

IN No. 4 - BIG SPRINGFIELDS PIC

POP TEN GROUP & INSTRUMENTAL MAG

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

BEAT No. 4

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Editorial

Hi!

IMPORTANT NEWS THIS MONTH for all you **BEATLE PEOPLE**. In response to all your requests, Beat Monthly is starting a regular Beatles monthly magazine, which will be called **THE BEATLES BOOK**. We aim to make it different from other monthlies in size and contents. **BUT** it **WILL** be 100 per cent Beatles and the first issue will be on sale on 1st **AUGUST**. So if **YOU** are one of the **BEATLE PEOPLE** don't forget to order your copy of **The Beatles Book** from your local newsagent.

HAVING A SISTER mag will make no difference to Beat Monthly. Every group is important to us. Naturally we give more space to the top groups because they deserve it, but that doesn't mean that we don't want to feature the lesser known ones.

THINGS are certainly hotting up on the beat scene. There's a terrific amount of talent in all areas of the country and Merseyside is starting to get a lot of competition. Makes things even more interesting.

SEVERAL READERS, who missed the first edition have written to me for copies. Well I'm sorry to say that the small reserve I had has now gone. So, I can't help anyone else just at the moment. If I get any more I'll let you know.

MANY THANKS to all those groups, who wrote to me with info, in response to my request in No. 3. I really do appreciate your letters.

Johnny Dean, Editor.

P.S. Don't forget the stamped addressed envelopes for replies. J.D.

GERRY AND THAT GRIN

Gerry Marsden, alias **The Grin**, sang "I Like It" to the top of the charts, following up that topping "How Do You Do It?" to Number One. And he says, of fame: "I like it. I think it's fabulous." For right now, he's getting the mobbing treatment. He's lost three £40 suits in the tear-em-up process. But he likes it...

"I suppose most of the groups say the same thing, but honest! we never thought we'd do so well. I didn't even like 'I Like It' when I first heard it. But its speed up the charts shook the daylight's out of us."

Now they're working on an I.P. They'll feature more of the songs jointly penned by Gerry with pianist Les Maguire. But they're full of praise for Mitch Murray, the 23-year-old who wrote the "A" sides of the Pacemakers' two huge hits

Gerry and Les Maguire are determined they'll follow his example, though they've done well enough, composing-wise, by being on the "B" side of both discs.

I talked to several executives connected with The Pacemakers' disc career. They all said the same thing: they can't remember anyone giving more of himself on shows than the pint-size, expressive-eyed Gerry.

But Gerry, who's a real modest guy, won't have it that he's the main reason for the success story. "We're a group. We work together. I don't like being singled out because we all contribute something to the overall act. You wanna watch us when we are working out a programme. We argue like cats and dogs. Sometimes the voting goes two for and two against us doing a particular number. Well, I don't get any extra say in it. If the

voting is level—that's it. We wait for someone to crack, one way or the other, or we scrub round the song."

It's been said that Gerry is a natch performer to break out on his own. He feels suitably flattered. But says: "It wouldn't happen. I'm with the group. The group is with me. Don't forget we just didn't walk into the Number One spot—we'd been kicking around for years. It's been a team effort all the way and I'd never walk out on the boys."

The boys—Les Maguire, bass-guitarist Les Chadwick, drummer Freddy Marsden (Gerry's elder brother)—all nodded in unison. Gerry grinned that grin. It's only been missing once in the past few months—and that's when the amplification units suddenly blew up during an important Northern concert.

Contrary to rumour, it's not a **FORCED** grin. After all, these boys have got an awful lot to grin about.

PETE GOODMAN

PROFILE

JET HARRIS

Jet Harris. Dark hair tumbling, tumbling down to eyes of piercing blue. Shorter than you'd think when watching him on stage . . . just 5ft. 6in. Sensitive hands that flutter agitatedly when he's searching for just the right words. Barely an ounce of surplus weight on a nine stone frame.

A likeable 24-year-old (born July 1939) who just can't avoid success. A musician who has broken records by making records—who made his first appearance at Middlesbrough Empire back in 1956. A star who said, some years back: "My ambition is to make money and see The Shadows become the top group."

He's made money. Lots of it. The Shadows, with the then blond-topped Jet, did become the top group. But since then: he's seen himself become a top solo attraction and then, with his old sparring-mate Tony Meehan, become dominant in a double act. A hit-strewn path all the way.

He pauses. "It wasn't easy at first. Took a lot of doing to buy myself an instrument. But Sammy Stokes, who used to play with Ted Heath, helped me enormously. 'Course, meeting Cliff Richards was the biggest thing in my life. That started it all, for The Shadows and for me.

"I was nervous in those days. Still get that feeling. I remember my first solo appearance. I kept falling back into line with the group. They'd shove me out front and mutter: 'Get on, you're the star.' Sometimes I thought, before a show, that I was swallowing my tongue and that I'd choke to death before I started. . . .

"But I want to act. Both Tony and I have had lessons. I wouldn't want to do a sappy musical part, though. I'd like something with a bit of meat in it—like a murderer or a drug addict or something."

"Tony and I got together just as an experiment, you know. We didn't think it would lead to anything much. But I knew I just had to leave The Shadows—not through conceit but because I wanted to express MYSELF musically . . . kinda go my own way."

Jet was born in Kingsbury, London, and went to Willesden Technical College. His long list of television appearances started with "Oh Boy," back in 1958.

"I still rate Hank Marvin as one of my favourite musicians. We're all very mates, you know. No bitterness anywhere."

Jet Harris, quartet member, soloist, duettist. A guitarist—NOT just BASS GUITAR. An intense performer. Ambitious. Who knows what fields he'll have conquered in a few years' time.

PETE GOODMAN.



THE SHADOWS IN BLACKPOOL

The Shadows' last "Summer Holiday" went on record for posterity. They are taking their latest a little more quietly.

While "Liquorice" Locking lodges in Blackpool, five minutes away from the A.B.C. Theatre, where they are summer-seasoning, Brian, Hank and Bruce are all outside town in the swish St. Anne's district.

And how do they spend these sweet-sour, wet-dry days of summer?

Brian Bennett is golfing. And when he isn't swinging the iron, he drags a canvas and an easel out into the open and paints abstracts.

The others, meanwhile, prefer to tour in their cars. And occasionally, they all gather at the house rented by that singer of theirs, name of Richard, for a film show.

"We've had 'The Young Ones' and 'Summer Holiday,' naturally," said Brian. "And today, we saw 'F.B.I. Story.' Cliff has projection and sound equipment and we have a few friends in, so it is quite like the

real thing. Want to come over and sell some ice-cream?"

All this, I said, must be pretty close to heaven after a strenuous 42-night tour and extensive concert, recording and broadcasting commitments.

"Liquorice" agreed.

"It's great being able to take your clothes out of a suit-case and leave them out," he said.

"In a 2½-hour show, we have eight costume changes," said Hank. "And quick, too. We don't get a chance to sit down and think. We are on-stage throughout the show."

Two 2½-hour performances in an evening; sixteen changes of clothes; half-a-hundred numbers, each bearing the Shadow shadow.

"The lazy days are no luxury, dad," said "Liquorice." "They're a flipping necessity."

The Boys stay at the A.B.C. Theatre is nearing its end. Where do they go from there?

"We think," said Bruce, "there is a possibility we shall be location filming

in Mexico. But we don't really know what sort of parts we shall play. Probably much the same as the roles we had in Cliff's previous pictures. This suits us fine, though the reason we didn't have a larger slice of "Summer Holiday" was that we had other commitments at the time.

"All four of us make up The Shadows, after all, and if we start splitting ourselves up, perhaps we shall be splitting up our popularity, too."

"The Young Ones" and "Summer Holiday" both topped the British list of film-money-spinners in consecutive years 1961 and 1962, and are still adding to the profits.

There's more than an outside chance that the next Cliff-Shadows film project will do the same—whether it is filmed in Mexico or Outer Mongolia. Random thought—those Outer Mongolians might be only too pleased to dance on with The Shadows to teach them the steppes.

PETER TATE



GROUP INFO

THE BEATLES

July, 17th Easy Beat recording, 19th Ritz Ballroom, RHYL; 20th Ritz Ballroom, RHYL; 21st Queen's, BLACKPOOL; 22nd to 27th Week at Odeon, WESTON-SUPER-MARE; 28th Regal, GREAT YARMOUTH; 29th and 30th Recording at E.M.I.; 31st Imperial Ballroom, NELSON.

August, 2nd Grafton Ballroom, LIVERPOOL; 3rd Cavern Club, LIVERPOOL; 4th Queen's, BLACKPOOL; 5th Urmston Show, URMS-
TON; 6th to 10th Springfield Hall, JERSEY; 11th ABC, BLACKPOOL; 12th to 17th Week at Odeon, LLAN-
DUDNO.

THE SHADOWS

July 16th to August 16th Summer season at ABC Theatre, BLACK-
POOL.

GERRY AND THE PACEMAKERS

July, 16th "Side By Side," BBC recording; 17th Recording at E.M.I.; 18th Dreamland Ballroom, MAR-
GATE; 20th Pavilion Gardens, BUN-
TON; 21st Recording "Big Night
Out" for ABC TV in MAN-
CHESTER; 22nd to 27th at Odeon,
WESTON-SUPER-MARE; 28th ABC
Theatre, BLACKPOOL; 29th to
August 3rd Odeon, SOUTHEND.

August, 4th ABC Theatre, BLACK-
POOL; 5th Platts Field, MAN-
CHESTER; 7th to 10th One Nighter

Ballroom Tour of SCOTLAND (no
towns available); 11th Queen's,
BLACKPOOL.

BILLY J. KRAMER WITH THE DAKOTAS

July, 19th California Ballroom,
DUNSTABLE; 20th Winter Gardens,
MALVERN; 21st "Swinging Time"
BBC TV; 23rd Floral Hall, SOUTH-
PORT; 25th New Palace Ballroom,
ABERDEEN; 26th Tower, NEW
BRIGHTON; 27th Youth Centre,
WEDNESBURY; 28th Queen's,
BLACKPOOL; 29th to August 3rd at
The Odeon, SOUTHEND.

August, 4th Princess, TORQUAY;
5th and 6th Town Hall, TORQUAY;
7th "Easy Beat" recording; 9th Oasis,
MANCHESTER; 10th Memorial
Hall, NORTHWICH; 11th ABC, GT.
YARMOUTH; 12th to 17th at Odeon,
LLANDUDNO.

FREDDIE AND THE DREAMERS

July, 16th Wednesbury Youth
Centre, BIRMINGHAM; 17th Plaza
Handsworth, BIRMINGHAM;
18th Locarno, SWINDON; 19th The
Plaza, Oldhill, BIRMINGHAM;
20th Town Hall, CREWE; 21st The
Britannia Theatre, GREAT YAR-
MOUTH; 22nd Azena Ballroom,
SHEFFIELD; 23rd Recording
"Saturday Club"; 26th Tower, NEW
BRIGHTON; 27th Bingley Hall,
BIRMINGHAM; 28th Recording of
"Thank Your Lucky Stars"; 29th to
August 10th On Holiday.

August, 3rd Transmission of
"Thank Your Lucky Stars";
11th Britannia Theatre, GT. YAR-
MOUTH; 12th Majestic, NEWPORT;
14th PRESTON; 15th Locarno,
LIVERPOOL; 16th Savoy, SOUTH-
SEA.

PETER JAY AND THE JAYWALKERS

Summer Season at Aquarium
Theatre, GREAT YARMOUTH.

JET HARRIS, TONY MEEHAN

July, 19th COVENTRY;
20th Memorial Hall, NORTHWICH;
21st Opera House, BLACKPOOL;
27th Pier, HASTINGS; 28th Princess,
TORQUAY.

August, 3rd Ritz Ballroom, RHYL;
4th Opera House, BLACKPOOL;
7th EDINBURGH; 8th Winter Gar-
dens, BOURNEMOUTH; 16th Music
Hall, SHREWSBURY.

FAN CLUBS

THE OFFICIAL BEATLES FAN CLUB

s.a.e. to Anne Collingham, First
Floor, Service House, 13 Mon-
mouth Street, London, WC2.
(All The Beatles Fan Clubs are
now run from this headquarters)

THE BIG THREE

s.a.e. to Eileen Pomeroy, 20
Church Street, Liverpool 22.

BILLY J. KRAMER AND THE DAKOTAS

s.a.e. to Rita Bramwell, 102
Grundy Street, Liverpool 8.

DUANE EDDY

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

FREDDIE & THE DREAMERS

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

GERRY & THE PACEMAKERS

s.a.e. to Pauline Behan, 56 Bar-
ford Road, Liverpool 25.

JET HARRIS, TONY MEEHAN

s.a.e. to Betty Randall, c/o Ber-
nard 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. to Linda Shanker and Chris
Everett, 160 Hook Road, Epsom

THE ROLLING STONES

s.a.e. to Diane Nelson, 86 Furze
Lane, Farncombe, Nr. Godalming,
Surrey. (Change of Secretary and
address).

FREDDIE STARR AND THE MIDNIGHTERS

s.a.e. to Susan Carter, 18 Ade-
laide Road, Liverpool 7.

FRANKIE AND THE ECHOES

s.a.e. to Teresa Boyd, 9 Eden-
more Drive, Andersonstown, Bel-
fast, 11.

GRAY WADE AND THE ALLEGROES

s.a.e. to Mike Mann, 5 Mow-
bray Road, Bedford.

THE TWILIGHTS

s.a.e. to Lorraine Snell, 159
Beauchamp Road, London, S.E.19.

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THE SPRINGFIELDS

July, 17th Town Hall, FARNBOROUGH; 21st Spa Royal Hall, BRIDLINGTON; 25th Southern Sporting Club and Palace, MANCHESTER; 27th Transmission of Dick Emery Show on TV; 28th Pavilion, BOURNEMOUTH

August, 2nd Mecca BELFAST; 4th Transmission of "Easy Beat" and also appearing at the Esplanade Theatre, BOGNOR; 9th Ritz Ballroom, LLANELLY; 10th Sophia Gardens, CARDIFF; and transmission of Dick Emery Show; 11th Winter Gardens, BOURNEMOUTH; 14th Flamingo, REDRUTH; 15th Queen's Hall, BARNSTAPLE; 16th Rank Ballroom, PLYMOUTH; 17th Town Hall, TORQUAY; 18th Opera House, BLACKPOOL

THE TORNADOS

Summer Season at The Windmill Theatre, GREAT YARMOUTH

Also—August 4th and 18th at The Winter Gardens, BOURNEMOUTH, and on August 11th at The Opera House, BLACKPOOL

THE ROLLING STONES

July, 17th Eel Pie Island Club; 20th Corn Exchange, WISBECH; 21st Craw Daddy Club, RICHMOND; 24th Eel Pie Island; 27th California Ballroom, DUNSTABLE; 28th Craw Daddy Club, RICHMOND; 31st Eel Pie Island

August, 3rd St. Leonard's Hall, HORSHAM; 4th Craw Daddy Club, RICHMOND; 7th Eel Pie Island; 11th National Jazz Festival, RICHMOND; 14th Eel Pie Island

THE HOLLIES

July, 18th Grampian TV and The Palace, ABERDEEN; 20th NORTHAMPTON; 21st Opera House, BLACKPOOL; 23rd Cavern, LIVERPOOL; 24th BBC Recording for "Easy Beat"; 27th Sophia Gardens, CARDIFF; 29th Pavilion, BATH; 30th Public Hall, WALLINGTON; 31st STOURBRIDGE

August, 2nd Cavern Club, LIVERPOOL; 3rd Corn Exchange, PETERBOROUGH; 4th Opera House, BLACKPOOL; 5th Plaza, MANCHESTER; 6th Cavern Club, LIVERPOOL; 9th Co-op Hall, GRAVESEND; 10th Market Hall, REDHILL; 11th Winter Gardens, BOURNEMOUTH; 13th ALTRINGHAM; 16th DROYLSDEN

BRIAN POOLE AND THE TREMELOES

July, 20th St. Hilda's Hall, ASHFORD, Middx.; 21st New Central Ballroom, ALDERSHOT; 23rd State, KILBURN; 24th Savoy, CATFORD; 25th Town Hall, CRAYFORD; 26th Acre Hall, NORTHWOOD HILLS; 27th Memorial Hall, NEWMARKET; 28th Country Club, LYNFORD; 30th Town Hall, CLACTON

August, 1st Palace, ABERDEEN; 2nd SHREWSBURY; 3rd Town Hall, CREWE; 4th Three Coins, MANCHESTER; 5th Urmston Show, near MANCHESTER; 8th HATFIELD; 9th KENTON; 10th UXBRIDGE; 11th Majestic, LUTON; 15th Locarno, SWINDON; 16th MORECAMBE

SOUNDS INCORPORATED

July, 17th REDRUTH; 18th BARNSTAPLE; 19th TORQUAY; 20th California Ballroom, DUNSTABLE; 21st LLANDUDNO; 22nd Pavilion, BATH; 23rd WALLINGTON; 24th STOURBRIDGE; 25th Locarno, LIVERPOOL; 26th Co-op, GRAVESEND; 27th LEE-ONSOLENT; 28th SOUTHPORT; 29th DARTFORD; 30th to 3rd August St. Helier, JERSEY

August, 4th Winter Gardens, BOURNEMOUTH; 7th Palais, EDINBURGH; 9th Palais, WIMBLEDON; 10th Walton Hall, BLECHLEY; 11th FOLKESTONE; 14th FARNBOROUGH; 16th EAST GRINSTEAD

THE BIG THREE

July, 17th Cavern, LIVERPOOL; 20th Town Hall, ABERGAVENNY; 21st Oasis, MANCHESTER; 26th Tower, NEW BRIGHTON; 27th Mersey View, FRODSHAM; 28th Pier, LLANDUDNO

No information available on August bookings



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Tornados (TRIXON, GRETSCH), *Gerry and Pacemakers* (TRIXON, TELSTAR, GRETSCH),
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INSTRUMENTAL NEWS

Great beat show being promo'd at the TOWER, NEW BRIGHTON, on Friday, 26th July under title of "Northern Sounds." Playing loud and clear will be—**Freddie and The Dreamers**, **Pete MacLaine and The Clan**, **Sonny Webb and The Cascades**, **The Big 3**, **Earl Preston and the TT's**, **Freddie Starr and The Midnighters**, **Billy J. Kramer and The Dakotas**, **The Undertakers**, **Johnny Sandon and The Remo Four** and **Mark Peters and The Silhouettes** WOW!

Everybody commenting on **The Shadows** new-style approach. Their recent appearance on the "Sunday Night Palladium" show brought in lots of offers from producers, who thought they couldn't sing that kinda music!

Fontana doing one great big push on that oddly titled Manchester quartet **Wayne Fontana and The Mindbenders**. Their first release "Hello! Josephine" backed by "Road Runner" is guaranteed to "brainwash" all listeners.

Bad news for **Crickets'** fans. It looks almost certain that **Tito Burns** won't be able to fix the instrumental-vocal threesome to tour Britain again, early in the new year as planned, due to Stateside commitments.

Paul McCartney got a fantastic pile of presents for his 21st. He's trying to figure out a way of thanking all the fans who sent him so many wonderful things.

The **Cubik Club** — a Birkenhead rival to the famed Cavern—is bursting at the seams with talent, says club DJ "Codge." He names **The Renegades**, **The Roadrunners** and **The Four Sounds** as their contenders for disc fame.

Another slap in the career for the West Country group **The Cougars**. Their second disc "Red Square," a hotted-up version of Tchaikowsky's Piano Concerto Number One, has been banned by the B.B.C.

Now that **The Outlaws** have signed as backing group to **Gene Vincent** they can expect further Continental travelling and perhaps a trip to the States.

Reference note for promoters: if you want to bring **Bo Diddley** to Britain, with his group, try and arrange it at a time when there's a big fight. The **Diddley** lot are very keen on boxing.

Big **Pete Deuchar** and **Johnny Duncan**, together with group, earned big applause on a recent cross-Channel beat outing with a very skiffle-era act!

Full date book means that **Gerry Marsden** is unable to concentrate on his favourite hobby, golf, because he only gets enough time off to play about three holes.

Billy J. Kramer is still able to sit unrecognised at Southern pop shows—as at a recent one at Botwell Festival—but he's invariably mobbed in the North.

Both **The Beatles** and **The Dakotas** use the same make of amplifier, but with a specially added treble booster supplied by the manufacturers. **Paul McCartney** used to play "ordinary" guitar with **The Beatles** but changed to bass, when a former Beatle, **Stuart Sutcliffe**, was killed. His left-handed Hofner bass was specially altered for him in Germany and is NOT available in this country.



JOE BROWN

Screamin' Lord Sutch, and his group, **The Savages**, now have over twenty different acts. Each one is planned to be more horrific than the last.

More praise from American artistes—**Del Shannon**, who recently raved over **The Beatles'** "From Me To You" saying it was one of the best stand-out pop tunes of the past five years, now pushing for **The Eagles**, says they're one of the best groups he's ever worked with.

Brian Poole and The Tremeloes, who auditioned for Decca on the same day as **The Beatles**, have come up with a great version of "Twist and Shout."

Strong rumours persisting, though denied just as strongly at present, that two members of **The Tornados** are planning to leave the group before the end of the year—and to leave show biz for good.

EMI A and R man **John Burgess** found his recent session with **Freddie**

and **The Dreamers**, to record their new single, pretty difficult to keep under control. **Freddie Garratty** just never stops clowning. I'd like to hear a recording of what he wasn't supposed to say, just as much as what he was!

The Rolling Stones having trouble with their residency at Richmond. When the dust finally settled we found they'd moved a few yards away from their usual Sunday night haunt The Station Hotel to the **Craw Daddy Club**.

Johnny Kidd and his much underrated **Pirates** will be in Hamburg for a season this month (August) and then going on to the Olympia, Paris, in September. Can't understand why **Sounds Incorporated** haven't made the charts yet. They're one of the best-liked groups in the country and instrumentally and appearance-wise—they're tops!

Grant Tracey and The Sunsets have waxed a good one for Decca to be released in August—title, "I'm The Guy For You."

At a recent "Saturday Club" recording **Chris Barber** clapped **The Beatles** when they'd finished their act. It's not very often that happens when there's no audience! Work on the new **Beatles** album will start on July 29th and it will be released soon afterwards. Their first L.P. has been selling faster than many chart-entry singles in recent weeks.

Peter Jay and The Jaywalkers having a very easy time this summer. Nothing like a long summer season in your own home town!

Bruce Welch and **Hank Marvin** make a habit of bringing back at least one different kind of guitar or stringed instrument from each country they visit. Audience have seen mandolins and Spanish guitars in recent acts. What'll they use next?

Lawrence Welk's version of "Scarlett O'Hara" in America is pale and anaemic compared with that of **Jet and Tony**.

Even if **The Dakotas** new single "The Cruel Sea" is a hit they don't see any point in breaking with **Billy J. Kramer**. They want a **Cliff-Shadows** relationship, they say.

"This Is Mersey Beat" LP out this month on the Oriole label features **Ian and The Zodiacs**, **Earl Preston and The TT's**, **Rory Storm and The Hurricanes**, **Sonny Webb and The Cascades**, **Faron's Flamingos**, **Mark Peters and The Silhouettes**, **The Del Renas**, **The Mersey Beats** and **The Nomads**.

Up in Liverpool and district now it's **The Dennisons** who are getting the same sort of fan adulation that **The Beatles** got in the early stages.

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THE HOLLIES ★ ★ ★

Talk to The Hollies and you'll hear plenty of talk. Amusing chat. But their new-found chart status—they whipped in smartish with "Just Like Me"—is something they have difficulty in talking about.

Says leader Graham Nash: "You see, we've only been professional since March this year. And it was only a month before that when Tommy Sanderson, that fabulous pianist, came up to see us in Manchester. He's our manager now.

"Funny thing is that I never thought about music when I was at school. Oceanography was for me—that's the study of the sea and the currents and tides. In my mid-teens, I used to go around with our lead singer, Allan Clarke, and did some shows for giggles.

"Never thought that our messing around as The Two Teens would lead to all this, I don't think any of the boys really know what has hit them yet.

The boys like Rhythm n' Blues and play as much of it as they can.

Says Graham: "I think we've managed to get a different sort of sound—at least, the fans think so. My own favourite now is Chuck Berry. He's just great and we'd all give a lot to get to see him work sometime.

"Getting the fans clamouring for us—that takes a bit of getting used to. The girls? Well, they're great. But sometimes the boys get a bit out of hand.

Graham, rhythm guitarist and vocals, is 5ft. 10½in. tall, with brown hair and blue eyes. His main hobby is writing music and says, earnestly: "My parents were wonderful to me in encouraging me once I decided on taking up music. I want to repay them properly one day. Does that sound corny?"

Through Graham's introduction, the other Hollies lined up. Lead Singer Allan Clarke: "I dig all this scene because I like enjoying myself so much. Graham's an old mate of mine and we're having a ball all the time. We're new boys, of course, and maybe that makes a difference—but I can't stand people who are always

taking the rise out of pop music. If they don't like it, leave it."

Tony Hicks is lead guitarist and singer. A one-time electrical apprentice, he was talked into sitting in on the Parlophone audition—and found he didn't want to leave the other boys. "Even though they take the mickey out of my rather strong Manchester accent," he says.

Drummer Don Rathbone is the van-driver for the outfit. He drums with fanaticism, attacking his kit with gusto. And he says, quietly: "The fans go for the earthy sound nowadays. All those sweet-singing performers, with those airy-fairy lyrics—they're losing ground. The kids like a real big earthy sound."

Finally, Eric Haydock, bass guitarist, came forward with outstretched hand. "I used to have a rock group called The Dominators. But my parents weren't keen. They thought music too insecure a career and wanted me to get a trade. I simply gotta prove them wrong."

Graham Nash marshalled his group into the van. They were off on yet another job. And they still looked shaken at the speed of their rise to success.

PETE GOODMAN

TWO GREAT NEW AMPS BY WATKINS



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THE CHEROKEES VISIT SOUND CITY

Bob Adams, the likeable know-how host of London's Sound City, just off Shaftesbury Avenue, deals with the sound and instrument problems of most of the star groups, like The Shadows and The Beatles. But he's always ready to give a helping hand to up-and-coming new groups. Like the swingin' Cherokees, from Leeds.

These boys, together for the past twelve months, line-up as follows: Roy Starr (20), singer; Terry Stokes (20), lead guitar; David Bower (21), rhythm and harmonica; Mike Sweeney (19), bass and leader; Jim Green (18), drums.

Let Mike tell their story. "We arrived in London and lived for two weeks in a van first of all. It was pretty crowded, believe me. Then we spent three months—six of us, including our road manager—on just £25. We had only corn flakes and bread

and jam to eat. We reckon that must be a world record!

"All we'd got was enthusiasm and a silver cup which we'd won as top semi-professional group in Yorkshire. Anyway we called round to Sound City to see Bob Adams.

"He loaned us some equipment so we could attend an audition for a club date. Well, we passed—and we've worked pretty steadily ever since. What we really want now is a record, of course, because we'd like to see a Leeds group up there in the charts with the Liverpudlians."

The Cherokees currently operate with Echolette and Vox amplifiers, a Fender guitar line-up and a Trixon drum kit. Their music? Says Mike: "We like to specialise in anything that is popular. So at the moment we're working mostly rhythm 'n' blues. And it would knock us out if we could get to play a R and B con-

cert at our local theatre, Leeds Odeon."

In recent months, the boys have built up a lot of experience, through their own shows and through backing such stars as Julie Grant (who also comes from Leeds), Doug Sheldon, Terry Dene, Vince Hill and Ricky Valance.

Said Mike: "Bob Adams has helped us a lot—you know, his name crops up whenever we get to meet other groups.

And says Bob Adams: "I like these boys. They're prepared to work very hard and they're so keen. They just need that disc break-through and they'll be big."

They're the new boys of the month, then. The five-strong, adaptable Cherokees from Leeds. Just don't mention cornflakes or bread and jam in their hearing, that's all.

PETE GOODMAN



PETER JAY & THE JAYWALKERS

NEW DISCS

by

DAVID
GELL



**45 BILLY J. KRAMER
WITH THE DAKOTAS**

Bad To Me
(Parlophone)

BAD To Me" is the heading of this opus—but it is certainly not going to be bad for Billy J. My gold-plated cert. of the month which should go straight into the top notches chartwise. Great tune, appealing lyrics from the Lennon-McCartney team aided by a dynamic treatment from The Dakota gang.

45 THE SPRINGFIELDS

Come On Home;
Pit-a-Pat
(Philips)

NEW offering from the effervescent Springs features a number stemming from the pen of Tom Springfield. Typical handling, which should put the group into the charts again without any doubt. Turnover's a very cute 'n' catchy number from songsmith Clive Westlake.

45 THE DAKOTAS

The Cruel Sea;
The Millionaire
(Parlophone)

BILLY J.'s boys show us just how good they are on their own with a very good instrumental offering. Must climb the charts. Both sides penned by guitarist Mike Maxfield.

45 THE DENNISON

Be My Girl;
Little Latin Lute Lu
(Decca)

FIRSTIE from another Northern group. In the right groove on the topside but I would have liked just a bit more Aintree originality. Got a feeling the boys didn't give all they've got. Should sell.

**45 WAYNE FONTANA
& THE MINDBENDERS**

Hello Josephine;
Roadrunner
(Fontana—naturally)

HASN'T been made quite clear as to which is the "A" side. I'll put my money on "Hello Josephine." "Roadrunner" is a good version of something we've heard before. Good vocalising by Wayne. Sales will depend a lot on plugs!

45 THE UNDERTAKERS

Everybody Loves A Lover;
Mashed Potato
(Pye)

LIVERPOOL guys The Undertakers bury themselves in this Doris Day oldie. Good sound. Should do well in local sales. Hope the boys will try a home-grown number next time round.

**45 DAVE CURTIS &
THE TREMONS**

You Don't Love Me Any More;
Sweet Girl of Mine
(Philips)

GREAT lyric and good tune, but not too happy 'bout the production. Shame! 'cos it doesn't give Dave or The Tremons a proper chance to get the message across. Still might slice into the twenty.

**45 BUDDY BRITTON &
THE REGENTS**

I'll Cry No More;
Hey, There
(Oriole)

BUDDY lost out to Freddie and The Dreamers over "If You Gotta Make a Fool Of Somebody." New one's a pretty good effort, but a little bit complex. Need a lot of plugs to get across.

45 THE BRUISERS

Blue Girl;
Don't Cry
(Parlophone)

TOMMY BRUCE'S backing group do a great job on "Blue Girl"—my outsider for the charts. A Les Vandyke compo with a great, great vocal. My bet's already on!

**45 LEE CURTIS &
THE ALL-STARS**

Let's Stomp;
Poor Unlucky Me
(Decca)

LIVERPOOL-LAD Lee Curtis comes out for the second round. Didn't have a lot of luck with his first one and I still feel that he wants to get a lot more original to hit the top.

**45 CLIFF BENNETT &
THE REBEL ROUSERS**

Everybody Loves A Lover;
My Old Standby
(Parlophone)

A JOE MEEK offering of the "Lover" bit. Too much Joe Meek and too little Cliff Bennett and the R.R.s for my liking. Can't help feeling that less echo would have helped the boys to come through better.

45 THE SUNSPOTS

Paella;
Vancouver
(Decca)

ANOTHER story of guitars, organ 'n' echo from Decca. All quite effective, but all been done before. Can't see why nothing different was added to make the mixture a little ear-tingling.

**45 JOHNNY KIDD &
THE PIRATES**

I'll Never Get Over You;
Then I Got Everything
(HMV)

KIDD treatment of a number from Gordon Mills of The Viscounts. Like to see this one do well—it's got a lot of the right kind of punch!

**45 MIKE FORD & THE
CONSULS**

Jump Jeremiah;
Green Man
(Pye)

BIT too much like something done in '62 with a sound suitable for "Telstar." Good instrumental work by the boys. Hope they try something different on their next one.

**45 THE LORNE GIBSON
TRIO**

Some Do, Some Don't;
Heaven's Above
(Decca)

GOOODY grooves from these lads! With the right amount of airplay it could get away. Lower-deck should raise a lot of laughs.

**45 THE ORIGINAL
CHECKMATES**

Union Pacific;
The Spy
(Decca)

I LIKED their first offering "You Gotta Have A Gimme." Second is another sound production but I don't think it's quite as strong as the first.

EP THE BEATLES

Twist And Shout
(Parlophone)

A POTTED LP for any Beatles fans, who haven't the complete works yet. Titles are "Twist And Shout," "Taste Of Honey," "Do You Want To Know A Secret" and "There's A Place." Can't miss EP—unless everybody's already bought the LP.

EP THE SPRINGFIELDS

Hit Sounds
(Philips)

GREAT set here from The Springfields featuring their two biggies "Island Of Dreams" and "Say I Won't Be There." Bound to do well.

PHOTO CREDITS

Centre pic by Cyrus Andrews. The Shadows and Cherokees by Dezo Hoffman. Joe Brown by Columbia Pictures. 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,

I would like to point out a major factor in the development of the current "group rage." There are two distinct types of groups. First there is the group with the usual three guitarists, drummer and also a leading vocalist. Here on Merseyside it was this type of group which was originally most successful but which never achieved success on disc. It was only when the second type of group came on the scene that groups made a name for themselves. This type is the same as the first but minus the "pin-up boy" singer. Here on Merseyside The Beatles were the first example of this type of group. Their success was followed by The Pacemakers, The Hollies, Billy J. Kramer with the Dakotas, Freddie and the Dreamers and Freddie Starr and the Midnighters. These groups got their chance through The Beatles success.

People such as Earl Preston, Mark Peters, Rory Storm and Gerry de Ville are now getting their chance to show their talents on disc backed by strong groups. It will be interesting to see who wins the "battle of the groups"—the 4-member "Beatle-type" group or the "glamour boy" group.

Vicky Stevens,
Birkenhead.

Dear Johnny,

A suggestion for Gerry's next record—"When You Walk Through A Storm."—This is one of the best songs ever written and it's real crackin' sung by Gerry.

I've seen him in two shows and at both he has sung this. I'll tell you, it had me in tears on both occasions.

Pauline Luck,
Buckhurst Hill, Essex.

Dear Ed,

We already have the beginnings of a group but we are on the look out for a bass guitarist and a rhythm guitarist living in and around Esher, Surrey.

Keep up the excellent standard of your mag

Philip Douëtil,
South House, St. John's College,
Leatherhead, Surrey.

Dear Editor,

We Merseysiders completely disagree with David Gell's views on The Faron's Flamigos first record.

Miss J. Harper,
Widnes, Lancs.

Dear Sirs,

I have just had the pleasure of seeing the fab Beatles. Notice I used seeing, and not hearing. Why, oh why, must screaming spoil the show for others. I was sitting in the middle of the front row, and could only just hear them singing.

I am an ardent Beatles fan, and was looking forward to the show, but unfortunately I was disappointed.

The only reason for all the screaming is that the Beatles are too good!!!

Please, please us boys, girls, and scream only at the end of a song! Thank you, girls!!!

Christopher Davies,
Lambeth, S.E.1.

Dear Johnny,

Your Mag is fab. I am rhythm guitarist in one of Reading's top groups "The Falcons." I thought you might like to know there are over 30 groups in the Berkshire area. Here

they are: The Diamonds, Jokers, 5 Star Combo, Zeniths, Lunar 5, Jet Flames, Cruisers, Mockettes, Raiders, Trends, Blue Stars, Dominoes, Group 62, Wild Ones, Whirlwinds, Avalons, Mustangs, Sapphires, Horizons, Wanderers, Lincolns, Jaguars, Invaders, Sounds Instruments, Buccaneers, Sundowners, Strollers, Meteors, Tarantulas, Strangers, Sunspots.

N. Clarke,
Woodley, Berks.

Dear Johnny,

Congrats! the Beat's the very most. No gushing artificial praise; You print the facts — that's what we like—

With clear, informal turn of phrase. The letters, info, disc round-ups Are great—the pictures, even more. And my impression on the whole? Roll on August and Number 4!

Mary Keenan,
Barrow-in-Furness.

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THE DAKOTAS MINUS BILLY J.

The Dakotas have already stormed the top peak of those tough chart mountains, but in company with Billy J. Kramer. Now they're out to make the same climb on their own—some with a big stirring disc 'titled "The Cruel Sea." And our spies tell us that most people reckon they've got a very good chance of completing the double.

The strange thing is that the disc is a straight instrumental. Why? Well The Dakotas DO have a vocalist, Robin Macdonald, their rhythm guitarist, who hails from Nairn in Scotland. Could well be that The Dakotas decided that they would be different. Just when everybody else is mixing the instrumental with the vocal they do the opposite.

But this is only part of the story. Brian Epstein, their manager, rates them tops on pure musical ability. And that really means something

when you remember he also manages The Beatles, The Pacetakers, The Big Three and many more. It was Brian, also, who suggested that they record a number which they have been playing for many months now and which has always gone down a bomb!

The man who wrote it, lead guitarist Mike Maxfield, told me: "I had just finished reading a very powerful book about the sea. I was sitting there about three years ago, thinking about what I had read when I got this idea for a tune. I finished it in about half an hour and it seemed logical to call it after the book, which undoubtedly gave me the idea—"The Cruel Sea."

Ray Jones, the bass guitarist, chipped in: "We must have played it hundreds of times since. It was terribly easy to record, we just made a slight alteration to the rhythm backing and away we went."

I asked Tony Mansfield, who started the group, how it got its name. "Well," he said, "It all started at the Plaza Ballroom, Manchester, in September 1960. They wanted a group for the following Saturday and asked me if I could supply it. The Manager's son suggested that we all dress up in Indian outfits and call ourselves The Dakotas. When the boys got together they didn't like the first but the name stuck—so, we became The Dakotas."

I asked Mike if he thought The Shadows success with "Atlantis" would help their own chart success or not? "I don't think it'll make any difference," he said. "We WERE influenced by The Shadows at the start—I think almost every group was—but we've developed a style of our own and anyway I believe that you only get into the charts if your record is good enough! It's always the same in the end—it's the fans who decide."

BEAT MONTHLY

Popularity Poll

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

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

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.

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