

*IN No. 3 - BIG BEATLES PIC*

POP TEN GROUP & INSTRUMENTAL MAG

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

# BEAT No. 3

One Shilling & Sixpence

MONTHLY July, 1963





# BEAT MONTHLY

EDITORIAL & ADVERTISEMENT OFFICES:

244 Edgware Road, London, W.2

EDITOR: Johnny Dean

Postal Subscription Rates: £1.1.0d. per year in England  
\$3.00 in U.S.A.

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## Editorial

Hi!

I WISH IT WERE POSSIBLE to please ALL OF YOU, all of the time, by featuring your favourite group in every issue. But, of course, I would need about a thousand pages to start with!! Still we're progressing. There's lotsa new groups and faces in this issue, including a new outfit from Richmond 'titled the Rolling Stones. In future editions I'll be telling you about one of the lesser known groups each month.

THEY all said it couldn't be done, and I must confess that I almost agreed with them. But here it is . . . THE FIRST G & I TOP TWENTY CHART. There are quite a lot of records that sell very well but never quite make the charts. From now on, they will!

BIG APOLOGIES to Ringo Starr, but he was hiding somewhere, when our photographer took the big centre-page pic. We still had to print it though, 'cos we think it's a great shot!

ONCE again I'm very grateful to all of you who wrote to me with congratulations and suggestions. I may not use them straight away, but I keep all the good ones pinned to the wall to remind me!

A few readers, who missed the first edition have written to me asking what G & I stands for. Well, it stands for GROUP AND INSTRUMENTAL. Beat Monthly ONLY features G & I artistes and leaves the single vocalists to everybody else. Why? 'Cos we're nuts about groups, that's why!!!

*Johnny Dean, Editor.*

## THE SPRINGFIELDS ON TOUR

The crowd swarmed out of the Bedford cinema, chatting excitedly 'bout the show they had just seen. The Del Shannon—Johnny Tillotson—Springfields Tour had hit the county town, and proved again that The Springfields are three of the best G & I entertainers we've got.

Backstage I found a lone figure standing on the empty stage clad in knee-length boots, sheepskin coat and dark glasses—Dusty Springfield. "Hi Dusty! great show—you were a complete gas!" Before I could lead into any more we were joined by Mike Pickworth and we all trekked out to the car park and clambered into his car. A quarter of an hour later we were on the M.1 heading for London.

We talked 'bout the new trends on the show biz scene. Dusty was

knocked out by the terrific swing to R 'n B music. "I've always loved it. I've got just about every Bo Diddley and Chuck Berry disc as well as a whole lot of other American R 'n B records that haven't been released over here. I toured the shops in America when I was over there and made some real finds."

"Did you see what Dusty wore on stage tonight," asked Mike. "She had all her clothes stolen from the tour coach, so, she went on in jeans and a denim shirt. I thought she looked terrific! So did the audience too—she brought the house down!"

We pulled into the big cafe at the lower end of the M.1, where all the groups seem to end up sooner or later, and had a quick cup of tea. Then, back to the car.

"Do you ever regret leaving a steady job?" I asked Mike. "Are you kidding," he replied. "This is the only life for me. I come from a theatrical family and I guess it gets into your blood. All the time I was working in an office I knew it wasn't for me. Just playing guitar and drums in my spare time was enough to convince me that I wanted to make it my full-time job. You don't know how pleased I was when I got the chance to become one of The Springfields." "Hey!" yelled Dusty. "You're forgetting where I live." "Sorry!" said Mike, and pulled up to let Dusty out.

As we drew away from Dusty's pad Mike said: "There goes one helluva swinging gal!"

I'll second that!

ANDY BEACH



## YOU. ME. AND THE BEATLES

The Tornados, Peter Jay and The Jaywalkers, The Shadows, Gerry and The Pacemakers—all have something in common. They dig, like crazy, The Beatles. Add Jet Harris and Tony Meehan to that list. Plus most of the solo singers in the business. Fantastic, isn't it? Amazing that a group should so capture the imagination of public and fellow-pros alike.

There seems no end to it. Especially as most of the same artists name The Beatles (notably Messrs. McCartney and Lennon) as their fave composers. They call 'em the "Me and You Boys" what with "Love Me Do," "From Me To You," "Do You Want To Know A Secret," "Please, Please Me."

But Paul and John were worried until a week or so ago. "We found we got so busy that we had to give up our writing. The travelling and one-nighters and disc sessions just proved too much for us. And this was a shame because there was a big demand going for our songs.

"But we've now managed to or-

ganize ourselves a lot more. We make absolutely dead sure that we can give up some of our time to our song-writing. Even if it means going without our grub!"

Then Paul went on: "Actually we find it pretty easy thinking up the tunes. Sometimes it was so easy to get an idea that we thought we must have copied the idea from somebody else. Then we found it was a matter of pure and simple simplicity. All our stuff is simple. So that people can soon hum the tune and remember the words."

Something else has the Beatles worried. Their throats—for it's a terrific strain hollering and bawling their big repertoire of numbers night after night, often overdoing things in their efforts to beat the screams of their fans. "Sometimes we feel as if our throats had been sandpapered down to blood-vessel level and that the sandpaper had been left in there," they said.

Sales of their debut L.P. "Please, Please Me" have exceeded even the

boys' fondest hopes. Said Paul: "We wanted to get this job just right. So, naturally, we were scared stiff when it came to hearing it played back. But we were dead chuffed at the result."

The Beatles remain one of the most relaxed groups in the business. They recently turned up, with very little time before the start, at a concert where there were ten thousand in the audience. They turned not a single hair. They even left the mike level testing until they actually went on stage.

And for a final item of exciting news: two of the un-crawly Beatles are planning to write a film script, with special parts for all four written in. Seems they dig the idea of becoming actors of the most serious type.

But only if they are sure their song-writing won't suffer and that the incessant stream of hit tunes going into their Northern Music Publishing Company doesn't dry up.

PETE GOODMAN

# G&I TOP 20

Title	Artistes	Label
1. DO YOU WANT TO KNOW A SECRET	Billy J. Kramer and Dakotas	Parlophone
2. FROM ME TO YOU	The Beatles	Parlophone
3. I LIKE IT	Gerry & Pacemakers	Columbia
4. IF YOU GOTTA MAKE A FOOL OF SOMEBODY	Freddie and the Dreamers	Columbia
5. ATLANTIS	The Shadows	Columbia
6. SCARLET O'HARA	Jet Harris and Tony Meehan	Decca
7. THE ICE CREAM MAN	The Tornados	Decca
8. JUST LIKE ME	The Hollies	Parlophone
9. PIPELINE	The Chantays	London
10. DON'T TRY TO CHANGE ME	The Crickets	Liberty
11. SAY I WON'T BE THERE	The Springfields	Philips
12. HOW DO YOU DO IT	Gerry & Pacemakers	Columbia
13. FOOT TAPPER	The Shadows	Columbia
14. CASABLANCA	Kenny Ball	Pye
15. MY BONNIE	Tony Sheridan and The Beatles	Polydor
16. POET AND PEASANTS	Peter Jay and The Jaywalkers	Decca
17. LONELY BOY, LONELY GUITAR	Duane Eddy	London
18. INDIAN LOVE CALL	Karl Denver Trio	Decca
19. WHO TOLD YOU	Freddie Starr & The Midnighters	Decca
20. FARAWAY PLACES	The Bachelors	Decca

## 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. DANCE WITH THE GUITAR MAN	Duane Eddy	RCA
5. BIG, BIG HITS OF 1962	Brian Poole and The Tremeloes	Decca

## ↑ CHARTMOVERS ↓

**THIS IS IT**—THE FIRST G & I TOP TWENTY published in this country! And pride of place goes to Billy J. Kramer, the lad from Liverpool, and the Dakotas, his Manchester-based group. "Do You Want To Know A Secret" tops the ratings. Just watch out, now, for the Dakotas to make similar progress with their own debut disc.

Wide-grinning Gerry, with his hot Pacemakers, can, for sure, do no wrong. His "I Like It" nips smartly into third place—before the heat generated by his "How Do You Do It," still at twelve, has died down.

Surprises? Several. But none more eyebrow-raising than that disc named "My Bonnie," at Number 15. It's by Tony Sheridan, one of our best guitar-stars... backed by THE BEATLES. Disc was made in Germany some three years ago. The Merseyside four were called in at the last moment to act as backing group, changing their name temporarily to the Beat Boys.

Not surprisingly, Polydor Records have jumped in on the band-wagon. Also not surprisingly, the disc is doing the proverbial bomb.

Pity the poor (?) Tornados. After that Number One with "Telstar," everything that happens afterwards is something of an anti-climax. But "The Ice Cream Man" is gathering momentum fast (at number eight).

Another surprise? The emergence of Peter Jay and the Jaywalkers with their beat-up version of the old "Poet and Peasant" overture.

Nice to see Freddie Starr and the Midnighters moving along with "Who Told You"—another first-time hit-making group. But of all the most recent releases, nothing moves faster than the fabulous Shadows, with Jerry Lordan's "Atlantis." At five, already: with lotsa power left.

Get out the Union Jacks, too. Eighteen of the Twenty are British groups. Odd ones out: Duane Eddy and the Chantays, with "Pipeline." Which can't be bad.

## BEAT NO. 3 COMPETITION PRIZE: A DAY WITH — BILLY J. KRAMER

We asked Billy J. to tell us the six most important things that he looked for in a girl and also to arrange them in their order of importance.

**TO ENTER:** Arrange these six points in the order that you think Billy J. Kramer gave them to us, making No. 1 on your list the most important and so on:

**ATTRACTIVE LOOKS — LIVELY PERSONALITY — DRESS SENSE  
INTELLIGENCE — WAY SHE SPEAKS — SENSE OF HUMOUR**

Print your list on a postcard and send it to: **Comp. Beat Monthly, 244 Edgware Road, London, W.2.**  
to arrive not later than the 5th July.

**THE WINNING ENTRY WILL BE THE FIRST CORRECT ONE OPENED**

## WINNER OF THE BEAT No. 2 COMPETITION WAS:—

FRANCES WHITE of 23 Friern Barnet Road, New Southgate, London, N.11. Her list for Gerry and the Pacemaker's "How Do You Do It" was 1. Tune 2. Gerry's Voice 3. The Backing 4. Words 5. Tempo 6. Piano Solo 7. Scouse Sound 8. The Intro 9. Pacemaker's Enthusiasm 10. Title



# Group of the MONTH



## BILLY J. KRAMER with the DAKOTAS

The Spotlight picks up a broad-shouldered young man. At a quick glance it could be Billy Fury. The shoulders are hunched. The expressive hands move limply on dangling arms. But it's another Liverpudlian—**BILLY J. KRAMER** who, with the Dakotas, pushed the query "Do You Want To Know A Secret" into the chart summit first go.

This one-time apprentice engineer sang round the dives and dumps for two years before getting his big break. He admits he used to copy a lot from Elvis Presley—admits, too, that it was a mistake. Now Elvis has been trimmed from his presentation. Billy J. stands as an ORIGINAL.

Ambitious? Very. Not for the usual success symbols, like an E-type Jaguar. He says: "That would have appealed to me not so long ago. Now a Mini will do as well. Any small car.

"I want to spend my new-size wage packets on good clothes. Good suits—expense no object. Yes, I suppose it's true that I want to see my name in the Top Ten Best-Dressed Men. It's kind of a hobby with me—an ambition."

Ambitious, yes—but not big-headed. Billy talks little but show business. He says: "Nothing else really interests me. Sometimes I spend a whole day talking to reporters then get asked somewhere to relax. Relax? No, I just have to go on talking business. I've waited for the break—now it's happened, through a hit disc. I know what I want to do.

"I want to make really worth while L.P.'s. Not just string a lot of numbers together and chuck 'em out. I want the right material, properly arranged.

"I want to go into the films, too. All right, I admit I know nothing about acting. But I feel it's there inside me. I can't prove it until I get the chance. I would like to take drama lessons, no matter how busy I am with touring. You just need that break—it doesn't matter in what field. Then you get the chance to experiment.

Billy's teaming with the Dakotas, a Manchester-based group, came about in double-quick time. "I was singing with the Coasters round the Liverpool clubs. We entered a talent contest and won a prize from Brian Epstein, now our manager, as the best semi-professional group.

"Brian suggested I met up with the Dakotas, whose own singer had departed. We had a couple of hours together and then left for a month's engagement at the Star Club in Hamburg.

"Hardly any rehearsal time. Even in Germany, we were on the stand most of the time. But we established a—well, a kind of togetherness, musically. You know, we just clicked. They're a great bunch of guys."

Now meet the "grand bunch of guys."

**TONY MANSFIELD** (20): drummer with a Ludwig kit. Sings, too. He founded the Dakotas in October, 1961, but originally planned to go into his dad's bakery business. Mad about Rugby football and athletics. Digs anything on record by Gerry and the Pacemakers, Joe Williams, Bo Diddley, Peggy Lee and Marjorie Hendricks. Simply loathes setting up and packing away his drum kit—and shaving.

**ROBIN MACDONALD** (19): sings and plays Gibson Rhythm, Spanish and bass guitars. Was a trainee architect. Goes for clay pigeon shooting, Western movies, motor racing, his Boyer dog and looking on while somebody does the gardening. A fan of Ray Charles and organist Jimmy Smith.

**RAY JONES** (23): plays Fender bass guitar and clarinet. Wanted originally, to be a teacher. Switched to being insurance claims rep. Goes for Rugby, motor racing, archery, books and films with the S.F. angle. And the Beatles, Chuck Berry and the MJQ. Hates: overbearing ballroom managers, skinny girls and dirty dressing-rooms.

**MIKE MAXFIELD** (19): plays a Guild lead guitar, plus banjo and piano. Trained to be hairdresser. His keennesses include motor racing, swimming, Chinese grub, vodka, painting and discs by Chuck Berry, the Beatles, Barney Kessel and (believe it or not!) Victor Silvester.

And a final line about Billy J. himself: "I admire Rick Nelson, Peggy Lee, Brook Benton, and funnies by Jerry Lewis and Tony Hancock. Don't ask me about that middle initial—it's just a gimmick!"

But Billy J. Kramer is not just a gimmick. He's a real talent.

PETER GOODMAN

### GROUPS!!! The following NEW MODEL AMPLIFIERS are now available — AT TERMS TO SUIT YOUR POCKET

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**WATKINS Improved DOMINATOR**, 4 inputs, 17 watts, 2 speakers, TREMOLO, £44.2.0, or Deposit £4.2.0 and 12/6 weekly for 18 months.

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### The following NEW GUITARS, slightly exhibition-soiled are offered at reduced prices:—

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## THE £4000 GROUP

### BRIAN POOLE AND THE TREMELOES

Have you got £4,000? If you have and you care to spend it ALL on a heap of Fender equipment—guitars, amplifiers, drums, etc. AND then learn to put across a tremendously versatile and dynamic act with material ranging from tender ballads to out-and-out rock—you're ready to start giving Brian Poole and The Tremeloes a bit of competition.

NO! They haven't got a disc in the Top Ten. But like many other groups who also haven't managed to hit the jackpot with their first few releases they can certainly put on one helluva good show for their fans!

An awful lot of people thought that their first waxing, "Twist Little Sister" was one of the best potential hits of '62. But even though it didn't hit the top it still sold a lot of records. So did their next two "Blue" and "A Very Good Year For Girls." What went wrong? Says Brian: "I don't think...

That's the important thing we're working on for future recording sessions."

Brian Poole, Dave Munden (drums), Alan Blakley (rhythm guitar), Alan Howard (bass guitarist), and Ricky West (solo guitarist and arranger), all come from Essex. Originally Brian formed a trio with the two Alans and they reckon that they made 6/8d. each from their first engagement. "I think we all rushed off and bought a record apiece!" Brian recalls.

Later the trio were joined by Dave and Ricky and The Tremeloes were complete. They mostly played at local dances to begin with. Then they found themselves travelling further afield. As a result of an appearance at Southend, a girl wrote to "Saturday Club" producer Jimmy Grant, who immediately asked them to audition for him and so they landed the first of many radio

"Beat The Border," "Joy Ride" and "Twenties To The Twist."

They turned professional in '61 after a summer season at the Butlin Holiday Camp in Ayr. And a short time later successfully auditioned for Decca. "It was very odd the way that happened," says Brian. "I used to wear glasses and went to the same optician as Mike Smith of Decca. One day we got talking and Mike asked me to come to the studios and show what we could do. I guess he must have liked what he heard as he gave us a contract a few days later. Mike, of course, is now our recording manager."

Ambitions for the future? "Just three," says Brian. "Firstly, we want to get THAT sound. Secondly, we'd like to get a record in the Top Ten. And lastly, we'd like to join Frank Sinatra's Hollywood "Clan."

The Tremeloes are going to be very, very busy this year. British bookings continue to pour in—there's a visit to America on the cards—plus all the usual...



# THE CRICKETS LIKE YOU

The Crickets have every reason to look with thankful eyes towards Britain. Because here they are ridin' high on a new crest of popularity, whereas in the States they find disc progress pretty hard to make.

It's the label of "Buddy Holly backing group" that holds them back 'cross the Atlantic, of course. That took a lot of living down when it came to making a name WITHOUT the late, great Mr. H.

After a spell in the disc wilderness, they roared back with "Don't Ever Change," last year. Then came "My Little Girl." And now, going great guns (scoring boundaries, if you like), the Crickets have "Don't Try To Change Me," which is similar enough in title to that 1962 hit.

In the States, disc-wise . . . now! American buyers have nowhere the same sense of loyalty as the British ones. Run of big discs—then nothing. A sad but frequently-operated pattern in America.

Says Jerry Allison "The boys are genuinely delighted at the way British fans have pushed us back up there in the charts. Though we guess our name is pretty established on the pop scene, fact is nobody can say they're not anxious to have a hit record. Even Nat King Cole, who has just celebrated his 25th anniversary in the vocal world, says he needs hits."

The Crickets are a fully co-operative group. Jerry is the guy'nor and leads the outfit, handling all the problems of stage production and presentation. "We argue, sure," said Jerry, "but we can settle most things over a Coke."

Then comes Sonny Curtis, deputy leader, who does the bits of Jerry's work that the leader cannot cope with. And Jerry Naylor rates himself the stage manager, having to take care of all the uniforms, on pressing and packing. He is permitted to make suggestions about the running of a show . . . though not too many!

Finally, there is Glenn Hardyng, who is in charge of all the instruments. They have to be stored properly, cleaned properly and Glenn regards himself as being a sort of batman to the Crickets. A faulty string—and he's for the high jump!

Now the Crickets are looking forward to a speedy return.

One thing's certain: the Crickets are currently handing out a man-size slap in the eye for all those who predicted they'd mean nothing once Buddy Holly's name had vanished. Not only is Buddy, four years dead, still doing well with his discs—but the hard-working, help-each-other Crickets are in the throes of their third hit in a row here in Britain.



# GROUP INFO

Thanks for letting me know that you prefer your Group Info to be listed the way it was in No. 2. I'll continue to put all bookings under one heading in future issues—J.D.

## THE BEATLES

June. 16th Odeon, ROMFORD; 21st The Odeon, GUILDFORD; 22nd Town Hall, ABERGAVENY; 25th Astoria, MIDDLESBROUGH; 26th Majestic, NEWCASTLE; 28th Queen's Hall, LEEDS; 29th Thank Your Lucky Stars.

July. 3rd The Beat Show, BBC; 6th Memorial Hall, NORTHWICH; 7th ABC Theatre, BLACKPOOL; 8th to 13th Winter Gardens, MARGATE; 14th Princess, TORQUAY; 19th Ritz Ballroom, RHYL.

## GERRY

### AND THE PACEMAKERS

June. 16th Odeon, ROMFORD; 18th Royal Hall, HARROGATE; 25th Stamford Hall, ALTRINGHAM; 26th Rank Ballroom, PRESTON; 27th Cambridge Hall, SOUTHPORT; 28th The Barn, CAMBRIDGE; 29th Mersey View, FRODSHAM; 30th 21 Club, WELLINGTON.

July. 3rd Cavern, LIVERPOOL; 4th Offerton Palace Club and Southern Sporting Club, MANCHESTER; 5th Memorial Hall, CRICCIETH; 7th NORTHAMPTON; 9th and 10th Springfield Hall, JERSEY; 11th GUERNSEY; 12th and 13th Springfield Hall, JERSEY; 14th Princess, TORQUAY; 15th Majestic, BRADFORD.

## BILLY J. KRAMER AND THE DAKOTAS

June. 16th Odeon, ROMFORD; 18th Albert Hall, BOLTON; 19th Embassy Sportsdrome, BIRMINGHAM; 20th Palais, BARROW; 21st Drill Hall, SCUNTHORPE; 22nd Drill Hall, GAINSBOROUGH; 24th Woodlands Hall, PARKESTONE, ORMSKIRK; 25th Empire Hall, TOTTEN;

26th Bligh Hotel, SEVENOAKS; 28th Tower, NEW BRIGHTON; 29th Metrix Ballroom, COVENTRY & Thank Your Lucky Stars; 30th The Three Coins, MANCHESTER.  
July. 1st The Pavilion, BATH; 2nd Imperial, WALTHAM CROSS; 4th Civic, ELLESMERE PORT; 5th Memorial Hall, CRICCIETH; 6th Stamford Hall, ALTRINGHAM; 7th Carlton Tower Hotel, LONDON; 8th to 13th Winter Gardens, MARGATE; 14th ABC, BLACKPOOL.

## FREDDIE AND THE DREAMERS

June. 16th Belle Vue, MANCHESTER; 17th Dial House, SHEFFIELD; 19th Astoria, MANCHESTER; 21st M'CHESTER; 22nd Oasis, MANCHESTER; 23rd Windmill, GT. YARMOUTH; 24th WIGAN; 29th Scala Ballroom, RUNCORN; 30th Windmill, GREAT YARMOUTH.

July. 1st Locarno, SHEFFIELD; 2nd Town Hall, CLACTON; 5th Royalty, CHESTER; 6th Ritz, KING'S HEATH and Plaza, HANDSWORTH; 7th Windmill, GREAT YARMOUTH; 8th BIRMINGHAM; 9th Astoria, OLDHAM; 11th Moulin Rouge, SOUTHPORT; 12th Co-op Hall, DROYLSDEN, and St. Bernadette's Youth Club, MANCHESTER; 13th Drill Hall, SCUNTHORPE; 14th Windmill, GREAT YARMOUTH; 16th Birmingham Youth Club, WEDNESBURY.

## THE SHADOWS

June 16th to July 16th Summer season at ABC Theatre, BLACKPOOL.

## JET HARRIS and TONY MEEHAN

June. 22nd Imperial Ballroom, NELSON; 28th Tower, NEW BRIGHTON; 29th TROWBRIDGE; 30th TORQUAY.

July. 7th MARGATE; 8th BATH; 14th GREAT YARMOUTH.

## PETER JAY AND THE JAYWALKERS

June. 21st Westry Barn, MARCH, Norfolk; 22nd Corn Exchange, WISBECH; 23rd Olympia, CROMER; 24th Start rehearsals for summer season; 28th Open in summer season at Aquarium Theatre, GREAT YARMOUTH.

## THE SPRINGFIELDS

June. 18th BBC radio, The Beat Show; 20th Locarno Ballroom, LIVERPOOL; 21st to 23rd in Oslo and Copenhagen for radio and TV; 29th Stanley Baxter Show; 30th Opera House, BLACKPOOL.

July. 1st Town Hall, HOVE; 3rd Alhambra, GLASGOW, for Royal Command Performance; 3rd Ostend for Forces concert; 7th SANDOWN and SHANKLIN, Isle of Wight; 11th Lynford Country Club, THETFORD; 12th Wethersfield, BRAintree; 13th Stanley Baxter Show; 14th Floral Hall, SCARBOROUGH; 15th LONDON; 17th FARNBORO

# FAN CLUBS

The Fan Clubs of Jet and Tony and The Springfields were incorrectly listed in No. 2 and all letters should be addressed as below:

## 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. to Eileen Pomeroy, 20 Church Street, Liverpool 22.

## BILLY J. KRAMER AND THE DAKOTAS

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

## DUANE EDDY

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

## FREDDIE AND THE DREAMERS

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

## GERRY

### AND THE PACEMAKERS

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

## JET HARRIS, TONY MEEHAN

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

## PETER JAY

### AND THE JAYWALKERS

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

## THE SPRINGFIELDS

s.a.e. to Pat Barnett, 316a Queenstown Road, Battersea, London, S.W.8.

## 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.

## THE ROLLING STONES

s.a.e. to Janice Legg, c/o Eric Easton Agency, 93-97 Regent Street, London, W.1.

## CHRIS RYDER

### AND THE SOUTHERNERS

s.a.e. to Janet and Theresa, 48 Paignton Road, Millbrook, Southampton.

## THE EMPERORS

s.a.e. to Janice and Jean, 69 Fallowfield Road, Solihull, Warwickshire.

## FREDDIE STARR AND THE MIDNIGHTERS

s.a.e. to Susan Carter, 18 Adelaide Road, Liverpool 7.

# THE SHADOWS FEATURE THE . . .



# VOX

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# PROFILE

## PETER JAY

Peter Jay: just a fraction under six feet tall; weight around 11½ stone; dark blond hair. Leader and organizer of just about the most spectacular stage act among our beat groups. Obsessed with the drums—and has been since he graduated from a tiny tin drum to a miniature boy-size kit to his present £300 Trixon outfit with the twin bass-drums and the silver crocodile finish.

"Never had a lesson on drums," said Peter. "Just picked it up by myself. I bought one or two books on the subject but couldn't be bothered to learn. I'd just look at the pictures of expensive kits and wonder if I'd ever be able to afford one."

"I didn't have much trouble about rehearsals and kicking up a noise and so on. My father, Jack Jay, owned a theatre in Great Yarmouth and I could bang away there to my heart's content."

Peter plays vibes and piano and is very interested in arranging. "I had a few piano lessons with a classical teacher," he said. "But it's difficult meeting that teacher now—he thinks we've ruined the classics with our 'Can Can '62' and 'Poet and Peasants'. I'd go along to lessons and start an argument about jazz... well, he started off with black hair, but was grey when I'd finished."

Favourite singers? Eddie Cochran, Chuck Berry, Cliff, Billy Fury, Ray Charles, Julie London. And others the group have worked with, like Eden Kane.

Groups? The Beatles, Count Basic, Sandy Nelson. "Sandy Nelson is a drummer I dig very much," said Peter.

"But Gene Krupa is THE drummer for me. It's not so much his playing. It's his reputation—and the symbol he has become for drums as an instrument."

Peter Jay started playing with the group at dances arranged at the Norwich Technical College, where he was studying English and History. "I wanted to get a degree at University so it would be easier for me to go into television production," he said.

He doesn't smoke or drink—except Coca-Cola. "We're Coke addicts," he said. "As we are on Chinese food. Funny thing is that it's usually the Chinese restaurants that are open late enough for us when we're on tour."

Not so long ago he and the boys opened a stall on Great Yarmouth front. Selling kippers (filleted) in bread rolls as a sort of smoked hot-dog.

The money they raised enabled them to buy their first Vox amplifier.

Nuwadays, they don't have to bother about kipper hot-dogs!!!

PETE GOODMAN.



# THE NEW TORNADO

Ever had a tooth out? . . . Well, it's a bit like that when one beatman leaves a group. Everyone fitted, the team learned to rely on one another. And then suddenly . . . there's one missing! What do you do? Well if you're lucky, you find somebody that you know, trust and like, and he fills the gap . . . just like The Tornados did.

Exit Heinz Burt. Enter Brian Gregg. "It was a bit worrying until it was all settled, but now, everything is just fine," Clem Cattini told me. "Alan Caddy and I are particularly pleased, because we have known Brian for some time. The three of us used to make up The Pirates, Johnny Kidd's backing group, and before that we played together as The Cabin Boys behind Colin Hicks."

As a result, Brian didn't need much breaking in. But anyone would have felt a bit nervous the first time he played with The Tornados, and Brian's first time was before a tough,

hard-to-warm audience—in a 1,100-seat cinema in the Aberdare Valley in South Wales. But, by the time he'd travelled to the Sophia Gardens Pavilion in Cardiff for the next show everything was O.K. and he was a very happy guy!

I managed to catch them all together backstage and you can see from the pic that all the boys are tuned in on the same happy wavelength. Brian was having a bit of fun doing some tricks on his Hofner bass and the rest were busy taking the micky. They were all feeling on top because they were The Tornados once more, not only because of Brian, but also because Roger La verne was back behind the ivories. "I was just tired," he told me. "Where all the reported illnesses came from I don't know . . . anyway I feel great now."

I asked them what it was like being together so much? It must be pretty difficult for everyone to agree all the time. "We're pretty good tempered you know," Clem told me, while the

others roared their objections. "But one of the main reasons why we don't ever have a big disagreement is because we don't discuss certain subjects like religion, politics and banning the bomb. You can never get everyone to agree about those sort of things so there's no point in falling out over them." If we did we'd probably go on stage and play out of tune or something.

But there's another important aspect and that is The Tornados feel that their job is to play their best for their audiences every time. Lots of fans often come a long way to hear their favourite group play and it just wouldn't be right if they gave them anything but the best.

The Tornados have had more than their fair share of upsets recently and I'm very glad to tell you that when I left them they looked all ready to go whirling across the beatlands, kicking up lotsa good discs all the way!

PETER TATE.





## ROLLING STONES

Things were pretty slow down at the Station Hotel, Richmond, just outside London. 'Bout fifty to a hundred used to turn up each night but the music didn't seem to set them moving very hard. Then suddenly rumour got around that the place was jumping, with long queues of cats howling at the doors, and the lucky ones, who got inside before the doors were closed, going wild! Naturally *Beat Monthly* rushed down to find out WHY?

Answer. Five wild beatmen have moved in with their very own brand of R 'n B, calling themselves The Rolling Stones. Their Names: Mick Jagger (19) who does the lead vocals and plays harmonica; Brian Jones (19) on Harmony guitar; Keith Richard (19) also on Harmony guitar; Bill Wyman (21) on his very own homemade—that's what I said, homemade! bass guitar and lastly stixman Charlie

Watts (21), nicknamed Beau Brummel because of a very extensive "wardrobe" of many-coloured handkerchiefs, on Sonor drums.

The first thing that strikes you when you meet The Rolling Stones are their wild, wild haircuts—or should I say hairnotcuts!! I asked Keith (on the right above) when he'd last been waylaid into having his locks trimmed? "I think it was about June of last year," he told me. Charlie was feeling a bit of an outcast that day because he'd ACTUALLY been to the barber and had his cut—without being forced!

Right now the boys are sitting on top of the world. On 4th May, they played at the *News Of The World* fair at Battersea and went down BIG. ALL the top show-biz names were there and soon all the record companies were interested. By the end of the following week, they had

signed a recording contract AND made their first disc. It's a Chuck Berry composition titled "COME ON" and will be in the shops by the time you're reading this. Two top DJ's who've heard the record pre-release gave it rave notices. The Rolling Stones are genuine R 'n B fanatics and their first waxing is in many ways the sort of thing you'd expect to hear from a coloured American group.

The boys met at the Ealing Club back in '62 and they still play there every Saturday. Their first big stroke of luck came, when they appeared in an R 'n B spectacular at the Piccadilly Club. The audience sounded as though they were trying to crack the plaster ceiling with their applause when the Stones had finished.

The group have a great style and, like a few others, know how important it is to be original. While they go on as they are they may not gather much moss, but they'll certainly gather one big pile of fans!



GERRY AND THE PACEMAKERS

# NEW DISCS

by **DAVID GELL**



**45 THE HOLLIES**  
Just Like Me; Hey, What's Wrong With Me (Parlophone)

FIRST outing from Manchester topstoppers The Hollies, who are already ringing the charts with "Just Like Me" which, by the way is an old Coaster's number. Very good lyric—very good disc

**45 THE SHADOWS**  
Atlantis; I Want You To Want Me (Columbia)

A GREAT, great tune from Jerry Lordan, that is bound to provide The Shads with their next big one. Very reminiscent of "Wonderful Land," but no bones on that score—will be a biggie! The flip is a little disappointing in that The Shads have been influenced by The Beatles on this chanter. Great shame boys! There's no need for this.

**45 DUANE EDDY**  
Lonely Boy; Lonely Guitar; Joshin' (RCA)

A WEIRDIE from Mr. Eddy, which could and could not. I'm undecided as to whether it's commercial enough—but, I'm flipped on the idea! B side is another weird one titled "Joshin'." Good R'n B feel on this haunter.

**45 THE TORNADOS**  
The Ice Cream Man; The Scales of Justice (Decca)

TWO movie themes for Joe Meek's boys. It'll be a hit, but I keep hoping that The Tornados will do something different soon. It's getting just a little bit of a drag reviewing the same sound, but with a slightly different tune.

**45 THE ROLLING STONES**  
Come On; I Wanna Be Loved (Decca)

A GOOD intro disc from this London R'n B group. Makes a pleasant change to have one from London. Number is a Chuck Berry opus which could just catch on in a big way—flip is there too—could easily happen.

**45 THE CRICKETS**  
Don't Try To Change Me; Lost and Alone

PLEASANT outing from The Crickets, which strongly features Jerry Naylor and piano accompaniment. Strike me down, though, I flipped the disc and went wild about the B side, which is outa this world. Give it a play—I think you'll like it. As it says it's "Lost and Alone," be a big shame if it stayed thataway!

**45 THE BIG THREE**  
By The Way; Cavern Stomp  
THE sound of scouse by the way of The Big Three. They made many, many friends with their "Some Other Guy" so this might be the one to do well Top Twentysville. I like the reverse even more. Great for itching toes.

**45 THE EVERLY BROTHERS**  
It's Been Nice; I'm Afraid (Warner)

THIRD airing for "It's Been Nice," first, Marty Wilde, then Freddy Cannon and now Phil and Don. And a very good job they do too—right in their "Bye, Bye Love" vein. Only one thing I'm not so sure about is the girl chorus. Heading for the charts, pretty quick! Flip is a haunting Ballad handled in the usual competent Everly fashion.

**45 THE BEACH BOYS**  
Surfin' U.S.A.; Shut Down (Capitol)

WHEN someone told me this platter was No. 3 in the States I felt it hadda be good; when I heard it I dug a hole deep in the ground, 'cause this one has "Sweet Little Sixteen" stamped all over it! Same tune, same guitar, but different words, all 'bout the current Stateside craze—Surfin'. Still it grows on you and these California boys could easily register here too.

**45 THE BACHELORS**  
Faraway Places; Is There A Chance (Decca)

IF repetition is the basis for success then this one will do very well indeed. It's identical to the boys' first hit "Charmaine," and no credit to the people who dreamt this one up. On the flip the boys go the way of all American "ooh-wa-wa" groups.

**45 FREDDIE STARR & THE MIDNIGHTERS**  
Who Told You; Peter Gunn Locomotion (Decca)

IT had to happen—Joe Meek in Liverpool! Freddie and The Midnighters are the genuine article, but Joe's distinctive over-echo is all too evident on this one. I think the boys should be left with their own pure sound. Flip is old Peter Gunn. Not bad.

**45 THE DIXIELANDERS**  
Mardyke; Cyclone (Vocalion)

A DULL, dull record from The Dixielanders aided by producers Talmy and Stone. This is the sort of offering that I always refuse.

**45 B. BUMBLE & THE STINGERS**  
Baby Mash; Night Time Madness (Stateside)

WOW! we're having some baddies this month. Along comes B. Bumble with a pinch of one of my favourite nursery rhymes. Sounds like Russ Conway on an off day—no offence Russ! B side is titled "Night Time Madness"—madness is the operative word!

**45 FARON'S FLAMINGOS**  
Do You Love Me; See If She Cares (Oriole)

THE gold rush is on! Stake your claim in Liverpool quickly please! But not every disc out of Merseyside is going to strike gold. This one is pretty good and deserves a few spins, but I don't see it climbing very far.

**LP THE SPRINGFIELDS**  
Folk Songs From The Hills (Philips)

HERE are the results of The Springfields visit to Nashville. My verdict—just great! A fab LP from those hippies, Dusty, Mike and Tom produced by crack A & R man Shelby Singleton. Great simple arrangements. A natch for the LP charts. Favourites for me were "Mountain Boy," "Maggie" and "Home With You."

**LP THE KESTRELS**  
All The Hits (Pye)

A SURPRISE fab LP from The Kestrels, which has some of the year's knock-out single winners including The Beatles "Please, Please Me," The Four Seasons' "Sherry," and many, many more. One for your collection.

**PHOTO CHANGE**  
The centre page Pic was changed after we printed the Editorial so as to include Ringo. J. D.

**PHOTO CREDITS**  
The front cover of Jet and Tony and the centre of The Beatles by Philip Gotlop. The Beatles photo by Cyrus Andrews. The back cover of Hank Marvin and Brian Poole and The Tremeloes by Dezo Hoffman. The Tornados by Hayden Jones, Cardiff. All others by Philip Gotlop



# YOUR LETTERS

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



## WINNER OF £2 FOR BEST LETTER

Dear Johnny,

Thanks for editing such a great mag, it's just what we G & I fans have been waiting for.

I thought you might like to hear about the hopes we've got for Leicester. As far as night-life is concerned it's a pretty dead place so in the near future my friend and I hope to liven it up a bit. Our idea is to rent or buy a cellar, preferably under a shop in the centre of the City, with this decorated up we want to open it as a Jazz Cellar. The main object is to give an amateur rock group a chance to perfect their act and also somewhere for teenagers to meet and listen or dance to some really good music.

There are many first-class groups in Leicester, but they just aren't given a break, we hope to give them that chance and maybe put Leicester in the running with Liverpool and Manchester.

Pat Wilson,  
Leicester.

Dear Ed.,

I congratulate you on your first two editions and am certainly going to be one of the first to buy **B.M. No. 3**. I am to be rhythm guitarist in a group, though I probably will not appear in public till late '64, but I am looking forward to the day our group will be mentioned in **Beat**.

John Donovan,  
Wembley.

Dear Sir,

Now that we have all seen the terrific impact the Beatles have made on the record buying public I hope that they will consider making a film.

This will bring them to the attention of far larger audience than the usual one night stands. I'm sure Cliff Richards owes much of his success to the appeal made by those two musical blockbusters "The Young Ones" and "Summer Holiday." A Beatles musical, perhaps shot on Merseyside? WOW! it would be the box office hit of all time.

Ray Price,  
Wallasey.

Dear Ed.,

Let me start by saying what a Fab Mag **Beat** is. I play lead guitar for a group in Wembley called The Marauders and we all agree that this mag is the greatest thing that could have happened for instrumental groups. We dig the Beatles, Shads, Tornados and Jaywalkers. Maybe this Mag will cover the smaller groups like ourselves.

Ken Moran, North Wembley.

Illustrious Editor,

Please can you give us more information on The "Jaybirds" Trio, led by Alvin Lee?

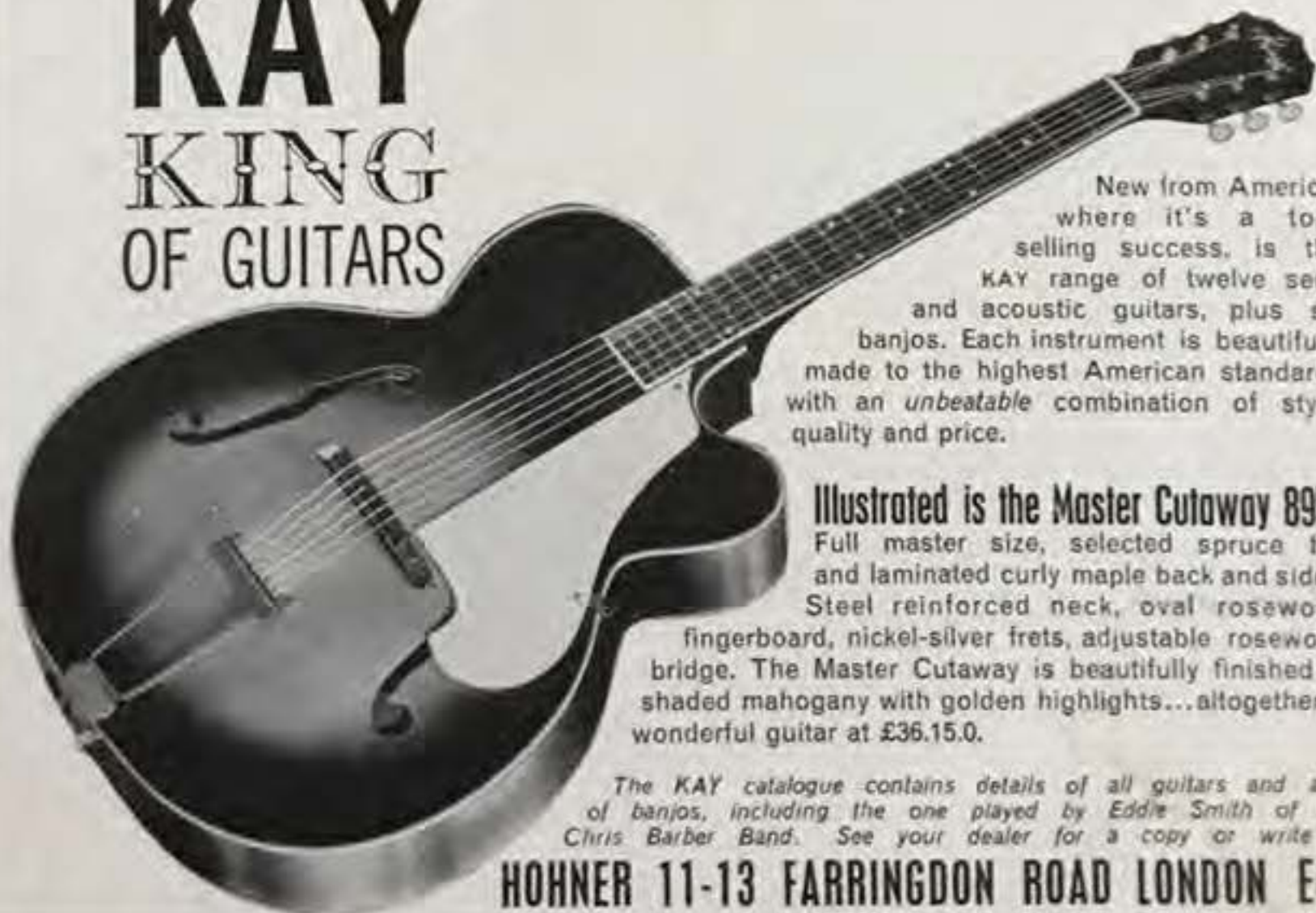
Dill, Corrine, Gillian and Beverly,  
Nottingham.

Dear Johnny,

Congratulations on the best pop mag on sale. But honestly if you publish any more pictures of the Shads I won't have any wallpaper left in my bedroom. Seriously though, you're doing a Grand Job! A **Beat**, Shad and Mod Fan.

Carol Wisbey, Ilford.

## KAY KING OF GUITARS



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The KAY catalogue contains details of all guitars and also of banjos, including the one played by Eddie Smith of the Chris Barber Band. See your dealer for a copy or write to

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## (FREDDIE AND THE DREAMERS)

"If You Gotta Make A Fool Of Somebody"—so goes that first-time hit for the incredible Manchester group, Freddie and the Dreamers. And these boys, believe me, will make a fool of anybody, but ANYbody—even if in the best of possible taste!

Freddie came on the phone. "Hey, could you correct a rumour? Please tell **Beat Monthly** fans that there's no connection between our group and that other Manchester outfit, the Halle Orchestra!"

Fred the Fab, bespectacled, wild of hair, five feet six inches tall, conducts a one-man war against humourless people. He believes in living a non-stop giggle of a life. He plays guitar, employing a perpetual smile. Only when he sits down to write songs does he become momentarily serious.

"So far," he says, "I've written seven or eight numbers, but it's not easy. Normally, life is a gas for me but for songs you've got to get blue. Deep-dyed blue. So I went out and looked at the smoking chimneys round Manchester when I wrote

"Feel So Blue," the "B" side of our first disc. That did the trick. I felt lousy.

Freddie and the Dreamers purvey a particularly hectic brand of group beat. But comedy is specially strong. "We're musical comics," said Freddie the Everready. "We'll include slapstick, visual gimmicks... anything! And we worked round the halls and clubs up North for quite a while before we got the record break. So we can reckon on being experienced."

Even that first record session was distinctly unusual. The boys were looking for somewhere in London to rehearse. Publisher Leslie Conn came to the rescue and loaned his office. He regretted it immediately a van-load of equipment arrived. But John Barry was there and was so knocked out by the group that he supervised an immediate demonstration session.

Hitsville, double-quick.

Freddie, sometimes called the "Arthur Askey of Rock" and a lot of other things by irate landladies, guided the group to a substantial part

least two numbers in the comedy-rock vein.

Said Freddie: "It's not true that this will be the first British musical to carry an "X" certificate."

Ex-milkroundsman Freddie—he drove his milk float to his first BBC-TV audition, leaving a horde of housewives totally milk-less that morning—leads the following zany mobsters:

Bernie Dwyer: drummer, wide-grinned, dark-haired, usually tolerant but terrified when in a car driven by colleague Pete Birrell.

Derek Quinn: lead guitar, also harmonica. Is frightened of losing sleep—though he DOES lose a great deal with all the travelling.

Roy Crewdson: rhythm guitar, also piano and drums. Is deeply troubled by cold weather and rarely ventures out in the rain.

Pete Birrell: bass guitar, plus string bass and accordion. As the group driver, nurses a strong hate for traffic wardens and the back-seat driving of Mr. Dwyer.

All four nominate "girls" as their fave "likes." And, for once, Freddie agrees with each and every one of them. **PETE GOODMAN**

# BEAT

MONTHLY

## Popularity Poll

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

This Month	Last Month
1. THE BEATLES	1.
2. THE SHADOWS	2.
3. GERRY AND THE PACEMAKERS	4.
4. JET HARRIS AND TONY MEEHAN	3.
5. BILLY J. KRAMER WITH THE DAKOTAS	—
6. THE SPRINGFIELDS	6.
7. THE JAYWALKERS	5.
8. FREDDIE AND THE DREAMERS	—
9. JOE BROWN AND THE BRUYVERS	10.
10. THE TORNADOS	7.
11. DUANE EDDY	9.
12. SOUNDS INCORPORATED	—
13. THE BIG 3	8.
14. THE CRICKETS	13.
15. THE HOLLIES	—
16. THE DIGGEROOS	18.
17. THE TWILIGHTS	20.
18. THE FLINTSTONES	16.
19. THE EAGLES	17.
20. THE FENTONES	11.

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

# BEAT

## No. 4

on SALE 18th JULY

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# BEAT

MONTHLY

JULY, 1963

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