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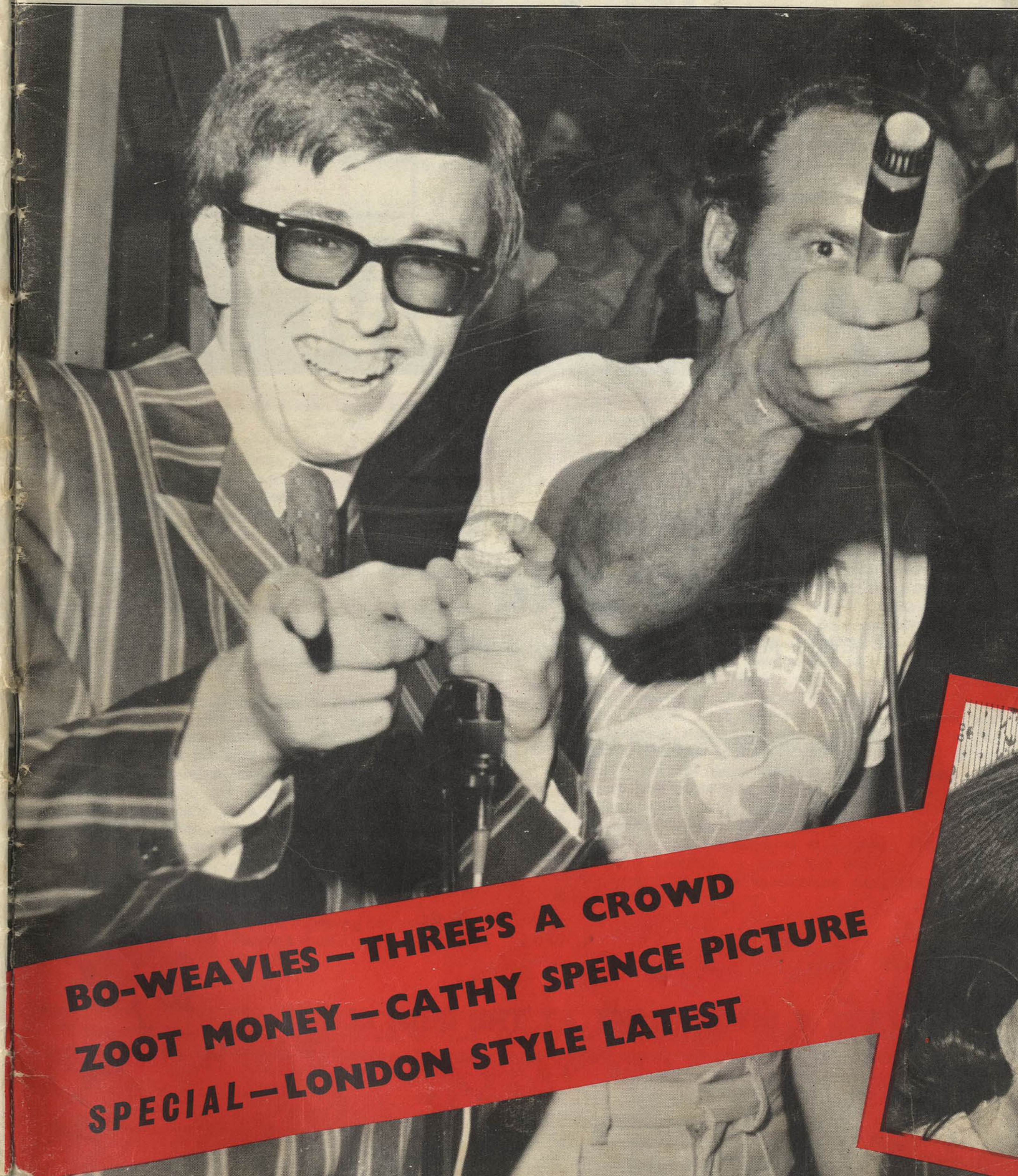
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242

SHOWBEAT
RADIO SCOTLAND'S MONTHLY

1/-

Vol. 1 No. 7 OCTOBER, 1966



**STOICS
EXTRA**

**MAC
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PIX**

BO-WEAVLES — THREE'S A CROWD
ZOOT MONEY — CATHY SPENCE PICTURE
SPECIAL — LONDON STYLE LATEST



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CATHY SPENCE'S PAGE

242
CLAN
NEWS
NEWS
NEWS
NEWS
NEWS

Hi there! Hope you all had a marvellous holiday — but isn't it horrible to have to come back to work, or go back to school?

Italy is a fantastic country, as I'm sure some of you who have been over there will agree. You don't know how lucky you are in Britain pop-wise (not weather-wise!).

Over there you would have to pay about 4,320 lire, roughly £2 10/-, for a seat at a pop concert. And we think 15/- is a lot to pay for a good seat here! (Still, I think I'd rather have sunshine and pay my £2 10/-.)

Artists who are very big in Italy are Gene Pitney (he was their Artist of the Year in 1965 and a hot favourite again for this year's award), Richard Anthony, The Beatles, Sandie Shaw, Dusty Springfield, Cliff and The Shadows, The Animals, Mamas and Papas, Beach Boys, Alan Price Set and The Small Faces, practically all of them recording in Italian.

The only thing is that their charts are a bit behind ours. While I was there "Girl" and "Michelle" were very popular along with "Girl Don't Come", "Sha la la la lee", "Monday, Monday" and quite a few other "oldies".

Le Shake has just hit the Italian scene, and boy, do they dance oddly?

Last month at the Edinburgh Festival I had the pleasure of meeting Jane Asher, and making her an honorary member of the Clan. She is a wonderful actress, and we're going to hear a lot more of her in years to come.

Jane is also a very down-to-earth, honest and charming person. One of the nicest girls I've met, in fact. You know, I've never heard Jack McLaughlin rave as much about a girl the way he did over Jane. (Watch out Paul, you've got a competitor!)

How do you like our Lulu's new record? I think she's one of the best girl singers in Britain today, and she'll be here when some of the others aren't.

"What a Wonderful Feeling" was specially written for her by Alan Price, who also supplies the backing and the extra voice. Let's hope we hear more of this talented pair together on record.

Lulu was telling me that she's hoping to go on tour to Australia and New Zealand quite soon with The Walker Brothers.

Sounds hard work, but good fun. Lots of luck Lu, we want to see your name high in the charts and we're so glad you're Scottish!

We're all happy now that we have the Clan Centres organised. They are a great success, and you all seem to be having a ball. Talking about ball, wasn't the Glasgow Clan Ball fantastic? The groups were great and the atmosphere in the Locarno itself was tremendous. Everybody went there to enjoy themselves and enjoy themselves they did! Just look at Drew Hamlyn and Bob Spencer on our cover this month.

Had a postcard from Rome from another well-known Clan member — Jonathan King no less! Thanks Jon. You know, if you read Jonathan's column in a certain pop mag. you're apt to get the wrong opinion of him. He's not at all a nasty person — he just says what he thinks, which is what more people ought to do.

A few weeks ago he came up north specially to see us, and treated Stuart Henry, Drew Hamlyn and myself to a marvellous lunch. What a pity his version of "Just Like a Woman" didn't go as well as it deserved to.

Great news! Great news! All gather round, and we'll share a secret. Radio Scotland is going to have its very own shop right here in Radio Scotland House. You'll be able to buy T-shirts, pens, photographs and records from the Radio Scotland Top Forty and also be able to meet our handsome (!!) D.J.'s. Just wait till you see it. Sounds fabulous, doesn't it?

Had a visit recently from a Scottish group hoping to hit the charts with a great record on the CBS label called "It's all Leading Up to Saturday Night"

The boys were formally known as Dean Ford and the Gaylords, but are now known by their new name THE MARMALADE. Their motto — very appropriate — "Remember us with your morning toast!!"

Lots of luck, boys, we're keeping our fingers and toes crossed! And thank you most sincerely for the gorgeous bouquet of flowers you had delivered to me.

Watch out for next months' "242" because we'll have all the latest gen on The Walkers, The Troggs and Dave Dee, Dozy, Beaky, Mick and Titch (all of them Clan members incidentally).

I wonder if Scott enjoyed that haggis I gave him last time I saw him — soon find out!

See you soon, but meanwhile, keep the petition forms rolling in!

Cathy

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BY
JIM BLAIR

MEET THE BO-WEAVLES

'THE BEST-LOOKING BEAT GROUP IN SCOTLAND'

A BO-WEVIL is an American cotton-
picking grub which costs the U.S.
Government thousands of dollars
per year but a BO-WEAVLE is a good-
looking beat group boy who is fed up
with the cotton-picking Scottish scene,
and wouldn't mind going to America to
earn those thousands of U.S. dollars...

My friends, make way for Glasgow's
BO-WEAVLES, "the best looking beat
group in Scotland" (according to their
managers and their mothers...)

This formation of five first caught me
eye about a year ago when Gordon
Buchanan, an "Evening Times" ac-
quaintance of mine, riled the teenage
female population of the then mod-
minded metropolis by writing that this
young group were taking over from The
Beatstalkers, who were at their unfor-
gettable peak.

The result? A petition bearing 2,000
signatures was sent to Mr. Buchanan,
and The Bo-Weavles got a heck of a
lot of publicity.

It seems that Gordon Buchanan got
the last laugh, because this group, al-
though they haven't entered the record-
ing business, have maintained their fan
following whereas The Beatstalkers'
barrage has lessened.

Like so many Glasgow groups, the
boys built up a following via the
Dennistoun Palais, and it was from there
that the boyish Bo-Weavles spread their
young wings and began to make a name
for themselves in and around Glasgow.

Now there is hardly a dancehall in
Scotland which hasn't at one time
heard these lads pounding their own

brand of beat. (With apologies to Stuart
Henry...)

With more and more groups boarding
the showbiz wagon, the time has come
to separate the men from the boys, and
and as every amplified exponent knows
only the best will survive.

The five Bo-Weavles intend being part
of the chosen few, and to help them on
their way they are adopting a comedy
act which, if nothing else, will add a
touch of variety to their already varied
repertoire.

Why should a beat group want to add
comedy to the all-too series subject of
pop music?

Let angel-faced Ricky explain —
"With knockers telling the kids that the
beat boom is dead, we thought we'd add
entertainment to our act. Therefore if
they don't like our music they can laugh
at our comedy skits.

"Let's face it, beat may die — but
you can't kill laughter..."

This is all very well, but when you
think of groups like Freddy and The
Dreamers and The Barron Knights,
you'll appreciate that after their first
impression they tended to die the in-
evitable death.

This I think, is food for thought...
although if any Scots group gets as far
as those two talented groups, then
there'll be dancing in both George
Square and Princes Street...

Anyway, to my mind, comedy and pop
music doesn't mix unless it's occasional
off-the-cuff repartee or slick stunts a-la-
Clewsy. To practice comedy skits is
taking it a bit too far. What do you think?



Pictured here by ace cameraman **DON MILNE** — the
BO-WEAVLES. They're burying their past...

The Bo-Weavles are resident with The
Pathfinders at The Flamingo every
Saturday night in the regular weekly
beat night.

How do the boys feel about working
with Scotland's top group?

"Fabulous! Those boys have acted as
a shot-in-the-arm to the downtrodden
Scottish beat scene," vocalist George
said.

It's no wonder the crowds are drifting
Mosspark-way every Saturday...

This month The Bo-Weavles are head-
ing south for a three-week tour of
English clubs and dance-halls, but they
intend making the trip back to Glasgow
every week for their Saturday date at
The Flamingo. That's what the "Evening
Citizen" would call dedication!! But
manager Mr. E. Tobin, to give him his
full title, says that if it takes too much
out of the boys, then he'll reconsider
this move.

Every group boasts that they're unique
in some way, whether it be that they
steal their instruments or steal other

group's material. The Bo-Weavles claim
that they are unique in that they don't
drink or smoke, "I have the occasional
ten pints of heavy," quipped Jimmy,
"but that's about all..."

This 16-month-old line-up has always
tried to cater for the teenager with the
best in music. They particularly like
Tamla-Motown music (that's what I like
to hear) and the old-time rhythm and
blues.

But before they'd ever consider
entering the ranks of recording, they
hope to have original material to offer.
It's with this in mind that Jimmy and
Ricky have taken up songwriting.

Until such times as a top twenty hit
comes along, The Bo-Weavles will remain
in Scotland. Firstly it's cheaper to live in
Scotland, and secondly, there's not
much point in basing yourself in London
if nobody's ever heard of you. That's
what I call sound reasoning.

Their ultimate aim is to entertain, and
I'm sure that given time we'll hear a lot
more of THE BO-WEAVLES.



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EDINBURGH'S SMASHERS!

Three's a Crowd
—left to right,
Jimmy Bain,
Alan Pratt,
Linnie Paterson,
Bob (Smiggie)
Smith. Picture by
George Kerr.

TAKE the best from four top groups, add the experience of a good manager together with a little extra, and what do you get?

So far as Edinburgh is concerned, the answer is Three's a Crowd, because this brand new group has got it.

Everyone in Edinburgh is raving about Three's a Crowd.

Just 18 weeks ago, four young lads decided to leave their respective groups and form a new sound in Edinburgh. They were Linnie Paterson (19), vocalist, who was with the Boston Dexters; lead guitarist Bob (Smiggie) Smith (19); 19-year-old Jimmy Bain, bass guitar, both with the Embers; and the Screaming Citizens' drummer, 17-year-old Alan Pratt. The result was the birth of Three's a Crowd.

"I am amazed at the sudden popularity," said manager Ally Velzian, (That name sounds familiar!) "Every club in Edinburgh is asking for us."

"But we have made one rule," said Linnie, "We have refused to become resident at any club."

"The reason for this," said Ally, "is that we feel we will become better known if we move around as much as possible."

A lot of clubs in Glasgow have been asking to hear them due

to their playing in Dunbar recently . . . "We were playing at the open air pool," said Alan, "And we went down a storm. We had no idea that most of the audience were teenagers on holiday from Glasgow."

"We would very much like to play in Glasgow," said Linnie. "More than in Edinburgh, actually, because we feel that the audience through there are far more receptive to our particular kind of music." Huh ? ? ? ?

Perhaps they could swop round with Glasgow's Poets, who have now become resident group in McGoos on a Friday night after the offer was turned down by Three's a Crowd!

But do not be mistaken. They are by no means snubbed by the East Coast. The Place and the International Club have become their most popular venues—they have just finished a Festival Fortnight stint with the Pathfinders and the T-Set at the Place, and they have been doing regular barbecue dances down at Beale for the Rotary Club.

Two of the group are now professional . . . "Smiggie and I have at last persuaded the other two to turn pro at the end of the year," said Alan, "So it will certainly be all systems go from then on."

"I have a tour of Sweden arranged for them early in the new

STAND BY FOR ACTION!

Stand by for big things from the Mason Webb group. These slick-movers recently captured the fantastic £150 first prize offered in the beat contest sponsored by Edinburgh's Dunedin Club — competing against 60 other groups.

Now they have a recording test lined up with the Fontana label, which is part of the vast Philips combine.

"This could lead to great things," said the group's manager, Dougie McDonald, "We've been doing grand business so far, but to get on record means a tremendous shot in the arm for any group."

"It could be our national break-through."

year," said Ally, "But they will have to stop their fooling around if we are to get anywhere."

Their "fooling around," as Ally puts it, has so far cost them a cool £200. When they are on stage doing their numbers, the group, Linnie especially, get carried away and start smashing up equipment by throwing it all over the place.

"It started as a joke, really, when we tried to imitate the Who," said Alan, who by now must be the only drummer who can dodge a flying cymbal in two seconds flat, "But the act caught on, so we just have a smashing time each night."

They have gone through two eighteen-inch speakers, three mikes valued at £30 each, one Gibson guitar, the neck of which when thrown, snapped off completely, and countless mike stands and drum-skins.

Ally has to spend about two hours after each show patching up the damage, and is always close-at-hand to do on-the-spot repairs during their performance. It's just as well for the group that he's an electrician to trade!

Before going to Sweden, the boys are travelling north for a few days, playing Inverness and the surrounding district.

Three of the boys write the group's material, ("I can hardly write my name, never mind songs," says Linnie) and they have a special name for their particular kind of music. They call it the Detroit City Sound, which is really American Pop done Three's a Crowd style. So they tell me.

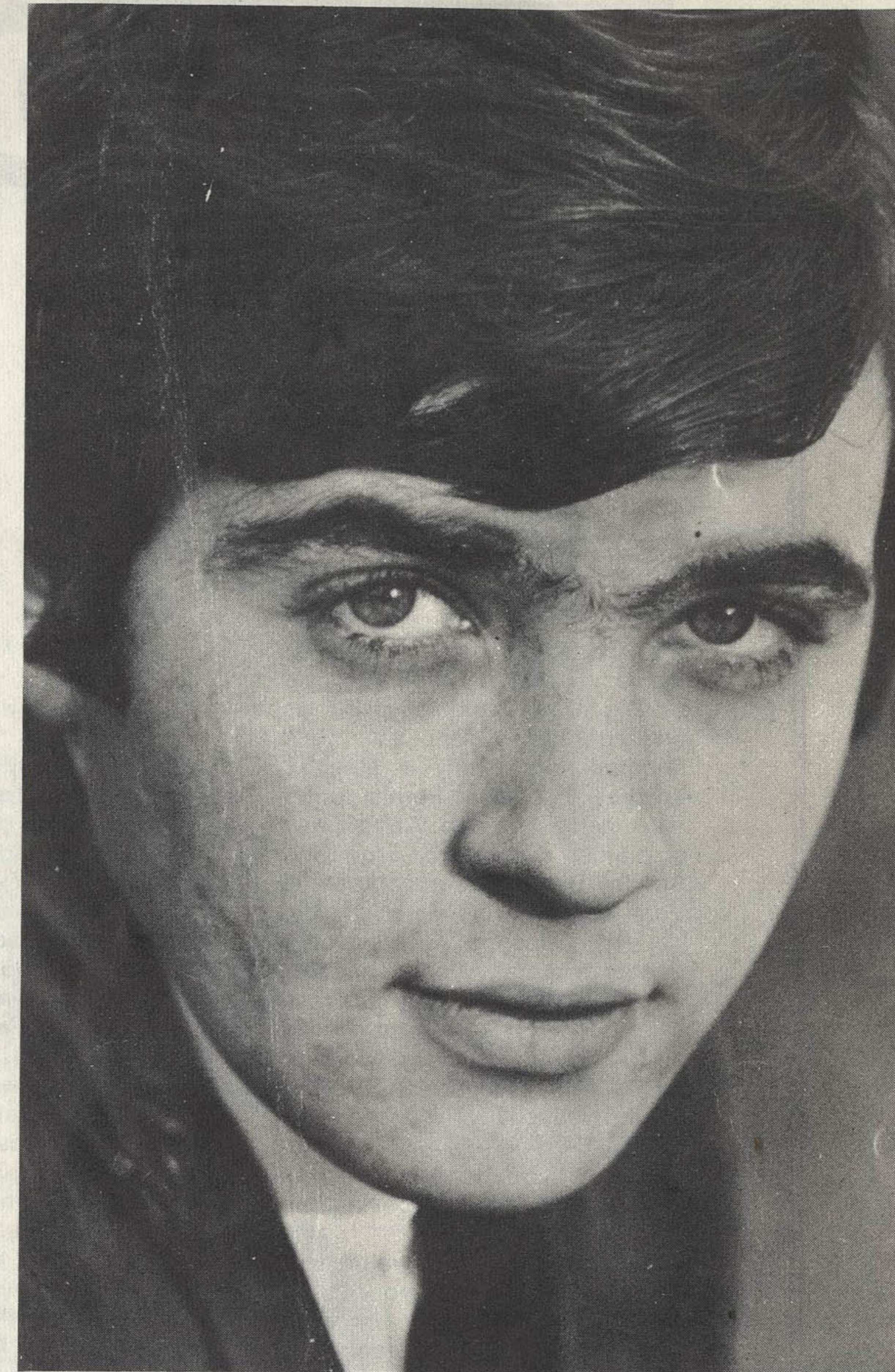
Glasgow and Edinburgh are not the only big cities eager to hear this foursome, London has got to know about them.

Sheena Russell, "242's" London girl, who is also press agent for Dave Dee, the Who and the Troggs, to name but a few, has been on the phone to Ally asking about the boys. When I spoke to Sheena over the "242 Showbeat" hotline to the scene in London, she said—"There are very few Scottish groups who have the potential to make it in London, but I think Three's can do it. I will do all I can for them in the way of publicity and recording contracts."

So, with Sheena's help it's quite possible they will soon be cutting a demo disc, and if this is the case, they will most certainly want to record their own material. Two numbers which would be top of their list would be — "Baby you've gone" and "I know," both written by Smiggie. Another number which could be used is "Land of a Thousand Dances," because when this number is played, the fans go wild. So does Linnie of course.

Ally, who was manager of Edinburgh's Moonrakers before taking over Three's a Crowd, was not very talkative when this subject was brought up . . . "I got out while the going was good," he said, "And I am very happy at the change. I feel sure this group will do well."

He could be right. Disc-jockey Tony Meehan, who is a great admirer of the boys, puts it in a nutshell by saying—"Big fings to cum for Freeze a Crowd."



GREENOCK'S DAVID MAKES HIS MARK

Meet a Scot newly making his mark on the recording scene down South. He is David Essex (pictured above) and he records on the Fontana label. Bunny Lewis is his recording manager and agent, and Bunny also wrote the lyrics of his "A" side, "Thigh High" newly released by Fontana.

The song was the first about the miniskirt and could, I suppose, be subtitled The Miniskirt Song! J. J. Jackson, the American Negro composer-arranger from Tamla Motown was walking down Knightsbridge with Bunny, and they both watched a girl in a short-short skirt walking along. J. J. started humming and composed the song. Bunny supplied the lyrics. The result, a strong novelty number.

David is 19. His father, a docker, comes from Greenock where he lived his early life before moving south. David's mother is a gypsy, and is the great-niece of a famous fortune-teller and Queen of the Gypsies.

GARY NICHOLAS

ERNIE COLLINSON INTERVIEWS THREE'S A CROWD

ZOOT MONEY'S

DON'T FORGET PAUL!

PAUL Williams is the regular vocalist with Zoot Money's Big Roll Band as well as playing bass guitar. He's talented—his family is steeped in show business. Paul's father (pro name Norman White) was a pianist with Harry Roy and Stanley Black, and accompanied Vera Lynn. His sister (Jean Yarlett) was a professional dancer for many years, and his mother was a wardrobe mistress at the London Palladium. Paul's brother is in Hollywood working as a cameraman . . . "Our house was always full of show-business people" Paul remembers "So you can't say I was exactly cut out to be a bus conductor."

In schooling he did well at art, badly at music ("If you could play football you got on well with the music teacher") He left at 15 and hated his job as an engineering apprentice for a year. Two frustrating years as a diamond mounter, a year-and-a-half as a window dresser, playing piano at night.

He used to go to London's Flamingo Club where he was magnetised by the music of Georgie Fame. He learned his arrangements and one night asked if he could sit in on vocals. He did so well he was invited back, and decided to become a professional musician. That meant getting another job. So he became a professional cyclist, living on prize money.

He sat in with the Cyril Davis Group, Long John Baldry, The Wes Minster 5, and Alexis Korner. While doing a gig with Korner he met Zoot Money. Zoot told him he was forming his own band and invited him to join.

ANOTHER JIM BLAIR EXCLUSIVE!

What does it take to become a big-time operator? — The answer's easy. Money. Zoot Money.

The first thing people notice about Zoot is that he is a natural clown. Tempering this gift is his rather off-beat, slightly cynical outlook.

His music is sincere, wild and swinging, tinged with humour.

"My mother didn't want me to become a musician," Zoot recalled, "She told me that all musicians die of starvation. My uncle, mum's brother actually did."

"I'll always be proud of him." Fortunately Mr. Money Senior thought music was a gas, and encouraged young Zoot — George, actually — to keep up his interest.

Zoot was born on either the 17th or the 19th of July, 1942. His father made a mistake in his birth certificate, registering him two days late, but this gave no neurosis to young George, who proudly went to St. Paul's Primary School in Bournemouth, and came out of that institution 12 years later, educated.

His school life was crowded with music. He chose to play French horn in the school orchestra, and was also an alto descant in the choir.

He hit it off well with his music teacher, whom he still visits, and was on the same wave-length as the head, who was a part-time opera singer.

It was his music teacher who stimulated his interest in jazz.

During his last year at school and for a year after he left, he moved in and out of numerous bands and groups.

His habit was to form a group, often

having to teach all the others to play instruments from scratch, and when it was proficient he would leave and start another.

He was by now singing and playing guitar.

By now George was known as Zoot. The dubbing came as a result of the time he saw jazz saxist Zoot Sims and wouldn't stop talking about it.

He formed and led a group, the Black Hawks, which became Bournemouth's most popular group. Zoot was working at the time as a dispensing optician, but his late-night gigs kept him in a trance during the day.

He failed his exams after two years, and decided to quit. He and his boss, who had covered up for him, decided he wasn't cut out to be an optician, and anyway, during his last year, he had formed the original Big Roll Band.

Zoot decided to become a professional musician. And a window cleaner.

He landed a job in the orchestra at the Pavilion Ballroom, Bournemouth, and recovered his old music reading speed.

To keep his jazz feeling plugged in, he played with the Sands Combo as pianist and vocalist.

At the same time he cleaned windows for steadier money.

Zoot would also sit in with London bands playing all-nighters at Bournemouth's Disc a' Gogo.

He bought an organ after a round of the jazz and R & B clubs in London. Alexis Korner heard him one night, and offered him a spot as his singer, and after three weeks with Korner, Zoot

started taking gigs with other groups, such as the Wes Minster 5.

Zoot invited the members of his Big Roll Band to London in December, 1963, and started to run his own outfit.

The boys in the band were Colin Allen, Andy Somers, Nick Newall and Tony Bell.

Tony left after two months and Paul Williams, a former Alexis Korner vocalist, moved in. Paul had wanted to join Zoot's band, but had to master the bass guitar first.

After only a few gigs, Zoot Money and the Big Roll Band became so popular that they were doing an average of ten performances a week throughout the country.

Much of this success is due to their interpretation of numbers by James Brown, Chuck Jackson and Solomon Burne. They were the first band to feature these sounds.

In July, 1964, baritone saxist Clive Burrows joined the band, and with this addition they rolled away from the commercially-popular R & B line-up.

To date they have issued two LP's, and about five singles . . . the latest is "Big Time Operator" . . . and this is the one Zoot hopes will lead him into the big-time.

And the money, of course.

Big-time spender Zoot Money takes the chair (right) while one-time cyclist Paul Williams stands by for action.

BIG ROLL BAND





PHANTOM BOOKER HAUNTS THE STOICS

BY BRUCE MACINTYRE

How would you react if you were on your way to play a date when a punter (beat group tag for a female fan) pokes her head in the van and tells you that you're playing a gig in a city club . . . ?

Amazement and disbelief would normally creep across the five faces inside the equipment-stacked vehicle. But now their first reaction is, "Not again!" Because these boys have been plagued over the past few months with phantom bookings — being billed to play at clubs and dancehalls and NOT being contacted or booked for them.

The result? Ill-feelings between fans and the group — the group being THE STOICS. "With this happening so often our followers are just about round the twist trying to fathom out if we are actually playing at specific dates," manager Jimmy Toner explained, "After all, if they see our name advertised in the press and go along in all good faith to see the boys and we don't turn up, through no fault of our own, then who suffers? Not the dancehall or club, but the group . . ."

The only solution seems to be for the boys to copyright their unusual name and if it happens again — instant court case.

This cheap way of obtaining a draw at dances is quite a common occurrence, because I remember Alex Harvey telling me that he was once booked to play FIVE towns at the same time on the same night. That's even beyond Batman and Robin's capabilities . . .

At present the five Stoics are enjoying a three-month tour of Germany which takes in Hamburg, Stuttgart, Frankfurt plus many other small provincial towns.

John, Adam, Jimmy, Hugh and Jack who form the five will be trying to educate the German teenagers with the help of the new-found Detroit sound, and their brand-new rave-act on stage.

Before they left for their working holiday, I spoke to pin-up Jimmy Doris, 18-year-old lead guitarist, about their new image, "Until a few weeks ago we didn't bother moving or raving on stage, but after a trial period we found that we began to create a much better atmosphere wherever we played, not to mention the reaction we got from the punters . . ."

This group has been resident in about every club in Glasgow, but their claim to fame is in that they are known as the "unluckiest group in the business."

"Whenever there was someone of importance listening to us, we blew fuses or had a bad night, whereas other groups tended to hit it off at the right time," Adam added, "Of course in this game it's just your luck, and we're all hoping ours will start with this German tour . . ."

On their current tour the Stoics trio of founder member Jimmy, Adam and Hugh will concentrate on their recent hobby of song-writing. To date they've written a dozen original numbers which they hope to use before their return to the ranks of the beat group armies in Glasgow.

The group line-up reads (from left to right) Hugh McKenna (18), the vocalist; then the only man who can claim to have played "Casey's Drums" — 18-year-old Jack Casey; next in line is lead guitarist Jimmy Doris (18) complete with bearskin hair-cut; bassist John Wynne (18) takes the eye before organist Adam Smith (17) completes the five-man sound.

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GRAPEVINE SCOTLAND



Make way for Fantoni.

Who was
Tony
Meehan?



BY MAC THE KNIFE

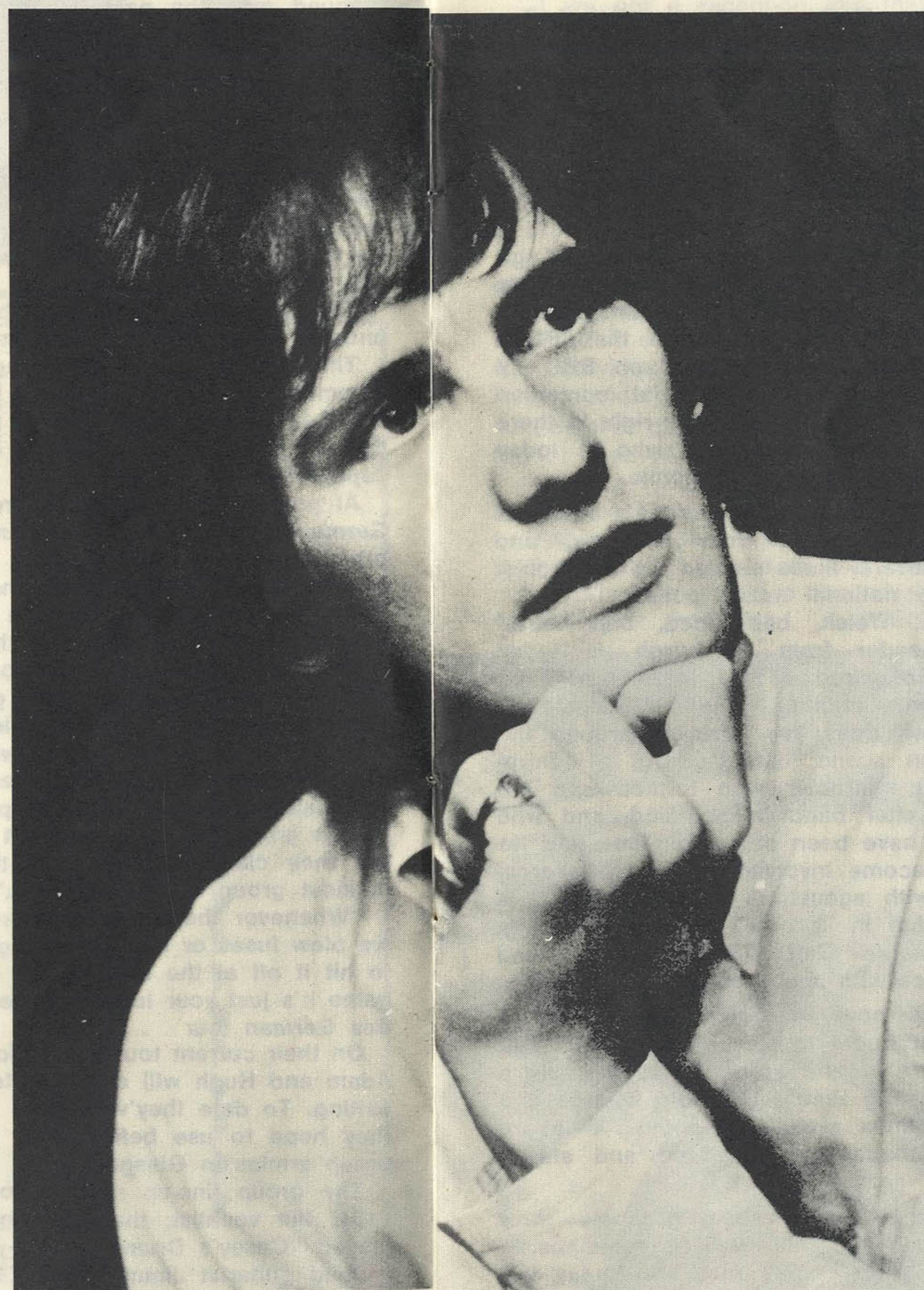
Batman and Robin remind me of Francie and Josie... Australian group, **The Easy Beats** (Two Dutchmen, a German, an Englishman and a Scot) are currently outselling **The Beatles** and **The Stones** in their adopted country... Rumoured that **Ian Clews** (**Pathfinders**) is trying to steal the Tay Road Bridge...

So **Studio Six** have climbed on to the Alp label... There are very few acts in the same division as **The Ivy League**... **Beatstalker** manager, **Joe Gaffney** is NOT **Mac the Knife**... No garbage in Edinburgh's "Our Man Boutique"... **Billy Fury** and **Anselmo** are just good friends... Everyone seems to be having a go at "Juke Box Jury" gem **David Jacobs**... **Geno Washington** and **The Ram Jam Band** favourites in Glasgow...

New dee-jay **Jack Rennie** sounds very like **David Kinnaird**... Desperate **Sheila** and **Liz** looking for two style-conscious (or unconscious) boy-friends. Write to me for further details... Young lad, complete with transistor radio, strolled into Radio Scotland House tuned into Caroline... shot.

Glasgow songwriter **Bill Martin** looks like hitting it really big down south... Our London girl, **Sheena Russell** was engaged to "Dave Dee, Dozy and Uncle Tom Cobby's" road manager, **Peter Baker**... Scilly Isles seems quite an

CITY SONGSMITH HITS THE BIG TIME



Whose wean is this Wayne?

appropriate holiday resort for **Harold Wilson**... **Miss Jackie Anderson** has a scoop in her Radio Scotland boyfriend... Anyone who didn't like the "Revolver" L.P. should be shot...

No rasps for **Dave Berry**... "Disc" had a go at us for calling ourselves the Big S. This, of course, was remedied months ago when we adopted the more accurate tag of **SUPER S**... **Pat Roller** a regular visitor to the Dennistoun Palais now... I think "Haggis" is a good name for a beat group... Mod mania has almost disappeared. (Three rousing cheers)... Have you ever seen a straight banana...? Glasgow minister quipped last month: "And now we'll have that favourite children's hymn 'Lennon loves me, this I know'..."

Wonder what **Mr.** and **Mrs. Fontana** would call their **Wayne**...? **Studio A's Dave** is our Clan Ball photographer... "Now listen here, old son"... "Black is Black" didn't make the charts in Rhodesia... It's **Drew HAMLYN** and not **HAMLET**... Shmike's the word... "Knockabout Pop's" Mister X has been revealed — he is **Mr. T. V. Shields**, Radio Scotland's managing director... Free with every Super S pen—ink... **Yak MacFisheries** seen nursing a black eye...

May the Lord have mercy on that other magazine... Is my favourite columnist, the **Alley Cat** infanticipating...? Make way for Fantastic **Fantoni** the artist... both **Al Black** and **Drew Hamlyn** formerly employed as cartoonists... Is "Puff The Magic Dragon" a drug song...? **Bill Fleming** **LIKES** **Little Richard**... **The Who**...? **Tony Meehan** does a very good impersonation of **Dudley Moore** impersonating **Tony Meehan**... "Private Eye" not as good at it was...

Four Pennies for your thoughts... Ireland reckoned to be a showband shutout... I doubt if **The Small Faces** would consider playing at a Glasgow Police Concert... When will **Zoot Money** cash in...? **Reg (Trogg) Presley** established himself as a songwriter... No Indian sounds from **Falkirk's Cherokees**... **Peter** and **Gormless**... "I Can't Get No Satisfaction"... Just think, **Bill Haley** and **The Comets** the rage 10 years ago...

242 Editor a keen traditional jazz fan... It's Radio Scotland, your all-day shark station... Always a royal welcome for **Jonathan King**...? I think **The Beatstalkers** would be quite safe if they played in George Square now... Nuns seem to be bearing the brunt of **Batman's** publicity... Mention corduroy, and remember **P. J. Proby**... Recipe for dee-jay success? Simple **Simon Dee**...

Did you miss out on last month's '242'?

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WHO'S GOING TO REMEMBER TO-DAY'S BEAT GROUPS WHEN IT'S TOMORROW?

BY BRUCE MACINTYRE

As every reader of this magazine knows, Radio Scotland is the one offshore radio station which presents regional programmes, and not just a steady stream of "top 40" pop music all day long.

How many of you have noticed a subtle trend in the wide variety of discs which the Big S plays for its listeners? More and more jazz is going across the airwaves on 242 metres . . . and not just because the deejays fancy the music, but because YOU have asked for it.

Could it mean a swing back to trad and modern jazz? It's possible, because as TV personality Hughie Green—one of the most knowledgeable persons in show biz — once told me — "Glasgow is the most up-to-the-minute city in Great Britain as far as show business is concerned. In the days when I had my own band I could always be sure that when we played a really bouncy swing arrangement (regarded as very progressive stuff anywhere else), the audience would not only appreciate it, but understand as well."

Glasgow, most knowledgeable of cities in the big band era, was regarded as the New Orleans of Britain during the jazz age, that swinging spell from 1954 till 1960 . . . top jazz bands and orchestras like Chris Barber's Band, Mick Mulligan and his band, Johnny Dankworth (before Cleo Laine), and the Ronnie Scott Orchestra all did big business at St. Andrews Halls.

Jazz clubs sprouted all over the city, did good business and then went bust for one reason or another—to reappear somewhere else in a few days.

Several clubs attracting fans today had their roots in jazz—the Elizabethan Club, in the Typographical Halls, was originally the Riverside Club, housing the best-known of all Scottish trad bands, the Clyde Valley Stompers; the Maryland, off Sauchiehall Street, was a thriving trad club; so were the Lindella, and the Royal Garden, while the Cave, defunct at the moment, was a popular jazz venue, and 124 West Nile Street, also defunct, housed one of the city's

two modern jaz clubs . . . the other was in an unlicensed restaurant, but nobody bothered about the licensing rules, and it was raided out of business.

Other jazz clubs met under a record store in Queen St., in a junior football clubhouse, in the onetime Stage and Screen Club in Sauchiehall Street, and in the Lorne Ballroom, Possilpark.

Bands came in all shapes and sizes—but they weren't nearly as many jazz-bands as there are beat groups today, for a simple reason.

A trad line-up requires competent musicians able to play piano, bass, drums, trumpet, trombone and clarinet, to quote the most basic line-up.

City journalist David Gibson, who covered the jazz scene in Scotland for the old "Glasgow Evening News" says today — "It wasn't just a case of four fellas grabbing guitars and banging away at lesson one, amplified ten times so that no-one can hear anything but the beat.

"In those days the bands had to know something of what they were about. They weren't expert musicians when they started, let's face it, but they were streets ahead of the average beat group.

"Take the Clyde Valley Stompers, for example. Back in 1951 or '52, when they were formed, they were all working at full-time jobs. Ian Menzies, the trombonist-leader, was a marine draughtsman; trumpeter Charlie Gall was a railway fitter, clarinettist Joe Dixon was a compositor, drummer Bob Shannon a clerk, banjoist Norrie Brown a typewriter aligner, and vocalist Mary McGowan a tailoress.

"Only Douglas Wyllie, the pianist, was a full-time musician. Yet those kids worked by day, played by night, and managed eventually to perfect their band act to such a stage where they could enter the jazz band championships which the 'News' used to hold, and sweep the boards.

"Only then, when they had proved themselves, did they turn professional, and the Stompers went on to win national acclaim and to put out several trad discs and LPs which scored high in the ratings lists.



David Gibson

"Remember, their earning were peanuts. In the early days they were lucky to score a quid a night apiece — less the expenses of petrol and repairs for the ancient second-hand taxicab they used to travel around in.

"Mary McGowan, the vocalist, had a stage personality that came right over the footlights and lit into you. That, plus a socko voice that makes Lulu's 'Shout' sound like a lullaby.

"If Mary had come along five years later than she did, she would have gone right to the top."

Some other jazz era Scots did go right to the top — and several have stayed there. Look at Jeannie Lamb, from Elgin, who starred in the "Black and White Minstrel Show" on BBC TV for a season. And look at comedian George Chisholm, who was right in there along with Jeannie, and who is today a national figure as a comic.

George is probably Europe's best jazz trombonist. He's from Glasgow, and was several times elected top trombonist in the national music polls.

Alex Welsh, baby-faced, curly-haired band-leader from Edinburgh, is today the most-aired of the jazzmen; Fionna Duncan, another onetime Stompers' vocalist, does big business around the London scene; Jim McHarg, a controversial character who formed and led band after band in Scotland, and who could have been in the big-time had he not become involved in a legal altercation with agents, is today playing in a top club in Toronto, Canada. With him is Charlie Gall, 15 years ago lead trumpet with the Stompers.

Back now to David Gibson, for a closing quote to stir things up — "The jazz era in and around Glasgow was a rip-snorting time full of big sounds and big names and big people. A lot of them made it to the top and stayed there.

"Out of today's beat groups — how many do you think will be remembered in 15 years' time? And how many will still be in business as beat musicians? "Any?"

SHEENA RUSSELL MEETS THE MINDBENDERS

There is no Scottish scene . . . there are few groups there with any individuality . . .

It's Mindbender Eric Stewart speaking here . . . speaking a piece of his mind.

At the end of three weeks' holiday, I had found Mindbenders Eric and Ric Rothwell in their London hotel, eager to return to work. The third Mindbender, Bob Lang, was off for the day with friends.

"We did a show last night," said Eric, "and it was just like starting all over again. We were so excited and nervous it was unbelievable! But it's great to be back, I just couldn't relax — I tried to do some songwriting, but couldn't concentrate properly."

The boys finished a five-week tour of America just before going on holiday, and were raving about it.

"If we got a reception like that with one Number 1 in the American charts, we really pity someone like the Beatles," said Eric, "We never had a minute to ourselves, there was always someone pestering us for something."

All three Mindbenders are 242 Clan members, and love playing Scotland.

"I know everyone says they love Scots audiences," said Ric, "But so do we. They're really marvellous. I think the Top Ten in Dundee is best of all. It's a real rave place.

"Glasgow is next on our list — a great city. We've done several shows there and thoroughly enjoyed them."

But on the Scottish scene, Eric was emphatic — "There is no Scottish scene as far as I can see. There are very few groups with individuality. The only names that come to mind are Bobby Patrick and Alex Harvey.

"Some of the groups we've heard are very accomplished, but few of them will ever make the scene.

"Don't get me wrong — I'm not slamming them. But this is the impression I have got."

"Ashes to Ashes", the latest release by the Mindbenders, is in the American charts as well as climbing in Britain.

"It's already got twice the advance orders our last disc had, so it looks promising," said Eric, "We must have first-rate

material for our discs. 'Can't live with you' was good, but not quite good enough. Some groups can manage without the best of material — not us.

"Some of the songs we have turned down have been hits — 'Bus Stop' and 'I'm Alive' were both recorded by the Hollies, and look what happened to them! We didn't think they were suitable for us, though both were excellent numbers.

"When we choose a future disc — we always choose our own material — we listen to a huge pile of demo-discs, and take the one that seems to click with all of us. We don't really think about whether we can do it on stage — we worry about that later.

"At the moment we are looking for material for our new LP, and we've got a couple of tracks lined up. With an LP, we still want all the tracks to be of the same standard as singles. This is very important."

Eric was proudly sporting newly-grown side-locks, in the Eric Clapton style, which brought the conversation round to the new Clapton group, Cream.

"I think they're going to be really good," was the opinion of Eric Stewart, "Clapton is a marvellous musician. So are Jack Bruce and Ginger Baker. Each is a top man in his own field, but of course, they appeal to a certain audience. It's not a commercial sound.

"A commercial sound is very important. If you don't have it, it's difficult to make big money. We like some way-out numbers, and include a couple in our repertoire from time to time. They go down well sometimes, but not well enough to release as singles."

The Mindbenders try to do an act to please most tastes in music, within moderation, so they can reach the widest possible audience. It's not very easy at times, but at least they make the effort.

Records are most important to them, as to any group, because they bring the name into the public eye all over the country at the one time.

Says Eric — "That's why we're always looking for fresh ideas in material, wherever we go."



Edinburgh-born Smith and Swiss Miss Susi Klee had never met until they were featured together in the August issue of "242 Showbeat" Mag . . . but now they're "just friends", as they say. Here they are on a shopping spree, in one of London's street markets.

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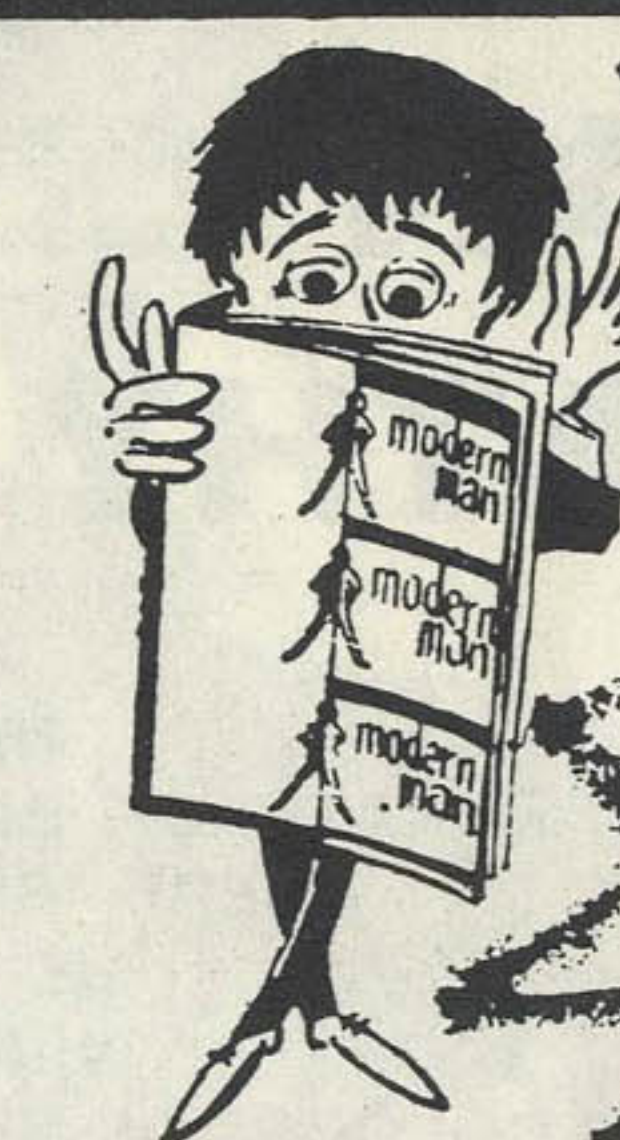
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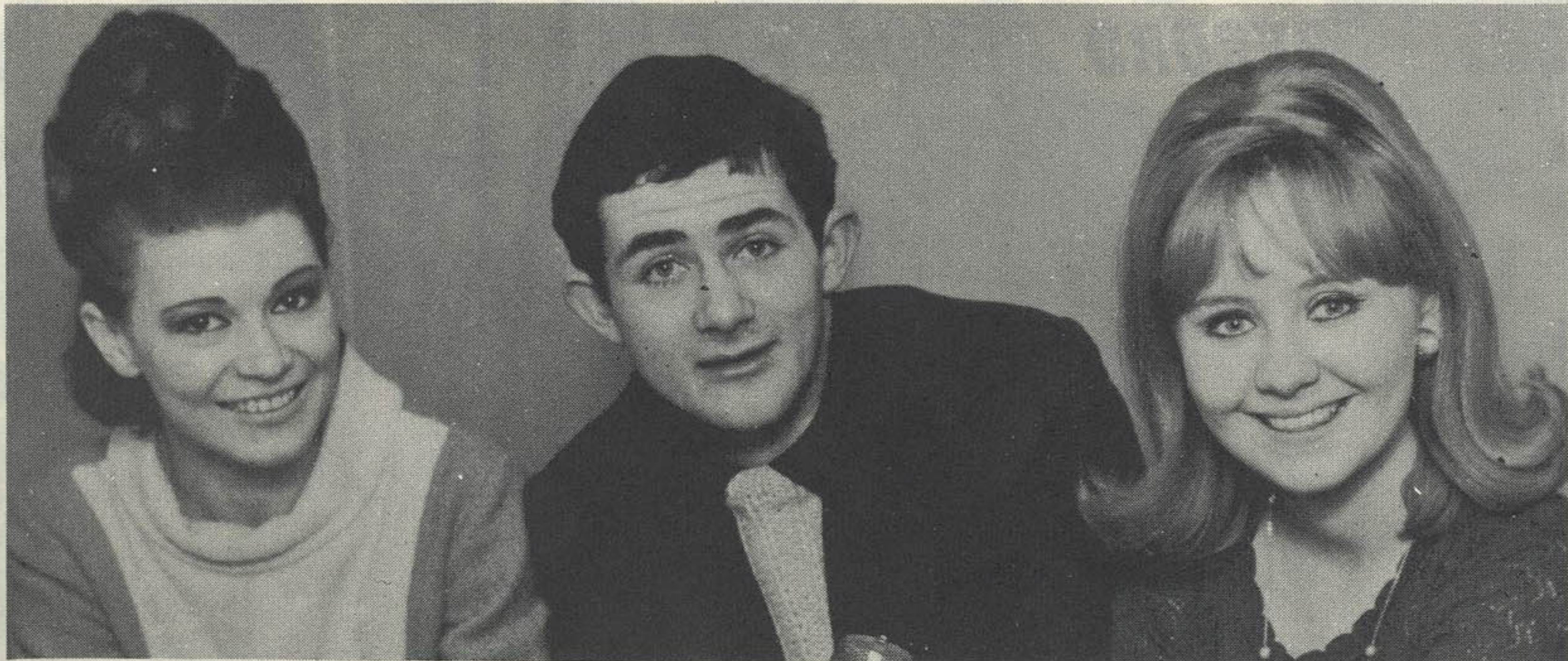


Here's Cathy in the finals of the Miss Scotland contest. She holds a long list of beauty titles.

NAME: Catherine Margaret Spence
DATE OF BIRTH: 14th November, 1945
WHERE BORN: Perth
HEIGHT: 5 feet 6 inches
WEIGHT: 8 stone 4 pounds
COLOUR OF EYES: Dark Brown
COLOUR OF HAIR: Auburn
FORMER OCCUPATION: Secretary
FAVOURITE ACTORS: Kirk Douglas, Cary Grant, Terence Stamp
FAVOURITE ACTRESSES: Julie Christie, Hayley Mills, Jane Asher, Sophia Loren, Julie Andrews
FAVOURITE SINGERS: Gene Pitney, Cliff Richard, Georgie Fame, Andy Williams, Elvis, Dusty Springfield, Cilla Black
FAVOURITE GROUPS: The Beatles, Walker Brothers, Shadows, Hollies, Mindbenders and Alan Price Set, The Beach Boys
HOBBIES: Horseriding, Driving, Theatre, Working at Radio Scotland and making D.J.'s coffee
FAVOURITE COLOUR: Greens
FAVOURITE CLOTHES: Suits and unusual dresses
FAVOURITE DRINK: Lemon Tea and Milk
FAVOURITE FOOD: Prawns and Italian Dishes
PETS: Jock — West Highland Terrier puppy which is Radio Scotland's Mascot
PERSONAL AMBITION: To own a villa on Italian Riviera and help Gene Pitney get No. 1 Disc in the world awards
PROFESSIONAL AMBITION: Eventually to compere T.V. pop show



Here's Cathie Spence with some of your favourites — above, pictured with the Beatles when they visited Glasgow; right, with her own favourite star, Gene Pitney; on the left, at Glasgow, Airport with Dave Dee, Dozy, Beaky, Mick and Titch; below, with Lulu and Paul Young, and with The Hollies. Our girl with the microphone certainly gets around . . .





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P.S. Here's a clue. All the items illustrated can be purchased at any branch of Marti's Menswear, so why not drop in and have a quick look round.

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	£3 10 0	<input type="checkbox"/>
POLO SWEATER	£1 19 11	<input type="checkbox"/>
	£2 9 11	<input type="checkbox"/>
	£2 19 11	<input type="checkbox"/>
SHIRT	£1 19 11	<input type="checkbox"/>
	£1 15 0	<input type="checkbox"/>
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NAME

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Why I like the outfit the model is wearing (in not more than 20 words)

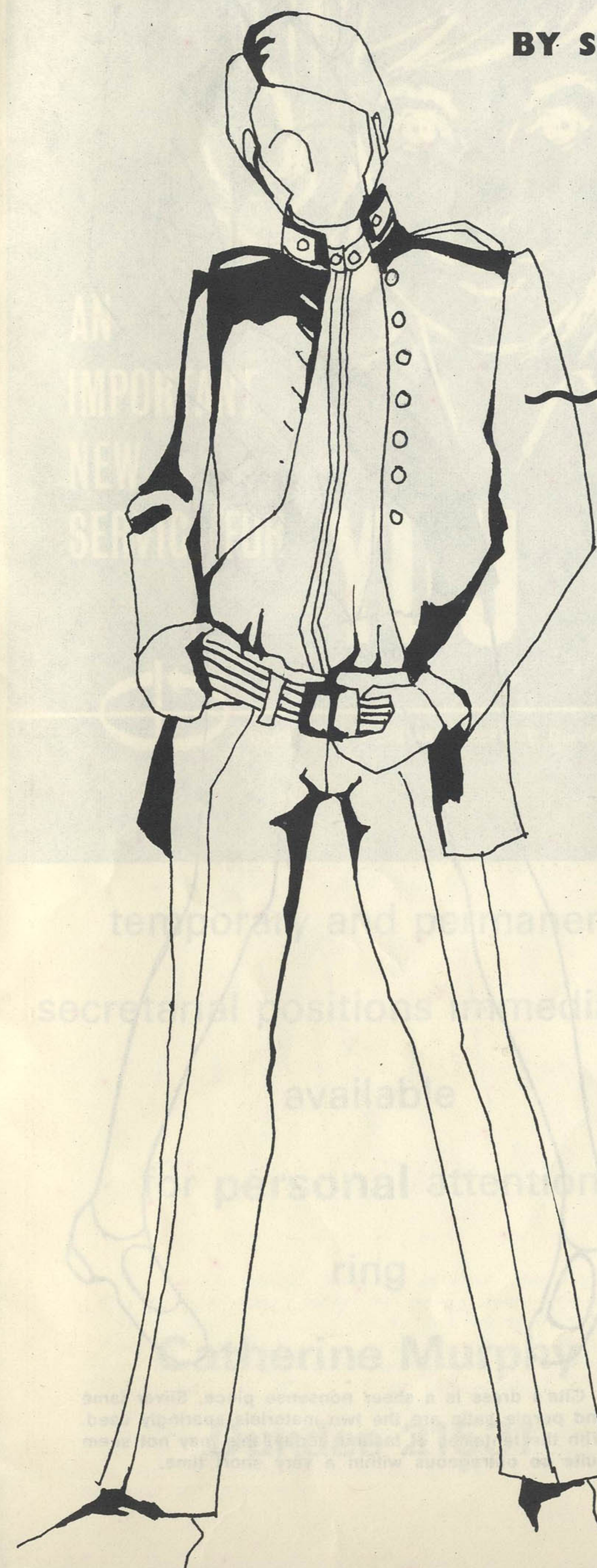
LONDON STYLE

BY SHEENA RUSSELL AND ARTIST GILL WEBSTER

The London fashion scene is all a-dither these days — no decided trends. One noticeable point is that girls are becoming much more feminine, though hairstyles are proving to be difficult.

Gone are the Vidal Sassoon and "butch" looks, in their place softly bouffant styles, layer out. For those who did not fall victim to the shears, the Tom Jones style is back with a vengeance. There is also a distinct emphasis on hair decorations, floppy bows being most popular.

The most popular hair colour is ash blonde, make up is pale,



Everyone seems to be searching second hand stores for cast-off military jackets, ribbon decorations and old medals. Andy's guardsman's jacket is in black. Slim, fitted at the waist, the shoulders built up and featuring epaulettes, this is mainly for the vain. The white shirt is collarless, plain with the exception of pleating concealing the buttons. Hip-hugging trousers, extremely low-cut, are well tailored to complement the entire outfit.

YOU'LL GO OVERBOARD...

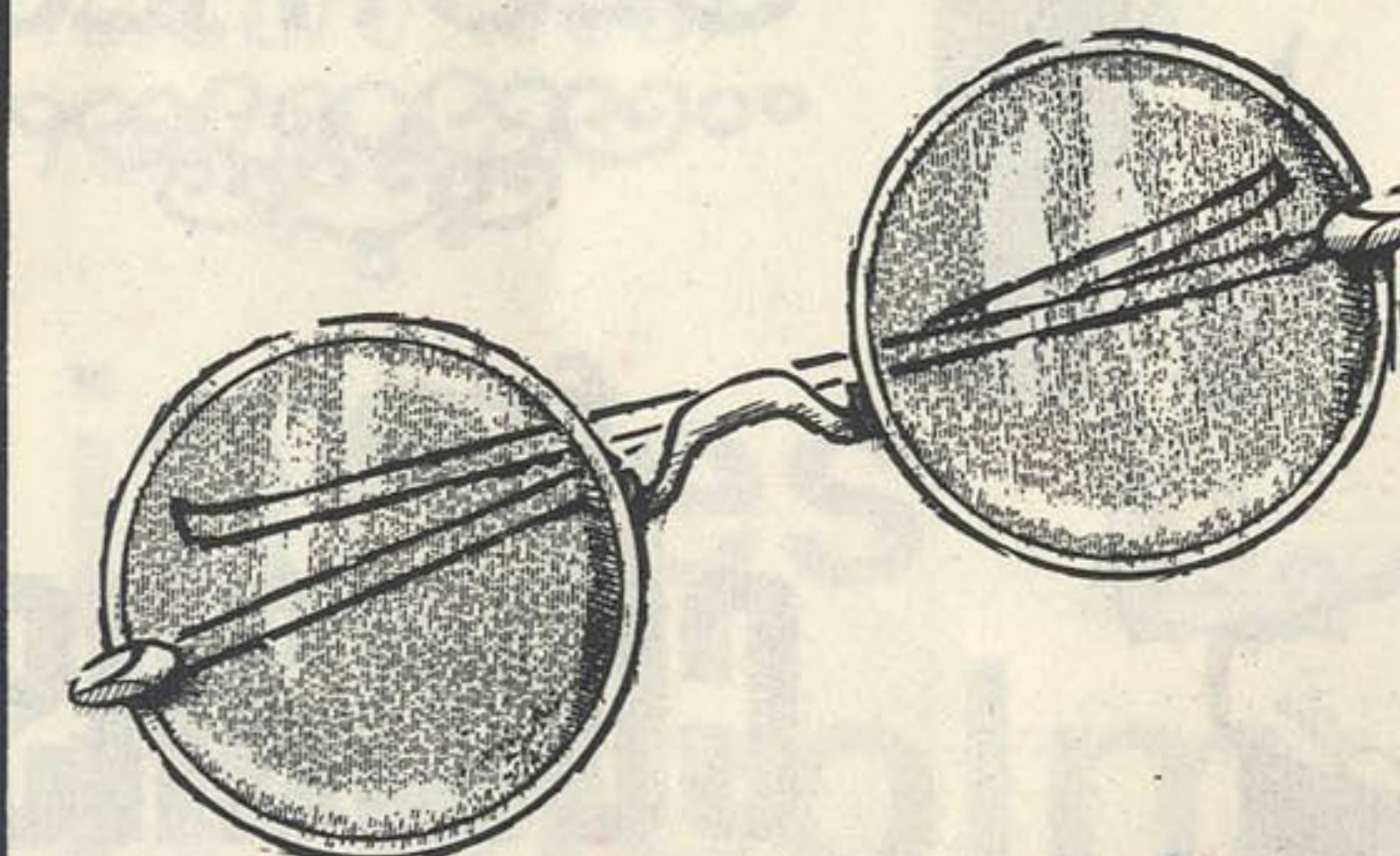
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LONDON STYLE (cont'd.)

eyes have the wide, innocent look. The trend in lipstick is towards deeper, warmer shades, oranges and browns to tone with the autumn colours of clothes. The colours in vogue are purple, orange and magenta.

Dresses in general are extremely feminine and still very short. The smock is proving one of the most popular styles, as is the halter-necked dress.

Necklines are quite a focal point, mainly high, to counteract the shortness of the skirts. Sleeves are either bracelet length, narrow at the shoulder ending in a wide flare, or very fitting.

Coats feature lots of fur on collars and cuffs, most popular choice is musquash or coney. As the hemline for coats is well above the knee, long boots, fitting and preferably suede are the order of the day. For both boots and shoes, heels are still low, but slightly more streamlined.

The party season brings a shock of dresses in gaily printed chiffon. The basic line is simplicity, the "little girl" look.

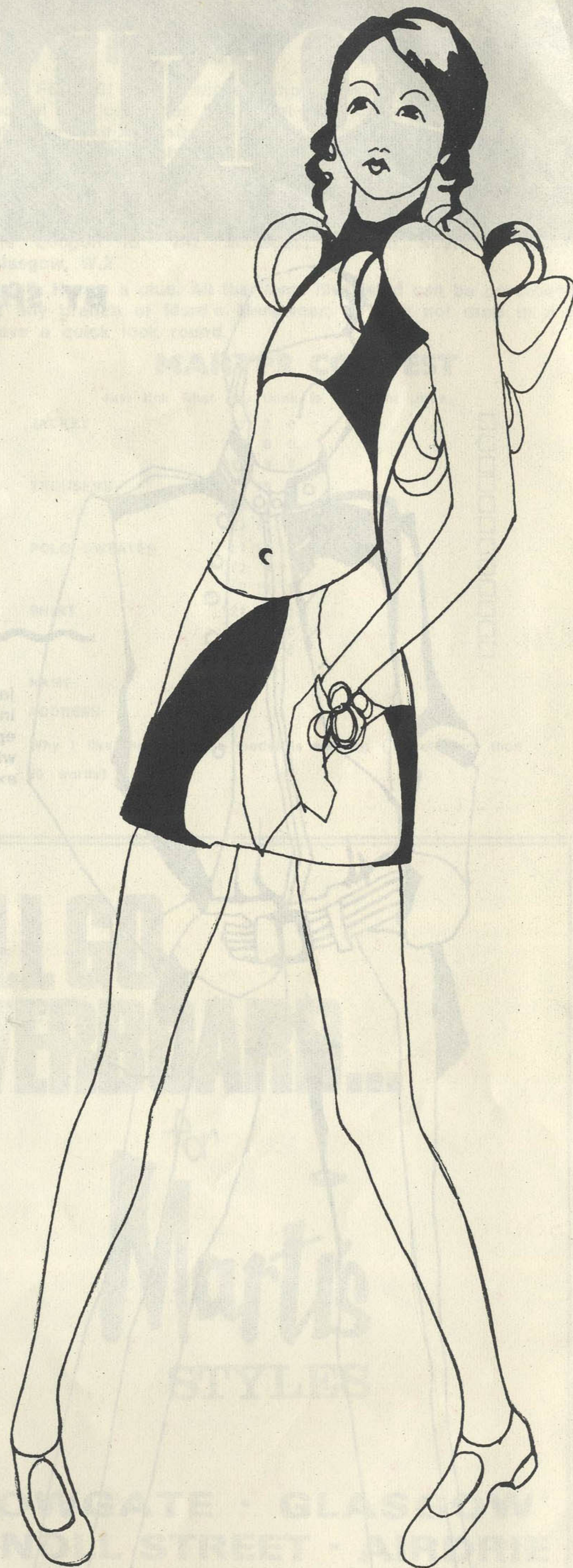
Trouser suits are still in demand, sleeveless and high-necked worn with a pouched blouse. Most popular material is crepe, frequently worn with a contrasting colour of scarf or hairband in silk chiffon.

Styles for men are going back in time to Regency and Edwardian days. Velvet is much to the fore for suits and jackets, the "in" colour being olive green.

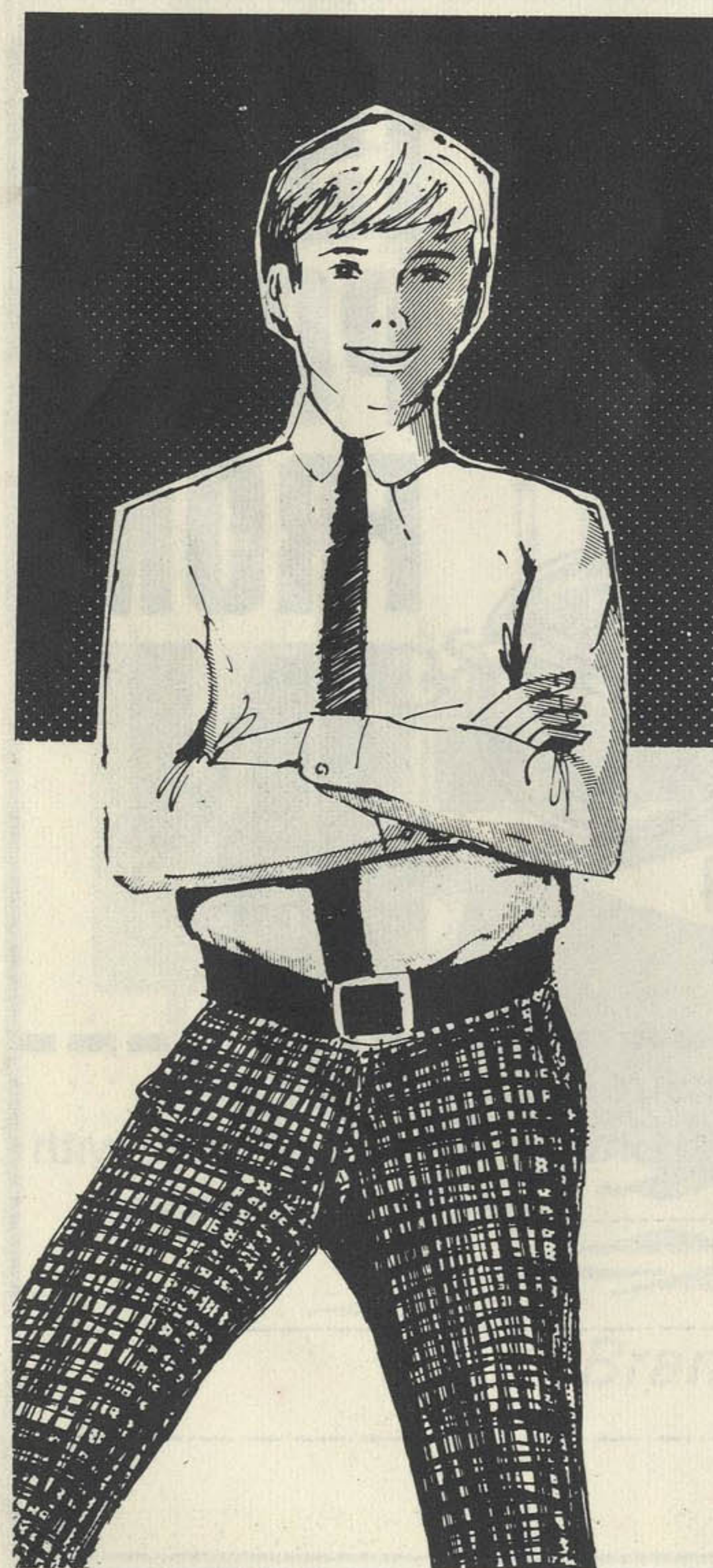
Trousers are once more reverting to the slimmer look, sitting still lower on the hips. Belts are even broader, and more decorative; pockets eyecatching.

The choice in shirts is extremely wide, ranging from white "Tom Jones" styles to vivid floral patterns with contrasting

Continued on page 22



Gita's dress is a sheer nonsense piece. Silver lamé and purple satin are the two materials sparingly used. With the fantasies of fashion today, this may not seem quite so outrageous within a very short time.



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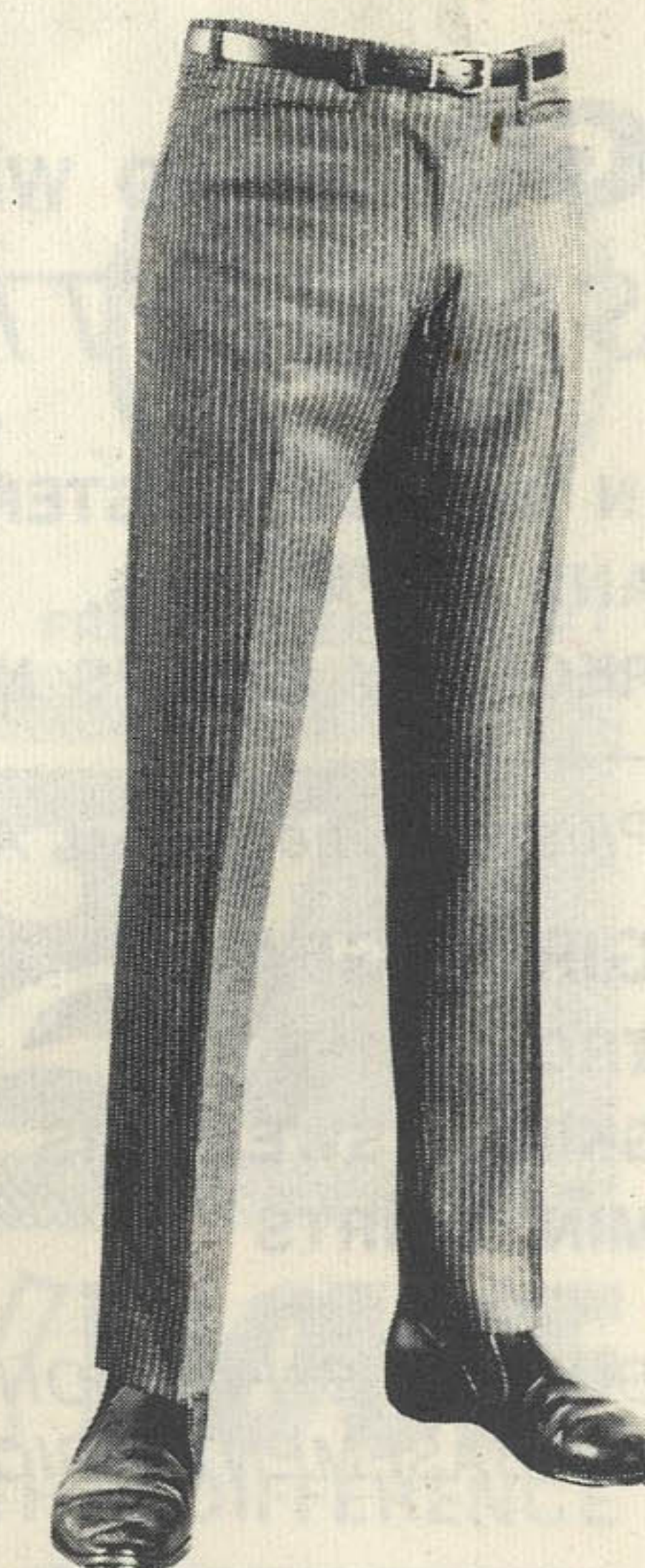
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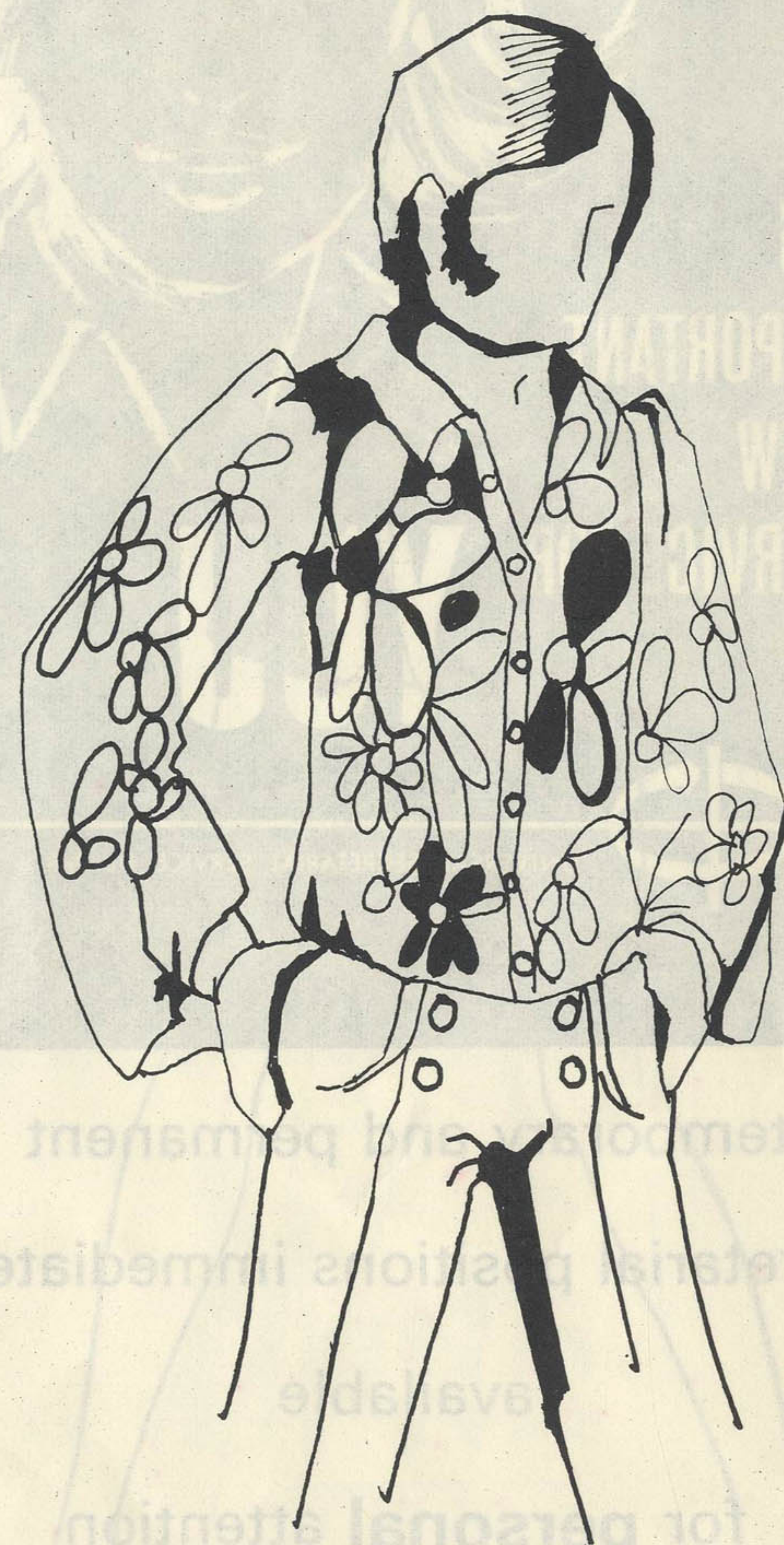
LONDON STYLE (cont'd.)

collars and cuffs. Button-down collars are of medium length, cuffs long and plain.

Jackets tend to be basically military or naval, mainly in black with gold braid on cuffs and pockets. Buttons and buttonholes are rare, gold braid and gilt button fastenings taking preference.

Shoes are round or square-toed, always in highly polished leather, silver buckles being the highlight.

Hairstyles for men are long, though neatly cut into the back of the neck, with heavy sideboards almost touching under the chin.



Eric's outfit features the shirt: canary yellow gaberdine with navy piping on collar, cuffs and button edge. Sleeves are full, almost cossack in appearance, the cuffs virtually concealed by their extreme fullness. Navy trousers, slightly flared, are cut higher at the front to show off the ornate buckles on the shoes. Accessories are becoming more important to the fashionable young man, fobs and pocket watches making a revival.



For the cold winter, Carol has chosen this three-quarter length day coat in velvet. The panels of red, yellow and black, coupled with white collar and cuff band, make this a real eye-catcher. The slightly masculine look of the wide lapels and square shoulders is clearly contradicted by the softness of material and clever cut.

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**FUN
FUN
FUN
AT
THE
OLYMPIA
BOWL**

BY
JIM BLAIR

Olympia Bowl's main man, manager Sandy McDain is making news out East Kilbride way with his simple, but striking views on the rather reserved subject of tenpin bowling . . .

Sandy has made it quite clear that he is 'out to attract the novices of the game and NOT to make the few top class Scottish bowlers the "be alls and end alls" of this six-year-old sport.

"At present too many people are concentrating on the serious match-play side of the game, instead of helping to promote the game to those who don't know the full entertainment value of the game itself," Sandy spouted, "I still rate tenpin bowling as an entertainment as compared with a sport although given time it will undoubtedly find itself in the forefront of Scottish sport," he added.

I agree with the McDain motives — especially the serious side of the sport. I've always held that the best way to kill anything is to take it too seriously, and this is exactly what could happen if various money-minded maniacs had their way. There will now be a short intermission for serious thought . . .

The perfect example of Sandy's fun outlook can be seen on Monday, October 31, when Olympia are holding a Hallowe'en Night. It will be run along the same lines as the Rainbow Bowl, with dimmed lights and members of the bowling staff dressed up as witches and whatsits.

Go along and enjoy yourself — and remember it's enjoyment you're after, not overnight bowling fame . . .



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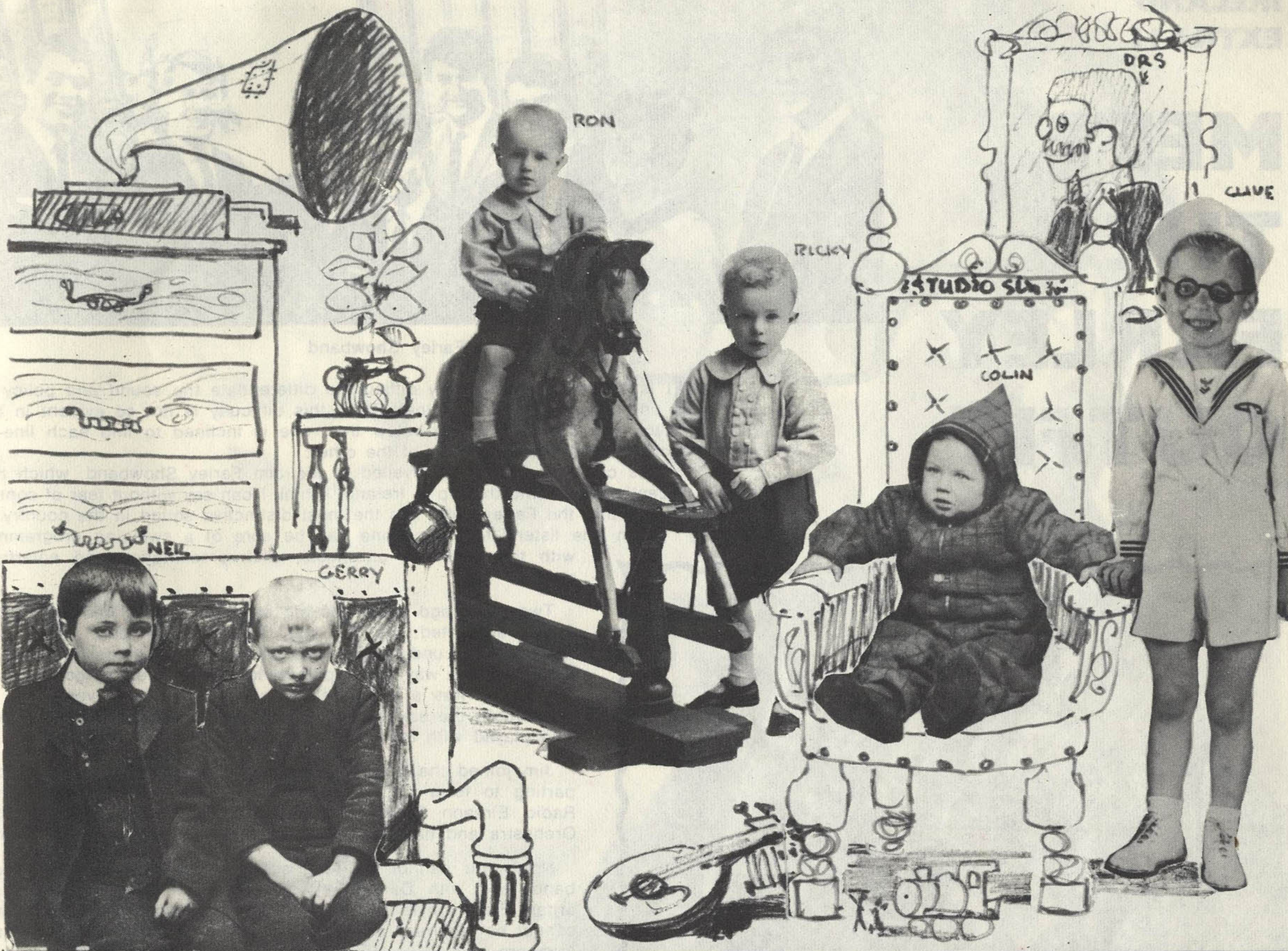
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Sunday 1.00 p.m. — 11.30 p.m.

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LADIES & GENTLEMEN

The musical house of Polydor, world renowned for their discs for the electrically operated phonograph are proud to present on their label — at fantastic financial expenditure — an extravaganza of sound by those syncopated serenaders — Studio Six.

IRELAND
EXTRA!!

MEET THE FARLEY OUTFIT



The Jim Farley Showband

It is becoming increasingly difficult to differentiate the sound and policy of one Showband from another. True, this difficulty is not so evident in the top five showbands, but below that, one is inclined to find each line-up more or less a carbon copy of the other.

This criticism cannot be levelled at the Jim Farley Showband, which has recently moved into the top in Ireland. I think I can say without fear of contradiction that the Farley outfit has the most distinctive sound in the country.

When one listens to Farley, one can be sure of a swinging programme, with the emphasis on music, slick presentation and entertainment.

Two years ago, when the big band Jim Farley had put on the road fragmented, we felt that this was the end. But Farley struggled on undismayed and today he is being rewarded by adulation. In a way this popularity is a compliment to good music. Jim Farley was a musician of exceptional talent ever since he was taught the sax by his famous father, Garda Jockser Farley, who played with the Garda Band until its recent disbandment.

Jim joined the Earl Gill Band and stayed eight years, before parting to form his own combination. He has played with the Radio Eireann Symphony Orchestra, the Radio Eireann Light Orchestra and has been featured many times on Telefis Eirann.

Now, you cannot be surprised that Farley leads a musical band, and with Danny Ellis on trombone, Michael Keane on organ, Frank Doyle on bass and Johnny Fennessy on drums, you cannot be surprised at the big full-sounding backing to the vocal numbers.

Which brings me to the vocal team of Terry Mahon, Roly Daniels and Danny Pearse. Terry, a charming 22, is less than two years in the business and already has made an indelible impression on the dancers. Her easy going warm personality and her fine flexible voice makes her one of Ireland's top female vocalists.

In Roly Daniels Jim Farley has a vocalist with a magnetic stage presence and an immaculate sense of presentation. Before joining the line-up he was a star in his own right in England and in his native India, and has had records in the British charts. His first Irish disc, "Throw a Little Lovin' my Way" is still selling extremely well, after making the Irish Top Ten.

Danny Pearse has a tremendous fan following, and though small in size, he is gigantic in achievement and heart. He has a wonderfully warm approach to his work. Danny's numbers are usually show-stoppers, and in the Gene Pitney and Tom Jones style, he is impressive.

Singly, these singers are extremely talented, together in unison in up-tempo numbers, I have seen them rock a ballroom to an unprecedented pitch of excitement.

Leave the last word to Manager Nelius O'Connell — "In two years, despite set-backs, we have come very close to the top — thanks to talent, musicianship and the continuous hard work of all the line-up. And thanks too to the thousands of fans who flock to our dances every week."

BY SAM FARRELL



You can win this — not the girl(!), but the magnificent complete Premier drum kit. See below.

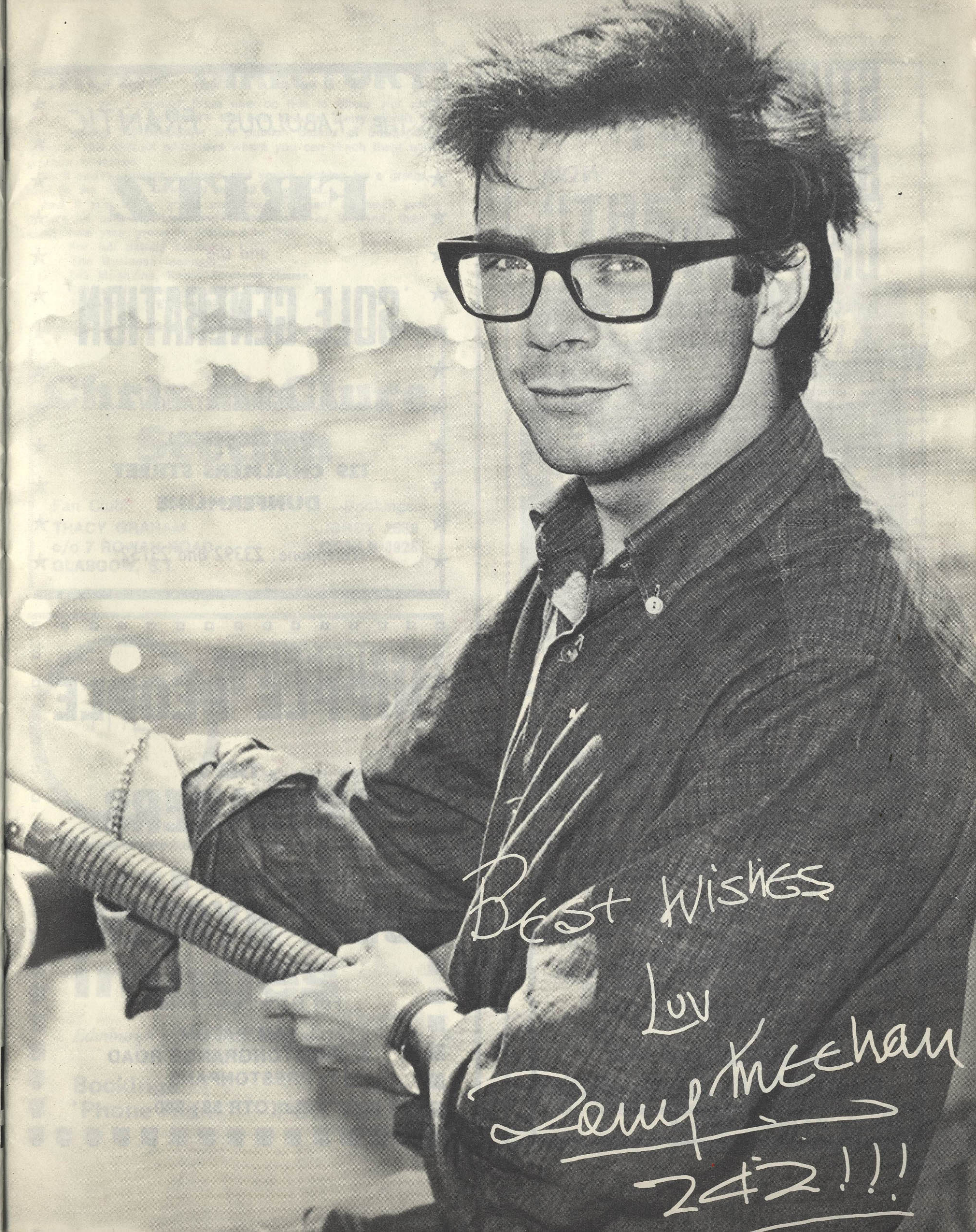
CALLING SCOTS GROUPS

Here's great news for all Scotland's beat groups. This is your chance to break into the big-time in a really big way, because Radio Scotland and Alp Records are looking for Scotland's top beat groups in a marvellous National Beat Contest.

First prize is £100 cash; a complete Premier drum-kit; a recording contract with Alp Records, and your own radio programme That's only the first prize!

There are three recording contracts to be won altogether, plus other valuable prizes including musical instruments and complete stage outfits. Arrangements are being made now for the preliminary heats, and the first heat will be held on September 24 in Edinburgh.

There will be heats all over Scotland — and one in YOUR area. Don't miss this chance of chances. All you have to do is write for an entry form to: Beat Contest, Radio Scotland House, Cranworth Street, Glasgow, W.2. Send for that entry form NOW.



Best wishes
Lov
Danny Keehan
24.2!!!

STUDIO SIX MAKE DISC DEBUT

BY GARY NICHOLAS

Why should a group who want to break into the national scene sign for the new label — ALP?

This is the question ringing in the ears of Glasgow's Studio Six, entering into the record business with a secret number of their own composition. To get to the heart of the matter, I collared Six's straight-talking manager, Carl McClure.

He explained — "We signed for ALP because we were guaranteed the best in everything, plugs, promotion, advertising. Why man, we've even got five country distribution! POLYDOR, who back the ALP label, are just as eager as ALP and Studio Six to have a hit record."

"This enthusiasm was very obvious on my visit to Polydor when I met everyone from the A & R men, the song pluggers, the sales department and the promotion department right up to Roland Rennie, the managing director, a great guy who knows the record business inside out."

"I spent two valuable hours in his office, discussing the make-up of hit records."

ALP is establishing itself in Scotland as a traditional recording company, catering to Jack McLaughlin's Ceilidh listeners, but Carl commented — "Whether we come out on Polydor or ALP, it doesn't alter the fact that it is ALP enterprise that has made this deal possible. The fact the 'Red Hawks' recording of 'Friday Night' shot to number one on Radio Scotland and made 26 in the Radio London Fab Forty is conclusive proof that this label can go places nationally."

I questioned Carl on the debut disc itself, being one of the few who have heard it. I made the point that it is not exactly the material one would expect from the six-man big sound.

"We have written this number especially to have a hit, to sound different from the usual, and to be catchy and commercial."

"We've really worked this one out to put us on the national scene in a big way," said Carl.

Studio Six are tremendously popular in England, as their recent southern tour proved . . . says Carl — "We were asked back to every date we played, and were also asked to back the Four Tops and Ben E. King on their tours. But we turned it down, because we felt perhaps we would then be branded as a supporting group, and this we don't want."

CONTEST WINNERS

Winners of our fabulous Sellyn's contest in the August and September issues of "242" were:—

Miss Eleanor Gillon,
141 Curtis Avenue,
Glasgow, S.4.
Mr. Ian Dempster,
22 Polnoon Avenue,
Glasgow, W.3.

They went to Sellyn's Saltmarket, store to get the royal treatment from the management and staff, plus their prize of a complete outfit each.

★ THE FABULOUS FRANTIC ★

★ **FRITZ** ★

★ and the ★

★ **'SOLE GENERATION'** ★

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GROUP DIRECTORY

Looking for a group? From now on this is where you can get in touch with Scotland's top beat groups. Every month in these pages 242 Magazine will publish details of Scotland's groups, and contact addresses where you can reach them and arrange bookings.

So if you're running a dance and you're looking for a group, turn to the Group Directory in 242 Magazine.

And if you are a group manager and want to reach promoters all over Scotland and in the North of England, then, make sure your group is featured in '242'.

For full details contact:

The Business Manager,

242 Magazine, Radio Scotland House,

Cranworth Street, Glasgow, W.2.

Telephone: WEstern 9701.

**Chris McClure
Section**

Fan Club:

TRACY GRAHAM.
c/o 7 ROWAN ROAD
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- PATHFINDERS -

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PAT'S PROBLEMS

Got worries? Then write to Pat at "242 Showbeat," Radio Scotland House, Glasgow, W.2.

My friend and I are 14 years of age, and wonder if this is old enough for dating. We haven't put it to our parents, because we're afraid they may say no.—Linda, Glasgow

I can see no harm in mixing in a group of boys or girls of your own age, but I would say that dates on your own with boys are out. Also, NEVER without your parents' knowledge.

I saw my pal's boyfriend at the pictures with another girl last week, and they looked very keen on one another. Do you think I should tell my friend before some busybody does?—J. A. D., King's Park, Glasgow.

If you tell her, then you can join the long queue of busybodies, 'cos that's just what you'll be. Don't stick your nose in here. Your friend will not thank you for it.

I've been going with my boyfriend for two months. Another boy — whom I like too — has asked me to go out with him. Do you think it would be terribly wrong of me to go?—Ann, Aberdeen.

As you're not tied to your boyfriend, you're quite free to go out with whoever you like. But let both boys know if you intend to go out with them both — and be prepared for the fact that your boyfriend may not accept it.

I met a boy when I was working during the holidays. He has asked me out, and I would like to go, but the problem is he has a beard and I can't stand beards. Do you think I could ask him to shave it off?—Kathleen, Coatbridge.

Definitely not at this stage. If you like the boy — then go out with him. If you still don't like the beard in a couple of months, then drop a few hints about how much you admire a clean-shaven male.

My problem is that boys never ask me twice for a dance. My friend has the same trouble. We are both 17. We always look nice, but we end up as wallflowers. How can we get boys to take an interest in us?—Ann and Grace, Glasgow, N.1.

I should say you should both forget about how nice you look — be friendly and take an interest in others. Then I'm sure others will take as much interest in you.

Six months ago I finished with him, but I still think of him all the time. I do accept dates with other boys but never want to go out with anyone twice. I just can't forget him. Can you give me some advice which will stop me moping about day after day?—M. L., Edinburgh.

No amount of moping will bring this boy back, so try to accept this fact and take an active interest in something else. For example, there are many evening classes beginning round about now — why not join in some class, there's a wide choice. Once you begin to notice other people and other things, I'm sure the importance of this love will diminish through time.

I've been keen on the same boy for nearly six months. The trouble is, I can't rely on seeing him regularly. He notices me and sometimes smiles. Thing is, my friend's mad about him too. What should I do?—Worried, Dundee.

Why not have a party and invite this boy along. After that it's entirely up to him IF he's keen on either of you. But remember, if he does make a move at all, one of you is bound to be disappointed.

PROGRAMMES

MONDAY TO FRIDAY

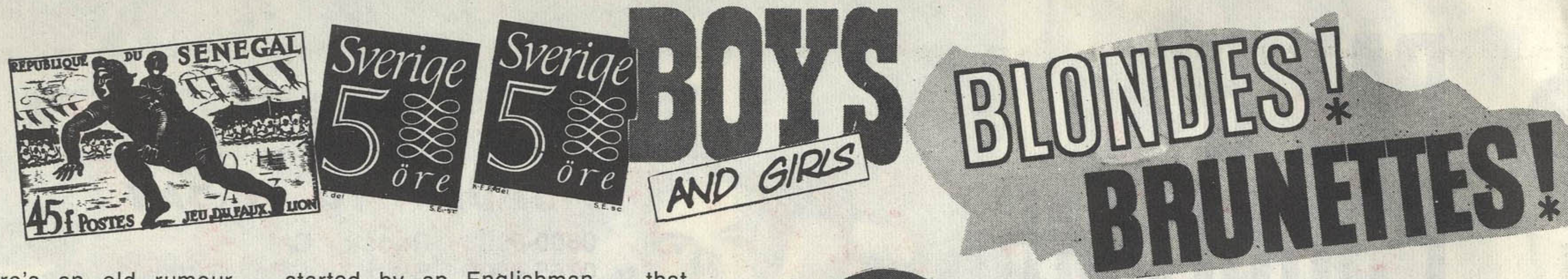
0600-0900	Rooster Call
0755-0800	Start The Day Right
0800-0900	Rooster Call (Mondays only)
0900-1100	Snowball Requests
1100-1105	Your Horoscope
1105-1200	Apron Strings
1200-1400	Swing Across Mid-day
1400-1630	Laze Around
1630-1815	All Systems Go
1815-1900	McLaughlin's Ceilidh
1900-1930	The World Tomorrow
1930-2130	Lucky Dip
1930-2015	Hooley (Fridays only)
2015-2130	Lucky Dip (Fridays only)
2130-2230	Sophistikat
2130-2300	Sophistikat (Wednesdays only)
2300-2355	All That Jazz (Wednesdays only)
2130-2300	Sophistikat (Fridays only)
2300-2355	Country and Western (Fridays only)
2230-2355	Destination Midnight
2355-2400	World of Life
2400-0200	Night Owls

SATURDAY

0600-0900	Rooster Call
0900-1200	Hit The Deck
1200-1400	242 Clan
1400-1500	Pop Scotch
1500-1600	Line-up
1600-1815	All Systems Go
1815-1900	McLaughlin's Ceilidh
1900-1930	The World Tomorrow
1930-2130	Lucky Dip
2130-2230	Sophistikat
2230-2400	Saturday Stampede
2400-0200	Night Owls

SUNDAY

0800-1000	Breakfast Beat
1000-1030	Herald of Truth
1030-1230	Stateside 50
1230-1345	Sweet Music
1345-1350	Good Neighbours
1350-1400	Truth For Youth
1400-1430	Knockabout Pop
1430-1700	U.K. 50
1700-1900	Back Track
1900-1930	The World Tomorrow
1930-2000	McLaughlin's Ceilidh
2000-2100	Stage Door
2100-2130	Sweet and Low
2300-2400	Swing Shift
2400-0200	Night Owls



There's an old rumour — started by an Englishman — that Scots are a mean bunch. Here's your chance to prove that it's wrong and, don't worry, it won't cost you a penny . . .

A gorgeous piece of Stateside goods, name of Freddi Seaholm (16), is seeking pen-pals for a stack of well-stacked friends with names like Sharon, Bonnie, Glenda, Barbara, Shirley, Diana, Sylvia, Sheryl, Jane and Sandi. Naturally she has written to "242" to see how many mail-mates we can dig up for her.

Freddi promises that all letters written to her will receive answers . . . no matter what your interests, she has a friend somewhere who's interested in reading, art, dramatics, tape-recording, collecting stamps, bottle tops, pop pictures or sports cars.

Freddi plays in an all-girl group (lead guitarist) and she and her chums are fans of the Beatles, Dave Clark Five, Peter and Gordon, Lovin' Spoonful, Stones and hundreds of others.

Her address is:— **Freddi Seaholm, R.F.D. Number 2, South Royalton, Vermont, U.S.A.**

Don't let her down. She's depending on you . . .

Other fan mail this month included these pen-pal requests.

Pauline Thompson, (17),
60 Wynyard Road,
Sheffield, 6, Yorkshire.

Christine Johnson, (17),
62 Holgate Crescent,
Sheffield, 5, Yorkshire.

Both the above girls want male pen-pals anywhere in Britain.

James Kennedy, (18),
3 Glenariff Crescent,
Ballymena, Co. Antrim,
Ireland.

James wants a girl pen-friend, aged 18, in either Edinburgh or Cardiff.

Margie Lefkowitz, (15),
138-141 60 Avenue,
Flushing, New York, 11355,
U.S.A.

Would like anyone of her own age to write to her.

Stephanie Dover,
2327 3rd Street, Galveston,
Texas.

Stephanie would like a boy or girl from Scotland to exchange thoughts and trends.

Risa Honest, (14),
1924 Loring Place, Bronx,
New York, 10453, U.S.A.

Would like a boy of 15 to write to her.

Genda Wuest, (17),
Dubendorfstr. 181,
8051 Zurich,
Switzerland.

Girl or boy anywhere would be suitable.

R. E. M. Forster, (18),
P/073830, 9+11 Mess,
1d M.S. Rhyl,
B.F.P.O. Ships.

Would a girl of 17 or 18 please write to this lonely seaman.



MO'S PEN PAL PAGE

SCOTS LOOKING FOR MAIL MATES:

James Whitelaw, (16),
Jellicoe Avenue,
Cartmore, Stirling.
Anyone anywhere!

Catherine Johnston, (13),
12 Lismore Crescent,
Oban, Argyll.

She's looking for an American boy or girl.

Robert McKinlay, (16),
2 Allander Street,
Possilpark, Glasgow.

Bob wants a girl pen-pal outside Scotland.

Catherine Harvey, (17),
32 Woodbank Road,
Yetholm, Kelso.

Would like a pen-pal anywhere. Likes Elvis, Stones and Beatles.

Ian Mackie, (13),
9 Barnet Crescent,
Kirkcaldy, Fife.

Anyone anywhere!

Doreen Ryshway, (14),
Finavon Castle Gardens,
By Forfar, Angus.

Anyone anywhere!

Janet Smith, (13),
26 Hazeldean Crescent,
Oban, Argyll.

An American pen-friend would be doodle-dandy.

Katherine Bell, (15),
12 Pittfair Road,
Fishcross, Alloa.

Anyone anywhere!

Helen Yates, (15),
4 Burncleuch Avenue,
Cambuslang, Glasgow.

Helen would like a Northern Irish mod boy to write to her.

Moirá Mair, (17),
4 Loirston Place,
Torry, Aberdeen.

Girl or boy outside Scotland.

Marion Muir, (15),
10 Stewart Drive,
Irvine, Ayrshire.

Boy anywhere!

Marjorie Scott, (11),
9 Lindgard Street,
Carnoustie, Angus.

Girl anywhere!

W. Millar, (16),
18 Corso Street,
Dundee, Angus.

Female anywhere in Europe!

Janice Listen, (12),
15 Walker Street,
Cowdenbeath, Fife.

Would like an Italian pen-pal.

Elaine Ritchie, (14),
60 Howletnest Road,
Airdrie, Lanarkshire.

Would an English boy volunteer please?

Margaret Donnelly, (13),
163 Dormanside Road,
Pollok, Glasgow, S.W.3.

An American boy.

Lesley Clinghan, (16),
17 Drumsagard Road,
Burnside, Glasgow.

A 17-year-old boy in Central Scotland, please, for Lesley.

Pictured on the right is Stephanie Dover, of Galveston, Texas. She's looking for pen friends—see this page.



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The Beachcombers—left to right—Sandy, Eccles, Mike, David A., David P.