

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

SHADOWS · BEATLES · JAYWALKERS · TORNADOS · JET · ACKER

BEAT

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Editorial

Hi!

If you play in a group, or, if you are a fan of any group or instrumentalist, then **THIS IS YOUR MAG!**

In this country—right now—we have many of the finest pop musicians in the world! but, up till now, they haven't had a pop-paper of their own. Every month I'm going to fill the pages of **BEAT MONTHLY** with photos, features and news of as many of the famous, and not-so-famous groups as possible. It's the **FIRST G & I (Group and Instrumental)** mag in the world, with the **FIRST G & I TOP TEN CHART** in the world!

If your favourite group is not in the first issue—don't worry—just drop me a line and tell me all about them. If they are not very well-known yet let me have their names and the instruments they play, where they are appearing during the next two months, if they have a record contract coming-up and so on. No one knows who will be The Shadows of tomorrow and it could easily be **YOUR** local group!

Let me know if you think I have concentrated too much on certain contents that don't interest you very much. Also, let me know which items you like and give me any suggestions for new features. This is your mag so I want your ideas.

If you would like a day out with **FOUR** stars then, enter for the fabulous **BEATLES COMPETITION**, which is the first of many we'll be running.

The **POPULARITY CHART** will be worked out from your letters and cards, so, whenever you are writing in don't forget to put the names of your **TWO** favourite groups in the top left-hand corner.

See you soon in No. 2. Keep swingin'

Johnny Dean

Editor.

TORNADOS

THE TORNADOS WHIRLWIND on regardless. "Telstar," "Globetrotter," "Robot" gives them a hit-strewn trail of stardom. An efficient, Joe Meek-created sound, built on the basis of the Vox Continental organ of Roger La Verne.

But the last week of April will be the testing time. For by then, Heinz Burt, of the glaringly blond hair, will be off on a solo career as both actor and singer. The new bass guitarist will be found by then and the Tornados will have to work extra hard to re-create their teamwork.

Will Heinz' departure make **ALL THAT DIFFERENCE?**

Said drummer-leader-spokesman Clem Cattini: "Heinz was clearly a great asset. But he had ambitions and, quite honestly, we think he has a lot

of guts to give up solid work in a successful group and go off on his own. Musically, he's sound. And that blonde Barnet sort of made audiences notice him. It's been a hard job finding a suitable replacement, though Joe Meek was inundated with pleas for auditions from blokes who wanted to join us."

Said Joe Meek: "I think it was inevitable that Heinz would leave. He always wanted to be a singer and I think he has a very bright future. But his acting abilities have surprised everybody. He was so good in "Farewell Performance" that he was immediately snapped up by the same company for another major movie."

Back to Clem: "I've felt a certain amount of anxiety about Heinz leaving. But the thing is that we're not

really known yet as **INDIVIDUALS**—not like the Shadows. We'll possibly miss him more than the public at this stage . . . because we've all been through some pretty thin times together."

And a word from Heinz: "Despite the tough times, we've all got on so well that life has been one long laugh. I'll tell you this, though. The Tornados are destined to stay at the top for a long, long time."

Was Clem worried about the glut of instrumental groups in the country? He pondered for a moment. "Look, lots of folk try to stir up some sort of feud between us and the Shadows. It's rubbish. I know all the Shadows well, especially their drummer Brian Bennett—and they're as pleased about our recent success as we were for them."

"There's always room for good groups as long as they can get hold of a **DIFFERENT** sound."



THE STORMIN' BEATLES

THE fantastic performances of The Beatles are making audiences go wild all over the country. Now, every promoter wants them on his bill. Look what happened when they "supported" two top American stars recently. The Merseyside marvels put on such a storming show, on the opening night of the Chris Montez-Tommy Roe tour, that the two American boys just couldn't compete. So, The Beatles were moved into the star spot for the second house!

The boys, Ringo Starr, Paul McCartney, George Harrison and John Lennon are spear-heading a Northern chart invasion with their fabulous recordings of "Love Me Do" and "Please, Please Me." The latter, of course, reaching the very difficult No. 1 spot. There's more to follow. Their first album, also titled *Please, Please Me*, is all set to go-go-go! and some more fabulous singles are on their way. Manager Brian Epstein tells me that he has

lined up a series of one-nighters after their tremendous success on the Helen Shapiro tour!

Every-so-often the music biz needs a great big "kick in the pants." Otherwise, the top stars get lazy and stop giving the fans what they want. As far as I'm concerned, The Beatles were just what the musical-doctor ordered. Too many managers didn't look further than the London area to find new talent, and the record companies followed suit. Now, The Beatles have shown that you don't have to live in London to get a recording contract—or get your disc to No. 1.

George Martin, the Artistes and Repertoire manager of the Parlophone label at E.M.I. is "amazed" at the ease and skill with which the boys handle their recording sessions. They write and arrange their own songs—but, no one could put them over like they do! There's an explosive quality about every number, which gets under your skin and sends their discs straight to chartsville.

One question that must worry many of their Liverpool fans, is, "Will the group base themselves in London, now that they are so successful?" Answer from the chart-crushing Beatles is an emphatic "No!" They reckon they love Liverpool like their music, which is a heck of a lot, and they don't intend staying in London longer than it takes to cut their platters and record their radio and TV shows. Says Ringo Starr "Liverpool is home to us. It's where we started. Liverpool fans helped to get us where we are today and we'll always be grateful to them for that. We developed our act at places like the Litherland Town Hall and believe me, that's a very good place to learn. But, of course, we can't let our London fans down either, or for that matter any fans anywhere in the country, so we're going to divide our time as fairly as possible." The group told me that they would like to try and get away for a holiday-providin' their new release doesn't hit the charts at too quick a tempo! After hearing their new platter, I guess we'll also be hearing that The Beatles have definitely delayed their holiday!

G&I TOP TEN

↑ CHARTMOVERS ↓

Here it is!—the first British Group and Instrumental Top Ten, as compiled from information all over the country. And topping in this historic chart is the fabulous teaming of Gerry And The Pacemakers.

Their "How Do You Do It?" is a magnificent first effort, by a Liverpool-based group who've kicked around the "dumps" for years waiting for their big break, via George Martin, on Parlophone.

They've actually put down the Shadows, and "Foot Tapper," and their fellow Liverpudlians, the Beatles on "Please, Please Me." A big achievement for amiable Gerald Marsden and his merry men.

The Springfields—in this chart because of their instrumental skill as well as their vocalising—see their new one, "Say I Won't Be There," in, too.

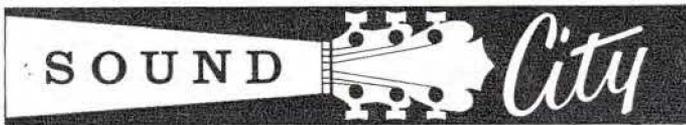
Karl Denver gets a rating, at number eight, for his "Can You Forgive Me," so restoring him and the Trio to the top. It's been a year since he was really in the charts.

And there's the mighty Mr. Acker Bilk, in at Ten, with "Manana Pasado Manana"—a return to the real trad sound instead of "Acker With Strings."

Title	Artists	Label
1. How Do You Do It	Gerry and the Pacemakers	Columbia
2. Foot Tapper	The Shadows	Columbia
3. Please, Please Me	The Beatles	Parlophone
4. Robot	The Tornados	Decca
5. Charmaine	The Bachelors	Decca
6. Say I Won't Be There ...	Springfields	Philips
7. Saturday Night At The Duck Pond	The Cougars	Parlophone
8. Can You Forgive Me	Karl Denver Trio	Decca
9. Hava Nagila	Spotnicks	Oriole
10. Manana Pasado Manana	Acker Bilk	Columbia

G&I TOP FIVE LPs

1. OUT OF THE SHADOWS	The Shadows	Columbia
2. DANCE WITH THE GUITAR MAN	Duane Eddy	RCA Victor
3. JAZZ SAMBA	Stan Getz	Verve
4. THE BEST OF BALL, BARBER AND BILK	Acker Bilk, Kenny Ball and Chris Barber	Pye
5. PLEASE, PLEASE ME	The Beatles	Parlophone



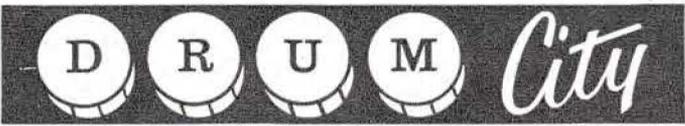
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The Tornados aren't the only ones who buy so wisely—our customers also include The Shadows, The Jaywalkers, The Everly Brothers, Sounds Inc., Jet Harris, and of course so many others.

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Group of the MONTH



PETER JAY and the JAYWALKERS

MEET THE GROUP OF THE MONTH. A swingin', fast-movin' outfit who not only make great sounds on records but also put on a spectacular, colourful show on stage. For two years, now, they've been together as . . . **PETER JAY** and the **JAYWALKERS**.

When it comes to new ideas, the Jay lot are O.K. They tote sparkling white Phantom Vox guitars, each wear a different coloured suit, have perfected high-stepping routines including a "Can Can" to tie up with their "Can Can '62" disc-hit—and drummer Peter sits behind a shiny crocodile-covered double-bass drum kit by Trixon—a kit which set him back the best part of £250 when he imported it from Germany.

Said Peter: "Group of the Month, eh? That's a great honour. We appreciate it—and would like first of all to welcome this fine new magazine and wish it all the best of luck."

The group was formed among a group of students at a Norwich college. They used to get together for lunch-time sessions. Soon the crowds trying to get in for a look-see and a listen forced the boys to open up in larger premises.

"That group name?" queried Peter Jay. "Well, it's not entirely from my surname. But we started those dance steps on stage and called it the Jaywalk. In the early days, the fans used to copy us on the dance-floor—and anyway the boys DO look like a lot of Jaywalkers.

"None of the boys are married or even engaged. I guess they don't even have steady girl-friends. Only two of 'em smoke—and then only occasion-

ally. Actually, it's difficult to form solid ties when you're usually on tour. You don't meet anyone long enough to get very attached.

So let's kick off with . . . Peter Jay himself. He admits to being the "baby" of the group — at NINETEEN! Says he: "Nowadays we just reveal the dates of birth of the boys—leaving out the year. After all, we're getting on a bit now. You can be old at nineteen in this business."

PETER: Born January 29. Blue eyes, dark blond hair. Lists his hobbies as girls, Coke, golf, go-karting (though he became the first East Anglian to break a leg at this usually safe sport), driving his white convertible (JAY 220), girls, girls—and his drum kit. He added the extra bass drum for efficiency and also has extra tom toms. His father is a theatre proprietor-manager in Great Yarmouth.

"BUZZ" MILLER: lead guitar. Uses, like all the guitarists, Vox amplifier, and his "second" instrument is a Gretsch Anniversary model. He's the quiet, deep type of the group, listing Coke, girls, big-game hunting as his hobbies. Norwich-born—and he's just sold his car, believed to be the only three-door Austin in existence!

TONY "NAPOLEON" WEBSTER: rhythm guitar. His deputy instrument is a Levin Acoustic Guitar, on which he plays rhythm. Lists girls, Coke, swimming and records as his hobbies. He was born in North Walsham, Norfolk . . . on September 28.

JOHNNY "SNOWY" LARKE: second lead guitar and Fender Bass.

Has recently had some trips to Gay Paree with "Napoleon," denying it was to learn the Can Can. Plays Fender Jazz Bass as second instrument. April 8 born, lists flying gliders, Coke, swimming and girls as his hobbies. Is a great follower of Gene Vincent and Eddie Cochran.

"LOLLY" LLOYD: piano and baritone sax. Born December 8. A fine pianist, also plays a Conn baritone. He wears the dark glasses—and says he really needs them. Has been found asleep in bed at 3 in the afternoon when there was a 2.30 matinee. Likes modern jazz, night-walking as opposed to jaywalking, and drinking water. Blue eyes, blond hair.

JEFF "SEAWEED" MOSS: bass guitar. Apart from his white Phantom bass uses a Fender Precision instrument. Possesses one of two beards in the group. His hobbies are archaeology, painting, bird-watching. Born May 6—at Eye, near Diss in Suffolk. Like all the others, thinks Billy Fury is the greatest in the land.

MAC "TOOTS" McINTYRE: tenor sax. Uses a Conn instrument and lists his "likes" as girls, eating, Coke, grumbling. Born near Norwich on September 4. Owns the second beard—allegedly because he ran out of razor blades.

And finally: Peter's favourite story. He left the theatre, while on tour, and found the hood of his car had been slashed and all the records he uses on his car disc-player had been stolen. Except one. That's it: Peter's own "Can Can '62."

"Who said crooks have no sense of humour?" he asks.

WISHING BEAT MONTHLY EVERY SUCCESS—

We think it's a great Mag!

PETER JAY and the JAYWALKERS



HOT BIDDING FOR ACKER!

ONE of the busiest guys on the trad-scene at the moment is Mr. Acker Bilk, gent! master of that celebrated liquorice stick, or clarinet, to those who don't dig sweet-talk!

I caught up with him, just before he left on his Far Eastern tour. "Man!" he said. "It's all go, go, go these days! We seem to have exchanged a life on a coach, where we used to spend most of our time, when we were doing pretty well nothing but one-nighters, for a life on a plane!"

Since the beginning of the "trad boom" the name of Bilk has stood for success all the way. His great waxings of "Stranger On The Shore," "Lonely" and "Summer Set" have made him one of the most world-famous of all of our many great instrumentalists. He's become one of the hottest draws from Sydney to San Francisco! Remember, most folks overseas just aren't used to a gent in a striped waistcoat and bowler, blowing the real, solid stuff out of a clarinet! Trouble is: the more they want him, the less we can have him.

But does all the royalties from platters, films, composing and overseas tours mean that Acker will lay off the exhausting round of one-nighters, when he IS in this country. Answer—but fast is: NO! For Acker, although becoming quite a monied guy, is still intent on giving his fans as much of himself as possible—and that means anything up to 12 shows a week PLUS TV, radio and plenty of new discs! Said Acker: "It's nice to know that I haven't got to work to make money, but sittin' around doing nothin' would give me the real blue-jazzers! I love playing my kinda music and I want to work hard. The fans give me an awful lot of attention and it's up to me to return it in any way I can!"

What about the number of good groups who have disbanded lately? Says Acker: "It's a sorrowful thing, dad, a sorrowful thing. I don't believe it's so much the lack of work, as all the travelling they have to do. Some bands have been doing 3,000 miles per WEEK to make enough money and keep their names popular! What I would like to see are more jazz centres in every big town. Then, a band could stay in one place for at least a week. That way, the boys could build some really solid performances."

Acker's latest recording "Manana Pasado Manana" is in the shops now. A terrific rhythm section backs an Acker vocal and clarinet. Can't wait for him to get back and start work on his new film—that's one film set I want to make certain of visiting . . . it's set in a cider brewery!



MORE SHADS PLEASE!

FOOTAPPIN' their way into the hearts of everyone at the moment are Hank, Brian, Bruce and Liquorice. Not that they have ever been OUT of the hearts of their fans, as they have one of the fastest growing Fan Clubs in the country and ALL their platters seem to reach the Top Ten, with the greatest of ease! The old question of "Can they keep it up?" just doesn't seem to apply to them, for it is obvious that whatever they release on disc is an absolute certainty for the best-sellers as soon as it is on the tape.

One big problem, though, is to make up one's own mind, as to which side of their discs should really be the "A" side. Take their recent release, "Foot-Tapper" and "The Breeze And I." In this case, the (supposed) flip-side "The Breeze And I" is certainly culling most of the plays. This may be because it is more in the

old Shadows style. "Foot-Tapper" which is the "A" side hasn't got the usual deep twangy sound associated with most of their waxings. It will be very interesting to see just which style they decide to stick to in the future.

All of you must have seen the boys in "Summer Holiday," and I don't know about you, but, I wanted to see a lot more of them. They only seemed to appear for very brief periods—and we never had one really good session with the boys blasting off on all cylinders! I think they deserve it and I can't see why they didn't get more screen-time! Let's hope that they get a proper chance to show what they can do in their next film.

All Shads followers should put a big cross through the month of June in their diary, because that is the month that the new Shadows album titled: "The Shadows Greatest Hits" will be released. This will be an

absolute "must-buy" for all you G. & I. fans for it will have over fifteen tracks of pure Shads hits throughout, comprising: "Apache," "Kon-Tiki," "FBI," "The Frightened City," Stars Fell On Stockton," "Dance On," "The Boys," "Midnight," "Wonderful Land," "Peace Pipe," "Guitar Tango" and others.

Coming up for their second BBC-TV Showcase soon, The Shadows have been getting hundreds of letters from fans, who want them to do their own TV show. In fact, come to think of it, isn't it time that we had another "beat" show on Television? "Thank Your Lucky Stars" is a great show, but I'm sure that The Shadows would be only too happy to head a LIVE show and not just mime to records! If the trad groups can get their own TV spot with nothing like the number of fans, I can't see any reason why the top groups shouldn't have their's. Don't you agree?

GROUP INFO

These pages are not intended to give ALL the group appearances in your town. In future editions we will try and let you have as much information as possible, but, we can only print what we have at the time of going to press.

SOUTH COAST

April 20th — Tornados in Portsmouth; The Eagles and Springfields at Winter Gardens, Bournemouth; Dean Parker and the Red Caps at Southampton.

April 25th — The Tornados in Bournemouth.

April 28th — Jet Harris and Tony Meehan at Essoldo, Brighton.

May 2nd — Jet Harris and Tony Meehan at Essoldo, Tunbridge Wells.

May 4th — Jet Harris and Tony Meehan at Guildhall Theatre, Portsmouth.

May 9th — Eagles and Springfields at Essoldo, Brighton.

May 10th — Eagles and Springfields at Guild Hall, Portsmouth.

May 16th — Sounds Inc. in Plymouth.

SOUTH EAST

April 13th — Sounds Incorporated at Dreamland, Margate; Vern Rogers and the Hi-Fi's in Folkestone.

April 20th — Sounds in Deal.

April 21st — Peter Nelson and the Travellers in Rochester.

April 22nd — Eagles and Springfields at Theatre Royal, Norwich.

April 29th — Jet Harris and Tony Meehan at Gaumont, Ipswich.

April 30th — Jet Harris and Tony Meehan at Gaumont, Rochester.

May 1st — Jet Harris and Tony Meehan at Odeon, Southend.

May 4th — Mark Douglas and the Prowlers in Clacton.

May 12th — Condors in Margate.

May 16th — Jet Harris and Tony Meehan at Theatre Royal, Norwich.

GREATER LONDON

April 14th — Vincents at Majestic Ballroom, Luton.

April 15th — Roly Daniels in Bedford.

April 17th — Beatles at Majestic, Luton.

April 18th — Beatles at Albert Hall for B.B.C. Concert.

April 20th — The Tornados in Croydon; Fanthoms in Bedford; Checkmates at Olympic Ballroom, Reading.

April 21st — Beatles at Wembley concert and Pigalle; Checkmates at Hampstead Country Club.

April 22nd — Ricky Allen Trio in Reading.

April 24th — Beatles and Gerry and Pacemakers at Majestic, Finsbury Park; Tornados at St. Albans.

April 25th — Beatles, Gerry and Pacemakers at Fairfield Ballroom, Croydon.

April 27th — Allan and the Scepters at Finsbury Park.

April 30th — Eagles and Springfields at Odeon, Hammersmith.

May 3rd — Eagles and Springfields at Granada, Kingston; Jet Harris and Tony Meehan at Odeon, Romford.

May 4th — Eagles and Springfields at Granada, Tooting; Black Arrows in Hemel Hempstead.

May 5th — Eagles and Springfields at Granada, Walthamstow; Jet and Tony at Gaumont, Watford.

May 6th — Flintstones in Reading.

May 7th — Eagles and Springfields at Granada, Bedford.

May 8th — Eagles and Springfields at Granada, Woolwich.

May 9th — Vincents and Jerry Lee Lewis Tour at Fairfield, Croydon.

May 15th — Jet and Tony at Granada, Greenford.

WALES AND SOUTH WEST

April 15th — Beatles at Riverside Dancing Club, Tenbury Wells.

April 19th — Checkmates at Ritz Ballroom, Llanelly.

April 21st — Gerry and Pacemakers at Okengates, Shropshire.

April 26th — Beatles at Music Hall, Shrewsbury.

April 27th — Big Three at Royal Lido, Prestatyn.

May 1st — Sounds Incorporated in Newport.

May 6th — Jet Harris and Tony Meehan at Odeon, Cheltenham; Sounds in Bath.

May 7th — Jet and Tony at Capitol, Cardiff.

May 10th — Vincents and Jerry Lee Lewis tour at Colston Hall, Bristol.

May 11th — Eagles and Springfields at Sophia Gardens, Cardiff.

May 12th — Eagles and Springfields at Colston Hall, Bristol.

May 13th — Condors in Somerset; Sounds in Cheltenham.

May 16th — Sounds in Plymouth.

May 18th — Sounds in Rhyl; Vincents in Cheltenham.

MIDLANDS

April 13th — Vincents at Civic Hall, Birmingham.

April 16th — Kingston Trio at Town Hall, Birmingham.

April 19th — Beatles, Gerry and Pacemakers at King's Hall, Stoke.

April 20th — Beatles at Merseyview Pleasure Grounds, Frodsham; Gerry and Pacemakers in Birmingham.

April 21st — Eagles and Springfields at De Montford Hall, Leicester.

*best of luck on this
great new venture
the beatles*



April 22nd — Twilights in Birmingham.

April 23rd — Eagles and Springfields at Town Hall, Birmingham; Tornados in Derby.

April 26th — Beatles at Music Hall, Shrewsbury; Gerry and Pacemakers at Sutton Coldfield.

April 29th — Eagles and Springfields at Essoldo, Stoke.

May 2nd — Eagles and Springfields at Civic Hall, Wolverhampton.

May 5th — Tornados in Birmingham.

May 6th — Vincents and Jerry Lee Lewis tour in Birmingham.

May 8th — Jet and Tony at Gaumont, Wolverhampton.

NORTH

April 13th — Kingston Trio at Free Trades Hall, Manchester.

April 15th — Easter Monday Pop Parade at The Tower, New Brighton, with Gerry and Pacemakers, Billy J. Kramer and the Dakotas and Fentones; Flintstones in Skegness.

April 16th — Beatles at Granada, Manchester; Big Three at Cavern Club, Liverpool.

April 18th — Gerry and Pacemakers at Majestic, Birkenhead.

April 20th — Beatles at Mersey View Pleasure Grounds, Frodsham.

April 24th — Eagles and Springfields at Rialto, York.

April 25th — Eagles and Springfields at Odeon, Manchester.

April 26th — Eagles and Springfields at Odeon, Newcastle.

April 27th — Gerry and Pacemakers at Signal House, Liverpool; Eagles and Springfields at Gaumont, Bradford.

April 28th — Gerry and Pacemakers at Oasis Club, Manchester; Eagles and Springfields at Empire, Liverpool.

May 1st — Billy J. Kramer at Cavern Club, Liverpool.

May 3rd — Big Three at Cavern Club, Liverpool; Sounds Incorporated in Whitehaven.

May 7th — Condors at Astoria Ballroom, Middlesbrough.

May 9th — Jet Harris and Tony Mechan at Regal, Wakefield.

May 10th — Gerry and Pacemakers at Hulme Hall, Port Sunlight; Jet and Tony at Odeon, Manchester.

May 11th — Gerry and Pacemakers at Imperial Ballroom, Nelson; Jet and Tony at Opera House, Blackpool.

May 12th — Jet and Tony at Empire Theatre, Liverpool.

May 13th — Jet and Tony at Gaumont, Bradford.

May 14th — Jet and Tony at Granada, Derby.

SCOTLAND

April 19th — Wayne Gibson and the Dynamic Sounds at Town Hall, Hawick.

April 20th — Wayne at Community Centre, Auchinleck.

April 21st — Wayne at Palais, Dundee.

April 22nd — Wayne at Majestic, Motherwell.

April 25th — Wayne at Red Shoes Ballroom, Elgin.

April 26th — Wayne at Town Hall, Alyth.

April 27th — Wayne in Invercurie.

April 29th — Karl Denver tour with the Bachelors, Jimmy Crawford and the Ravens, and Mike Sagar and the Crestas at the Palais, Dundee.

April 30th — Karl Denver tour at Gourcock, Cragburn Ballroom.

May 1st — Karl Denver tour in Carlisle.

May 2nd — Karl Denver tour in Dunfermline.

May 3rd — Karl Denver tour in Glasgow.

May 4th — Karl Denver tour in Inverness.

The Emile Ford package with the Bobby Patrick Big 6 will be in Scotland from April 25th—April 29th.

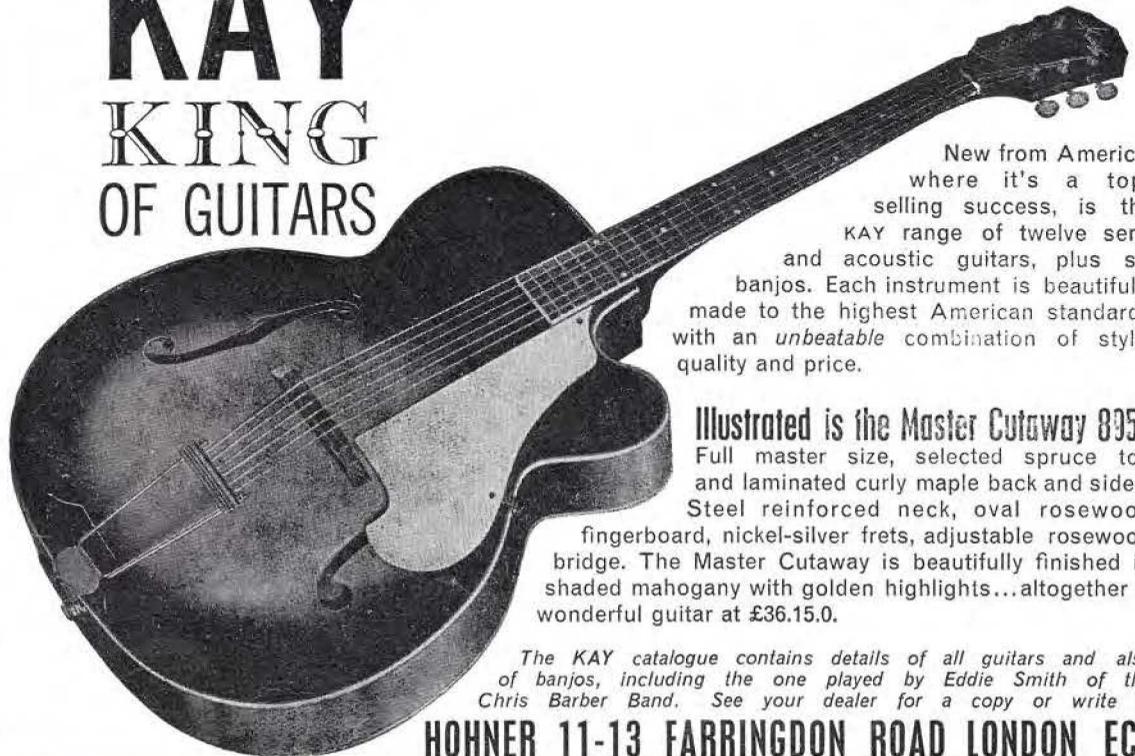
OVERSEAS

Rob Storme and the Whispers are going to the Storeyville, Cologne; The Shel Carson Combo with Chuck and Gideon are going to the Top Ten Club in Hamburg; also Del Renos; Chris Farlow and the Thunderbirds will be at the Astoria Bar in Giessen and Dave Bee and the Bostons.

IRELAND

Information about group dates in Ireland will start in Beat No. 2.

KAY KING OF GUITARS



New from America, where it's a top-selling success, is the KAY range of twelve semi and acoustic guitars, plus six banjos. Each instrument is beautifully made to the highest American standards with an unbeatable combination of style, quality and price.

Illustrated is the Master Cutaway 8950

Full master size, selected spruce top and laminated curly maple back and sides. Steel reinforced neck, oval rosewood fingerboard, nickel-silver frets, adjustable rosewood bridge. The Master Cutaway is beautifully finished in shaded mahogany with golden highlights...altogether a wonderful guitar at £36.15.0.

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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INSTRUMENTAL NEWS

Lots of interest these days in electronic organs. **The Tornados** recording of "Telstar" may have started the ball rolling but London dealers are rushing their latest models around the recording studios, TV centres and clubs like anything. Very compact and versatile jobs by **Hohner** and **Vox** being snapped up like hot cakes. **Sounds Incorporated** showed their's off on "Thank Your Lucky Stars" last month. And they're very light and portable to tote around.

Tony Meehan always wears the same old pair of shoes when recording—also gets through several pairs of drumsticks every week!

The Condors, in residence at the Star Club Hamburg until the end of April, are making their recording debut on the Pye label with "Teardrops and Heartaches" and are also prominently featured in the United Artists film "Money Sings" to be released in May. Next door neighbours in Germany are the **Everly Brothers** and **Connie Francis**. Group features **Clive Graham** on Trixon drums and vocals; guitarists **Rikki Smith** and **Mervyn Greenaway** and **Paul Servis**, all on Fenders. They use Vox amplifiers and Benson echo units.

Gerry Marsden, the Gerry with the **Pacemakers**, plays lead and bass guitar, also piano, and harmonica. Started in skiffle and rock groups before **Pacemakers** were formed in 1959. His brother **Freddy** plays drums in group.

Attention all groups: **Bert Weedon** claims to have found a new way of tuning a guitar. He says: "You can get bigger and better bass notes and more effects than ever." Don't see anything wrong with the present method—it's been used "fairly" successfully for over 400 years!

The Beatles and Manager **Billy Epstein** are planning to form their own publishing company. Idea is to channel all their compositions through it. Should be a tremendous money-spinner for the prolific song-writing and chart-topping **Beatles**.

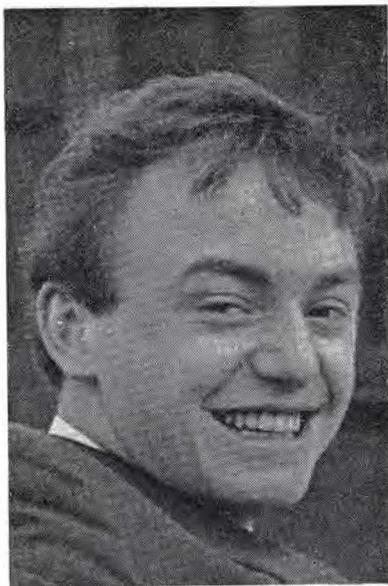
Liverpool experts say the next Merseyside group to make the national scene will be **Billy J. Kramer** and the **Dakotas**. Incidentally, **Billy** himself looks like another famous Liverpoolian . . . **Billy Fury!**

Beatles recording manager **George Martin** says: "They have achieved a fantastic new sound, it's something like a male Shirelles' effect. I never know what they're going to come up with next, they're always experimenting."

Great news for all **Bo Diddley** followers! Pye records are to revive their rhythm 'n' blues interests by producing albums and singles by some of the top American R and B artistes

and **Bo** will be among the first. Others will be by **Sonny Boy Williamson**, **Howlin' Wolf Burnett** and **Muddy Waters**. A British R and B group **Cyril Davies and his R and B All-Stars**, who are regulars at London's Marquee Club. **Cyril**, who plays a wonderful harmonica, broke away from the **Alexis Korner Blues Incorporated** unit several months ago.

The Dave Clarke Five once played at Buckingham Palace! . . . they were a great hit at the annual staff ball, hope to go back one day and play for the owners!



The Kingston Trio make their first concert appearance in Britain at the Free Trades Hall, Manchester, on 13th April. Of the 13 albums the Trio have made for Capitol since 1958, FIVE have been million sellers. Guess that makes them the world's outstanding exponents of vocal-instrumental folk music. **The Temperance Seven** will be appearing with them in Manchester.

An awful lot of G and I stars are appearing in the Columbia picture "Just for Fun" out on general release at the end of April. Among them are **Joe Brown** and his **Bruvvers**, **The Karl Denver Trio**, **Jet Harris**, **Tony Meehan**, **The Tornados**, **The Springfields**, **Brian Poole** and the **Tremeloes** and **Sounds Incorporated** . . . WOW!

Alan Caddy of **The Tornados** plays violin as well as his Gretsch guitar. **Clem Cattini** got his Trixon drum kit from Drum City and **Roger La Verne** plays one of those very fashionable Vox Continental Organs. **Clem**, of course, also doubles on piano.

Kevin Scott and the Kinsmen, one of the youngest groups on the South coast. **Mick Dubiel**, on guitar, being just fifteen, are becoming fashionable amongst the deb set.

There is no truth in the rumour that Liverpool's beat groups are going to erect a statue to **Brian Epstein** . . . think they should all the same, he's really put Merseyside on the map. Can't wait to see one of his groups break the American charts . . . and I don't expect to wait very long.

Now modern jazz star and club owner **Ronnie Scott** has gone rhythm 'n' blues. He has the **Graham Bond Quintet** at his Gerrard Street, London, club once a week.

Shadows and **Norrie Paramor**, their recording manager are going to Spain to record a load of new titles on 20th April. The boys are staying in Sitges and recording in Barcelona, so, if any of you are going that way for an early holiday, don't be surprised if you find lots of Catalonians chasing shadows!

Yet another Merseyside group, the **Big Three**, are doing well with their first single for Decca, "Some Other Guy." Their publicity says it was cut in a deserted studio. No technicians about? Line-up of group: **John 'Hutch' Hutchinson** on drums; **Johnny 'Gus' Gustafson** on bass guitar; **Brian 'Griff' Griffiths** on lead guitar.

Jet Harris was christened **Terry**; got nicknamed **Jet** after setting up a school sprinting record—clocked 10.8 seconds for the 100 yards sprint. Started off playing clarinet and double bass before switching to his present six string Fender bass.

Acker Bilk called his clarinet "the Tool of my trade Dad" when he recently led a deputation to see the Chancellor of the Exchequer about the 25 per cent. tax on musical instruments. **Acker** was christened **Bernard**. His nickname, **Acker**, is Somerset slang for "mate."

Peter Jay and the **Jaywalkers** have recently spent over £2,000 on new equipment, including white Phantom Vox Guitars, a new baritone sax for **Lloyd** and a new clarinet for **Mac Peter**, himself, has always raved about his Trixon drum kit and he has bought another, which he had especially made for him in Germany.

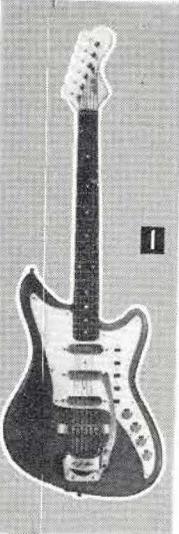
Heinz Burt of the blond hair started as a grocery shop assistant. Now he's leaving the **Tornados** to conquer new singing fields.

The Beatles are fantastically popular in Germany, where their early Polydor single went into the nation's top ten. It has never been released in Britain.

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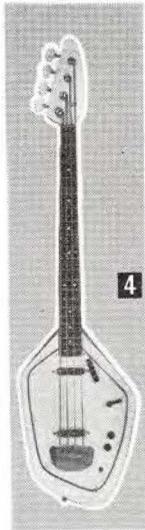
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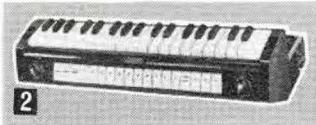
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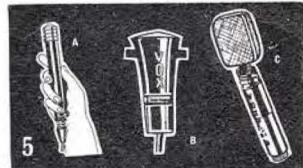
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2

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5

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85 gns.

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C. VOX RESLO Miniature ribbon mike. Bi-directional. £12·17·6

6 CONTINENTAL

A four-octave portable fully transistorised organ. Frequency range from 16' pitch to 111 rank mixture. Featured by The Tornados, The Adam Faith Group, The Red Price Combo, Emile Ford and The Checkmates, etc.

250 gns.

7 SUPER ACE

Attractive, modern, American contoured design in red or sunburst finish. Separate tone and volume controls, easy action tremolo arm. Three VOX pick-ups, compensating bridge and tail-piece.

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PROFILE

on HANK

IT'S BEEN SUGGESTED that the Association of Spectacle-Makers should strike a special medal to commemorate the sales-boosting talents of ace Shadow, Hank B. Marvin. For when he first appeared in the background of Cliff Richard, amateur guitarists all over the country—many with perfect eyesight—rushed off to get themselves that distinctive “old four-eyes” look!

Hank, tall (nearly six foot), dark-brown haired, blue-eyed is THE character of the pop-beat group scene. He's 21—and made his first professional appearance on October 5, 1958, going out with the American Kalin Twins on tour.

Musically, a perfectionist. His burning ambition is to be the top guitarist in Europe, but complains: “I just cannot get enough time to practice music. Ideally, I should put in four hours every day. But working with the Shadows is one long mad rush.

Musically, his tastes run through a wide range. He says: “Anything is fine by me. Anything—whether it is rock, twist or the classics. The criterion for any idiom is the same. It must be performed sincerely and with complete musicianship.”

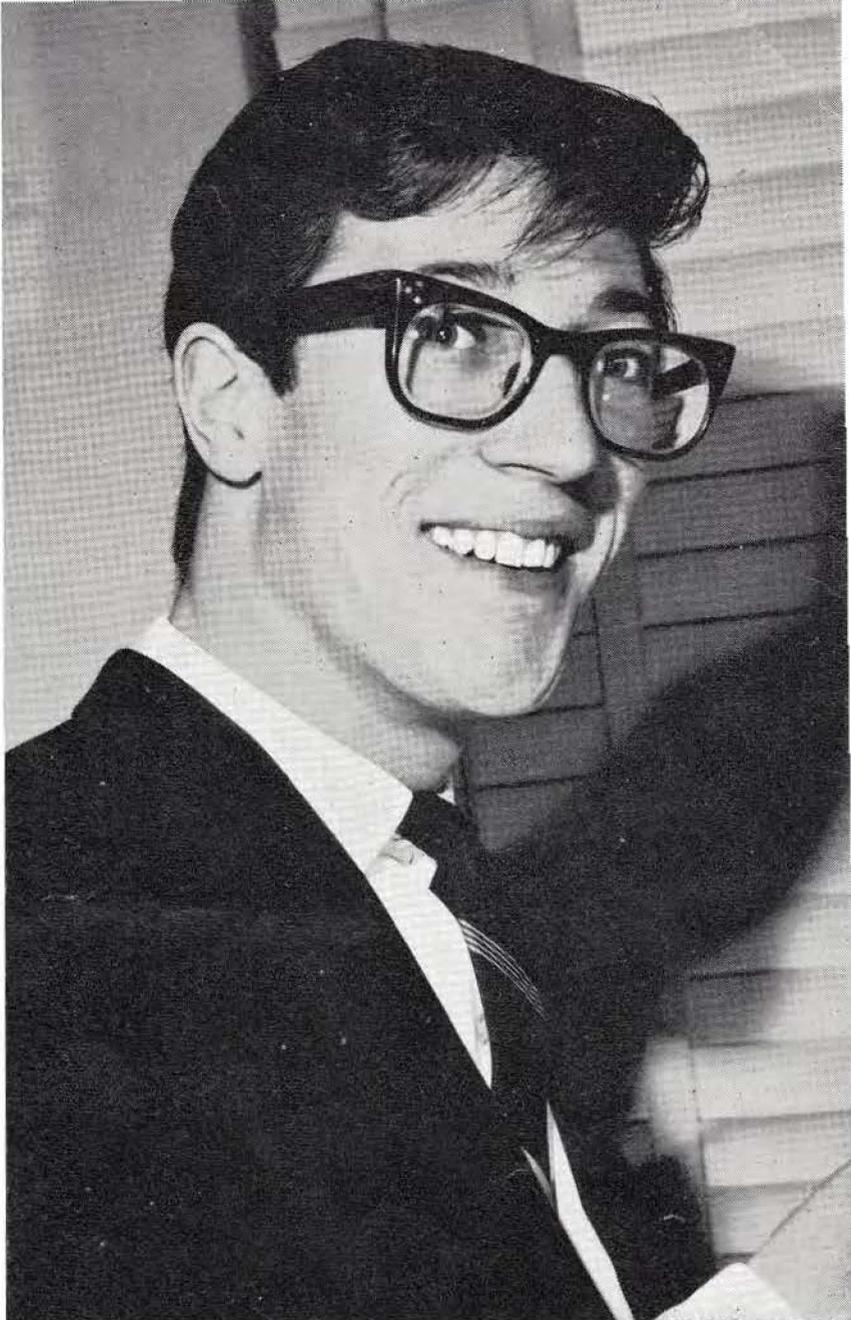
Hank—real name Brian, but Hank fits him better and anyway there are already TWO other Brians in the group—was educated at Rutherford College, Newcastle-upon-Tyne. He met Bruce Welch when they were both kids and they grew up together. When they first headed for the streets-paved-with-gold of London, they starved. Said Hank: “We got so hungry, we'd stay in bed all day to conserve our energy.”

He had to wait many months before getting a break at the “2 1's” coffee-bar in Soho; the place where Tommy Steele, Terry Dene and many others were discovered.

Hank is a prolific songwriter, usually working with one or other of the fellow Shads. His most successful: “Foot Tapper,” “Round and Round,” “She's Gone,” “Drifin',” “Theme From a Filled Place,” “Saturday Dance,” “Nivram,” “Shadoogie,” “Gee Whiz It's You.”

His favourite singers? Cliff, of course. Bobby Darin, because he admires his swing-potential and his versatility. And Buddy Holly. Don't accuse Hank of copying the Holly spectacles, either. Hank really needs 'em to correct shortsightedness!

Instrumentalists? Guitarists, of course. Chet Atkins, Barney Kessel



and Duane Eddy. His fave band is that of Ray Charles. And, as a student of music, he digs the compositions of Rodgers and Hammerstein. Which is a surprisingly “square” choice.

For food, he goes for Indian curry—a habit picked up from Cliff, who likes his grub good 'n' hot. Fashion-wise, Hank likes casual clothes and shapely cut lounge suits, mostly in mohair or other ultra-light material.

Dislikes? “Just can't stand impoliteness. This may sound funny, but being polite doesn't cost anybody anything. But you get so much rudeness—not among the fans, I must say!

Hank has one brother. A Scorpio subject, Hank lines up (October 28) with such fellow Scorpions as Grace Kelly, Burt Lancaster.

He's an expert guitarist, but recently has worked some crazy knocked-out piano work into the act. And he's experienced on banjo. As leader of the Shadows, he's firm but ready to listen to other opinions. Arguments among the group are common-place. But they all end amiably.

Lotsa folk write to ask Hank about the sort of instrument he plays. Well, it's a Fender guitar, provided by a firm called Jennings. And all the Shadows use the same sort of guitar. It's pricey—but well worth the loot to a group who do as much work as the fab Shadows.

Especially to Hank and that ambition of his to become Europe's top guitarist . . . in double-quick time!

THE MOST GIMMICKY GROUP?

THEY'RE A RIOT IN SWEDEN. And they work non-stop. But the Spotnicks are fast being tipped to rival our own top groups right here in Britain. Unless someone creates a 48-hour day, it looks as if this highly-amplified outfit will be split between the two schools.

The most gimmicky group of the day now admit to being more fond of Britain than of their home country. Why?

Says Bo Winberg, the lead guitarist and electrical genius who creates "the sound": "Mainly, it's because of the fans. When we go on stage in Swedish dance-halls, the kids go right on dancing. Here, they gather round the stand and watch as well as listen. This is pretty gratifying to us. We spend a lot of money on our space-suits and on getting our sound, so we like both to be appreciated."

What, then, about THAT sound?

Said Bo: "We just can't give away the secret. You know how we work back home? The boys come round

to my home, we sit in the front room with a tape-recorder and we just twirl the knobs until we get just what we want.

"Until we came to Britain and met up with John Schroeder at Oriole Records, we'd never even seen the inside of a recording studio.

"Actually we were nearly beaten when we first came to Britain. Your voltage is a little higher than we have in Sweden and we almost blew ourselves up! Like real space-men. Now we check everything very carefully. Even the wrong-shaped plug can wreck the whole of our act."

John Schroeder was knocked out by the group when he first heard them in Sweden. He said afterwards: "They're about the MOST EXCITING group in the business. I honestly still get creepy feelings up and down my spine. And I reckon I'm pretty hard-boiled."

"Orange Blossom Special" was their first major break-through in Britain. Then came "Hava Nagila," which Joe Brown had been featuring

in his stage act for many months. The "do-it-yourself" recorders dressed it up in their own eerie, out-of-this-world manner.

They had a dawn to dusk, then dusk to dawn, session in Oriole's London studios not so long ago and that produced 15 different tracks for release either on L.P. or as singles.

Their new single, out this month, will be two from the Schroeder stockpile.

Said Bo Winberg, finally: "We'd like to spend more and more time in Britain. I'm sure the fans there are the best in the whole world."

Bob, as lead, and Bjorn Thelin, as bass guitar, both use the red Fenders—the ones with the long necks. Ove Johansson presides at a Premier drum kit, though he's added accessories over the years. And rhythm guitarist Bob Lander, who is also the group's vocal star, uses an adapted semi-acoustic guitar.

The sound that little lot creates is one of the most exciting in the business.







NEW DISCS

once
covered by

DAVID
GELL



- 45 THE BEATLES**
From Me to You: Thank
You Girl
(Parlophone)

THIS is my gold-plated 24 carat No. 1 cert of the month. How can it miss? All the ingredients are there. A knock-out number penned by John and Paul, who pleased, pleased us with "Please, Please Me." A solid beat is laid down from the opening bars by The Beatles' stixman Ringo Starr and the boys chant the unusual, but oh so hip! lyric and melody. From me to you—a definite hit!

- 45 JET HARRIS &
TONY MEEHAN**
Scarlet O'Hara
(Decca)

THIS Harris 'n Meehan newie would sell like hot cakes whatever it was called. A Jerry Jordan number, a specially tuned-down driving Harris bass, a very nifty arrangement from the drummer-boy Tony Meehan is liable to send this platter to hitsville quicker than "Diamonds." I like this one very much.

- 45 THE MASCOTS**
Hey, Little Angel; Once
Upon A Love
(Pye 7N 25189)

SORRY, fellas! This is not the one for you. I feel that you could have found much better material than this. It's much too like so many other records being produced just now. With the right song I think things could start happening—better luck next time.

- 45 THE ROCKING REBELS**
Wild Weekend; Cha-Cha
(Stateside 162)

THIS record will do well at parties and dances, as a great number of the new dances can be applied to both sides. A good disc which might make the Thirty, as buyers often go for these slower rockers.

- 45 THE GLADIATORS**
Bleak House; Tovarich
(HMV 1134)

"BLEAK HOUSE" is a good idea that didn't come off. All through the disc I was waiting for something to happen, it didn't! I believe that this group has a potential, but the arrangement and general production does not lift this platter above the average. The flip "Tovarich" could probably be a hit if played by The Shadows, as they have more or less made this particular style their own.

- 45 BOBB B. SOX &
THE BLUJEANS**
Whv Do Lovers Break Each
Other's Hearts: Dr. Kaplan's
Office
(London HL 9694)

A GREAT follow up to "Zippie." This one could make quite an impact on the charts. Great tune, great "feel" delivery by the group. Right in the trend of the best rock-liters. I like the flip better than the "A" side. A fab, fab and I mean fab instrumental. Groovy for the feet than fancy dancing—can't understand what this one is doing on a flipside.

- 45 THE EVERLY
BROTHERS**
So It Always Will Be;
Nancy's Minuet
(Warner Bros. 94)

"SO it always will be" sing the Everlys and if they keep producing records like this they'll always be tops with me. Should make the Twenty. The boys are assisted by a great song and a knock-out arrangement.

- 45 THE BIG THREE**
Some Other Guv; Let True
Love Begin
(Decca F 11614)

A GREAT R'n B disc from a new sound from the scouse, the Big Three. A great sound and it should be a big, big hit. Put this one on your shopping list.

- 45 CHARLIE RUSSO**
Preacherman; Teresa
(Stateside SS 165)

PREACHERMAN has already started to move and could make it healthy, salewise. I found it a little monotonous; the same story on the facing.

- 45 DAVE CLARK FIVE**
The Mulberry Bush; Chaquita
(Columbia DB 7011)

NORTH LONDONER Dave Clark leads his Five into a heavy contender for the hit parade stakes. On the left, the Dave Clark Five, on the right, a hit.

- 45 BERT WEEDON**
Night Cry; Charlie Boy
(HMV POP 1141)

A NEW disc from Britain's oldest teenager "Night Cry" designed to keep you crying all night at the state of this Weedon newie. Bert can do better than this. Flip is "Charlie Boy," suitable for Charlies.

- 45 RUNE OVERMAN**
Madison Piano; Big Bass
Boogie
(Decca FI 1605)

RUNE OVERMAN sounds like a mate of Cheyenne Bodie, but, friend or foe, the Madison went out with 1962 so I can't see this doing very well. The flip would have done O.K. about five years ago; today I think it's a bit "old hack!"

- 45 THE VENTURES**
El Cumbanchero; Skin to
m'limbo
(Liberty 68)

A LOT of life to this one, a natch for the dance floor. The flip should aid and abet, it's a real hip limbo.

- 45 DICK DALE &
DEL-TONES**
(Capitol CL 15296)
**REY ANTON &
THE BATONS**
(Oriole CB 1811)
Peppermint Man

DICK DALE has gotten a big build up stateside and on the strength of this could do well. It's a good dance record and easy on the ear. A cover version by Rey Anton offers only a poor carbon copy of the Dale version. Nothing to say 'bout the Anton flip.

- LP THE BEATLES**
Please, Please Me
(Parlophone)

FOR a first album this is great. Soundwise, songwise and delivery-way, in fact any way you look at it, it's fantastic!

Half the LP's numbers are from the pens of John and Paul, including "Misery," which has already been released on a single by Kenny Lynch, "Anna" and their own hits, "Please, Please Me" and "Love Me Do." Showstoppers include a great version of the old Shirelles number, "Boys," by Ringo Starr and a rousing "Twist And Shout," "Chains," "Keep Your Hands Off My Baby," and a wonderful vocal version of "A Taste of Honey" are also included.

Full marks must go to George Martin for a great production job, and The Beatles have proved that they are here to stay for a long, long time. A hit from start to finish, and a must for your collection.

YOUR LETTERS

These letters were received from the fan club secretaries of the leading groups featured in this edition of Beat Monthly. In future editions we will be printing letters received from readers, so, let us have YOUR opinions. Address your letters to: The Editor, Beat Monthly, 244 Edgware Road, London, W.2.

THE SHADOWS

How about this, a magazine devoted entirely to Groups and Instrumentals, "Beat Monthly." I think this is great. I can hardly wait for the next issue. Just a reminder to you all, don't forget to vote for "The Shadows" in the "Group and Instrumental Popularity Chart." We're counting on you.

Billie Harrington, The Shadows Fan Club, 16 Dawes Avenue, Isleworth, Middlesex.

THE TORNADOS

It's great to think that someone has at last decided to start a magazine devoted entirely to groups, we are sure it will be a great success.

We hope many readers of "Beat Monthly" will be interested in joining the club, this will enable you to keep up with the Tornados's current and future activities; also give you a chance of meeting them at our club parties. We look forward to hearing from you, but don't forget the stamped addressed envelopes.

Linda Shanker and Chris Everett, The Tornados Fan Club, 160 Hook Road, Epsom, Surrey.

THE BEATLES

The Boys told us about this fab new magazine and that they would be featured in every edition. We were completely knocked out by the idea of a Group and Instrumental mag and we are sure that it has been long awaited by every "beat" fan in this country. You can put us down for a copy every month to start with.

Bettina Rose, Beatles Fan Club (Southern), 106 Sheen Road, Richmond, Surrey; Beatles Fan Club (Northern), 107 Brookdale Road, Liverpool 15.

PETER JAY and the JAYWALKERS

Congratulations from Peter Jay and the Jaywalkers fan club on your great new magazine. I feel sure it will fill a much needed want as there is such a tremendous interest in groups throughout the country. I know Peter is always interested in the activities of other groups.

Peter and the boys now have over 5,000 fan club members and I'm sure they will all want to get "Beat Monthly." Wishing you every success for the future.

Freda Jay, Peter Jay and the Jaywalkers Fan Club, 21 North Drive, Great Yarmouth, Norfolk.

BEAT G&I

POPULARITY POLL

The first Popularity Poll will appear in the second edition—so get your votes into Beat Monthly: 244 Edgware Road, London, W.2, as soon as possible. You should write two names in the top left hand corner of your card or envelope.

To remind you of the artistes and groups you can vote for, we have listed some of them below.

Shadows, Beatles, Tornados, Jaywalkers, Acker Bilk, Jet Harris, Tony Meehan, Kenny Ball, Joe Brown, Sounds Inc., Spotnicks, The Springfield, Checkmates, Gerry and the Pacemakers, Big Three, The Mascots, The Gladiators, Dave Clark Five, Ventures, Fentones, Condors, Billy J. Kramer and the Dakotas, Flintstones, Black Arrows, Twilights, Allan and the Sceptres, Ricky Allen Trio, Karl Denver Trio, Duane Eddy, Scottish Cyclones, Rob Storme and the Whispers, Shel Carson Combo, Chris Farlow and the Thunderbirds, Dynamic Sounds, Johnny Carr and the Cadillacs.

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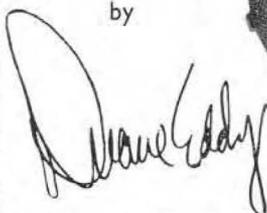
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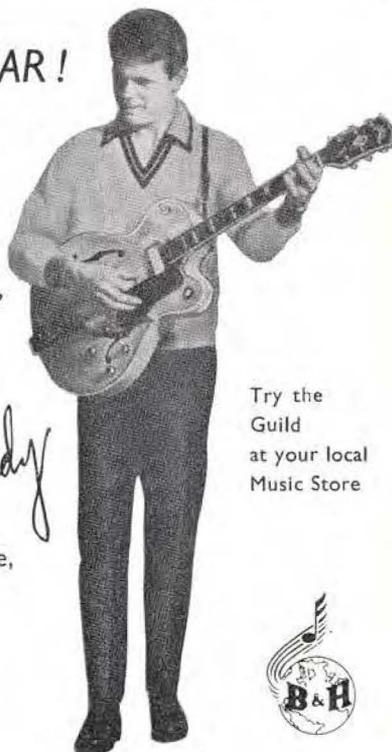
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IT'S A BITCH!



I WAS LUCKY enough to catch Tony and Jet when they were playing back the tape of their latest release. The last few bars had just faded away, when Tony suddenly yelled: "It's a bitch," I was just starting to look around for the intruding animal, when I saw the grin on Jet's face. "That's what Tony calls his recordings, when he is pleased with them," he explained. "What are you going to call this one?" I asked him. "No idea yet," Tony replied. "We always wait until the right title comes along, and at the moment, we just haven't got one."

Tony told me that they had really sweated on the new disc! "Jerry Lordan, who wrote the number, and I, literally went to 'tranceville' at times working-out just what we wanted to do. Even when we all start work in the recording studio, none of us are satisfied until we hear that extra special gutsy sound, which means everybody is putting that extra-special-something into their playing." After hearing the result, I'm just

about No. 1 certain, Tony, that your new release is most definitely, a BITCH!

Remember all the talk that went on when first Tony and then Jet left The Shadows? An awful lot of people said they were making "one big mistake." I guess they thought the fans didn't particularly notice any individual person in The Shadows, but just followed the group. Well they were WRONG! Even Jet and Tony themselves were astonished at the way their fans rushed the diskeries to get copies of "Diamonds." Said Jet, "We hoped that it would make a dent in the charts after about three weeks, but we never, for one moment, imagined that it would whip in after only one week." Now, of course, they are sitting in the same hot-seat again—waiting to see what YOU are going to do to their latest.

"We've formed a new backing group for our tour starting in April," Tony said. "But it hasn't got a name yet, either. It's got two sax,

tenor and baritone and Joe Moretti will be playing rhythm guitar. Should be quite a swingin' little combo! We don't intend to stand still. You can't these days! There's a tremendous number of brilliant young guitarists and drummers in this country and many of them have some really great ideas! So, we're going to keep on experimenting and improving ourselves all the time."

I used to rush off to the Old Hackney Empire, every Saturday afternoon back in '59 to see that fabulous beat show, "Oh Boy." And I always used to wonder what would become of the guys, dressed mostly in black, who used to back Cliff. Jet, particularly, used to stand-out because of his hair! Little did I think, then, that one day he would be more famous than any of the other far more experienced musicians, who often used to do the actual playing, when he only mimed in front of the camera. No doubt about it. . . . Jet and Tony have arrived, and may they stay for a long, long time!

★ ★ BEATLES COMPETITION ★ ★

PRIZE : A DAY WITH THE FABULOUS BEATLES

- TO ENTER:
1. Write 25 words on a postcard saying why you think The Beatles are different from other groups.
 2. Write down on the same card the title of the number that you like best on The Beatles new LP PLEASE, PLEASE ME.

Post your entries to: **Beat Monthly, 244 Edgware Road, London, W.2.** to arrive not later than the 5th May next. Result will be announced in Beat No. 2.

BEAT No. 2

on SALE 15th MAY

Don't Forget
to Order your Copy NOW

IN No. 2—Profile on Bruce Welch—New Features, Great new pix—The First G & I Popularity Chart—G & I Top Ten—Result of Beatles Competition—Great New Competition—Double Page Pic—Group Info—More Instrumental News—Instrumental Corner, etc.

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BEAT

MONTHLY

MAY, 1963

1/6d

