

★ ★ **BIG CENTRE PIC - DAVE CLARK FIVE** ★ ★

POP TEN GROUP & INSTRUMENTAL MAG

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PACEMAKERS

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Editorial

HI!

WELL THEY'VE BEEN AND GONE AND DONE IT AGAIN!!! And I'm sure that every one of you would like to join me in congratulating The Beatles on their fantastic triumph in America. Whether you're a Beatle fan or not, the important thing is a British group has finally succeeded in storming the U.S. charts—not with their records only, but, with their personalities as well. Which means that they'll be much more ready to listen to other British groups across the Atlantic from now on.

AND NOW, SOME VERY IMPORTANT NEWS FOR ALL YOU GERRY AND THE PACEMAKERS FANS. Starting next month you're going to have your own magazine. The title: GERRY AND THE PACEMAKERS MONTHLY. A big title for a big group!! No one else has earned it more than Gerry and the boys. Remember, they are the only British group which has hit the No. 1 spot three times with their first three single releases. The first edition of this fab new mag will be in your local newsagents on 7th March.

AND WHAT ABOUT THOSE SWINGING BLUE JEANS. When David Gell reviewed "Hippy Hippy Shake" in Beat No. 9 he thought that it would be "a big one" and he was so right!!! Which naturally makes the SBJ's GROUP OF THE MONTH for March. But they haven't got everything to themselves. The Hollies are right in there going a bomb with all their fans yelling for them to "Stay"!!

I'VE HAD A LOAD OF LETTERS from Cliff and Shadows fans pointing out that when they record together they should be featured together in Beat. You're absolutely right, of course, and we'll do that from the next issue onwards. O.K.

SEE you in Beat No. 12.

Johnny Dean, Editor.

GERRY'S WRITE

GERRY MARSDEN'S eyes literally popped with pleasure. He'd just heard that the news was official. Starting next month, he and the Pacemakers are to have their own monthly magazine—a super-glossy, packed with stories and pictures of the group. It's a huge tribute to the popularity of the consistent hit-makers.

"Fab!" said Gerry, rather predictably. "That's simply fab news! Imagine that, now. Honest, we can't wait to see the first issue. Say, maybe the editor will let me write a few bits and pieces myself. . . ."

For writing is all-important to Gerry these days. The success of "I'm The One"—his first self-penned "A" side—means he's really got the song-writing bug. Even when he went off

to the Austrian Alps for a few days' holiday recently, he toted along his portable tape-recorder and hummed out a few ideas for new compositions.

"S' funny about 'I'm The One.' I was getting ready for a date at the seaside somewhere—Lowestoft. I think—when I heard a bloke tuning a piano. Quite out of the blue, he played a little phrase I liked a lot. I kept it in my nut until I could get to my guitar and play it over a few times.

"Song-writing's fun. I think it helps me to relax when I'm on tour, or feeling a bit overworked. And you can make a lot of money out of it. . . . Look at my mates John Lennon and Paul McCartney."

Then Gerry revealed: "I've got a couple of songs already prepared for

future single releases. But what knocks me out is that other artists are asking me for my songs—this kinda gives you something to work for. There's one on the way by that marvellous Judy Louise Cordet, and she tells me she's going to do a special version of it in French for the Continental market."

Gerry paused for an intake of breath. "Then there's this film business. We're dead keen on starting a movie career. Specially my brother Freddy—he fancies his chances as an actor."

Gerry took in another helping of breath. "But the new magazine. It's great. Please tell all the fans how we'll be looking forward to meeting them every month. Honest, it's like a dream come true."

And Gerry rushed off. He'd just heard that Les Chadwick's guitar gear had given out a cloud of smoke!

PROFILE

TONY JACKSON

THE muscular figure is topped by brown hair. Grey eyes literally shine and the face has a permanently healthy look about it . . . a sort of mid-way colour which looks just fine whatever the season. The head swivels during a performance as a private joke is exchanged with the drummer.

That's Tony Jackson, lead singer and bass guitarist with the so-consistent Searchers. His shoulders are broad, the hair in neat disarray. He loves football and one wonders how he'd have done if he took it up professionally. Liverpool-born (of course!) he went to Walton Technical College and is completely self-taught musically. "I play guitar—used to play rhythm before switching to bass—and also regard myself as being an expert on . . . comb and tissue paper."

It was three years ago, at the Athom Hall, Liverpool, that Tony made his first professional appearance—but the most important debut to him was at the Star Club, Hamburg. "That was a real experience," he says. "The audiences really forced us to go, go, go."

Tony is strong on his dislikes. They include people who are cruel to animals or children. "I feel strongly about this—even if I am sometimes cruel to the other Searchers," he says. He likes: money, success—and he wants his career to develop into something that lasts, though he knows it will never be far from music.

Musical tastes? "Elvis, for sure," he says. "People try to knock him nowadays, but he's really the bloke who started things off. He's still way up there. Then I dig Chuck Berry and Jerry Lee Lewis. Brigitte Bardot is an actress I admire . . . not necessarily for her work!"

Tony finds little time to relax nowadays. He drinks a little beer, but more often sticks to coffee. He likes meat . . . roasted meat. Especially chicken. Nothing too fancy—just something to take the edge off a pretty solid old appetite. His vital statistics are slightly smaller than you'd expect seeing him on stage . . . height 5ft. 10in., weight 11½ stone.

And he's invariably well-dressed. He prefers dark lounge suits, sometimes switching to leather gear. He's understandably proud of the Searchers, but also digs the Beatles and the sounds created by the old Springfields. Favourite composers? Buddy Holly, for one. And Chris Curtis, spokesman and drummer of the Searchers.

Anthony Paul Jackson made a decision. "No, I WON'T tell you what those private jokes I share with Chris on stage are all about," he said with finality.

Tony was born on July 16, 1940.
PETE GOODMAN.





Ray

Les

Ralph

Norman

Group of the MONTH



THE SWINGING BLUE JEANS

THE spotlight swivels on the Group of The Month. Picks up the Gibson guitar of Ray Ennis, the Fender of Ralph Ellis, the Fender of Les Braid and the chunky Ajax drum kit of Norman Kuhlke. A nod from Ray . . . and the Swinging Blue Jeans are off on another session.

The spotlight swings because "Hippy Hippy Shake," one of the fastest rising of all hits, has really established the Liverpool group at the top. And being at the top tempts them to think back . . . think back to days when things weren't quite so "swinging."

Says Ray, with a half-way "thick" Scouse accent: "We really got going through a success in a Liverpool talent contest. Three of us did well . . . and we talked Ralph Ellis, who was with the group who came second, into joining us. We were among the first of the Liverpool outfits to wander down among the Southerners. To be honest, I think they thought we were a gang of thugs—they'd heard what a rough, tough old city Liverpool was!

"We're proud of that pioneering spirit. But we've had our fair share of disappointment. Funny thing is that we just knew 'Hippy Hippy Shake' would be big. Nobody knew precisely why. We just felt comfortable with it. But we didn't think it would get so far, so fast."

RAY ENNIS is the shortest, at 5ft. 8in. Blue-eyed, he was born on May 26, 1942, and plays drums and piano as well as guitar. Wrote "It's Too Late Now," which was the outfit's earlier hit. Was once a shop manager before that first appearance with Les and Norman at the Wilson Hall, Garston, Liverpool. Says he likes Dean Martin and Ray Charles, plus anything written by Goffin and King.

He likes most forms of sport, except cricket, and has two pet dogs. Is an enthusiastic driver and an inveterate sleeper. Reckons he's easy-going, except when he comes into contact with big-heads or moody people.

LES BRAID is the tallest—6ft. 2in. Blue-eyed, too, and born on September 15, 1941. Plays bass guitar, guitar, string bass and piano. Used to be a cabinet maker—now has a fetish for collecting unusual musical instruments. Digs Ray Charles and says his fave composer is Ralph Ellis ("sometimes"). Gazes awe-struck at movies featuring Elizabeth Taylor and also at old cars! Works hard at his ambi-

tion of eventually writing a hit instrumental. Pays great tribute to the group's recording manager, Walley Ridley, and their trumpet-playing musical director John Chilton. Is officially William Leslie Braid but doesn't dig the "Bill" bit.

RALPH ELLIS is next tallest, 5ft. 11in. Green-eyed, dark brown hair. Is a firm fan of Gene McDaniels, Brenda Lee and Buddy Holly. Conducts a personal vendetta against "nosey" people and scandal-mongers—and is enthusiastic about football, camping and sea-bathing. Likes all sorts of music, just as long as it is well played. Likes playing banjo. Is an enthusiast about Australia and wants to tour there. He collects mohair suits and inspiration for songs he penned like "Love Her" and "Now I Must Go." His main ambition: to be part of a successful and satisfying long-player. Born

March 8, 1942.

Finally, drummer NORMAN KUHLEKE. Green-eyed, 5ft. 9in. tall, weighs 101 stone. Another swimming fanatic and a digger of quality singers like Andy Williams and Johnny Mathis. A devoted telly-watcher, too—he hates only those people who talk while he's trying to watch! Used to be a motor engineer, which makes him a useful cove to have on tour with a group. Has a theory that one day he'll settle down and write a book. Drives other people wild by fluting out tunes on his recorder.

Four boys with a composite talent. They've struggled for success, often walking from engagement to engagement because of shortage of funds. Now they drive—Ray in a Hillman Super Minis, Les in a Jaguar, Ralph in a Mini-Cooper and Norman, drum-kit and all, in a Ford Classic.

PETE GOODMAN.

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ARE THE STONES GOING TOO FAR?

With the Beatles' reputation roaring away like a forest fire in the States, the question should be posed: How would the Rolling Stones do 'cross the Atlantic? There's no concrete news yet of a possible trip, but the five boys frequently discuss the chances.

For, despite the knockers, the Stones are capable of getting right in the genuine Rhythm 'n' Blues field. Sometimes they stray away in the interests of commercialism, but they get nearer to the "coloured feel" than most other groups.

If they stuck to their "way-out" material, they could go the proverbial bomb in the States—for three good reasons. One: racial problems in parts of the States could mean a big welcome mat out for a white group capable of getting the coloured way of music. Two: the boys are already being talked about in the States because of word-of-mouth praise from stars

like Gene Pitney (who recently recorded their composition "That Girl Belongs to Yesterday").

And third: If the Americans can be so fascinated by the Beatle haircut, what on earth would they make of the shaggy mops sported by the Stones. Said one of the London-visiting Ronettes: "I thought you had a saying: 'A rolling stone gathers no moss'—well, what's that stuff on the boys' heads?"

Do the boys agree that they may be going a trifle too far in their "way-out" appearance? Many critics have knocked them for the overlong hair and the lack of stage suitings. Says Brian: "We're not consciously trying to be different. We don't like having our hair cut—and a lot of the fans agree with us. But you won't catch us being like all the other groups and sticking to a set style, or a collection of dark mohair suits—just because it's the done thing.

"We'd rather let the music do the work for us. Being a fashion-plate group is just pointless. If people say we're the scruffiest group of the lot, well . . . all right! But we prefer to think that we're being judged by our actual playing performance."

With two hit singles behind them, and an EP "The Rolling Stones" a huge seller, R and B-slanted ears are twitching for the debut LP of the group. They'll certainly include Chuck Berry's "Carol" and Bo Diddley's "Mona," plus originals. But cutting a record takes time with the Stones. They say: "We can't rush around strictly to orders. We like to be free, free to make music when we feel most in the mood. This isn't temperament or touchiness. We reckon it's just plain common sense. . . ."

With which the group sub-titled "The Hairdressers' Dilemma," strolled untidily off to see if the "recording mood" was upon them.

SECOND TIME LUCKY

IT'S second time lucky for the Merseybeats as their disc "I Think of You" nestles comfortably in the top end of the charts.

"We're delighted," said lead guitarist and vocalist Tony Crane. "And of course it makes us even happier to think that we managed it with our own style and not someone else's."

"'I Think of You,' hasn't exactly rocketed up," said drummer John Banks. "But we're very happy."

"It was a big disappointment when 'It's Love That Really Counts' didn't make it," said Tony. "We thought perhaps our style would have to be modified, then, along came Lee Stirling's 'I Think of You,' and we decided to have another shot."

I am sure their fans are very glad that the boys did stick to their own style. But how did the Merseybeats first break in on the recording scene?

"Our lucky day turned out to be

30th May last year," Tony went on. "Jack Baverstock, recording manager for Fontana, was at the Cavern in Liverpool auditioning various groups. We were at the Majestic, Birkenhead, on the other side of the Mersey, but as soon as we got the news we bundled everything into the van and tore over to the Cavern. Jack gave us a chance and we started to play one of our Everly Brothers specialities. We'd only got through a few bars when he stopped us and said he'd like to talk to us straight away. He offered us a contract, we accepted and signed it there and then.

"It's a great life," said John. "There's never a dull moment, one night we were left without food and money or shelter. We'd gone to Newport on our own and Pete, our road manager, was supposed to join us from Manchester later."

"I didn't turn up," laughed Pete. "They ended up sleeping in a nur-

sery draped over rocking horses and slides."

Many of the northern groups say that the southern audiences are cold but the Merseybeats had a different opinion.

"The audiences seemed to be hostile towards us at first," said Tony. "And we were expecting a bad time, but then we got to know them better and found they were just like audiences in any other part of the country."

"The trouble is," added John. "That every northern group, is given the Beatles tag, the same goes for the numbers we do, if anything has an R & B flavour it is classed as a Beatles number. Still we've got to remember that it was the Beatles who started everything."

"They're a good bunch," said Tony. "We'd like to meet them again to talk over old times."

KEVIN SWIFT.



BEAT PIC



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GUTSIEST GROUP YET!

THIS namby-pamby music we've had from some groups—we don't dig at all. What the fans want is music with guts. The louder the better. People with weak ear-drums should stay away from us . . . so spoke out (loudly and gutsily) Graham Nash, gov'nor of the fantastic Hollies.

With a three-hits-out-of-three score to date, the Hollies stand as experts in gutsy music. Says Graham: "Some groups get the idea that they can go on and play music which THEY like, without worrying about the audiences. They're crazy. We feel that we've got to do what the customers want . . . and it's dead lucky that we happen to do this hefty sort of music beat."

Don't call the Hollies R and B . . . not if you want to stay friendly with them. They're not interested in all the controversy about what is, and what isn't R and B. They don't want any labels stuck on them, other than,

perhaps, "gutsy-music-providers"!

While Liverpool groups had it good, Manchester produced a strong opposition. Freddie and the Dreamers started it all off, then came the Hollies culminating in "Stay." Say the boys: "Now watch our mates Wayne Fontana and the Mindbenders make it a proper hat-trick for Manchester."

And don't knock the Hollies for failing to produce "original" songs. They've revived songs by the Coasters and by Maurice Williams and they're unrepentant. They say: "These numbers suit our style best. So why should we waste time trying to set up brand-new songs that are not so suitable. Since Elvis Presley sang songs like 'Hound Dog,' there's been a demand for the loud brash sort of group sound. And those songs of the 'Fifties suit it best. . . ."

With a goodly film success behind them, the Hollies now find they are much more easily recognised, indi-

vidually, in the street. For a while, it seemed that they'd never establish themselves as individuals. But now the fans recognise, instantly, Graham, lead singer Allan Clarke, drummer Bobby Elliott, Bassist Eric Haydock and lead strummer Tony Hicks.

In less than a year as professionals, the fivesome have made great progress. Their average age is only 19 but musically they've stashed away plenty of experience . . . especially of travelling hundreds of miles by night in their lipstick-daubed coach.

"We're a bit of a cross between Freddie and the Dreamers and the Stones," they say. "But we don't object to haircuts." Their manager is piano-star Tommy Sanderson. He's helped arrange some of the gutsier parts of their music. "Just Like Me," "Searchin'," "Stay." Friendly lads. But just don't try to pin a label on them, that's all! Hollies CAN be pretty prickly. PETE GOODMAN.



PAUL McCARTNEY

PROBABLY the best known instrument in the pop world today is Paul McCartney's Hofner "violin bass guitar." Its distinctive shape plus the fact that it is played the "wrong-way round" by the Beatles quick-silver front man Paul has made it one of the most in demand guitars in this country today.

Paul says he is very glad that he is left handed because it enables him to nuzzle closer to the microphone which he usually shares with right handed George Harrison. Says Paul: "I would probably be sticking it into his stomach half the time if I was right handed."

Paul's Dad ran his own jazz band—Jim Mac's Jazz Group—back in the 1920's long before Paul was born. Says Paul: "He helped me more than any one else just by encouraging me instead of telling me to stop that noisy row like so many parents do."

Paul needs a double cut away guitar to get over the left handed problem. But it is a fact that many right handed players in groups all over the country have switched to playing the wrong way round just to copy the most photographed, best known bass guitar of 'em all!

Paul did not start off playing guitar. The trumpet was his first choice. But he gave it up when he realised that he couldn't blow a tune and sing at the same time. Later on in the early Beatles days and in Germany he was the complete all rounder, singing, gagging, drumming and even dabbling on banjo and piano.

Technically Paul is highly rated in the beat business. There is a tendency for bass men to hover in the background just providing a basic pounding "thump—thump—thump" type beat to support the lead guitar and vocals. But Paul does much, much more. He puts together intricate runs which add a tremendous vibrancy and vitality to the Beatles sound. Remember, during all this he is often right up there taking the lead vocal as well and anyone who has ever watched a Beatles stage performance will remember the way Paul uses his guitar as a sort of baton to beat out the closing bars of a number.

Generally he writes his songs with John Lennon on guitar but recently he has been sitting down to the piano more and more when composing. In fact one was specially moved into their suite in the George V Hotel in Paris.

Paul is terrifically inventive in his song writing, completely original in his bass work and dynamic in his stage performances. Ask him to explain what he tries to do in a performance and he just says: "I just want the audience to like what we do." But he is also the inspiration for thousands of new beat men all over the world!

PLAYER OF THE MONTH



★ ★ TRENDS FOR 1964! ★ ★

WHAT'S it like to be starting up the perilous ladder of success in the Beat game? If you're four boys from Liverpool, you've got a head's start. But everything isn't a bed of roses. I found this out from a new Merseyside group, The Trends. They sing the Lennon-McCartney number "All My Loving," backed by "Sweet Little Miss Love," on their first disc, in the shops now. But they've had to work hard and fast to get where they are.

I got to know the group when they came to London, to play in one of the smartest night clubs in the West End. There's Mike Kelly, bass guitarist and leader of the group; Freddie Self on rhythm; John Hayes on drums; and Frank Terry, lead guitar and newest member of the group—he joined up at a moment's notice when their original guitarist had to go back to the 'Pool. In Liverpool the fans knew them as the Beatcombers. They

were auditioned by manager Tony Ponte (one of the youngest in the business) who rushed them off to London to play at the club, where they proved a sensational success!

I met them during rehearsal time and listened as they beat out an individual and very pleasing R & B style, influenced by their favourites, Chuck Berry and the Coasters, and true-blue originals such as Sonny Boy Williamson and John Lee Hooker. As a group they have that special and necessary quality—unity, combined with fab solos from guitarist Frank.

I asked them how they started up. Mike and John met in the Market. "He had this guitar," said John. "Just a great big piece of wood—he couldn't play it or anything, but we got talking—found we hit it off together and decided to join up with a few others, including Freddie. So 'King Kat Kelly's Kool Kirby Kombo' was born and played like

crazy every Thursday night." Name change to the Beatcombers followed, and they became one of Liverpool's favourite groups, playing the Cavern, the Blue Angel (where they used to back visiting stars as well), the Downbeat and other clubs.

Comments on London were varied, and not usually very serious, but when I could pin them down, they like it and the appreciative audiences. Following the club booking is a season at Hamburg's famous Star Club, teething place of many Liverpool groups. Before they left, Larry Parnes heard them—and liked them. With Billy Fury, he's started a company called New Trend Records and what could be more fitting than to have the Trends on their first issue! The group delayed their trip for a day or two and spent half a night recording. The result was out, on the Piccadilly label, within a week—a record issue!

NIKKI CROOK.





POISON IVY TREATMENT BY THE PARAMOUNTS

POISON IVY is flourishing again! Responsible for its rapid growth this time are The Paramounts. A Southend group consisting of Gary Brooker on piano, Rob Trower on guitar, Diz Derrick on bass guitar and Barrie James Wilson on drums.

Why, I wondered, had they chosen this old standard for their disc debut. "Well," said Gary. "When The Coasters recorded it a few years ago, it hardly left the ground. Now with the rhythm and blues trend in full swing we thought it was just right."

The Paramounts vary from most groups in as much as they include piano in their line up in place of Rhythm guitar.

"Rhythm guitar has nothing," said Gary. "With piano we find we can get more drive—more beat."

"Gary and I can chop and change more," added Rob. "Sometimes I take the lead, sometimes he does."

On stage the boys have earned themselves a reputation for giving the

audience all they can muster and that includes volume.

"We have had quite a few complaints in our time," said Rob. "But we can't stand anything feeble, when we play we like to put over a good solid sound."

"Material-wise," said Diz. "We like to feature the lesser known material, none of the everyday numbers."

"That's right," said Gary. "For instance, we don't do the Chuck Berry standards any more, we think he's great, of course, but it's just that his numbers are being flogged to death."

All of a sudden Barrie jumped up and started dragging a comb through his hair. "He's had his hair cut," Rob commented. "The poor lad can't get over it."

"It still looks pretty bad," Diz added. "But you should have seen it before, we had to watch where we were treading."

When the subject of recording came up The Paramounts were very enthus-

astic. "Now that," said Gary. "Is the thing we enjoy doing most, we record singing and playing at the same time, and we're quite lucky really, because our recording manager has studied our sound 'live' and knows just what he wants to capture on record."

When talking about miming on TV shows The Paramounts seem to have mixed feelings. "We would much rather play," said Rob. "But, of course, we realize the difficulties that that would involve." Barrie agreed. "We would hate to put over a poor sound," he said. "So I suppose it is best to do it the safest way."

Future plans for The Paramounts include tours with Jerry Lee Lewis, John Leyton and most probably Chuck Berry when he comes over here. And after that? "We are going to borrow sixpence from everyone we meet," said Diz, "and buy ourselves a private recording studio, in which we can just play and play and play."

by

**DAVID
GELL**



**45 CLIFF RICHARD
AND THE
SHADOWS**
I'm The Lonely One;
Watch What You Do With
My Baby
(Columbia)

I'M very glad to be reviewing Cliff in future whenever he records with the Shadows. And this newie is really great. Full of all the old "hit them hard" style which made Cliff and the Shads so famous. Fab beat and some marvellous fill-ins by Hank. A very definite chart-climber and one of my gold-plated certs of the month. Very nice flip with some clever work on the piano. A good double-sided buy.

**45 JOE BROWN AND
THE BRUVVERS**
You Do Things to Me;
Everybody Calls Me Joe
(Piccadilly)

NEW medium beater from Joe and his Bruvvers aided by some high-pitched background vocalising. Fair melody and some good instrumental work from the boys but I don't think the overall effect is good enough to push this one very far up the charts. Same on flip.

**45 HOUSTON WELLS
AND THE
MARKSMEN**
Anna Marie;
Moon Watch Over My Baby
(Parlophone)

RARE old mixture here on the top-side. Slow waltz beat, English lyric plus a bit of French thrown in all delivered in a thoughtful C and W style by Houston and The Marksmen. Should notch up sales from those who like their beat nice and slow. "Moon Watch Over My Baby" moves along faster but tune is not very strong.

45 THE ZEPHYRS
I Can Tell;
Sweet Little Baby
(Columbia)

I CAN TELL" screams into a great shaker. Solid beat, hard gritty vocal gives it a lot of go. Very good backing by the boys. Just needed that little bit of original thought to make it a very good one. Turnover has some good guitar otherwise ordinary.

45 THE TRENDS
All My Loving;
Sweet Little Miss Love
(Piccadilly)

THE Trends try and pinch a few sales from Paul McCartney with their first outing. Treatment is much

too close to the original to have much success. Some nice vocalising on the flip which deserves a better arrangement and tune.

45 ME AND THEM
I Think I'm Gonna Kill
Myself;
Feels So Good
(Pye)

THE unusually named "Me and Them" come up with a very unusual title "I Think I'm Gonna Kill Myself." And very well done too. Clever intro moves into some very listenable grooves. I liked it very much. And on the other side Me, or is it Them? show that they might please "Us" a lot in the future. Given the plugs this one could do very well. I hope so.

45 THE SHEFFIELDS
It Must Be Love;
Say Girl
(Pye)

THE Sheffields give us their own particular brand of R'n'B with a lot of wailing harmonica thrown in. Should please their fans, but for myself, I don't think the song is good enough for them. Flip doesn't do a lot for me either.

**45 WAYNE FONTANA
AND THE
MINDBENDERS**
Little Darlin';
Come Dance With Me;
(Fontana)

BEST yet from Wayne and the boys. Great singing job by Wayne and some clever stop-go backing from the Mindbenders, could well help to bring wash the record buyers into pushing this one into the charts. Slow flip fills the other side.

**45 JOHNNY DEVLIN
AND THE
DETOURS**
Sometimes;
If You Want Someone
(Pye)

JOHNNY DEVLIN pushes "Sometimes" along at a great rate of knots aided quite a lot by guitars, drums, mouthorgan, sax and even an electronic keyboard. Result is very catching. The Detours produce a much bigger sound than most other groups because they have more men, of course, but it shows. When you turn over the boys hit you with "If You Want Someone." But Johnny doesn't seem half so sure about the way he sings this one.

**45 LINDA LAINE WITH
THE SINNERS**
Doncha Know, Doncha
Know, Doncha Know;
Ain't That Fun
(Columbia)

LINDA keeps hitting our eardrums with the title but the arrangement doesn't make this one different enough to give it much chance of hitting the charts. Same story on flip. The songs just ain't good enough for Linda and the Sinners. Sorry Linda.

45 DAVE CLARK FIVE
Bits and Pieces;
All of the Time
(Columbia)

AND here comes the Dave Clark Five with their follow-up to "Glad All Over." Starting with an unusual stamp, stamp, stamp percussive effect we roar into "Bits and Pieces." Built on the same lines as their last one and written by the same team Dave Clark and Mike Smith AND sung by Mike Smith, you've got to admit it's got the makings of a very big one. They borrow a phrase from "Glad All Over" on the flip which I liked—quite different from the usual turnover. A double-sided cert.

**45 BILLY J. KRAMER
AND DAKOTAS**
Little Children;
They Remind Me of You
(Parlophone)

DIFFERENT treatment from Billy J. and The Dakotas on this one. Number is American and NOT by Lennon and McCartney and stands a very good chance of going right up very fast. Words carry a story which is roughly "don't tell your mother that you saw me kissing your sister."

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SHADOWY FILM ANTICS

SUNNY sunshine, sandy sand, beachy beaches — the Shadows have had it good, meteorologically speaking, during their weeks of filming in the Canary Islands on "Wonderful Life." But they haven't been wasting away their spare hours. . . .

Says Hank B. Marvin: "Whenever we get a little time, we get down to some composing. We like to have plenty of material on hand. Total so far here is three finished tunes, but others are being worked on. Incidentally, we recently read James Bond story "Goldfinger," and dug it so much one of our tunes has that title!"

In fact, Cliff plays "James Bond" in one of the many different sequences — but it's nothing compared with seeing Hank, spectacles and all, dolled up in a tiger-skin as "Tarzan." Says new bassist John Rostill: "This is like a dream come true for me.

All this has happened before I've even made a big debut with the group at home in Britain."

Only problem for the Shadows was being out of the country so long during the "plug period" of "Geronimo." This single didn't do as well as expected, though it DID maintain their fantastic record of chart performances over the best part of five years. But there'll be a newie out soon—with the boys in full flight on a national tour with Cliff.

Whatever happens, no other group has ever had such acting chances in a movie. They show up, willy-nilly, as U.S. Marine Corps "Toughs," comic policemen, waiters . . . about fifteen different guises. And they kid each other like mad about their histrionic performances.

Towards the end of the filming, recording boss Norrie Paramor went to Las Palmas to talk to the boys.

And rehearse them for an L.P. which is being made this month. Though they were feeling the strain, the boys still found the energy to play at impromptu sessions after the sun had gone down. Now, of course, they're back in the fog and cold of England . . . looking incredibly fit and tanned!

Maybe the best point is the obvious good health of Bruce Welch, the rhythm guitar star who, at one time, looked like giving up playing and touring with the Shads. The group's days in the sun have enabled him to feel at peak form once again—"As fit as a fiddle," he says. "Or maybe I should say a guitar . . ."

And look out for a new dance routine to be boosted by the Shads. It's called "The Beach Skuff," was devised by Gillian Lynne for the film . . . and the four boys are currently calling themselves "champions of the world" at it! PETE GOODMAN.

BEAT MONTHLY

Popularity Poll

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

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

Sorry about the mix up in last month's Pop Poll. The actual list was correct. But the previous month's (No. 9) placings were out of order.

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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