WALTHAMSTOW; 20th Granada,

HARROW; 21st Odeon, SOUTHAMPTON; 22nd Granada, KINGSTON; 24th Colston Hall, BRISTOL; 25th Granada, TOOTING; 26th The NME Concert, WEMBLEY, and De Montfort Hall, LEICESTER; 27th Fairfield, CROYDON; 28th The Gaumont, HANLEY; 29th Gaumont, IPSWICH; 30th Odeon, NOTTINGHAM.

May. 2nd Granada, EAST HAM; 3rd Theatre, COVENTRY; 4th The Granada, BEDFORD; 6th Odeon, BIRMINGHAM; 7th The Gaumont, DONCASTER; 8th The City Hall, SHEFFIELD; 9th Odeon, BOLTON; 10th Empire, LIVERPOOL; 11th The Odeon, MANCHESTER; 12th Odeon, LEEDS; 14th Odeon, GLASGOW; 15th Globe, STOCKTON.

THE FEDERALS

April. 17th Gaumont, WATFORD; 18th Adelphi, SLOUGH; 19th The Granada, WALTHAMSTOW; 20th Granada, HARROW; 21st The Gaumont, SOUTHAMPTON; 22nd The Granada, KINGSTON; 24th The Colston Hall, BRISTOL; 25th Granada, TOOTING; 26th De Montfort Hall, LEICESTER; 28th Gaumont, HANLEY; 29th The Gaumont, IPSWICH; 30th Odeon, NOTTINGHAM.

May. 2nd Granada, EAST HAM; 3rd Theatre, COVENTRY; 4th The

Granada, BEDFORD; 6th Odeon, BIRMINGHAM; 7th The Gaumont, DONCASTER; 8th The City Hall, SHEFFIELD; 9th Odeon, BOLTON; 10th Empire, LIVERPOOL; 11th The Odeon, MANCHESTER; 12th The Odeon, LEEDS; 14th Odeon, GLASGOW; 15th STOCKTON.

THE ROLLING STONES

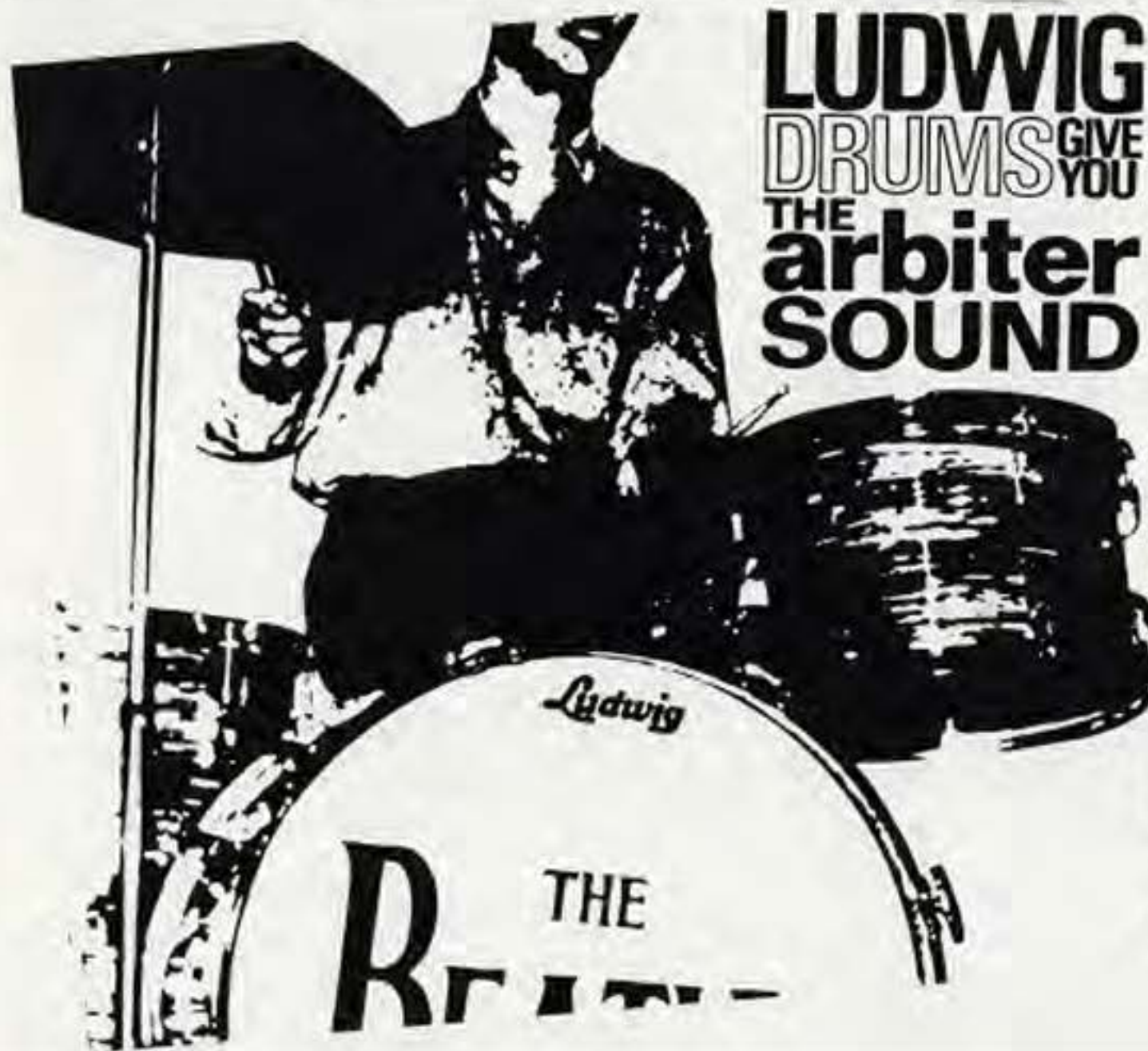
April. 16th ROCHDALE; 17th The Locarno, COVENTRY; 18th Royalty, CHESTER; 22nd Carlton, SLOUGH; 24th Gaumont, NORWICH; 25th The Odeon, LUTON; 26th NME Concert, WEMBLEY; 28th Public Hall, WALLINGTON; 29th Majestic, BIRKENHEAD.

May. 1st Imperial, NELSON; 2nd Spa Royal, BRIDLINGTON; 3rd Palace, MANCHESTER; 9th The Savoy, CATFORD; 10th Colston Hall, 15th STOKE-ON-TRENT.

PETER JAY**AND THE JAYWALKERS**

April. 16th WEXFORD; 17th The Majestic, MALLOW; 18th Palm Beach, DUBLIN; 19th Las Vegas, TEMPLEMORE; 20th Crystal DUBLIN; 29th Usher Hall, EDINBURGH; 30th ABC, GLASGOW.

May. 1st Locarno, COVENTRY; 2nd Withdean Sport Arena, BRIGHTON; 3rd The Community Centre, SOUTHALL.



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GROUP INFO

These dates are correct at time of going to press but you should always check before travelling as they are liable to be changed at short notice.

BILLY J. KRAMER AND THE DAKOTAS

April. 17th MARYPORT;
18th Pavilion, BUXTON; 20th MAN-
CHESTER; 26th NME Concert,
WEMBLEY.

May. 9th Imperial, NELSON.
(Other dates not yet confirmed.)

THE FOURMOST

April. 17th Ritz, BIRMINGHAM;
18th The Astoria, RAWTENSTALL;
26th NME Concert, WEMBLEY.

May. 13th Palladium, LONDON.
(Other dates not yet confirmed.)

THE SHADOWS

April. 16th Odeon, GLASGOW;
17th The City Hall, NEWCASTLE;
18th ABC, STOCKTON; 19th Odeon,
LEEDS; 20th Filming and Recording.

May. 1st-5th Filming and Record-
ing; 5th-15th Tours of HOLLAND,
BELGIUM, GERMANY and
AUSTRIA.

FREDDIE

AND THE DREAMERS

April. 16th Royal Albert Hall,
LONDON; 17th Odeon, SOUTH-
END; 18th The Adelphi, SLOUGH;
19th Granada, WALTHAMSTOW;
20th Granada, HARROW; 21st The
Odeon, SOUTHAMPTON; 22nd The
Granada, KINGSTON; 24th Colston
Hall, BRISTOL; 25th The Granada,
TOOTING; 26th NME Concert,
WEMBLEY; De Montfort Hall,
LEICESTER; 27th Fairfield Hall,
CROYDON; 28th Gaumont, HAN-
LEY; 29th The Gaumont, IPSWICH;
30th Odeon, NOTTINGHAM.

May. 2nd Granada, EAST HAM;
3rd Theatre, COVENTRY; 4th The
Granada, BEDFORD; 6th Odeon,
BIRMINGHAM; 7th The Gaumont,
DONCASTER; 8th City Hall, SHEP-
FIELD; 9th The Odeon, BOLTON;
10th Empire, LIVERPOOL; 11th The
Odeon, MANCHESTER; 12th Odeon,
LEEDS; 14th Odeon, GLASGOW;
15th Globe, STOCKTON.

THE HOLLIES

April. 16th CHELMSFORD;
17th ABC, LINCOLN; 18th Apollo,
MANCHESTER; 19th The Odeon,
GUILDFORD; 21st DONCASTER;
22nd MANSFIELD; 23rd Granada,
SHREWSBURY; 24th Capitol, CAR-
DIFF; 25th The Winter Gardens,

BOURNEMOUTH; 26th The Hippo-
drome, BRIGHTON; 28th ABC,
NORTHAMPTON; 29th Gaumont,
WOLVERHAMPTON; 30th The
Gaumont, TAUNTON; 31st The
Gaumont, SOUTHAMPTON.

May. 2nd Astoria, FINSBURY
PARK; 3rd Odeon, LEWISHAM;
5th ABC, HULL; 6th ABC, HUD-
DERSFIELD; 7th Globe, STOCK-
PORT; 8th Gaumont, HANLEY;
9th Gaumont, DERBY; 10th The
Granada, WALTHAMSTOW;
11th Odeon, SOUTHEND; 12th The
Colston Hall, BRISTOL; 13th The
Granada, HARROW; 14th Granada,
KINGSTON.

THE SEARCHERS

April. 16th WORCESTER;
18th COLCHESTER; 19th COVEN-
TRY; 20th SUTTON; 21st RUGBY;
22nd DERBY; 23rd Aston, BIR-
MINGHAM; 24th BASILDON;
26th WEMBLEY; 30th BRIGHTON.

May. 1st TUNBRIDGE WELLS;
2nd NORWICH; 3rd BRISTOL;
15th STEVENAGE.

THE UNDERTAKERS

April. 16th WORCESTER;
17th SOUTHEND; 18th COLCHES-
TER; 19th COVENTRY; 20th SUT-
TON; 21st RUGBY; 22nd DERBY;
23rd BOLTON; 24th STOCKPORT;
25th NEWCASTLE; 26th EDMON-
TON; 27th SHEFFIELD;
28th MAIDSTONE; 29th KETTER-
ING; 30th BRIGHTON.

May. 1st TUNBRIDGE WELLS;
2nd NORWICH; 3rd BRISTOL;
7th NEWTON LE WILLOWS;
8th WINCHESTER; 9th BUXTON;
10th GODALMING; 11th MAN-
CHESTER; 12th SOUTHPORT;
14th READING; 15th BURY ST.
EDMUNDS.

THE APPLEJACKS

April. 17th WEYMOUTH;
18th SOUTHSEA; 24th BATH;
25th MAIDSTONE.

May. 1st SOLIHULL; 2nd MORE-
COMBE; 5th BATH; 8th WELLING-
TON; 9th LOUGHBOROUGH.

(Other dates not yet confirmed. Pro-
visional date every Monday for Civic
Hall, Solihull.)

—continued on next page

TALKING GUITARS

by TONY WEBSTER

No. 1.

VOX



FOR many years now, Vox have had terrific success with their amplifiers. Now their guitars are beginning to achieve equal sales. A lot of this is due to their new line of guitars known as the Phantom.

When they were first put on the market about a year ago, I think even Vox would agree with me that they were far from being in the same class as other models. But now they have been developed beyond recognition. The "diamond" shaped body is a big hit and the sound has improved tremendously.

The Phantom has adjustable individual pick-ups and a contoured body for extra comfort; chrome fittings, and a tremelo arm designed by Hank B. Marvin. The volume and tone controls provide a vast range in sound from a resonant bass to a really piercing treble. The guitar costs £89 5s. 0d. and the similarly shaped bass £84. A new 12 string model has also just been perfected which will give a new sound to any group. It costs £99 15s. 0d. Among the artistes that use the Phantom are Peter Jay and the Jaywalkers, The Fentones and John Barry and The Echos.

Other great new models include the Symphonic Bass at £98 10s. 0d.; an elegant, smooth-styled instrument which has a full contoured body with an independent fine tuning bridge and units built into the tailpiece.

This bass has a companion in the guitar range and is called the Sound-Caster. At £89 5s. 0d. it is a solid, double-cutaway, three pick-up model with a built in tremelo arm. The maximum tonal quality includes a novel banjo effect.

A range of flat-tops are made with the cheapest at 6 gns. The best one, however, costs £36 15s. 0d. and is a standard size with fitted pick-up and controls. It is called the Jumbo Classic.

The newest model made is the Bouzouki. It is a 12 string solid guitar fitted with high-grade single pole pick-ups and precision arranged electronic circuitry to provide maximum range of tone controls. As there is no set way of tuning a 12 string, the six pairs of strings are tunable in accordance with requirements.

Any inquiries should be made to Jennings Ltd., Charing Cross Road, London, W.1.

INSTRUMENTAL NEWS

Chris Sandford seems to have shaken off the "Coronation Street Idiot" tag with the help of his group, **The Coronets**. Many people come along to his shows just to see **Chris** in person. They must get quite a surprise when he roars into beat numbers.

Way-out R and B men, **The Pretty Things** are packing in the crowds. The group who have just cut their first disc, "Oh, Rosalyn," for **Fontana** possess a bearded lead guitarist. Residing now at the 100 Club, Oxford Street, these six characters are attracting a lot of attention.

It's a strange thing that there are so few groups featured in advertisements. **The Mindbenders** have been seen in the papers playing Tizer bottles so surely **Freddie and the Dreamers** are "naturals" for that night-time beverage!

Now getting settled in his big new Sound City, **Bob Adams** is still inundated by requests for bottle necks, the small metal tubes used by some guitarists for slide effects. Unfortunately, these are not manufactured and **Bob** suggests that curtain rings soldered together would do the job just as well.

It seems that there are still plenty of good groups to come from Merseyside. The latest group to take the first step on to the ladder of success are **The Executioners**, who having made a demo disc, "Time Will Tell," were asked for a copy by **Brian Epstein**. Could they be next to join the Nems Organisation?

It's worth remembering that not all Merseyside groups come from Liverpool. There are plenty of towns on the other side of the River, the main one being Birkenhead where things are just as lively.

Celebrities at the premiere of "The Fall of the Roman Empire" were **Mike Millward** and **Brian O'Hara** of **The Fourmost**. They weren't in the foyer, however, in evening dress as you might expect, but just trying to get through the crowd who were waiting to see the stars arrive.

The Merseybeats are going from strength to strength and if you want proof just look at their van. Lipstick sales must definitely be up!

Beat groups are not the most punctual of folk . . . but the upcoming **Mojos** have simply got to be on time for rehearsals. Their manager, **Spencer Mason**, fixes a time for meeting—then metes out fines for anyone who is late. Five bob for 15 minutes, ten bob for half-an-hour and so on. The money is used to buy new equipment . . . but they haven't raised much as yet!

Stories that Hollywood film producers are after **Dave Clark** have been confirmed. Seems that **Dave** is regarded as "very photogenic" and it's thought he could easily be fitted into a major musical. Group return to the States for concerts (as bill-toppers) at Carnegie Hall on May 29 and June 1.

Remember how **Billy Kinsley**, of the **Merseybeats**, packed in the business because of the incessant touring—he planned to start up a new business with his fiancée. But now he is in the throes of forming a new Liverpool outfit . . . it has no name as yet, but will be a three-guitar, drums line-up.

Official from **Peter Jay**: "We're packing in touring from the end of this month. Our aim is to really spend a lot of time looking for a hit record

field. First disc, "I Wish I Could Shimmy Like My Sister Kate," on **Pye Piccadilly**, is selling well—it's a revival of the dance hit of the 1920's.

After the **Beatles** in the States, the **Bootles**. And they're four glamorous chicks, **Nicki, Millie, Edie, Alyce**—with their first disc, "I'll Let You Hold My Hand," riding high in the States.

The **Le-Roys**, a new four-piece group from Walthamstow, East London, have been together for four years but only recently made their first disc—"Gotta Lotta Love," on **H.M.V.** And their big chance came because of rave reviews from critics for their backing work on stage for **John Leyton, Mike Sarne** and **Billie Davis**.

The **Animals** will be featured in a



THE MOJOS—l. to r.: Keith, Terry, Stuart, Nikki and John

—that's the one thing that has been missing so far."

Latest estimate is that there are more than 400 beat groups on the South coast—with 9,000 between London and Bristol. Add in proportionate figures for the rest of the country and you can understand the wide grins sported by instrument manufacturers and spare-part makers.

The path of good luck never runs smooth for **Cliff Bennett and the Rebel Rousers**, a group highly rated by the top names in the business. They turn out "Got My Mojo Working," probably their best yet, and out come the **Sheffields** (from—yes!—Sheffield) to split sales on it!

Get-well-soon message: to **John McNally**, of the **Searchers**, into hospital soon for a sinus operation. His trouble has flared up often on tour and made singing quite a problem. He felt it was only fair to the others to get it cleared up right away.

Latest signing by **Brian Epstein** . . . the **Remo Four**. Group used to back **Johnny Sandon**, but the singer has branched out into the solo C and W

new British film, due to start at Pine-wood Studios from April 27—and **Little Richard** is also to have a feature role. Film is being produced by **Harold Shampin**, who devised "Live It Up" for **Heinz** and other pop stars—and **Acker Bilk's** "Band of Thieves."

The Applejacks fast becoming one of the biggest draws on the ballroom circuit. And now they have solved their scholastic problems, they plan to get a flat in London . . . with only-girl-member **Megan Davies** presumably being installed as resident house-keeper and sock-darner.

Definitely on: A quick trip to the States for the **Rolling Stones** on June 1. They'll appear with **Trini Lopez** at a giant reception arranged by a big magazine concern.

"My most grateful thanks for the success of the **Beatles**"—so says **Jerry Lee Lewis**. He enlarges: "People thought I was mad sticking on the rock 'n' roll kick. But the **Beatles** revived all interest in this sort of thing. Result is I'm back in the best-sellers again."



VOX Amplifiers featured by The Shadows
 2—A.C. 30 TWIN AMPLIFIERS (with top boost)
 1—A.C. 30 TWIN AMPLIFIER (Bass Model)
 Fitted with two 12in. heavy duty Vox Loud-
 speakers providing 30 watts of undistorted
 output. Six inputs in three channels—two normal,
 two Vibrovox, two brilliance—with separate
 controls for each channel.

VOX ECHO DE LUXE

Has five inputs and push/pull controls for a
 variety of echoes, multi-echoes and stunt
 incidental tones. Separate on/off switch.

The Shadows

SOUND

is the . . .



VOX

SOUND

The Shadows, like Britain's other top Radio, TV and Recording Stars,
 feature the VOX Sound:

The Beatles - Billy J. Kramer & The Dakotas - The Rolling Stones
 The Searchers - Dusty Springfield - Kathy Kirby - Dave Clark Five
 Freddie & The Dreamers - Swinging Blue Jeans - Mersey Beats
 Cliff Richard - Adam Faith - Joe Brown - Lonnie Donegan - Jet Harris
 Carol Elvin - The Tornados - Peter Jay & The Jaywalkers - The Hollies
 Sounds Incorporated - The Original Checkmates - Judd Procter
 The Echoes - John Barry Seven - Gene Vincent - Dave Goldberg
 Malcolm Mitchell - The Allison's - Johnny & The Hurricanes - Shirley
 Douglas & Chas. McDevitt - The Eagles - Shane Fenton - The Dallas
 Boys - The King Brothers - Eric Delaney - Karl Denver Trio - Red Price
 Combo - Dynamic Sounds - Wally Whyton - Emile Ford - Jimmy
 Justice - Teddy Wadmore - Les Haig Quartet - Jack & Jill Quartet
 Laurie Jay Combo - The Spornicks - The Gamblers - Dennis Day Trio &
 Joy - Marty Wilde & The Wildcats - Russ Sainy & The New Notes
 The Emberris - Eve Boswell - Big Pete Deucher & His Country Blues
 Tommy Sanderson - Petula Clark - Peter Crawford - Frank Ifield
 Tommy Bruce - Chris Barber - Mike Cotton Jazzmen - The Trebletons
 Vic Flick - The Yardbirds - Carter Lewis & The Southerners - The
 Barron Knights - The Classmates

For details of your local VOX Dealer write to:

JENNINGS MUSICAL INDUSTRIES LTD
 DARTFORD ROAD DARTFORD KENT

PLAYER OF THE MONTH

GEORGE HARRISON

IT really should be George G. Harrison. With the G. standing for guitar. He's obsessed with the instrument. And never stops trying to improve his technique. Among his ambitions: (a) to invent his own Harrison guitar; and (b) to go to Nashville, Tennessee, and watch sessions featuring Chet Atkins.

Of all the top-line group lead guitarists, George is probably the most careful. He constantly checks the tuning, fiddles with the control knobs, fingers imaginary figures prior to going on stage. Watch him work, there in the centre of the Beatle front-line.

He sinks his head towards the guitar. Appears to be listening intently to everything he plays. Then, suddenly, as something goes exactly right, he looks up and flashes a triumphant smile.

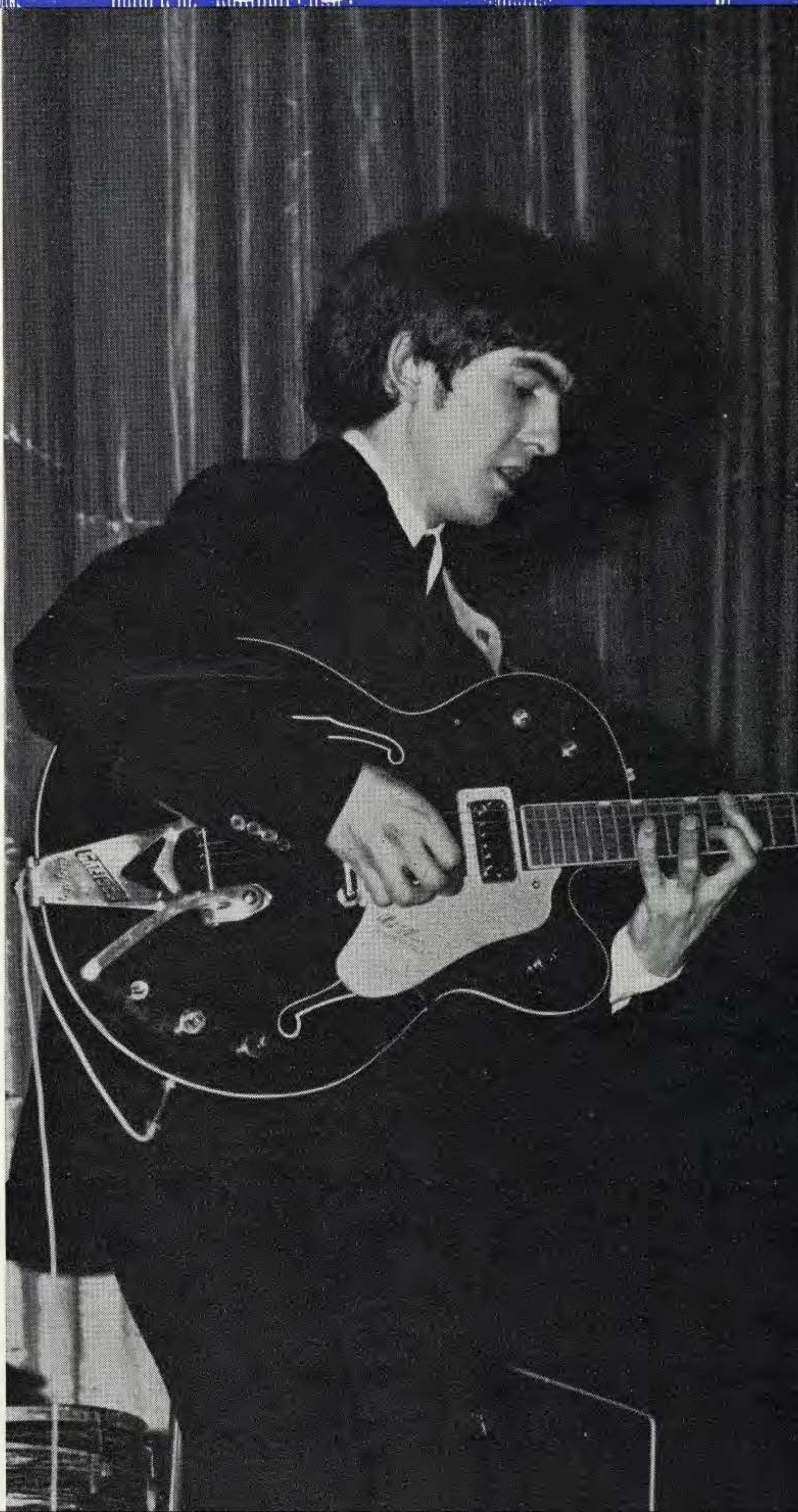
Nowadays he can afford the best of guitars but he remembers the days he had to make do with beat-up, battered old "gear" and felt as proud as could be when he carried an instrument to an engagement that paid him about thirty shillings. One of his worn-out guitars, a Gretsch Country Gent, in a falling-to-pieces case, fills a corner in Sound City, in London. No good for George . . . but it could raise thousands of pounds if put up for charity.

Because he is never completely satisfied with his performance, he restlessly seeks new guitars. Most of the time he has used a Country Gent on ordinary stage performances. But he also has a Gretsch Tennesian . . . varying them according to the needs of a particular number. A brand-new Country Gent, by the way, had to be rushed through the crowds to George at the last Royal Variety Performance.

He also uses a Gretsch Chet Atkins. But twelve-string guitar also fascinates this enthusiastic musician. He picked up the technique on a Gibson, but brought back a Rickenbacker twelve-stringer and played it on the flip-side of "Can't Buy Me Love." He says: "There's no need to produce the same sound all the time. Variety is all-important."

"And it's even more important to keep practising. Taking up a separate instrument, say piano, is a good idea, I suppose—but I feel I must stick to guitar because there's always so much to learn. I've been on some recording sessions where I've felt the ends of my fingers would drop off—but once you get a sound just right you feel it's all worthwhile." Even so, George sometimes doodles away on piano, or crashes away on drums . . . for pure relaxation.

And he can't see any end in sight to the guitar's tremendous popularity. Maybe, in ten years' time, the young musicians WILL be buying a Harrison Guitar. That would suit the dedicated George H. down to the ground.



SAME WINNING THEME FOR SHADS

CLIFF and The Shadows are earning a lot of very genuine admiration for the way that they have met the terrific competition which has sprung up in the beat scene during the past year.

Course, they'd had it all their own way for a long time. Which isn't good for any artiste. They had a tremendous following of fans but still the break-ups came. Only last year Bruce almost quit and, of course, Liquorice actually did—for very personal reasons.

But the present tour has shown that the magic group name of Cliff and The Shadows is as powerful as ever. Faithful fans plus a lot of others are filling the seats all over the country. And the boys are putting on great performances at every house.

"We've found that introducing other people's hits has gone down very well," said Cliff. "I wanted to do '24 Hours From Tulsa' on stage as soon as I heard it. I think

it's a great song and I'm also a big admirer of Gene Pitney."

The Shadows close the first half of the show before being joined by "their singer" as they sometimes jokingly call Cliff. They've worked out great arrangements of some oldies including "Chattanooga - Choo - Choo" and Joe Loss's signature tune "In The Mood." Newcomer John Rostill fits in well. In fact, you'd think that he'd been with the Shadows for several years watching him on stage. Their whole act is smoothly presented and they know just how to get the audience into the right frame of mood for each number. Cliff's great vocalising of "Maria," from West Side Story, usually has the whole house hushed into silence. Bob Miller's Millermen provide the backing for this particular number, as well as helping him and the Shadows on other songs.

And another reason for The Shadows feeling very satisfied with

the way things are going is the steady chart success of Bruce's composition "Theme For Young Lovers."

Several of their recent releases had hints of different sounds. The boys were obviously experimenting—and with the tremendous influx of new groups into the charts, who could blame them!! Everything seemed to be pointing towards vocal AND instrumental discs. But, their present hit is "pure Shadmanship." Play it to a group of fans almost anywhere in the world and they will recognise the Shadows sound. Hank Marvin is tops at getting that distinctive mellow quality out of his guitar.

In 1963 Bruce felt he ought to leave the group because he wanted to devote more time to songwriting. Now he's found the perfect solution. He can write 'em and play 'em all in the same group. And I reckon that Hank, Bruce, Brian and John with Cliff are going to keep following the same winning 'theme' for a long time yet!



• • • A NATURAL HIT? • • •

EVERY week new groups enter the record world. Most of them are unoriginal and don't get far, but recently I met a group that have tremendous vitality, have made a great debut disc, and are going to go a long way in show-business.

They are called the Naturals and originated in Harlow New Town. Their first record, "Daisy Chain" came out on March 27th. It's in the Blue Beat style with a vocal reminiscent of the early Coasters discs. Written by Lesley Conn, their co-manager, it's getting top plugging from Parlophone.

The Naturals started off as the Cos-sacks and then changed to the Blue Beats, their present name was thought-up by Lesley Conn and bass guitarist Mike Dakelin. I asked Mike why such a name. "Well, it's natural, isn't it?" he said.

They were discovered by a friend, who recommended them to Lesley. He immediately signed them with Dick

James as co-manager. Lesley Conn was the man who first discovered the Shadows and also got the first record contract for Freddie and the Dreamers. Of course, he regrets not managing the Shadows himself, but jokes, "I've never let failure go to my head."

The group itself consists of Mike on Hofner bass, he's 22 years old; Bob "Carrots" O'Neil, also 22, on harmonica and vocals; 17-year-old Roy "Smiler" Hoath on Premier drums; Douglas Ellis a 22-year-old rhythm guitarist who uses an American Supro guitar; Curt "Fred" Cresswell is the youngest at 16 and plays Burns lead guitar; and 19-year-old vocalist, Ricky Potter.

Their stage act itself is very entertaining with a slant towards showmanship and comedy, thus ensuring themselves plenty of work with or without a hit record. They all wear black trousers and pink shirts on stage, with the two vocalists in blue suede jackets and the rest in brown,

thus giving a very mod effect.

At present their jobs range from a progress chaser to a glass-packer to a book-binder. Ricky is the book-binder but complains about it—"They won't give me a copy of 'Fanny Hill' to bind," he says.

Their Harlow jobs were mainly at parties and dances given by the washing machine millionaire, John Bloom, whose guests included such celebrities as Anthony Newley and Adam Faith. The Beatles turned up at one and just sat and listened to them play all night. "We deemed that a great honour," said Bob. It's also a standing joke that whenever John Bloom talks about the boys he says, "With every washing machine you get a free Natural."

Here then, you have the Naturals, a group who want to make good. But, who won't be disappointed if it doesn't work out that way. I don't know about you, but if they don't then I reckon I'm just a Natural idiot!!!

TONY WEBSTER.



PETER AND GORDON GO PRO

DEAD-PAN Peter Asher, tall and sleepy Gordon Waller—a duo to watch on the beat scene, following their disc debut as Peter and Gordon on the Beatle song "World Without Love." Armed only with Gibson Jumbo guitars, they could nick a great deal of the craze-rave from the bigger, more conventional, groups.

And if the pace gets 'em, well . . . they're lucky to have medical consultants as dads. Peter, brother of actress Jane Asher who is a friend of you-know-who, has a Harley Street physician as father. And Gordon's "old man" is an ear, throat and nose specialist.

Moviegoers with very long memories should look closely at the bespectacled, carrot-topped face of Peter. He was a highly successful child actor—even won a magazine award for his talents back in 1956. He cropped up in roles in many top movies. Gordon, meanwhile, met him at Westminster School, when they swotted by day and took part in cabaret shows in the evenings.

Story of their first disc adds weight to the "never give up hope" theory. Recording manager Norman Newell went to see the boys working at the show-businessy Pickwick Club in London and offered a long-term contract. He listened to the material they had already, but didn't think any was strong enough for a debut single.

Says Peter: "We'd known the Beatles for quite a long time—incidentally, we had these fringe hair-cuts long before they'd even recorded 'Love Me Do.' One evening, Paul and John Beatle sang over the bare bones of a song they'd started—and we liked it so much we asked if they would finish it off for us. So 'World Without Love' became our bid song for the charts."

Norman Newell agreed. Only setback came when, on "Juke Box Jury," David Jacobs said: "I just don't like that organ solo mid-way. Such a good song, such good singing . . . they should surely have re-recorded it without the organ." But sales were excellent even in the first week.

The boys are useful guitarists. And the perfect antidote to each other. Peter is serious, quiet and intense. Gordon is the talker, the brisk, alert one. But Gordon says: "To keep up the pace, I have to spread my energy. Telephone me before mid-day and you'll just get a grunt. I found keeping awake difficult in the days when I dabbled in farming and interior decorating. But the odd thing is that it is Peter who can't control the occasional yawn, right in the middle of a song."

Peter and Gordon want to follow the Beatles in the song-writing business. In fact, the flip of their disc, "If I Were You," is their own composition. "We're going to spend more and more time trying to write material for ourselves," said Gordon. And now that Peter is putting his philosophy studies at London University into cold storage for a year or so the way is clear.

On the day the boys made their first disc, Peter's horoscope read: "Chance to turn a hobby into a career." Dead right! But it's a weird old thought that one of the big new sounds of 1964 may come from . . . Harley Street in snooty old Mayfair!



by

**DAVID
GELL**



45 GERRY AND THE PACEMAKERS

**Don't Let The Sun Catch You Crying;
Show Me That You Care**
(Columbia)

AND we start off this month with two dead cert chart entries. First is the newbie from Gerry and The Pacemakers. This is another slow one penned by Gerry himself. The vocal is very strong and it's put across by Gerry in his own special way. Lots of double and treble-tracking by the boys has produced a great backing and I don't think any of them will be crying about the way that this will climb the charts. Strong beater on the flip with Gerry and Les Maguire sharing the vocal. Definitely a double-sided cert hit of the month.

45 THE SEARCHERS

**Don't Throw Your Love Away;
I Pretend I'm With You**
(Pye)

THIS is the second "must" for a top ten entry. The Searchers have obviously decided to follow up "Needles And Pins" with the same winning formula. It's another American song found on a neglected "b" side and they've given it their very own rather soft but high-pitched sound. Great thing about "Don't Throw Your Love Away" is that you like it more every time you hear it. Whether it will make the top spot depends on who else is there at the time. You know what I mean.

45 PETER'S FACES

**Why Did You Bring Him To The Dance;
She's In Love**
(Piccadilly)

AND one of the oddest named groups in the business come up with their first single. Strong guitar and drum beat plus a steady humming give a nice backing to the vocal which is very well delivered. But I thought the title came round a bit too often. Could well make some inroads into the charts if it gets the plugs. Flip's got a lot of tra-la-la-las, but not much besides.

45 THE FOURMOST

**A Little Lovin';
Waitin' For You**
(Parlophone)

BROUGHT back to normal strength by the recovery of guitarist, Mike Millward, who spent several weeks in hospital being treated for a throat complaint, the Fourmost are out with their third and most prominent single to date. Bright four-pronged vocal attack handled by the full group, including drummer, Dave Lovelady. "A Little Lovin'" is an up-tempo hand-clapper with catchy tune and neatly

surprising finale. Flip features Brian O'Hara composition.

45 DAVE BERRY

**Baby It's You;
Sweet and Lovely**
(Decca)

DAVE, with no label credit to the Cruisers on this one, soft-pedals his way through the old Shirelles' number—and it's a weirdly effective treatment. Touches of commercially-applied organ helps the backing and, for once, the shal-la-la girl chorus doesn't interfere with the main voice. Hit quality. And the standard flip side is good but not particularly out-of-the-rut.

45 GEORGIE FAME AND THE BLUE FLAMES

**Do-Re-Mi;
Green Onions**
(Columbia)

TROUBLE with Georgie's first single, "Do The Dog," was that it didn't really recreate his exciting "in-person" performances. This one, a re-make of the class Lee Dorsey R and B-styling in the States, gets much nearer and could be a hit for the fame gang. Fine organ performance and a stack of atmosphere. Georgie sings well. "Green Onions," with sax and organ leading, is a well-worn instrumental.

45 CLIFF BENNETT AND THE REBEL ROUSERS

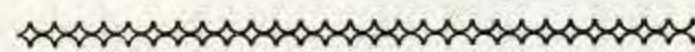
**Got My Mojo Working;
Beautiful Dreamer**
(Parlophone)

A RIP-ROARER of a performance: fine big sound—really swinging—going on behind Cliff's powerhouse vocal work. It's been said before that Bennett deserves big success. This old R and B standard should be the one. It's a fat sound, all-round. Sax honks and honks and there's plenty of fierce guitar. And there's lots happening, too, on the Stephen Foster-penned lower deck oldie.

45 MANFRED MANN

**Hubble, Bubble, Toil and Trouble;
I'm Your Kingpin**
(HMV)

MUST be a big follow-up hit to "5-4-3-2-1"—it's got stacks of excitement, harmonica-dominated big chords. Group vocal full of fire and interest. It's taken at a break-neck pace, and the lead voice is full of earthy realism. Mid-way, a breathy little spoken phrase which slows up the pace only momentarily. Yes, a hit . . . authentic R and B, but it's commercially acceptable. A fat Negro sound but definitely saleable. Flip has vibes forefront.



45 THE TORNADOS

**Monte Carlo
Blue, Blue, Blue Beat**
(Decca)

"HOT POT," the "Telstar" lads' last single, was a bit cluttered up, though it had a good theme. This one is PURE Tornado sound, with the rich organ noises, strong guitars, and the driving drum beat of Clem Cattini. The theme, written (oddly enough) by strict-tempo dance-band leader Phil Tate, stands up well against the mass of opposition. It's a mid-beater and swings amiably rather than violently—and it must be a useful seller.

LP THE DAVE CLARK FIVE

"Session With Dave Clark Five"
(Columbia)

THIS debut L.P. showcases two things. The composing talent of Dave (he wrote, or co-wrote ten of the tracks) is highlighted; so is the multi-instrumental sound of the group. Mike Smith, on organ, is well-represented and the overall effect is of a group thoroughly in love with what they're doing. Sample tracks? "I Need You I Love You" is fine, as is "Theme Without A Name." A lot of care went into the selection of items, and there's no leaning on single hits. But the established "Zip-A-Dee-Doo-Dah" remains my own favourite. A fine collection. Ready, steady?—then BUY!

LP THE ROLLING STONES

(Decca)

OH, YES! If the Stones can be accused of soft-peddalling their R and B leanings on some single tracks, this L.P. puts them right back in the field. Wonderful sounds, wonderful performances—all on an album with a striking cover picture but positively NO TITLE! They roar through Marvin Gaye's "Can I Get A Witness," and follow-up later with "Now I've Got A Witness," with tributes to Uncle Phil Spector and Uncle Gene Pitney. Mick Jagger's lead voice at its most authentic. Solid beat throughout. Another highlight album. A cast-iron cert. for Hitsville.

PHOTO CREDITS

Geo. Harrison by Leslie Bryce. Rolling Stones, Graham Nash, Dave Clark Five by Phil Gotlop at "Ready, Steady Go." Naturals by Dezo Hoffmann. Others by Gotlop.

YOUR LETTERS

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



WINNER OF £2 FOR BEST LETTER

Dear Johnny,

I have just heard the new *Swinging Blue Jeans*' record, "Good Golly Miss Molly" again for the third time today. I think it's great and although I give it "foive," I won't buy it because, in my opinion, it's just like their previous hit, "Hippy, Hippy Shake," only it has got a new title, a new treatment and new lyric to it.

I have no doubt that this record will get into the Top Ten, but I don't think it's fair on us fans to buy two versions of the same record just because the new version has got a new title and different lyric and also because they are both hits.

Do you think it's worth buying "Good Golly Miss Molly" if you've already got "Hippy, Hippy Shake"?

William Lutterodt,
Birmingham, 5.

Dear Johnny,

I have a complaint to make about *Beat* No. 11. In the Nation Wide Group Info you stated that the Searchers were in Scunthorpe on 22nd February. BUT, in fact, they were not. They were here in Coventry, because I went to see them. So, in future, please get your facts right.

A Searcher Fan,
Coventry.

P.S. Incidentally, your Mag is fab.

The dates are correct when printed but they are liable to change. So do always check for yourselves.

Dear Johnny,

I read that letter from Anne Cooper last month. Who does she think she is? She should keep her opinion to herself. I thought that was very mean of her to write such trash about that fabulous group THE ROLLING STONES. I think they are the best group out.

THE ROLLING STONES may not be good looking to her but to us and thousands of others they are GREAT, GREAT, GREAT.

Dawn and Betty,
Kensington and Chelsea.

Dear Johnny,

I have been buying *Beat Monthly* ever since it started, and I have not yet found any fault with it, I am writing this letter because of injustice.

Just recently Jet Harris has made a come back with a new record after his long absence from the pop scene. Magazines and disc jockeys said how the break up of Tony Meehan and Jet was such a great loss to beat music. Now that he HAS made

another record, at last, the disc jockeys hardly ever give it a spin to help it gain popularity, and the magazine critics do not praise it very highly.

I have been thinking about this a great deal, and going back to when Jet went solo for the first time, the disc jockeys then hardly ever played his records, and I thought they were unusual recordings. Then, when he teamed up with Tony Meehan, the disc jockeys could not play their records enough, which I am sure helped them to get so high in the charts.

Now, if the jockeys had plugged "Besame Mucho" and "Main Title Theme," I am positive that they would have got higher in the charts, and if they plug, "Big Bad Bass" a lot more, it would also get higher in the charts.

I would like to know why the disc jockeys do not seem to like playing Jet's records. I think he is the gear, and I have thought so ever since his early Drifters days.

Jet Harris is one of the best guitarists in this country, if not in the

world, and he deserves to have a really big hit on his own.

Elizabeth Griffiths,
London, S.E.13.

Dear Johnny,

I am the bass guitarist of a band called "The Deans." All of us in the band are keen in keeping up with the latest pop news in Britain, and the only way is by reading the *Beat Monthly*.

The latest releases which have already been at the top of the charts in Britain and are already on the decline are only then released in South Africa.

Our band found that choosing a name for the band is most difficult. We chose "The Deans" because we thought it was original at the time but have found out there is another band of the same name

Barrie Cline,
Durban, South Africa.

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

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★ ★ STONES' FIRST L.P. ★ ★

THE Rolling Stones! After a slowish disc start, with "Come On," they've rampaged through the charts—and become **THE** most controversial group in the business in the process. Their hair, their clothes, their casually scruffy approach . . . they even prompted a headline "Would You Let Your Daughter Go Out With A Rolling Stone?"

Says Brian Jones, cultured-voiced spokesman for the group: "We know about the sneers and the smears. It seems that people who've never met us, or even heard us play, take a great delight in taking the mickey. Our view is simple. We wear our hair long because we like it that way. We wear clothes that appeal to us because we simply won't get involved in the midnight blue mohair uniforms worn by so many others.

"We're aiming to please the fans. It seems that we are succeeding. As

for the others, well . . . they are perfectly entitled to express their own opinions."

Mick Jagger roared in, chuckling with delight over the playback of the soon-to-be-released Stones' long-player, their first. It includes numbers written by Mick and Keith Richard, plus R and B biggies like "Walkin' The Dog" and more standard material like "Route 66" and "I Want To Make Love To You." The boys are highly critical of their own work and performances . . . so if **THEY** rave over something they've done, then it must be good. And they did rave. . . .

Said Brian: "You see, the truth is that we take our music very seriously indeed. Older folk get the impression that we're a gang of clowns. Well, that's too bad. We study American musicians' work in every spare moment and we rehearse very hard

indeed. And I would also like to say that the actual musical standard of many of the British beat groups is exceptionally high.

"Too many people deride the scene. Even some of the older session musicians. I say that there are guitarists in the pop groups who are every bit as good, technically, as some of the older hands who've been around for years. I think some people are simply jealous of the money that a successful beat group can make. They don't stop to think about the sheer hard work, the travelling and the expenses."

Very sensible lads, the Stones. In some respects, their controversial appearance is a **GOOD** thing for the business—a business which thrives on gimmicks. But for heaven's sake don't make more importance of their hair than their fabulous music.

PETE GOODMAN.

BEAT MONTHLY

Popularity Poll

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

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

Don't forget to vote for your **TWO** favourite groups by writing their names on a postcard and sending it to: Beat Monthly Pop Poll, 244 Edgware Road, London, W.2. **REMEMBER . . . YOUR vote is important. AND REMEMBER YOUR VOTE FOR THE INDIVIDUAL POP POLL.**

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