

THE WORLD'S FIRST GROUP & INSTRUMENTAL MAGAZINE

New Competition: WIN A MIKE AND AMPLIFIER

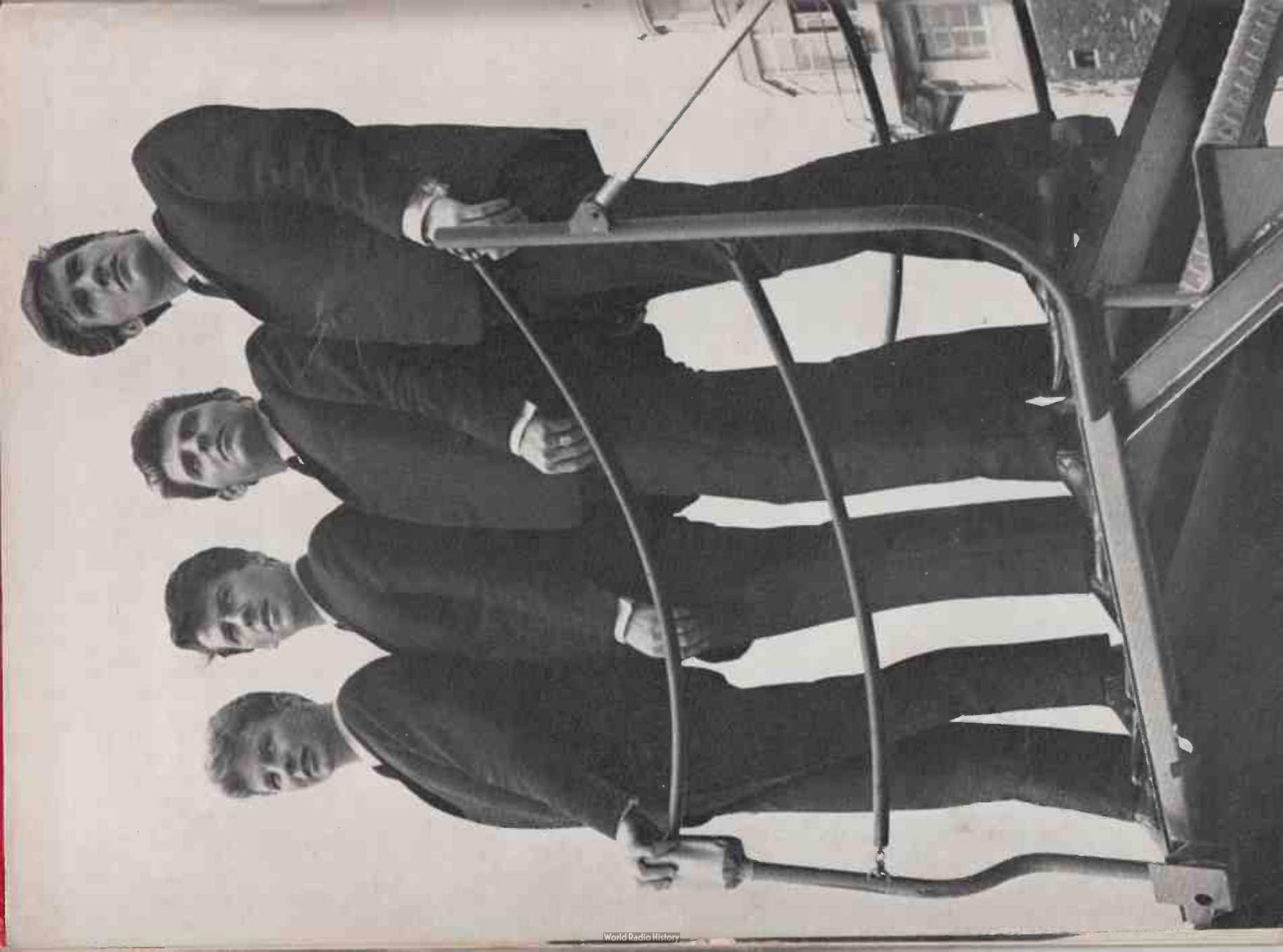
BEAT

No. 14

One Shilling & Sixpence

MONTHLY JUNE 1964





BEAT

MONTHLY

EDITORIAL & ADVERTISEMENT OFFICES:

244 Edgware Road, London, W.2

EDITOR: Johnny Dean

POSTAL SUBSCRIPTION RATES: £1.1.0d. per year in England
\$3.00 in U.S.A. (Individual Copies 1/9d. each)

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Editorial

HI!

WOW, WHAT A RECORD! No, for once I am not talking about black discs with holes in the middle. I mean those incredible Beatles, who have topped the Beat Pop Poll for twelve consecutive issues. But, recently, Stones fans have been pushing hard and this month they've done it at last and made their group No. 1. We had to do something to mark the occasion so we've produced a special mag for all their fans called simply "The Rolling Stones Book" which is one hundred per cent about their favourite group.

THE FIRST INDIVIDUAL POP POLL tells another story. Believe me, the excitement was terrific as we watched the votes pile up under the different names. And as you might imagine there was a terrific battle between The Beatles and The Stones. The complete list is on page nine. We'll be having another Individual Poll in Beat No. 16 and all the votes you sent in before 31st May will go towards it.

WE HAD TO ADD MORE PAGES to this Beat to get everything in. And it looks as though we'll be doing a lot more adding in the future because we've got several new items coming up and it gets more and more difficult to cover all the groups we should every month.

THE WINNER of the 145 GUINEA AMPLIFIER is announced in this issue together with details of a great new competition. This time the prizes are an Amplifier and a Microphone, which should be just right for any readers who are in the throes of starting a group.

DON'T FORGET THAT I am always interested in receiving your views on the Beat and group scene. And every single letter is always considered for printing on the letters page.

See you in Beat No. 15.

Johnny Dean, Editor.

SEARCHERS GO BIG, STATESIDE

THOSE dollar-earning Searchers! Just a few months ago, the four boys raved on and on about how their biggest ambition was to go to the United States . . . even if it was just a matter of having a look round some of the jazz-clubs there. At their own expense!

Now the Yanks have had a chance to dig the boys' talents, the scene has changed. And by the end of June, the fabulous Searchers will have earned more than 500,000 DOLLARS from America. That's a gen figure—as an accountant friend will testify.

They've been to the States already, of course. But on May 29 they return as big stars and start a 15-day round tour of the major cities, starting with the World's Fair, in New York. For that fortnight-and-a-day, they'll net

250,000 dollars. That includes two appearances on the Ed Sullivan TV show and one on the Dick Bondi programme.

Then you must add the royalties from "Needles 'n' Pins," "Just Like Me" and "Sugar 'n' Spice"—plus the L.P. "Meet The Searchers," which rushed high in the album best-sellers. All that adds up to a great load of loot—and the Searchers are knocked out by the way their international image is building.

The boys are "urgently" wanted in Australia, but the return to the States and important commitments in Britain mean they probably won't make it "down under" until mid-winter . . . maybe even early 1965. But they're almost certain to nip across to South Africa before the end

of this year.

Meanwhile, back at the British ranch, there has been the astonishing success of "Don't Throw Your Love Away"—astonishing because of the sweetly balladish style of the number. An innovation for the boys, but one which paid off because they'd become so fully established through their previous singles.

Says Chris Curtis: "We feel we must take chances on changing our style nowadays. Otherwise the old staleness creeps in and we get knocked by people for turning out the same old stuff."

Fact is, though, that two numbers— one from their second E.P. and one from their first L.P.—are so much requested by fans that it'd pay off to have either released as a single. The E.P. item is "Hungry For Love" and the other is "Farmer John," from the "Meet The Searchers" debut L.P.

PROFILE

MIKE SMITH

HE'S tall, slim—and a gangling sort of bloke. Blue eyes that don't miss much and dark brown hair that needs constant attention from a comb. An athletic sort of character, really; with a quiet, off-beat sort of attitude to life. Add his good looks to his musical ability and there's no surprise that Mike Smith, of the Dave Clark Five, is one of the most popular "unbilled" group boys in the packed-to-capacity business.

On stage, he bobs around at the keyboard of his Vox Continental organ. His voice grows more husky as the evening wears on . . . he sings violently with a coloured "edge" to his tones. His 6ft. 2in. frame seems sometimes almost bent double. His knees jack-knife agitatedly. His face is permanently alive with the expression of someone doing something he really loves.

And Mike says: "I learned piano first of all. My parents seemed to think I was cut out for a classical career. I think dad was a bit upset when I started playing in a public house—you know, bashing out the sing-song numbers."

He dresses smartly, in mod. style. He eats steaks and chops and generally has conservative tastes in food and drink. You'll never see Mike deliberately attempt to get attention . . . but somehow he attracts the side-long glances anyway.

Men like him. The girls go mad about him. He still bears traces of scratch-marks on his right cheek where the American gals did their best to tear him into a shredded Smith.

Mike, born on December 6, 1943, plays vibes as well as piano and electronic organ. He also plays the fool . . . but with a comic touch that comes across as particularly dry and droll. The Five's publicity man, Les Perrin, recalls: "I was working at home, dressed just in my underpants, at 4.30 in the morning. Mike knew I was there. So he sent round some rather elegant ladies—having told them that there was a party going on!"

He's permanently amazed at the way some people change after they've tasted pop-music success. Says: "It's all happened to us so quickly that we just haven't changed. We used to walk around and nobody cared. Now we often get mobbed. If it changes so quickly . . . well, it can soon change back again. You've got to keep your feet firmly on the ground."

A restless man, Mike Smith. But a man whose talents have done much to make the Dave Clark Five such a huge attraction. PETE GOODMAN.



G&I TOP 20

The World's First Group and Instrumental Top-Twenty

Title	Artistes	Label
1. DON'T THROW YOUR LOVE AWAY	Searchers	Pye
2. JULIET	Four Pennies	Fontana
3. DON'T LET THE SUN CATCH YOU CRYING	Gerry & Pacemakers	Columbia
4. I BELIEVE	Bachelors	Decca
5. WORLD WITHOUT LOVE	Peter & Gordon	Columbia
6. A LITTLE LOVING	Fourmost	Parlophone
7. CAN'T BUY ME LOVE	Beatles	Parlophone
8. DON'T TURN AROUND	Merseybeats	Fontana
9. MOCKING BIRD HILL	Migil 5	Pye
10. HUBBLE BUBBLE	Manfred Mann	H.M.V.
11. BABY LET ME TAKE YOU HOME	Animals	Columbia
12. EVERYTHING'S AL' RIGHT	Mojos	Decca
13. HERE I GO AGAIN	Hollies	Parlophone
14. NOT FADE AWAY	Rolling Stones	Decca
15. BABY IT'S YOU	Dave Berry	Decca
16. TELL ME WHEN	Applejacks	Decca
17. LITTLE CHILDREN	Billy J. Kramer & Daks	Parlophone
18. I LOVE YOU BABY	Freddie & Dreamers	Columbia
19. RISE AND FALL OF FLINGEL BUNT	Shadows	Columbia
20. NO PARTICULAR PLACE TO GO	Chuck Berry	Pye



Ones to Watch (Walking The Dog) Dennisons—Decca
 (Someone, Someone Brian Poole & Tremeloes—Decca)

G&I TOP FIVE LPs

1. ROLLING STONES	Rolling Stones	Decca
2. WITH THE BEATLES	Beatles	Parlophone
3. SESSION WITH DAVE CLARK FIVE	Dave Clark Five	Columbia
4. STAY WITH THE HOLLIES	Hollies	Parlophone
5. PLEASE, PLEASE ME	Beatles	Parlophone

CHARTMOVERS

THOSE SEARCHERS are at it again! . . . "it" being the Number One spot. Another jet-paced trip to the summit, but they only just managed to hold off the Four Pennies and that gal named "Juliet." The Pennies' hit has been a "quiet" hit—people didn't take too much notice of it but it kept on a-rising and a-jumping.

No tears from Gerry and the Pacemakers, either. That lilting ballad he wrote three years ago has done well. But it's specially good to see the Fourmost, with "A Little Loving," reach their best-ever position. Why SPECIALLY good? Because the only reason they had to delay a follow-up disc was the illness of their man-mountain Mike Millward.

Good jump by the Hollies' newie "Here I Go Again"—could it be just coincidence that the Beatles recently raved about the boys? And those Merseybeats aren't wasting any time with "Don't Turn Around."

Oh yes—how about an award to the Shadows for dreaming up that way-out title "The Rise And Fall Of Flingel Bunt"? This Shad-penned instrumental has eased in at the base of the chart, along with Chuck Berry's latest. Mr. B. should get a huge boost, sales-wise, during his British tour. "No Particular Place To Go"?—Chuck's been lined up with one of the tightest schedules for any visiting American.

Interesting to see how far Freddie and the Dreamers go with "I Love You Baby"—in at 18 on this count.

But generally it's a story of last month's big 'uns making the downward move after their spell in Hitsville. Which means there's a whole stack of eagerly-awaited new releases from the giant names ready to make an attack of next month's ratings . . . Beatles among 'em maybe.

BEAT No. 14 COMPETITION—WIN THIS AMP. & MIKE

HERE ARE TEN THINGS ABOUT THE ROLLING STONES WHICH HELPED THEM TO STARDOM:—

1. THEIR CHOICE OF SONGS
2. THEY PLAY R. & B.
3. THEIR ENTHUSIASM ON STAGE
4. THEIR HAIR
5. THEIR RECORDS.
6. THEIR GROUP NAME
7. THEY COME FROM THE SOUTH
8. THEIR CLOTHES
9. THEIR PERSONAL APPEARANCES
10. THEIR CHOICE OF INSTRUMENTS



GRAMPLAN TREMOLO-SUPER AMPLIFIER

GRAMPLAN D.P.H. MIKE

TO ENTER: List all ten points on a postcard and number them from one to ten making No. 1 the point that you consider most important, No. 2 next important and so on down to No. 10. Send your postcard to BEAT No. 14 COMP., 244 EDGWARE ROAD, LONDON W.2, to arrive not later than JUNE 30th. Results will be announced in Beat No. 16 (on sale 16th July).



MIKE

FRITZ

ALAN

LIONEL

THE FOUR PENNIES

Group of the MONTH



THE FOUR PENNIES

ONLY two disc releases . . . yet the Four Pennies are already Group of the Month. A deserved honour, because their chart-zooming "Juliet" is one of the most unusual hits among the usual barrage of big beat.

But the boys wish to make it clear at the outset that they WON'T be changing their name to, say, the FOUR FIVERS because of their sudden splurge of success.

About two years ago, the boys made a music-store in Blackburn their meeting place. They'd play records, talk music, chat charts and, as they say, all that sort of jazz. . . .

And they also formed a group. Which meant buying equipment. The owner of the shop, Miss Reidy, let the boys run up a bill of £2,000, so they could work and practise with the best gear available. Trouble was they weren't making much money—and that debt looked like running on for a long, long time.

So Miss Reidy, extremely enthusiastic about the boys' sound, talked them into turning fully professional. That way they could work harder at their music—and get some loot to pay back their benefactor!

Group name wasn't such a problem. That shop happened to be in Penny Street, Blackburn. And that shop became a rehearsal room for the boys as they strove for a new sort of sound. After a few months working round the local clubs and halls, the boys produced a demonstration tape and sent it to Philips Records in London.

Response was good. So out came their first release "Do You Want Me To," in November, 1963, and it crept almost unnoticed into the lower regions of the Top Fifty. Those who hadn't heard it plugged on radio wondered if this was the same group as the American Four Pennies.

Anyway, the royalty cheques were sent straight on to Miss Reidy—who was knocked out that her judgment was so accurate. More dates, more money . . . and then came "Juliet," written by three of the boys. The "B" side, "Tell Me Girl," was originally to have been the top deck—but "Juliet" came out so well at the session that the boys took a chance on it.

Again, their confidence was justified. . . .

The boys, with an average age of under twenty, now say: "We don't

want to be locked away in any particular category, musically speaking. We've tried to find something original and 'Juliet' is the sort of number that we feel comfortable about."

Now let's meet the boys individually:

Lead vocalist and rhythm guitarist LIONEL MURTON is 23. Says: "Music first got a hold of me when I was a choirboy at St. Paul's Cathedral. I sang solo for about five years before starting off the Four Pennies. Now the money's coming in, I've got my eyes on a 3.8 Jaguar. Apart from fishing, Driving is my main Hobby."

Now come in DAVID RODERIC CARNIE FRYER, known as "Fritz". He's lead guitarist, sings and is 18. He reveals: "My grand-dad probably passed on some of his musical enthusiasm to me. He wrote more than 2,000 hymns and chants. So now I write most of the lyrics. Hobbies? Fishing, eating, swimming and song-writing—and my guitar."

Bassist is MIKE WILSH. He's also 18, is from a musical family and went to school with Fritz. "We used to be in a group called the Fables. Good fun—but we're really happy nowadays. By the way, I have played piano since I was seven—and sometimes do a wee piano bit with the group".

Last to step forward is ALLAN BUSK, drummer. He's 20, is the newest member—and was previously with Joe Brown and Johnny Kidd. "The drummers I dig are Buddy Rich, Shelley Manne, Joe Morello and Brian Bennett. And the thing I'd most like to do is sit in with the Count Basie band. With a meeting with Marlene Dietrich as my second biggest ambition."

They take their music seriously, these Four Pennies. And they're darned nice blokes. And I'm betting there won't be much left of that £2,000 debt by the end of the summer. . . .

PETE GOODMAN.

FAN CLUBS

PETER AND GORDON

s.a.e. Penny Grahame, 24 Denmark Street, London, W.C.2.

JOE BROWN AND THE BRUVVERS

s.a.e. Stan Laundon, 37 Soho Square, London, W.1.

GLEN ATHENS AND THE TROJANS

s.a.e. Ann Barton, 7 Parbury Road, Forest Hill, London, S.E.23.

THE MOJOS

s.a.e. Carol and Diane, The Victory, William Road, Sutton, Surrey.

SOUNDS INC.

s.a.e. Nick and Carol, 72 Harvills Hawthorn, Hilltop, West Bromwich, Staffs.

THE KINKS

s.a.e. Secretary, 52a Priory Road, West Hampstead, London, N.W.6.

THE RENEGADES

s.a.e. Jane Mitchell, 110 Church Street, Whitby, Yorks.

FREDDIE AND THE DREAMERS

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

THE BACHELORS

s.a.e. Jacqueline Rothstein, 74 Redbridge Lane East, Ilford, Essex.

DAVE BERRY AND THE CRUISERS

s.a.e. Secretary, Kennedy Street Enterprises, 14 Piccadilly, Manchester 1.

DAVE CLARK FIVE

s.a.e. Secretary, 60 Bincote Road, Enfield, Middlesex.

THE HOLLIES

s.a.e. Rose Eccles, The Toggery, Mersey Square, Stockport, Cheshire.

THE MERSEYBEATS

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

MANFRED MANN

s.a.e. c/o Ken Pitt, 35 Curzon Street, London, W.1.

DAVE CURTIS AND THE TREMORS

s.a.e. B. Snooks, 207 Coppins Road, Clacton-on-Sea, Essex.

SOUNDS INCORPORATED

IT'S funny how some groups plod on year after year without ever having a hit record. Everybody used to think that such was the case with Sounds Inc. But now they have signed up with Brian Epstein and their fourth record, "The Spartans," is rapidly jumping up the charts.

I asked bass guitarist Griff West what this success meant to them.

"Well, it's great, of course," he said, "it's a tremendous thrill to see a record in the charts after three years of hopeless slogging. Mind you it's all due to Brian Epstein really. Since we've been with him we've had more plugging on TV and radio, and everybody takes a really deep interest in our work instead of just us."

I asked him if they would keep to the same type of music now they've got a hit.

"Similar," he continued. "It will still be a very musical sound, but at the moment we're concentrating on an LP. There might even be a couple of vocals on this."

In the past, Sounds Inc. have backed many guest stars, so I thought I'd ask them about their opinions.

"Brenda Lee is probably the best," said Griff. "She's a real bundle of dynamite. She's very uninhibited and really has a ball everywhere she goes. But the main fact is, I think, that she doesn't act like a star, just like a normal, happy, carefree girl."

"I don't know," chipped in lead guitarist, Johnny St. John. "I think Little Richard was great. He was a real, wild hot-headed character. Very nice in his own way and had a great deal of confidence in us as a group. The atmosphere he creates is fantastic. He's a real star."

"But what about Jerry Lee Lewis?" retaliated Griff, "We did a lot of

dates with him on the Continent, and I think he's a real star too. In many ways he's very aloof, but he doesn't do this purposely and once you get to know him he's really a great guy. And boy, does he swing on stage!"

I decided to stop this argument and asked them about Cilla Black whom they are backing at the moment.

"Fabulous," they all chorused, "A real doll and could easily be a model. All the kids love her and she's great to work with. She's going to be a really big, big star."

Although the boys don't do so much backing these days, they did all the music for the Beatles spectacular TV show, which shows they are really great musicians.

One thing, now they've broken the ice, there's going to be no stopping those six musicians known as Sounds Inc.

TONY WEBSTER.



RESULT OF INDIVIDUAL POP POLL

1. Paul McCartney
2. Mick Jagger
3. Ringo Starr
4. John Lennon
5. George Harrison
6. Brian Jones
7. Mike Pender
8. Charlie Watts
9. Gerry Marsden
10. Mike Smith
11. Keith Richard
12. John McNally
13. Chris Curtis
14. Bill Wyman
15. Dave Clark
16. Cliff Richard
17. Hank B. Marvin
18. Freddie Garrity
19. Johnny Gustafson
20. Paul Jones
21. Billy J. Kramer
22. Adam Faith
23. Peter Jay
24. Tony Crane
25. Al Jackson
26. Dave Berry
27. Ray Ennis
28. Stu James
29. Tony Hicks
30. Manfred Mann
31. Graham Nash
32. Peter Asher
33. Freddie Marsden
34. Denny Peyton
35. Gordon Waller
36. Joe Brown
37. Brian Poole
38. Con Cluskey
39. Eric Burden
40. Bruce Welch
41. Acker Bilk
42. Tony Jackson
43. Bernie Dwyer
44. Tony Mansfield
45. Dec Cluskey
46. Rick Huxley
47. Lenny Davidson
48. Duane Eddy
49. Wayne Fontana
50. Kenny Ball

drummer CHARLIE WATTS

TAKE a group—any group. Listen to them chatting together. And the odds are that the drummer will have the least to say. There's something about the Percussionists' Party . . . they only speak up when provoked!

But Charlie Watts, in the Rolling Stones' drum-chair, doesn't mind chatting about drums. The normally silent one, loves drums, lives drums—and usually dreams about drums.

He says: "I've been playing about five years now. Don't ask me why I took up drums—I suppose it's just that I liked the noise they made. I'll never forget my first kit. My dad bought it for me—just a collection of bits and pieces. It cost about £12, I think, but I got a lot of fun out of it.

"Jazz, any sort of jazz, interests me. I accompanied various groups on records and sort of picked up the technique by myself. Of course, there were complaints from the neighbours. That's the trouble—to play drums you've got to kick up a noise. Still, it was worth the odd argument.

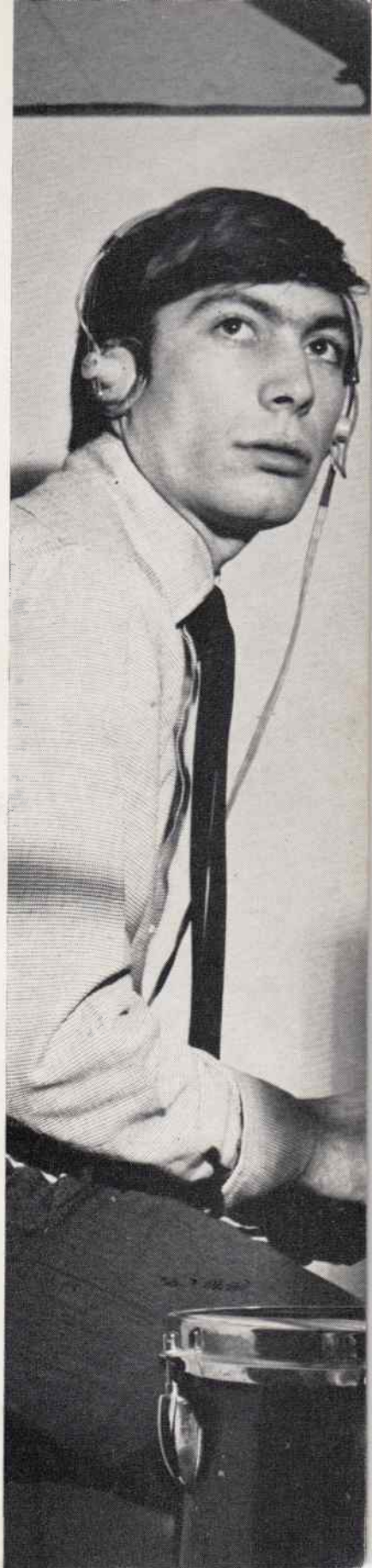
"Gradually I built up my confidence. Played with one or two groups, then started sitting in with the Alexis Korner R and B outfit in the West End of London. That's really where I met Mick Jagger and Brian Jones—and later on the other Stones.

"Drums fascinate me. I like studying other people's styles. People I like? Well, there are a lot of wonderful percussionists around. Like Buddy Rich, or Joe Morello with the Dave Brubeck Quartet. And there are Francis Clay and Doug Richman. It's difficult to pick just one—because so much depends on the sort of group he's playing with.

"On the British scene, I admire Georgie Fame and the Blue Flames. They lay down a really fine beat. It's an all-happening sort of group."

Charlie—the best-dressed member of the Stones, by the way—now has a Ludwig kit which, with accessories, set him back something around £400. On stage, he seems almost detached from the rest of the group. There's no wasting of energy with Charlie. His eyes close, the facial expression rarely changes . . . but he's efficiently swinging.

A perfectionist, too. You rarely hear him say: "Well, that was a great show" . . . there is usually some little thing that he feels could be 'improved. For Music, specially the Stones' music, is almost a religion with Charlie Boy Watts.





★ ★ ★ **THE MIGIL 5** ★ ★ ★

“TAKE over from Dave Clark at the Tottenham Royal? You must be joking!” That was what the Migil 5 first said when they were offered a residency at the Royal. None of them thought that they would be very successful, but as you all know, they’ve really put Blue Beat well and truly on the map.

I went to the Royal recently and met these five swinging musicians, and they really are musicians, I spoke first to drummer and vocalist, Mike Felix, and asked him how they came to be playing Blue Beat.

“Well,” said Mike, “When we got our record contract with Pye, we were given a standard called “Long Ago and Far Away” to do. We learned it and played it at the session. To put

it mildly, Allan Freeman, our recording manager, wasn’t pleased.”

“He asked us if we had any other numbers. Well, we hadn’t, so I suggested the first number that entered my head and it was “Mockingbird Hill.” We had never rehearsed this number, but I told him we had a great Blue Beat version of it. The other boys gave me a look, but we can do almost any number we all know straight off, so we played it and you know the result.”

The boys, themselves, say that they were greatly influenced in their style by people like Bill Haley and Fats Domino.

I then asked pianist, Gil Lucas, about the future of Blue Beat.

“It could well catch on big,” he said. “That is providing all dance bands feature it enough. A lot of people say that the version we play isn’t authentic. But, we say it is. The

only difference is that ours is much cleaner than the original Jamaican sound.”

“We play all types of music, though,” he continued. “We’ve learned from experience that it’s essential. One night we were playing at a U.S. Base and went prepared for a raving evening, but all they wanted were foxtrots. Luckily, with a pianist —me—we can play this type of music as well as pop.”

Their favourite type of work, however, is cabaret. There they can do comedy, play Errol Garner music, and really show their versatility.

One thing the boys are all decided upon, and that is that Bill Haley’s music will return. Blue Beat, they say, is a swing towards it. Their next record will again be Blue Beat and will, I’m sure, be another smash hit. Who knows, they might even call it the Migil Beat.

TONY WEBSTER.

PLEASE DON'T CUT THE BEATLES

DURING the next few weeks the film editors will be busy with their scissors cutting the Beatles film into shape. After two months of constant shooting at Twickenham Studios, the Scala Theatre, Marylebone Station and lots of other odd locations, it's all there in the cans, ready to be made up into the actual film that all of us are waiting to see at our local cinemas.

One thing is certain. It didn't turn out quite like it was planned. Why not? Well, you can't let John, Paul, George and Ringo loose among a lot of cameras and expect them to keep completely to the script!!

I always remember what John said to me before it was written. "No one is going to get us into one of those corny old English pop music epics where The Beatles would suddenly appear and start to play their latest record for absolutely no reason at all!"

It wasn't until they actually started shooting that producer Walter Shenson realised that you don't just give a script to a Beatle and expect him to do it just as it's written on the paper.

Each Beatle is a comic in his own right and each separate scene had four individual Beatle brains working on it. The result was a host of suggestions to director

Dick Lester.

Biggest surprise was Ringo. Right up to the time the boys left for America, Ringo never used to talk as much as the others. Perhaps he felt that John, Paul and George had been together so long that he ought to let them get their say in first. But the States changed all that. Overnight Ringo became the Beatle with the quickest and slickest replies. Many of their famous quotes came from him. As John told me in the last week of film-making, "Everyone keeps thinking that all the funny things come from me. I always seem to get the credit anyway. Actually, it's not that way at all. In fact I reckon that Ringo comes up with a darn sight more than I do these days. I don't know how he does it but he keeps on producing just the right words at the right time."

What do you want to do after the film? I asked him. "Well, I'd like to do a musical with Paul, but it's all we can do to find time to write enough songs to fill our singles and L.P.s without straining the works by taking on a whole musical."

Personally I'd like to be able to have all the bits that they cut out of the film. Because from what I saw of the shooting every scene is a real gem. And as far as Beatle People are concerned, they'd all like to have as many hours of Beatles as possible. So, from them I ask the film editors, "Please don't cut the Beatles too much!"





Nation-Wide

GROUP INFO

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

THE BEATLES

May. 31st Prince of Wales Theatre, LONDON.

June. 4th DENMARK; 5th-6th HOLLAND; 10th HONGKONG; 12th Tour of AUSTRALIA AND NEW ZEALAND.

GERRY

AND THE PACEMAKERS

May. 16th-23rd North Pier, BLACKPOOL.

June. 7th Prince of Wales Theatre, LONDON.

FREDDIE

AND THE DREAMERS

May. 16th NEWCASTLE; 18th Winter Gardens, MORECOMBE; 19th-21st Tour of SCOTLAND; 23rd New Century, MANCHESTER; 24th Prince of Wales Theatre, LONDON; 25th Albert Hall, LONDON; 31st Empire Pool, WEMBLEY.

June. 10th Tour of AMERICA.

WAYNE FONTANA

AND THE MINDBENDERS

May. 16th NEWCASTLE; 23rd Merseyview, FRODSHAM; 24th Locarno, BURNHAM; 29th St. Bernadettes, MANCHESTER; 31st Astoria, OLDHAM.

June. 1st Jung Frau, MANCHESTER; 2nd Youth Club, WENDBURY; 3rd-8th Tour of SCOTLAND;

10th Rank, PRESTON; 13th HALLIFAX; 15th GALFORD.

THE PRETTY THINGS

May. 16th The Rendezvous, PLYMOUTH; 17th NORWICH 18th The Olympia, READING; 19th 100 Club, LONDON; 20th Cellar Club, KINGSTON; 21st Blue Opera, EDMONTON; 22nd Ricky Tick, AYLESBURY; 23rd The Bure Country Club, BOURNEMOUTH; 24th Olympia, READING; 25th Embassy, NORTHAMPTON; 26th 100 Club, LONDON; 27th Dancing Slipper, NOTTINGHAM; 28th Blue Opera, EDMONTON; 29th Mercers Arms, COVENTRY; 30th Riviera, ST. AUSTELL; 31st Black Prince, BEXLEYHEATH.

June. 1st Hermitage, HITCHIN; 2nd 100 Club, LONDON; 3rd Forum, OXFORD; 4th Blue Opera, EDMONTON; 5th The Ricky Tick, HIGH WYCOMBE; 6th The R & B Club, BISHOPS STORTFORD; 8th The Assembly Hall, WALTHAMSTOW; 9th 100 Club, LONDON; 10th Market Hall, ST. ALBANS; 11th Blue Opera, EDMONTON.

THE ROLLING STONES

May. 16th EDMONTON; 17th FOLKESTONE; 18th GLAS-

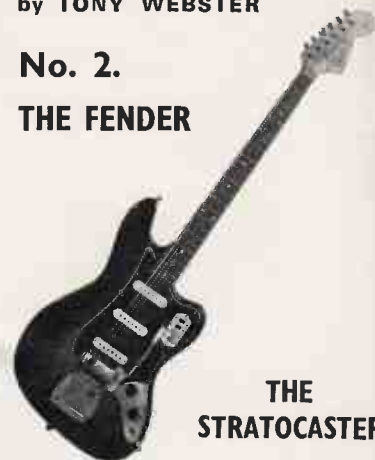
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TALKING GUITARS

by TONY WEBSTER

No. 2.

THE FENDER



THE
STRATOCASTER

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MICHAEL DARRINGTON, Bedford.—1. The Strollers; 2. The Falling Leaves; 3. The Screechers.

G. JONES, Nottingham.—1. The Shooting Stars; 2. Some Folk; 3. The Hobos.

JURGEN TEGGE, W. Germany.—1. The X-rays; 2. The Buntline-Special Boys; 3. The Skipjacks.

S.A.C. COX, N. Ireland.—1. The Diddy Daddies; 2. The Fallen Leaves; 3. The So-cersers.

E. R. CHETHAM, Accrington.—1. Hurtling Jaggedness and his Harris Backs; 2. The Far Hills; 3. The Spraggs.

P. ANDREWS, Kent.—1. Shrieks; 2. Rick O'Shay and the Bullets; 3. Sycamores.

GOW; 19th ABERDEEN; 20th DUNDEE; 21st EDINBURGH; 23rd University, LEICESTER; 24th Theatre, COVENTRY; 25th Granada, EAST HAM; 26th Town Hall, BIRMINGHAM; 27th Essoldo, CANNOCK; 28th Essoldo, STOCKPORT; 29th The City Hall, SHEFFIELD; 30th The Adelphi, SLOUGH; 31st Empire Pool, WEMBLEY.

June. (No dates yet confirmed but a possible tour of America).

THE HOLLIES

May. 18th Winter Gardens, MORECOMBE; 19th CAMBRIDGE; 21st Locarno, SWINDON; 22nd St. George's Hall, H I N K L E Y ; 23rd BLETCHLEY; 25th Albert Hall, LONDON; 28th The Plaza, Old Hill, BIRMINGHAM; 29th The Palais, WORKSOP; 30th The Memorial Hall, NORTHWICH; 31st Empire Pool, WEMBLEY.

June. 4th Olympia, READING; 5th-10th Tour of SCOTLAND; 11th Palais, ISLE OF MAN.

MANFRED MANN

May. 16th Royalty, CHESTER; 17th The Palladium, PRESTATYN; 18th Marquee, LONDON; 20th Top Rank, PRESTON; 22nd Lido, WINCHESTER; 23rd California, DUNSTABLE; 24th PORTSMOUTH; 25th Pavilion, BATH; 26th Floral Hall, SOUTHPORT; 27th Majestic,

LEEDS; 28th Palace, MARYPORT. (Other dates not yet confirmed.)

PETER AND GORDON

May. 16th Regal, EDMONTON; 17th Floral Hall, SCARBOROUGH; 18th Jung Frau, MANCHESTER; 19th-24th Tour of SCOTLAND; 25th Granada, EAST HAM; 26th The Town Hall, BIRMINGHAM; 27th Essoldo, CANNOCK; 28th The Essoldo, STOCKTON; 29th City Hall, SHEFFIELD; 30th The Adelphi, SLOUGH.

(Other dates not yet confirmed.)

THE MERSEBEATS

May. 16th White Hall, EAST GRINSTEAD; 18th and 19th Cannon Hill Theatre, BIRMINGHAM; 23rd Westcliffe Hall, RAMSGATE; 24th Jung Frau, MANCHESTER; 25th-28th GERMANY; 29th RAWTENSTALL.

June. 1st Fairfield Hall, CROYDON; 5th TRENTHAM; 6th MORECOMBE; 7th Cromford Court, MANCHESTER; 13th Rugby Club, NEW BRIGHTON.

BRIAN POOLE

AND THE TREMELOES

May. 16th CLACTON; 22nd LIVERPPOOL; 23rd SCARBOROUGH; 26th NEWCASTLE; 29th WORKSOP; 30th NORTHWICH.

June. 3rd STOURBRIDGE;

5th ELY; 6th RAMSEY; 12th MANCHESTER.

THE MOJOS

May. 16th Pavilion Gardens, BUXTON; 17th Oasis, MANCHESTER; 20th Club 99, BARROW-IN-FURNESS; 21st Top Rank, BIRKENHEAD; 22nd New Court, WIGAN; 23rd Memorial Hall, NORTHWICH; 24th Charity Show, Pigalle Club, LONDON; 28th Locarno, SWINDON; 29th Continental, EDMONTON; 30th Goldhawk Road Club, SHEPHERDS BUSH; 31st Co-op Hall, ADDLESTONE.

June: 3rd Town Hall, SALISBURY; 5th Oasis, MANCHESTER; 7th The Prince of Wales, LONDON; 13th The Town Hall, CLACTON; 14th J.L.B. Charity, MANCHESTER.

THE APPLEJACKS

May. 16th University, LEICESTER; 17th The Odeon, FOLKESTONE; 18th The Town Hall, MAESTEG; 20th CAMBRIDGE; 22nd Regency, BATH; 23rd Locarno, SWINDON; 24th The Prince of Wales, LONDON; 30th Royalty, CHESTER; 31st Jung Frau Club, MANCHESTER.

June: 1st Lyceum, LONDON; 2nd The Regency, BATH; 6th The University, NEWCASTLE - UPON - TYNE; 13th The Floral Hall, MORECOMBE.

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BEAT
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INSTRUMENTAL NEWS

Brian Poole and the Tremeloes met up with two fans in Shaftesbury Avenue, who had known the boys in their early days. **Brian** kept his van waiting to have a chat. It's very reassuring for all those fans who think that their idols are out of reach once they get really big.

Tornado, Clem Cattini, had plenty to say about the group's recent Spanish visit. The **Tornados** did a T.V. show while they were there. "The authorities were so strict", said **Clem**. "that we were asked to brush our hair off our foreheads so we wouldn't give the 'ruffian' appearance. Our Chelsea boots and high collars caused quite a stir as well, and when we went to a Bullfight we got more attention than the bull!"

Dick Taylor, lead with popular R & B men, **The Pretty Things**, used to go to school with **Stones' Mick Jagger** and later on with **Keith Richard**. **THEY** used to laugh at **HIS** long hair!

Billy Fury acted as recording manager for the **Trends'** latest disc. "You're A Wonderful One". He's just formed his own music company called **Billtone**.

The **Merseybeats** missed a recent appearance on **Scene** at 6.30 because of a breakdown on the M.1.—their third on the same motorway.

The **Mojos** have two children's charity performances lined up in London and Manchester. Talking about a Liverpool group—what a thrill for everyone back there now that the beat wheel has gone the full circle with **Chuck Berry's** recording. "Liverpool Drive".

It had to happen of course—"Rock Around The Clock" is being revived by a group called **Mark Four**. There's five of them!

Animal lead guitarist, **Hilton Valentine**, is known as 'The Thrifter' because he's so careful with money. It's a well-deserved nickname because the other day he told me he was wondering whether to go mad and buy a plectrum and new strings.

Latest to record a **Lennon and McCartney** composition is a South African group called **The Strangers** and **Mike Shannon**. Title is "One and One Make Two".

Jackie Lomax, Undertakers bass guitarist, is now using the new Gibson Firebird bass guitar. Trying it out at **Selmers** in the Charing Cross Road, he shook residents on three floors and brought angry protests.

Dates worth hundreds of pounds turned down by **Peter Jay** and the **Jaywalkers**... Just so they can stay in London. More or less "live" in recording studios—and ferret out that hit disc sound that has eluded them

so far. "A chart success is vital", admits **Peter**.

News that **Bern Elliott** has split with the **Fenmen** surprised everybody but **Bern's** close friends. Fact is that there has been plenty disagreement in the group—mostly about matters of musical policy.

Is **Dusty Springfield** the most gossip-troubled gal in the business? She landed in Honolulu to find everybody was convinced she was engaged to **Ringo Starr!** And this only a few weeks after she'd squashed rumours that she and **Eden Kane** were thatta-way as the Americans say.

Definitely **ON**: The Debut of **Manfred Mann** on an L.P. Should be out first week in September and

J. Kramer, Kenny Ball, Gerry and the Pacemakers are all giving their services on fund-raising concerts through the next year to help raise the £38,000 necessary to build the **Pilgrim Theatre** there.

Dave Clark's new one, "Can't You See That She's Mine," out May 22, is NOT the same as on his debut L.P. **Dave** and the boys re-recorded it completely for the single... and added new sounds on it. **The Five** is also Australia-bound—but not until January 18.

Stu Slater, of the versatile **Mojos**, is a model train enthusiast. He has a big collection of railroad stock at his home. All the boys are collaborating on a special pop-style



THE SNOBS

it features a stack of material penned by members of the group. And they're making Sunday appearances for nine weeks at **Blackpool** this summer.

Now that the **Tony Meehan Combo** has broken up—"Because touring doesn't leave me enough time for recording, writing and arranging" said **Tony**—the boys are looking for new jobs. One fixed: bassist **John Paul Jones**, who has made his debut on an **Andrew Oldham**-produced single for **Pye**.

And more breaking-up News: **Heinz** dispensed with the **Saints**. His new group, the **Wild Ones**, features lead guitarist **Ritchie Blackmore**, organist **Burr Bailey**, Drummer **Ian Broad** and bassist **John Davis**. They will tour Australia and New Zealand with **Heinz** in November.

Smart chart progress by the **Animals** on their debut disc should be emulated by the fiery **Yardbirds**. Which suggests that British-style R and B is making the grade more fully than most critics expected.

New theatre project in Orpington, Kent, is getting support from lots of top pop names. **The Searchers, Billy**

phantomime for next Christmas. And they've bought their own record shop in Liverpool.

The **Animals** are to make their first film—it's a half-hour production. in colour for **United Artists**. Title is "Swinging U.K." and it WILL play to packed audiences. Why the optimism? 'Cos it goes out as second feature to the new **James Bond** movie "Goldfinger." The **Animals** start shooting on May 29.

Look out for the **Other Two**, two R and B-mad girls, who debut on **Decca**—and are touring with **Chuck Berry**. They're seventeen-year-olds **Jenima Smith** and **Caroline Attard**. And also look out for a ravin' R and B outfit fronted by girl drummer **Annette Harlow**. She looks like **Kim Novak**, plays drums like **Ringo Starr**.

The **Snobs** sent some VERY funny postcards back from the States on their quick visit there to appear on **Red Skelton's** show in Hollywood.

More film-making news. **Dave Clark**, in a costly production starting in October, will play the part of a boxer. Story is about a gang who use a gymnasium as their headquarters.

The Shadows

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RAVE NEXT TIME SAY TREMELOES

THE wild and scorching sound of Brian Poole and the Tremeloes is missing on their latest hit, "Someone, Someone"—but only for a while. Brian is determined to record a raving beat number for his next release.

He told me: "The thing is, I've got a great fear of being type-cast. People always seem to want to tie labels on me, so it might shake them off if I ring the changes every time!"

Whatever kind of number they perform, however, the Tremeloes always put the same enthusiasm and care into their actual recording sessions.

Says A-and-R man Mike Smith: "Sometimes we take a heck of a long time to get started, simply because lengthy discussions go on about how the song should be handled. Each Tremelo usually has some firm ideas of his own.

"How do we get that particular sound on things like 'Do You Love Me' and 'Candy Man.' Well, there are no recording tricks. I can tell you that. I have to do very little twiddling at the control panel.

"Corny it may seem, but Brian and The Tremeloes have the happy knack of being able to re-create their sound on stage perfectly when they're in the studio. And they really rip it up once they get going.

"This new number was a complete contrast to anything the group had done before, but they adapted to it amazingly well.

"In fact," joked Mike, "the only job we had was to stop the road manager, Roy Farrant, from snoring while it was all going on. He works pretty hard at all times of the day and night, and recording sessions are always a chance for him to settle down and have a snooze!"

Incidentally, up-and-coming beat groups can take a lesson from Mike Smith's first reaction to the Tremeloes.

"I saw them doing a Palais date," he says, and "quite frankly I didn't think much of them at all. But obviously they weren't deterred, and they practised until they'd achieved a sound that was really something.

"The next time I heard them, they were so good I signed them up as quickly as I could."

In their early days together, Mike used the Tremeloes occasionally as a session group, doing *vocal* backings for artistes like Tommy Steel and others. For a while they thought this might be their limit.

Then "Twist And Shout" came along—and, as you know, the rest is pop history!

RAY JONES.

DREAMERS FOR U.S.

THINGS continue to happen to Freddie and the Dreamers. The diminutive lad with the big glasses seems to attract amusing situations—and if anybody wrote his life-story it would be one of the laugh-a-minute variety.

Like when they turned up at a theatre in South Wales recently. Lots of Welsh groups taking part, with the Dreamers in the star spot. But... it was a hall where pop shows are normally not presented.

Which meant that nobody had thought to provide a stage staff to cope with things like lighting and opening and closing the curtains. It looked like turning into chaos... until Frederick Garrity strode manfully forward and said: "Don't worry, everybody. We, the Dreamers, will stage-manage the whole performance".

And they did just that. They directed the spotlight beams, tugged on the curtains and leapt around like mad-men coping with all the problems. Once, Freddie forgot to let go... and was hauled protestingly into the air.

Confusion was averted. Instead, the customers (and the other groups) were treated to an evening of hysterical Dreamer pandemonium.

"But seriously", said Freddie later, trying to keep a straight face, "seriously, the biggest thing for us now is our trip to the States for three days from June 18. We're going to Nashville, Tennessee, and to the Rose Bowl in Birmingham, Alabama. and on to the Auditorium, Jackson, Florida. This should be a gas!

It's our first trip to the States. But we've heard so much about the scene, from the Beatles and from Dave Clark, that we just can't wait to get there.

"Only a quick trip, of course, but there are a load of American discs we want to buy—stuff that's never been released here. Most of it is the authentic sort of Rhythm 'n' Blues—we go for that."

But before that trip, Freddie and the boys have to round off their starring roles in "Every Day's A Holiday"—most of this expensive movie is being shot on location in a holiday camp at Clacton-on-Sea.

Says Freddie: "We've promised to be good. But fortunately there's a lot of slapstick comedy being laid on in some kitchen scenes—and we've been told to let it rip in our own way."

Remembering some of their "letting rip" in the past, the finished movie should be really something.

"Just call me the Rock Hudson of rock", said Freddie, trying again to keep a serious face.

PETE GOODMAN





ANIMALS PUT NEWCASTLE ON THE MAP

THOSE riot-raising R 'n' B wallahs the Animals are a pretty good-looking bunch of boys. Right? Right! Which makes it all a bit surprising when they come out with the theory that at present they are getting more support from the boy-fans than from the girl-fans. But the voluble Newcastle lads have an explanation. . . .

They say (almost at the same time): "It's a sign of the new trends in music. We're doing the sort of material which appeals more to the boys. We've got to win them over first—then they'll indoctrinate their girl-friends.

And the boys go further with their theories. "We don't really like ordinary pop music. It's sugary and it's all like dripping honey. Only the nice things happen in

pop music. Everything is sweetness and light. . . .

"We go for songs that tell the truth about life. Life as it really is. O.K.—so there's love and niceness. But there's also violence and money and greed and hate.

Success of the boys' debut disc "Baby, Let Me Take You Home" merely underlined nationally what the fans up Newcastle way had been saying for a long, long time. That the Animals would soon be spearheading the new-found R and B drive in this country.

The boys line up as follows: Alan Price (21), from Jarrow, on organ; Hilton Valentine (20), from North Shields, on lead guitar; Bryan Chandler (24), from Heaton, on bass; drummer John Steel (23), from Gateshead; and singer Eric Burdon (23), from Walker (a suburb of Newcastle). For years before the general public latched on, they followed the every musical move

of Chuck Berry.

Now, of course, they're in the middle of a tour with their idol—Chuck's first in Britain. There's an L.P. being lined up—and advance plans suggest it'll be a really wild sort of performance.

One thing they've got to live down is . . . their group name! Any sign of the boys getting too high-spirited or anything and you can imagine what the voice of authority will say about it. "Those Animals"—and the sneering look.

But the boys, who certainly CAN get VERY high-spirited, are aware of the dangers. Now they're famous, they're playing it cool in their own boilingpoint sort of way! "Trouble is we get so little time to sleep or rest that we find ourselves eating meals actually on the way to interviews like this", they said, hastily hiding the rest of their sandwiches.

This is one group of Animals who speak a great deal of common-sense.

HANK B. MARVIN

HANK B. MARVIN is one of the most famous guitarists in Great Britain, and certainly the most copied.

Until the Beatles appeared on the scene, just about every group in the country tried to obtain the Shadows' sound and every lead guitarist tried to imitate Hank.

He first became interested in the guitar in the early days of Skiffle and began playing at the now famous "2 I's" coffee bar in Soho. It was there that he met the rest of the Shadows.

The guitars he played then were a Vega and a Vox Antonia. "They were probably the best of their kind in those days," he says. He then went on to a model that owes at least 90% of its success to him—the Fender Stratocaster, and used a Gretsch as a spare on stage.

"The worst thing about playing a guitar is that you break so many strings," he says, "But apart from that I really love the instrument. My one ambition is to perfect my style so that I can become a really good all-round musician."

He thinks that if the guitar hadn't been around, pop music would never have become as popular as it has today. He also wants to thank people for copying him so much. "It's a great honour," he will tell you, and he has now at last achieved one of his ambitions, that of having a guitar named after him. The guitar itself is called the Burns "Marvin."

He perfected this guitar himself with the help of Jim Burns and has produced a really great-sounding, good-looking guitar. If you have seen the Shadows in action recently you will know what I mean.

One other guitar that Hank owns and treasures is a £250 Gibson Jumbo. He used this on a great many L.P. tracks and on many of Cliff Richard's singles.

Did he ever have lessons?

"Not proper lessons," he says, "A few of my friends who knew a few chords started me off, but the fact that I also play piano has probably helped quite a bit. Still with a guitar, as with any instrument, you never stop learning."

Hank on stage is a treat to watch. He usually stands staring at the footlights and then twangs away at a part that he likes and that famous Marvin grin spreads all over his face.

Without a doubt, Hank B. Marvin (the B stands for Brian, by the way, not Bubbles) is one of the most likeable guitarists around, and with his ability and personality will help keep the Shadows where they rightfully belong—in the Hit Parade.

PLAYER OF THE MONTH





MERSEYBEATS IN RECORDING STUDIO

FONTANA'S kings of stylish beat are on the L.P. trail. And if the special session that I attended is anything to go by there's going to be another Merseybeats' platter charging up the big-disc stakes before very long.

Long players are tough to record. With a single, every effort is put into getting just one side perfect. But as Johnny Gustafson said to me before they started "Every track has got to be good on an L.P. It's all wrong if you only do three or four good numbers and then throw in a lot of rubbish to fill the two sides. I always used to get annoyed when I put down my money and bought one that was made like that. It's not fair to the fans. Excuse me but I'd better get in there and start tuning up." And he joined Aaron, Tony and John in the middle of the usual recording studio mix-up of mikes, leads, amplifiers and sound screens.

Recording manager Jack Baverstock

was sitting in the control room with the sound balancer and he came through on the loudspeaker and asked the boys to start running through the first number. Johnny nodded, beat time in and they launched into the old favourite "Lavender Blue."

Everyone listened intently to the playback. "Ooooh I don't like that bit in the middle," said Tony. "Here just a minute I'll alter it to this," and he showed the others what he meant. "Yes, that'll be great," said Jack Baverstock, who had been listening in the control room to what the boys were saying. "Now let's do it again."

A couple more takes . . . a slight adjustment to the sound of the high-hat on the drums . . . another two takes . . . and it was on the tape.

Next on the list was an old Jerry Butler number. "This one's called 'He'll Break Your Heart,' Tony called out to Jack as he adjusted his amplifier. "I'm going to use a lot more tremelo this time."

Ten more takes later everyone was ready for a cuppa—coffee not tea—and a biscuit in the canteen.

"It's funny how you think people who are successful in this business must change," said Tony. "George Harrison came over to see us on our last Saturday Club date and he hadn't changed at all. In fact he didn't seem interested in what the Beatles were doing half so much as what we were up to. It was great talking guitars, just like in the old days. Not that any of us would have it any different. It's great being able to record all the numbers that you always wanted to." "Come on lads," Jack yelled out, "let's get back to work, otherwise we'll never get through in time."

"Milkman" was next on the list and already I could see that Merseybeat fans were in for a wonderful set of tracks on this new L.P. It was great, also, to see that Tony and Johnny had clicked together right away to form a great partnership.

DAVE BERRY WITHOUT CRUISERS

Dave Berry explains: "Yes, I know there were a lot of rumours when my last record came out. 'Baby It's You' suddenly appeared without any mention of the Cruisers, my backing group, on the label. So I suppose it's only natural there should be talk of a split between us. . . ."

"But it's not true. I'd feel they'd cut off my right hand if I had to go on stage without the boys. We've worked out an understanding that would take months to replace if I had another group. No, it's a very simple reason."

"We'd fixed the session. Everything O.K., the song, the treatment, all of it. Then the day before the session, two of the Cruisers went down with pretty bad attacks of food-poisoning. The disc HAD to be made and we reckoned it was better to fill in with session musicians rather than try and cope with a half-and-half sort of line-up."

The man who hit it with "Memphis Tennessee" likes experimenting. Says: "I can't stand getting in a rut. Most of my spare time is spent listening to records—any sort of records, just so I can pick up ideas for something different. And lots of people seem to think I just sing and can't play any instruments."

"Well, my dad was a drummer and I like to take over on the group's kit every so often on stage . . . usually when the drummer comes down front to the microphone to join in a vocal. Marvellous how you can hammer away any frustration on the drum-kit!"

If Dave is an individualist on the musical scene, he is also a way-out character on the personal side. He explained: "Sometimes I get a bit brought down about my work. You know how it is . . . things mount up, you get irritable—and you just can't get away from it all fast enough. O.K. so some performers like to clear off to the South of France or somewhere exotic like that."

"Not me. With me, I remember my boyhood training and how I enjoyed going out camping. You feel free-as-air out there in the countryside, with cows moo-ing instead of the noises you usually hear in ballrooms and theatres. So I pack up my little tent, grab a few provisions—and hot-foot it away miles from the nearest town."

Dave and the Cruisers are currently working on a new L.P.—"And we hope to introduce some really different material," says Dave. "Apart from that, it's mostly one-nighters. Though there has been a nibble from a producer about a film for us . . . but I've been sworn to secrecy about that! I promise that *Beat Monthly* will be the first to hear when it's all fixed!"

PETE GOODMAN.





45 **FREDDIE AND THE DREAMERS**

I Love You Baby;
Don't Make Me Cry
(Columbia)

SOME of Fred's previous ones have slacked "body" — even though they've become big hits. This revival of the old U.S. Paul Anka hit has got a whole lotta weight to it and the Garrity vocal tones seem more punchy than before. It will make the charts for sure, but it equally surely won't be that number one hit the boys want. Even so, their ideas are great.

45 **THE HOLLIES**

Here I Go Again;
Baby That's All
(Columbia)

HERE I Go Again has that sort of special elongated Hollies harmony work which must make this a very big hit. They have a distinctive sound and go all out to keep it. Really this single has more power and guts than "Just One Look" . . . which means it'll be a roarin' great hit. No wonder the Beatles like these boys.

45 **THE SHADOWS**

The Rise And Fall of Flingel Bunt;
It's A Man's World
(Columbia)

LIKEABLE little melody line runs through this—after a decidedly NON-Shadow opening. Another well-varied single from the boys and the title alone should create interest! Fine guitar work by Hank in lead position . . . but the over-all sound could do with more solid punchiness. Flip is the more usual Shadows'. Which means: excellent!

45 **BRIAN POOLE AND THE TREMELOES**

Someone;
Till The End Of Time
(Decca)

WHAT happened? Brian's lusty, gusty voice is stilled on this old Crickets' number . . . and the "Do You Love Me" lad comes across as a quiet, restrained, well-in-control vocalist. A lovely song, with "answer"-type lyrics—and one which will see Brian very high in the charts. Flip is a well-contrasted high-pace rocker.

45 **THE PRETTY THINGS**

Rosalyn;
Big Boss Man
(Fontana)

ANOTHER R and B group on the "pretty-authentic" kick. Main point is the drive and exuberance they get into their performance on "Rosalyn," a beat-ridden, self-confident, professional sort of number—

an original. Good vocal, touches of harmonica, reasonably commercial but without panderings to the "square" fans.

45 **JOHN MAYALL AND THE BLUES BREAKERS**

Crawling Up A Hill;
Mr. James
(Decca)

JOHN MAYALL, avant-garde star of R and B round the London clubs, wrote this one. It has pace, a thudding back-beat, with unusual tonal qualities . . . like Mr. M. plays harmonica, electric piano and organ at the same time! Likely to prove too way-out for general acceptance, though.

45 **TONY BROOK AND THE BREAKERS**

Meanie Genie;
Ooh Poo-Pah-Do
(Columbia)

NEW group; and Tony is the brother of singer Patti Brook. He also formed the original Jet-Blacks to tour with Jet Harris. Not a bad debut, but a bit short on original content. Good performance, even though on an average-only rocker.

45 **THE PICKWICKS**

Apple Blossom Time;
I Don't Want To Tell You Again
(Decca)

BEAT-UP version of the oldie! In the nicest possible way. Group, garbed in Dickensian garb with powdered grey hair, roar into the lyrics, but keep a steady, mid-tempo beat thumping away. Almost irresistible from a foot-tapping point of view. Three-guitars, drums . . . group vocal. An outsider but one worth backing.

45 **WAYNE FONTANA AND THE MINDBENDERS**

Stop, Look And Listen;
Duke of Earl
(Fontana)

LYRICS fit in well, here—and it could give the Mindbenders their biggest-seller to date. Compulsive beat stemming from drummer Ric Rothwell, but Wayne's fiery vocal work is the main commercial aspect. Flip's a fine revival of the U.S. hit of a few years back.

45 **JEAN AND THE STATESIDES**

Putty In Your Hands;
One Fine Day
(Columbia)

JEAN sure knows how to handle a lyric and she turns out a very good job on "Putty In Your Hands." The

backing is really solid with a very toe-tapping beat about it. It all depends upon the plugging. And the same goes for the flip. I liked the way "One Fine Day" is put together very much. Let's give Jean some support you D.J.s.

45 **THE TRENDS**

You're A Wonderful One;
The Way You Do The Things You Do
(Pye)

BILLY FURY comes in as disc producer with the group The Trends. And they get away to a very good start with "You're A Wonderful One." Clever touches of a high female voice and a more full vocal backing make this one a bit different. It's just a pity that the song has to be rather ordinary. Good sound on the flip but again, the song ain't good enough.

45 **SIX OF ONE**

He's The One You Love;
I Love My Little Girl
(Mercury)

"HE'S The One You Love" moves along at a pretty even pace but lacks that extra sparkle so necessary to get into the top stakes these days. They make a big use of the dry hand clap in the backing but the vocalising seems a little bit slack to me. Same story on the flip.

LP **THE SHADOWS**

(Columbia)

"DANCE With The Shadows": Chattanooga Choo-Choo; Blue Shadows; Fandango; Tonight; That's The Way It Goes; Big "B"; In The Mood; The Lonely Bull; Dakota; French Dressing; The High And The Mighty; Don't It Make You Feel Good; Zambesi; Temptation.

Great stuff, of course. Another set of the Shads' versatility, with remarkable changes of style all the way. It's the musicianship that gets 'em, I'd say. After five years at the top, this outfit still leads in most respects. Try out "Big B," with its percussive effects—or the rousing "Temptation" as a closer. Wow! This set is a wow!

PHOTO CREDITS

Hank Marvin, Tremeloes, Mike Smith, Merseybeats, Dave Berry and Cruisers, Migil 5, Peter and Gordon by Philip Gotlop, 4 Pennies, ASP, Dennisons, Sounds Inc. and Fourmost by Dezo Hoffmann, Charlie Watts by Peter Barry, Beatles by Leslie Bryce, Hollies and Dreamers by John Dove.

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 Sir,

Stones, Manfreds, Animals, Yardbirds, Downliners, Long John Baldry, Pretty Things etc., and so it goes on, more and more groups jumping on the R & B bandwagon.

What has already happened to the Liddypool (!) sound is now happening to R & B.

The Beatles came out top dogs of the Mersey beat. Now the big question—who will end up the 'Blue eyed boys' of the latest Craze; R & B?

At the moment the Rolling Stones seem to be making the running with Manfred Mann a close second. All the same it is by no means in the bag for anybody.

Some people tip the Animals to be the biggest R & B sensation of the year but personally I see the Manfreds coming out on top.

I would much appreciate to hear other views on who will turn out the R & B kings.

Anthony Penfold
Rookwood Farm,
West Wittering,
Sussex.

Dear Editor,

Although the Kinks and the Mojos are both marvellous groups on record I was thoroughly disappointed with them when I saw them on stage recently.

In both cases the vocals could not be heard through fault of too strong a backing.

On the other hand, the Hollies, who were in the same show, were terrific.

The Dave Clark Five (top of the bill), might well just have not appeared. Through half the act the only illumination came from coloured lights beneath Dave Clark's drums. As regards the singing, well, that couldn't be heard for all the screaming.

My favourite groups are: Hollies, Stones.

David Hodges,
Sidcup, Kent.

Dear Johnny,

I buy *Beat Monthly* every month, but have yet to see an article on Sheffield's own DAVE BERRY AND THE CRUISERS. To my mind the boys rate above all other groups you have written about, many of which are very over-rated.

Another thing, R 'n' B music isn't new to the group. They have been playing R 'n' B since the group was first formed about five years ago, and, after all, they were voted the tops by the Sheffield teenagers in their own Top Stars Poll organised by the

Sheffield Telegraph and Star. Not only was Dave himself voted top local singer, but also top NATIONAL singer by his local fans.

Besides this, the Cruisers were voted top local group and came second only to the Beatles in the Top National Group Poll.

Well, isn't that enough to warrant their room in *Beat Monthly*? HOW ABOUT IT?

Maureen Taylor,
Sheffield, 9.

They have been featured—in Beat No. 9—Maureen. And, they're in this issue too. OK?—J.D.

Dear Johnny,

I, among many other people, am a fan of "The Dave Clark Five."

However, one might imagine, from all the publicity about Clark himself, that he is the only member of the group.

Surely he couldn't manage without the rest of the boys, especially his brilliant organist, Mike Smith.

It hardly seems fair, when Mike handles all the vocals, organ, piano, tambourine, etc., to let Dave Clark run away with all the credit.

Susan Harris,
Sheffield, 6.

Dear John,

In my opinion there is no such thing as Blue Beat. Near where I work (Portobello Road) there is a record shop which deals only in Calypso records. The backing beat of these Calypso records is exactly the same as these so called Blue Beat records, except one, "Louie, Louie" by The Kingsmen (which I'm told is supposed to be Blue Beat) which, to my mind, has all the qualities of pure R 'n' B. Singers like Chuck Berry, who claim to be R 'n' B artistes, are just Rock 'n' Roll performers.

G. J. Lilley,
Kilburn, London, N.W.6.

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

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FOURMOST ADVICE

FREQUENTLY ONE FINDS THE FOURMOST IN FRIVOLOUS MOOD.

The majority of their press interviews turn into hilarious laughter sessions. But they all looked a bit serious when I visited them during rehearsals at the London Palladium. They are now installed at this famous theatre—along with Frankie Vaughan, Tommy Cooper and Cilla Black—for a special summer season.

"Most people expect us to be funny" agreed group leader Brian O'Hara. "We don't just turn on the comedy for journalists. The four of us are on the same wavelength so far as humour is concerned and life wouldn't be worth living if there weren't plenty of laughs around."

"Serious today are we?" queried Mike Millward. "No, there's nothing wrong. Just that we've got to get through a lot of practice in a short time for this Palladium production and it means concentrating on our work while we're in the theatre."

The boys had broken off for a bit of brisk tea gulping before the final run-through of the afternoon. I asked if

they were surprised to find that "A Little Lovin'" had sent them so high in the charts in so few weeks.

"Surprised and very, very pleased," smiled Mike. "There was quite a long gap between our last single and 'A Little Lovin'.' Mainly my fault because I was in hospital. We had a horrible feeling that the fans might have forgotten all about The Fourmost during the months in between."

It turned out that the boys were a bit worried on one other count too. Whilst Brian and Mike agreed that "A Little Lovin'" was the better number, Dave Lovelady and Billy Hatton fancied the second side "Waitin' For You" penned by Brian O'Hara as the more likely bet for the Top Twenty. "The final decision wasn't entirely ours in any case," said Billy. "Within the group two favoured one title and two favoured the other so we left it to Brian Epstein and our recording manager, George Martin, to sort the whole thing out. We still rate "Waitin' For You" as a great number so we've been featuring BOTH sides on our concert dates."

The conversation came around to the current beat group boom with newcomers joining the long list of established hit-makers every week. I assured the boys that they had scored an important victory by being the first beat outfit to be brought into a Palladium summer season cast. Then we talked about some of the groups which HADN'T made the hit parade and Brian, Mike, Billy and Dave reeled off a string of combos they admire.

"There is just as much talent amongst those groups," claimed Dave. "Why haven't they made the grade?"

"In some cases," suggested Billy, "Poor handling is to blame. I think any group stands a better chance of success with a strong record company behind them, carefully planned engagements booked for them and the opportunity to look at a selection of really good material before selecting titles for recording purposes."

Brian agreed. "Expert guidance doesn't make much difference to your actual capabilities," he went on, "but at least it gives you the best chances to show what you can do."

Other advice to newcomers from The Fourmost?

"There's a limit to what you can do with cheap equipment," said Brian, "It's worth saving up for better guitars or amplifiers."

"It makes a big difference if you can link the numbers you do on stage with interesting announcements," suggested Dave. "Too many semi-professional groups think they can get away with just mumbling the next title into their microphones without establishing any sort of personality while they're talking to the audience."

"Originality counts," commented Billy. "No good going to town on a current Top Ten song because it is popular unless you can give the number a decent treatment. Better to go for something which isn't heard so often and work out a worthwhile new arrangement."

"Don't go getting a 'Big Time' complex as soon as you've made a hit with local fans," said Mike summing up. "Even if you think you can hide big-headedness from the fans it won't take them a moment to cotton on."

BEAT MONTHLY Popularity Poll

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

This Month		Last Month
1	THE ROLLING STONES	2
2	THE BEATLES	1
3	MANFRED MANN	—
4	THE SHADOWS	6
5	THE HOLLIES	8
6	GERRY and THE PACEMAKERS	3
7	THE SEARCHERS	4
8	THE MERSEYBEATS	7
9	THE DAVE CLARK FIVE	5
10	FREDDIE and THE DREAMERS	9
11	THE APPLEJACKS	16
12	BILLY J. KRAMER and THE DAKOTAS	11
13	THE BACHELORS	14
14	PETER and GORDON	—
15	BRIAN POOLE and THE TREMELOES	15
16	THE FOURMOST	—
17	WAYNE FONTANA and THE MINDBENDERS	12
18	PETER JAY and THE JAYWALKERS	19
19	THE SWINGING BLUE JEANS	—
20	THE KINKS	—

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

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