

b6 Washed prints

Record Mirror

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The Fourmost in disguise

In the insecure, up-and-down world of pop music it's a rare thing for anybody (except a handful of top stars) to know that big money will keep coming in all year long.

The Fourmost know. Back in May they thought they were set for a few weeks at the London Palladium in "Startime", the show that replaced "The Man In The Moon" (which didn't show the expected staying-power). But "Startime" has proved to be a big hit and will run until the end of the year—when the Fourmost immediately move to "Gerry's Xmas Cracker", a presentation that opens in Liverpool over the holiday (which means that the Fourmost can spend a week at their parents' homes) and then goes to Glasgow and Leeds.

How have they got on with the show biz old-timers who might have been expected to resent these youthful beat "upstarts"?

"Well, we were a little apprehensive at first," said Mike. "I think we are the only rock group, apart from The Shadows who were with Cliff, to play regularly here. But everybody has been extremely kind and charming to us. As soon as we arrived Frankie Vaughan and Tommy Cooper came along to welcome us and say hello. And, of course, we weren't on our own — our old mate Cilla is here too.

"She used to get up and sing with us occasionally in the old club days in Liverpool. We've also accompanied her, in bizarre circumstances, just before her big hit with 'Anyone Who Had A Heart'."

MOUSTACHES

It happened on a show at which the group scheduled to back Miss Black were unable to cope with the music. So The Fourmost said they'd do it. The audience was primarily interested in boys and The Fourmost didn't want the fans to know that they were appearing twice on the bill. "We disguised ourselves," said bass guitarist Billy Hatton. "Eyebrow pencils, moustaches, sideburns, dark glasses—the lot."

Brian wore a curled up moustache, hair parted in the middle, and dark glasses.



THE FOURMOST

Dave donned a beard. Mike—far the largest and most distinctive — tried to hide behind a curtain but even so some of the girls in the front row recognised them.

"Cilla tried introducing us as her backing group specially imported from France," recalled Dave.

Life at the Palladium has meant a good deal of spare time, as well as affluence. Dave has bought a Rover, Mike a Studebaker, Billy a Ford Galaxie. Brian said: "I'm after a Bentley but I'll wait and see how well our next record does. Meanwhile, I'm making a few Stock Exchange investments."

When not being interviewed they manage to get in plenty of swimming, boating and tennis. But despite all this their lady fans may be encouraged to know that not one of the Most is married, engaged, or courting at present. **DAVID GRIFFITHS**

THE CRAZY KINKS!



THE KINKS could well be next in line for the top spot with their blues-orientated "You Really Got Me," now number four in this week's top fifty. The boys' name is rather an unusual one, but they explained that at least it was different. "There's nothing kinky about us though," they explained: "Maybe we do wear frilly shirts and all that but so do so many other groups. And after all kinky is such a fashionable word, what with

all the leather and suede fashions that we knew people would remember our name." They did. And the Kinks plan to stick to their throbbing beauty R. & B. style too. "We won't disappoint our fans by doing a tender ballad next," they told R.M. Which is good news. But then can anyone imagine the Kinks singing a tender ballad. Record Mirror certainly can't!



WAYNE GIBSON

with the Dynamic Sounds

KELLY



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YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

'Back to the good old days'



NEIL SEDAKA (right) with MARK WYNTER (left).

PLEADS AN R.M. READER

WHAT has happened to the good old days of American records? How I wish they'd return. The English group scene at the moment is going berserk, group upon group appearing like an attack of mushrooms. Ninety per cent of them are pure rubbish. Really good artistes such as Presley, Sedaka, Lee, Cooke, Vee and so on are not getting a fair shake any longer — every disc show on TV and radio features less and less American discs. Let's face it, American groups are more musically accomplished than ours — with our "trang, twang, bash." Roll on a return to the good old days. —Stewart N. Fox, 59, Park Avenue, Palmers Green, London, N.13.



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ROCK TO STAY

FACT: U.S. dee-jay Alan Freed re-named R and B as "Rock 'n' Roll." But the ex-traddles can't like Chuck Berry and so on if they are Rock 'n' Roll, so they confuse matters with labels like "Soul." Still next year, when rock has another name, the rock 'n' roll fanatics like myself will still be here. Note to Guy Stevens: nothing pleased me more than seeing old-time rock men like Berry, Richard and (in the States) Bobby Freeman in the charts. Only we're not musical snobs—we call this music rock 'n' roll and it's here to stay. —Paul Barrett, 44, Queen's Road, Penarth, South Wales.

dozen others—and opened the path for many other British stars. Any more predictions, reader Colin Vingo? —John Atkins, aged 13, 5, Skelton Road, Forest Gate, London, E.7.



JOHNNY KIDD

ON behalf of the thousand Johnny Kidd Fan Club members, I ask why his L.P. with the Pirates, recorded three months ago, has not yet been released. For years, Johnny has been performing authentic rock, and rhythm 'n' blues, material in this country... yet there has never been a showcase of his talent on an album. Surely an artiste with eight chart entries to his credit deserves some recognition from his record company. —Al Young, President, Kidd Fan Club, 6, Newbury Gardens, Romford, Essex.

WRONG FACES

WHY was Peter Jones so careless in his "New Faces" column. That picture of the Kinks was wrongly labelled from left to right the names should have been Pete, Mick, Dave and Ray. —Marilyn Duffy, 63 Thornton Road, Liverpool, 16.

James Craig says: Peter Jones says "sorry." But the agency picture was wrongly captioned.

POOR COLIN!

LOOKING through an old Record Mirror I found a reader's letter saying that the Beatles would never be successful in America. What a prediction! Five number ones there, plus about a

BACHELORS BACK

HOW could M. Cunningham make such degrading remarks about the Bachelors? They are quite the best turned out and best-looking group I know, and they put over those old-fashioned ballads in an excellent manner. Corny, indeed! Why say they'd murder a song with a bit of "go" in it? They sing ANY song in the same polished style, making pleasant listening. Perhaps if the Stones used some of their technique they would give us some shows we could appreciate. —Anne Bendall, 81, Banbury Road, Oxford.

lors and their successful efforts to get away from the "usual" chart sounds. And not a soul writes agreeing with the criticism.

WELLS RESULTS

RESULTS of my recent Mary Wells' song-poll. 1, Two Lovers, 358; 2, You Beat Me To The Punch, 296; 3, What's Easy For Two, 244; 4, Laughing Boy, 217; 5, Your Old Stand By, 213; 6, Operator, 182; 7, I Wanna Stay, 175; 8, You Lost The Sweetest Boy, 129; 9, Old Love, 88; 10, The One Who Really Loves You, 80.—and many thanks to all R.M. readers who sent in their votes. —Keith Leadbitter, 34, Cyprus Road, Buckland, Portsmouth, Hants.

WAKE UP TO THE FACT!

FANS, wake up there! Why not buy your idol's records while he can appreciate the sales? I think it tragic that you seem only to wake up to the fact that records are worth having only after some tragedy as, now, with Jim Reeves, and earlier Mike Holliday. The demand for Jim Reeves has certainly increased. The major recording companies are now deleting discs only a few months old. So hurry! If your "star" is worth listening to, he's worth buying. —Roger E. Saunders, 64, Abbotsford Gardens, Woodford Green, Essex.

GIRL DRUMMERS

ALL the publicity about the Honeycombs stresses the "new gimmick" the group have: a girl drummer. New Rubbish. Girl-drummers aren't so very new. The Ramrods who had that great hit version of "Rider In The Sky" started it off some four years ago. In fact, their girl-drummer even cost them a British tour when, because of difficulties, she was not allowed to play in this country. We're afraid most of the British beat groups find their originality from their American chart predecessors. —R. Gunning, M. Wotley, 7, Ashford Road, Moorlands Estate, Bath, Somerset.

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SPECIALIST L.P. RELEASES

IN the more specialist L.P. releases this month there's plenty for fans of Irish folk music. "Donegal Cradle Song" from Eileen Donaghy (Fontana TL 5213) and "Irish Folk" from the McPeake Family (Fontana TL 5214). If you dig Scottish folk there's "Let's Have A Ceilidh" from the Alexander Brothers (Pye Golden Guinea GGL 0271). And if you still prefer the good old English folk try "Hold Back The Dawn" from Jacqueline McDonald and Bridie O'Donnell, that's on Fontana TL 5212. If you prefer Greek songs there's always "My Favourite Greek Songs" from Nana Mouskouri (Fontana TL 5206). Excellent stuff.
The Singing Nun gives us "Hey Joy Her Songs" on Philips BL 7607, while anyone digging piano party music will go for "Party Time With Winnie and Joe," of course from Winnie Atwell and Joe Henderson on Pye Golden Guinea GGL 0274.
Two Pye Golden Guinea re-issues are "The Blood Donor"/"The Radio Ham" from Tony Hancock, now available on GGL 0270 and "What A Crazy World," from the film on 0272.
Last but not least there's John Hanson with his big-voiced interpretations from "The Maid Of The Mountains" and "Lilac Time" on Philips BL 7628.

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'DAVE CLARK FIVE ARE WRITING POOR SONGS...AND GERRY IS TOO..'



MITCH MURRAY

NOWADAYS the trend is for artistes to write their own disc material. So they earn more loot than usual by getting royalties from the songwriting — on top of the usual recording fees and income.

Names in America that spring to mind: Chuck Berry, Roy Orbison, Del Shannon, Little Richard, the Everlys, Bo Diddley. All successful songsmiths.

In Britain, we have probably the biggest team of them all in John Lennon and Paul McCartney, writing today's hits and tomorrow's standards. And there are the Shadows, Pennie, Gerry Marsden, the Stones, Dave Clark, Marty Wilde.

But what do the established songwriters think about this "switch"? After all, it could easily cut across their ONLY source of income. So I visited one of the leading composers in pop music — amiable Mitch Murray, who penned (as if you didn't remember) "How Do You Do It", "I Like It", "I'm Telling You Now", "You Were Made For Me".

Mitch: at home in his newly-acquired Hampstead flat. Smart, in pale blue shirt, grey trousers, black elastic-sided boots. The 24-year-old lit a miniature cigar, poured gener-

ous drinks. And talked. "While this group scene goes on, I'm concentrating on building my future as a full-time songwriter. I have quite a lot going in different countries and I'm writing for foreign markets. So the group business doesn't effect me financially. "I'm back-peddalling, rather than joining the rat race to write 'R and B numbers' that all sound the same. I'm also starting on a new musical. But I can say that, in a way, it is not a good thing for groups to write their own numbers. "The Dave Clark Five have been writing their own songs lately and they are not having the success they should. On stage, they are very good, but they have been writing themselves some very poor songs

and that's why they've missed the number one spot recently." "Also once a star had a big hit — by a full-time songwriter — and the follow-up is one of the group or star's own songs, then it would do well on advance sales alone. But it wouldn't last for ever because once the public realised a song was weak it wouldn't be bought. Mitch said that Louise Cordet recorded "Don't Let The Sun Catch You Crying" — but it didn't mean a thing. But when Gerry, the writer, and the Pacemakers did it, the result was a big hit. Why? Because of his name and selling powers, not chiefly the song's merits. Then Mitch talked about the groups and their songs, commenting

on the standard of their writing. "John and Paul, of course, write terrific tunes and I would agree that they are tomorrow's standards. Freddie Garrity also writes well and if he had more time I think he could be a very big writer. "I have every respect for Gerry Marsden as a performer but my opinion of his songwriting is not high. If he concentrated on his disc career, and recorded good songs, he would do much better. Rather than try to be a songwriter, which I don't feel he is at present. There's nothing personal in this. I haven't offered him anything which he turned down, so there's no chip on my shoulder." Mitch added that Marty Wilde had always written good songs. "But

Says MITCH MURRAY to GEORGE ROONEY

unfortunately nowadays he doesn't have commercial success as a writer or a singer. I don't know why, but there it is." And Mitch then paid back the Rolling Stones, in their own coin, for their criticism of HIM on "Juke Box Jury" recently. "I don't think much of the Stones' songs," he said boldly. "I like 'As Tears Go By', which they wrote for Marianne Faithfull, but some of their stuff is terrible. My impression of their work is not very high, but this could be mainly because Mick

Jagger doesn't like my songs." He thought that Peter Lee Stirling is quite capable and so were the Manfred Mann men. But whether or not they could write in a vein other than R and B was a different matter. A parting question to the forthright Mitch Murray was: Any advice for these 'part-time' songwriters. Said Mitch: "Buy my book, 'How To Write A Hit Song'. Published by B. Feldman. For five shillings. Thank you."



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Before flying to Rome to start filming "Von Ryan's Express" with Frank Sinatra and Trevor Howard, John Leyton recorded the old Temptations' number, "I Want A Love I Can See". The disc will be released on HMV on September 18.

THE HONEYCOMBS have been added to the bill of the Applejacks-Millie-Lulu-Bern Elliot one-nighter tour of Britain this autumn. Their chart-smashing disc, "Have I The Right" has been released in America. The group are set to appear in pantomime this Christmas. On Monday this week, they completed their first LP. And tomorrow (Friday) drummer Honey Lantree celebrates her 21st birthday.

The one-nighter tour, the group's first, starts at Finsbury Park Astoria on October 17, and works its way right around the country to finish up at Walthamstow Granada on November 22.

Soon afterwards, they will go into rehearsals for "Cinderella" at the Globe theatre in Stockton. In the panto, the group is expected to be given individual acting roles.

By the time the tour is under way, their LP titled "The Honeycombs" will be in the shops, featuring 14 vocal tracks—half of which have been written by their managers, Ken Howard and Alan Blakely. Whilst completing the LP, the group have also recorded three numbers to choose from when the time comes for a follow-up to "Have I The Right."

Independent disc producer Joe Meek told RM: "We will probably try to keep the tempo up on the next single and then issue a slower one after that."

LESLEY GORE HERE SOON

Lesley Gore is to pay a seven-day promotional visit to Britain from September 1. TV dates so far booked include Rediffusion's "Five O'Clock Club" on the 4th and BBC-2's "Open House" the following day.

Bachelors & U.S. ban

THE Bachelors' manager, Dorothy Solomon, is seeking to get the ban on pop concerts at New York's Carnegie Hall lifted in time for the trio's visit to the States this autumn.

The ban was imposed by the hall management after a riotous concert there by the Rolling Stones this year. Now Dorothy, who recently returned from USA on a negotiation trip, wants to explain to the New York authorities that the Bachelors are a different kind of act to the Stones, and far less likely to cause irresponsible conduct by American teenagers.

The Irish trio's first trip to the States is planned to start on November 1, with TV shows and a nation-wide string of concerts. Already fixed are The Ed Sullivan Show and the Danny Kaye Show. The Bachelors will be away for six weeks, returning mid-December in time to begin rehearsals for their pantomime at Birmingham Alexandra theatre.

Big new releases

NEW RECORD RELEASES by Roy Orbison, Buddy Holly, Trini Lopez, Brook Benton, Lesley Gore, Bob Luman and Sue Thompson, Micky and Griff, and The Undertakers, now called Just, The Takers.

This is the line-up on the September 4 release lists, which also feature new discs by Matt Monro, Ray Charles, The Chiffons, Bobby Vinton, and Mike Sarne, as reported in RM last week. The new Orbison disc is one that he helped to write, "Oh Pretty Woman," backed with "Yo Te Amo Maria." It's on the London label.

On Coral, the Buddy Holly "newie" is "Love's Made A Fool Of You" coupled with "You're The One." Trini Lopez, on Reprise, sings "Quando Callenta El Sol" and "Angelita." And Brook Benton's latest is the Bacharach-David number that's on the flip of Dionne Warwick's current release. Title is "A House Is Not A Home," backed with "Come On Back."

On the Mercury label, Lesley Gore sings "Maybe I Know," and the "B" side is "Wonder Boy." Bob Luman joins Sue Thompson to duet "I Like Your Kind Of Love" on Hickory. Flip is "Too Hot To Dance." Micky and Griff's Pye release is "Automation," coupled with "Oh So Many Years."

Perhaps trying to change their record luck with a change of name, The Takers bow in with "If You Don't Come Back" and "Think." The following week, September 11, there are new discs for Adam Faith with the Roulettes ("Only One Such As You" and "I Just Don't Know") on Parlophone; The Animals ("I'm Cryin'" and "Take It Easy") on Columbia; Frank Ifield ("Summer Is Over" and "True Love Ways") on Columbia; Peter and Gordon ("I Don't Want To See You Again" and "I Would Buy") on Columbia; Cliff Bennett and the Rebel Rousers ("One Way Love" and "Slow Down") on Parlophone; Johnny Tillotson ("Worry" and "Suffering From A Heartache") on MGM; Johnny Rivers ("Maybellene" and "Walk Myself Home") on Liberty; The Marvellettes ("You're My Remedy" and "A Little Bit Of Sympathy") on Stateside; and Rolf Harris ("Ringo For President" and "Head Hunter") on Columbia.

Both sides of the Animals' disc were penned by Price and Burden (Alan and Eric) and the flip of Frank Ifield's new disc is the old Buddy Holly favourite. The "A" side of the Peter and Gordon newie is again a Lennon-McCartney composition, although the flip is a P. & G. original.

A new bluebeat disc, recorded by Prince Buster (of "Madness" fame) in Kingston, Jamaica, will be issued by EMI early next month. Titles are "Thirty Pieces Of Silver" and "Everybody Ska."


A new Dusty Springfield EP featuring three previously unheard tracks and her current American chart-rider, "Wishin' and Hopin'" is to be issued by Philips next month.

The new titles are "I Wish I'd Never Loved You," "Can I Get A Witness" and "All Cried Out." Release date is set for September 4.

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TONY IN TOUR

Julie Rogers and ex-Searcher Tony Jackson have been added to the Freddie and the Dreamers' package opening at Slough Adelphi on September 19.

Marianne for European TV

Current plans to expand the pop career of singer Marianne Faithfull include recording sessions in French and German on the continent, and a series of European TV shows.

HEAT WINNERS

Recent winners of the Record Mirror Heysham Head rhythm contest were "The Desperadoes", of Morecambe on August 15 and "The Avalons", of Burnley on August 16.

Rustiks tour with Beatles

The Rustiks, Brian Epstein's new group who have been added to the Beatles' autumn concert tour opening at Bradford Gaumont on October 9 have been set for Sunday concerts at Torquay Princess (August 30), Great Yarmouth ABC Theatre (September 6), Blackpool Queens Theatre (13 and 27).



SIMON SCOTT FOR STATES

A MASSIVE CAMPAIGN similar to the one launched in Britain is planned by Robert Stigwood for the American debut of his new discovery, Simon Scott. The singer, whose disc "Move It Baby" first showed in the RM Top 50 at the lowest position three weeks ago, will visit the States for just a week after the Rolling Stones' tour, on which he appears, ends in October.

His visit will consist of whirlwind stops in major cities for TV and personal appearances. Then the singer will be lined up for a major tour later in the year. His disc will be released in the States in time for the visit.

KINKS FOR GERRY AND PITNEY TOUR

NEW NORTH LONDON GROUP, The Kinks, who bounded into RM's Top 50 a fortnight ago with their disc, "You Really Got Me," have been added to the Gerry and the Pacemakers-Gene Pitney package tour which opens at Walthamstow Granada on November 7.

Then the tour moves to Leicester De Montfort Hall (8), Romford ABC (10), Harrow ABC (11), Northampton ABC (12), Lincoln ABC (13), Sheffield City Hall (14), Birmingham Hippodrome (15), Bedford Granada (17), Chester ABC (18), Eccles ABC (19), Derby Gaumont (21), Coventry Theatre (22), Dover ABC (24), Cambridge Royal (25), Luton Ritz (26), Kingston ABC (27), Bournemouth Winter Gardens (28), Bristol Colston Hall (29).

In December, the dates are ABC theatres at Wigan (1), Hull (2), Edinburgh (3), Stockton (4), and Newcastle City Hall (5), and Scarborough Futurist (6).

A spokesman for the Arthur Howes office told RM that other supporting acts had not been lined up yet for the tour.

Next month, the Kinks play dates at Basildon Locarno (4), Brighton Locarno (5), Great Yarmouth ABC Theatre (6), Soho 100 Club (9), Halifax Princess (11), Northwick Memorial Hall (12), Blackpool Queens Theatre (13), Bury Palais (19), Rochdale Cubic Club (20), London Lotus (22), Burnley Casino Club (25), Prestatyn Royal Lido (26), and Blackpool Queens Theatre (27).

HAPPINESS competition winner,

Bob Smith, of Kemble, Crenchester, has written to Record Mirror this week thanking the paper for "a fabulous weekend in Blackpool." He adds, "It is the only contest I have ever won but it certainly was worth winning. Special thanks to Clem Cattini, who turned a good holiday into a fab one."

Bob arrived in Blackpool on the Friday and spent the evening looking round the town and bowling into the wee small hours.

Saturday morning saw him having coffee with the Bachelors and Clem Cattini at the plush Imperial Hotel. Ken Dodd was the host at lunch and Bob was delighted to find that in the Imperial's Louis XVI dining room also were Mark Wynter and Marion Ryan.

The evening found him in the stalls of the giant Opera House seeing the Ken Dodd show. After which, he spent some time backstage in the star's dressing room.

Tornadoes leader, Clem Cattini was the host for Sunday's lunch, at which Bob also met Billy J. Kramer and two members of the Dakotas. During the afternoon, he had a special guest seat at the charity football match. Members of the teams included, Dave King, Johnny Kidd, The Square Pews and boxer Brian London. Big Dee Irwin kicked off.

On Sunday evening our winner's final night in Blackpool, he saw the North Pier Show, which included The Animals, Manfred Mann and promising newcomer, Patsy Ashe. A hectic dash by hired car took him to the South Pier and the Tornadoes Sunday show with Big Dee Irwin, Screaming Lord Sutch, Johnny Kidd and the Pirates and Mike Preston.

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Beatles U.S. Pandemonium



JOHNNY BURNETTE DEAD

JOHNNY BURNETTE, the American singer who scored hits with "Dreamin'" and "You're Sixteen" was killed in a boating accident in California last week. He died after the boat that he was fishing from with his family was struck by another craft. The impact knocked Johnny unconscious, and he was thrown overboard and drowned. The tragedy happened on Lake Clear on Friday, August 14. He leaves a wife and two children.

Dixie Cups to tour

FOUR new TV dates have been set for the first visit to this country in October of the Dixie Cups, backed by Neil Christian and the Crusaders, they appear on "Thank Your Lucky Stars" on October 18; "Beat Room" October 22; "Ready, Steady, Go", October 30; and "Open House", October 31. Three members of Neil Christian's Crusaders were injured slightly when their converted ambulance overturned in Andover. Taken to hospital were the driver, Terence Juggins of Notting Hill, Ronald Westell of Islington, and Anthony Marsh, of Kingsbury.

JEANS IN SCANDINAVIA

THE Swinging Blue Jeans, all recovered from their various holiday mishaps, have had their projected Scandinavian tour extended this autumn. Their visit to Sweden, Denmark, Norway, Finland, will now run from September 26 to October 11 to cater for four extra days in Sweden. The group's second Irish ballroom tour starts at Dublin on September 10 then goes to Birr and Galway (11), Cork (12), Wexford and Waterford (13), Derry and Omagh (16), Drogheda (18), and Dublin (19).

Dusty—Hollywood film

DUSTY SPRINGFIELD has been offered "a special guest spot" to sing just one number in a Hollywood Technicolor musical to be made this year. No details had been fixed at press-time, but Dusty was finalising plans to fly to America on Monday to television and radio shows there. Filming will take place in Hollywood on September 16—two days after the start of her first tour of the States, which opens at Tulsa on the 14th.

On September 8, Dusty begins a five-day spell on the Murray The K Kaufman show at the Fox theatre, Brooklyn, co-inciding with the release in U.S.A. of "All Cried Out", tipped to follow "Wishin' and Hopin'" to the upper echelons of the American charts. "All Cried Out" is one of three new titles on a new Dusty Springfield EP to be released by Philips on September 4 here. Other tracks are "I Wish I'd Never Loved You" and "Can I Get A Witness" (both new to Dusty) and "Wishin' and Hopin'."

PETER & GORDON DISC

PETER and Gordon will appear on "Blackpool Night Out" this Sunday. They were originally booked to appear on the A.B.C. T.V. show three weeks ago, but had to miss because of the illness of Peter Asher. Next Friday (September 4) day of the release of their third single, "I Don't Want To See You Again", they appear on "Ready, Steady, Go", and on Sunday will telerecord "Thank Your Lucky Stars" for transmission on the 12th. A three or four week tour of South Africa early next year is currently being discussed for the duo, but no definite plans had been made at press-time. Peter and Gordon plan to spend Christmas on holiday—"probably chasing the sun."

Barron-Knights with D'Mond dates

THE BARRON KNIGHTS with Duke D'Mond play the following dates in September: Bolton Hall (1), Cleveleys Queens, Blackpool (2). Swindon Locarno (3), Manchester Princess and Domino (6), Bury-on-Trent Jubilee Hall (7), Luton Majestic (10), Bletchley Wilton Hall (12), Southsea Savoy (13), Reading Majestic (14), Nelson Imperial (18), Manchester Jungfrau (19), Cheltenham Town Hall (22), Wimbledon Palais (25).

NO HOLDS BARRED

Wealthy Wiltshire building contractor and variety agent H. S. Stevenson is putting an all out effort behind the chart bid for fame of Johnny Carr and the Cadillacs who have been described as "Britain's Fastest Growing Group." Their first recording "Remember that Night" enjoyed modest suc-

cess and a second "Every Breath I Take" is due for release in the near future. Johnny Carr and the Cadillacs who are based in the West Country are probably that region's top group, they are currently touring Scotland and can be seen on BBC TV's "Points West" this week.

BEAITLEMANIA has thrown American teenagers into wild scenes of hysteria for the second time.

Everywhere The Beatles have played on their current tour of the United States, there have been displays of idolatry and supreme worship. Even though the Liverpool string quartet have been playing at venues that were not packed to the last seat, the same frightening, often violent scenes, have harrassed the group.

The latest incredible riot was at Vancouver, British Columbia, Canada on Sunday, when the Beatles' concert at the Empire Stadium almost turned to tragedy.

Thousands of teenagers rushed from their seats onto the playing field towards the group, crushing hundreds of young girls against a restraining fence in front of the stage.

Police handed dozens of girls suffering from broken ribs over the heads of others, to first-aid men, while hundreds of others milled around the first aid station "apparently lost, hysterical, and emotionally over-wrought."

In the vicinity of the Hollywood Bowl where The Beatles played after the Vancouver concert, residents were issued with passes to get to their homes. Police and firemen set up road blocks.

At Seattle, Washington, the car that was to have taken The Beatles from the Coliseum was damaged so badly by fans that it could not be used. After playing to an audience of 14,000, they left by ambulance.

When The Beatles opened their tour at San Francisco's Cow Palace last Thursday, fifty were hurt, two arrested, and fifty others forcibly prevented from climbing onto the stage. At the end of their 30-minute concert, after being hit by jelly beans and stuffed animals, The Beatles dropped their instruments, left the stage, and ran straight into a car, to be whisked away from the Cow Palace before the fans had hardly realised that the show was over.

At their San Francisco hotel, girls dressed as maids tried to bluff their way past detectives and guards and thirty-five girls were rounded up on the 15th floor—assigned solely for The Beatles.

At the gambling centre of Las Vegas, saming by The Beatles has been limited to playing two slot machines carried to their rooms. During the group's concert before 7,000 at the Convention Centre, some youngsters tossed peanut shells onto the stage to be ground up by the stamping Beatles, and collected in pieces as souvenirs. At one stage during the concert, the group could only be "heard" by people who could lip-read.

Today (Thursday) The Beatles will be protected by five policemen standing by their side on stage at the Cincinnati Arena with more than a hundred others nearby. At press-time, RM was told that The Beatles will break their journey from Dallas, Texas, to New York on September 20 to play a single performance at Kansas City, Missouri, for a fee of 150,000 dollars (£53,600).

The deal was arranged after the owner of the baseball park at Kansas City had travelled to California to personally plead with the group to appear at the park.

According to the American show-biz paper, "Variety," The Beatles might make as much as a million dollars (£357,000) on their current tour of U.S.A. and Canada "A Hard Day's Night" in America has grossed more than a million and a half dollars (£571,000).

Beach Boys tour details

When The Beach Boys, makers of the West Coast "I Get Around" disc, come to Britain in October, they will want to play at an auditorium seating between fifteen and twenty thousand people, their father, and former manager, Murray Wilson, told RM hours after he flew into London last Thursday.

Bringing Beach Boys' albums previously unheard here as gifts "to all the people who have done so much for my boys," Murray said: "The Beach Boys will sink their hearts out for English audiences. They're so thrilled that their record has caught on here and they hope to make more records which will appeal to the English teenagers." The Beach Boys will be here for just four or five days, doing mainly TV and radio shows "and perhaps two giant concerts." Then they will make a whirlwind tour of the rest of Europe, as an introduction to a giant tour they plan to make next spring.

Although Murray, father of Brian, Dennis, and Carl Wilson managed the Beach Boys for two and a half years and produced all their records, "I resigned a little while ago because I couldn't keep up with the pace they set. Now they've got several people doing the job I did and two managers."

Follow-up to "I Get Around" in America is "When I Grow Up (To Be A Man)." Last week, their second LP to be released in Britain "Shut Down Part Two" was issued.

Former bandleader and agent for Dusty Springfield and The Searchers, Tito Burns said: "No Comment. I'm in consultation with my lawyers" after a report in a national newspaper last Friday that he had sold his organisation to Brian Epstein's NEMS Enterprises for £100,000.

SEARCHERS SECOND U.S. TOUR SOON

FRANK ALLEN'S first foreign trip with The Searchers is early next month when the Liverpool-originated group fly to America to begin their second cross-nation tour. First spot is five days on the Murray The K Kaufmann show in New York, commencing September 8. Then the group play Tulsa (14), Oklahoma City (15), Denver (16), Los Angeles, Steve Allen TV show (17), Sacramento (18), Portland, Oregon (19), Vancouver, Canada (20), Honolulu (22).

After that, the Searchers go to New Zealand for four days and Australia for a further fortnight. Before they leave Britain, the group will be seen on "Ready, Steady, Go", September 4; "Open House" (5), "Easy Beat" (6), and "Lucky Stars" (12).

Fan Club fills in

BECAUSE of the illness through tonsillitis of the rhythm guitarist of one of Britain's top groups, the son of the group's fan club secretary has stepped in to fill in on concerts. The guitarist in question is Alan Blakely, leader of Brian Poole and the Tremeloes who was taken ill on Friday. Their scheduled appearance at Blackpool Winter Gardens that night was cancelled. The group also missed a date at Kings Lynn on Saturday, but for the Sunday session at Great Yarmouth, 21-years-old John Crenin, son of the Tremeloes' fan club secretary played with the group. On Monday, Alan was still at home in Dagenham nursing his sore throat and a lip infection—caused after an accident in a stunt scene in the group's film, "A Touch Of The Blarney."

GERRY TV & RADIO

A STRING of television and radio shows are set for Gerry and the Pacemakers for tomorrow's release of "It's Gonna Be All Right" from the group's first film, "Ferry Cross The Mersey". Today (Thursday) the group can be heard on "Top Gear" (BBC Light). Tomorrow they appear on "Ready, Steady, Go" (Redifusion), and on Saturday are on both "Saturday Club" (BBC Light) and "Lucky Stars Summer Spin" (A.B.C.). On Saturday, September 5, they will be on "Saturday Swings" (B.B.C. Light) and "Club Night" (B.B.C.1). Later in the month, on Wednesday, September 16, they will be on "Top Of The Pops" (B.B.C.1). Next day they are on "Top Gear" (B.B.C. Light) again.

HEINZ NEWIE

THE next Heinz single will be on the Columbia label. All previous discs were on Decca. The new number is "Questions I Can't Answer," backed with "The Beating Of My Heart." A release date has not yet been fixed. Heinz is set to tour Britain for 16 days commencing October 3.

Mojos Holiday

The Mojos are to have a short working holiday in Paris next week. On Tuesday, they fly across the Channel for just four days, to make a short colour feature film for showing in French Juke-Boxes. When they return they will go straight into their one-nighter tour which opens at the Finsbury Park Empire on Saturday, September 5.

The Tornados will visit Australia and New Zealand for just 11 days this autumn. The brief tour starts on October 28, playing in Melbourne for three days, Adelaide, two, Perth, one, and Brisbane two. Then the group will play one day each at Auckland, Wellington, and Christchurch, New Zealand.

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FEMALE PHE



THE FOUR SEASONS—America's top selling group could be in the charts here soon with their "Rag Doll."

That strange sound strikes once more

by
ALAN STINTON

IS this the disc which will bring the Four Seasons storming back into our charts? That is the big question now that the hit team's latest U.S. chart-topper, "Rag Doll" (issued here last week — almost 3 months after its Stateside release date) has finally reached our shops.

Certainly it is the Seasons' most commercial British release for many months, and this is far from being the only reason why it has such a great chance. In fact, a close look at the pros and cons suggests that only the worst possible kind of luck can keep them out of our charts this time.

The Four Seasons are, of course, no strangers to our charts and could easily regain their popularity over here. Their line-up reads Frank Valli, first tenor; Tommy De Vito, baritone; Nick Massi, bass; and Bob Gaudio who sings tenor and has written or co-written most of the group's hits. Their average age is twenty-five.

SUCCESS

The story of their phenomenal success began late in 1962 when, after only one flop, they came up with the immortal "Sherry". It was the disc which introduced the stratospheric falsetto sound into pop music. The Americans surrendered unconditionally and it hit their charts like an avalanche in reverse; but over here it became known as the "love-

hate" sound and so split the disc-buyers that it could get no further than number eight.

HITS

Two more colossal hits followed ("Big Girls Don't Cry" and "Walk Like A Man") both of which topped the Stateside lists and made the Twenty here. It began to look as though they could do no wrong — until "Ain't That A Shame" came along. Exactly why this re-hash of the old rock standard flopped over here remains a mystery.

In the States a very strong flip took away valuable sales and prevented "Shame" from getting very far, but over here there was never any question of which was the 'A' side. True, it was not written by Bob Gaudio or the Seasons' disc producer Bob Crewe as their three big hits had been, but it was still a highly imaginative effort and they put it over beautifully. It even had the benefit of the group's two-week British tour of May last year, but it only slightly delayed their complete disappearance from our charts.

In the States, however, they remained pretty consistent. Their "Shame" follow-up,

"Candy Girl," put them back into the Top Three, but their next missed. By the end of 1963, though, they had managed to establish themselves as America's best-selling artistes.

Early this year after a three month silence, the Four Seasons turned up on U.S. Columbia having left their old label, Vee Jay. It seems to have been a good move because their first Columbia single, "Dawn," was a classic and only the Beatle Blitz kept it from reaching number one in the States. They are so popular at the moment that even the old Vee Jay tracks issued to cash in on their new-found popularity are making the Top Twenty.

HARMONIES

And now we have the climax to this new success—"Rag Doll," their fourth American number one. Remembering how the other three all crashed our charts, how can it fail to do the same?

Just one last point in favour is the current chart success of the Beach Boys over here. Although the Four Seasons have never been associated with the surf and drag crazes, the harmonies on "I Get Around" are almost identical to those which the Seasons feature. This sound, which has notched up almost as many chart-toppers this year as the Beatles have, may well be on its way IN here. It all depends upon how well "Rag Doll," one of the very best examples, fares. Trend-spotters please note.



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PHENOMENA IN THE CHARTS

GIRLS, girls, girls . . . they're really having a ball in the charts. New girls, too—first-timers on the scene like Marianne Faithfull and second-time-outers like Julie Rogers. It's by way of creating a minor revolution in the business.

Take last week's Top Fifty. IN: Dusty Springfield, Cilla Black, Marianne, Dionne Warwick, Julie, Cilla again, Mary Wells, Millie, plus the Gilberto lady on "Girl From Ipanema" . . . and Honey of the Honeycombs and Megan of the Applejacks.

by **PETER JONES**

How come this sudden interest? As Larry Parnes, successful prophet of pop, has said: "When groups tend to fade, and solo stars come in, the girls have it over most of the boys in terms of charm on record." Is that right? Certainly I know at least three top agents who are hunting round for new girls of outstanding good looks and chart-worthy talent, musically.

SLIM GAL

I checked round three of the girls who are currently resident in the charts. Two English, one American. And found some interesting theories about why the scene looks so good for the thrushes right now. Let's start with Julie Rogers. A good start. Brunette, slim, just 5ft. 7in. tall. A gal who digs the Ella, Shirley Bassey, Peggy Lee school of singing. Owner of a three-octave voice and a disc debut-maker on "It's Magic" not so long ago. Now her hit is "The Wedding". . . her label Mercury.

Said Julie: "Why girls, suddenly? Because the fans want something new to buy. But it's still not an automatic choice for girls to make the charts. When I heard my disc was IN, I rushed round pinching myself all day. . . couldn't believe it. Now my big problem is this: most of the hit discs are bought by girls, so it's extra important that they should like me, not regard me as a sort of opponent."

"That song 'The Wedding' impressed me a lot some years ago when it didn't do well in Britain. Of course I never thought I'd one day be making discs myself and have the chance of recording it. Recording manager Johnny Franz actually picked it for me. My only regret was the use of the words 'Ave Maria' thought it might be too sickly-religious for the fans. "No, I don't think the male soloist will necessarily have it so good immediately. You see, they often double-track, triple-track and so on. . . and they sound just like the four-man or five-man groups. It's O.K. on stage when the solo image is pushed across. But the disc sound is exactly the same as the groups."

HUSKY

Julie's own favourite: Dusty Springfield. "Great singer, great songs. Great 'feel'."

In comes Dionne Warwick, husky-voiced across the Atlantic by phone. "Boy, I haven't got over my own trip to Britain a few months ago. So it's really going well for the girls, huh? That's fine. It's nice to know your own new girls are doing well. And for me to be in the charts is just a knock-out. You may remember I had a little difficulty establishing myself in the early days of your wonderful Cilla Black. "But it's a funny business right



DIONNE WARWICK

now. Your records seem to make the charts here. . . and that's fine. There are a lot of American girls, though, who get the big hits right here — but nothing very special in Britain. You want some for-instances? Well, there's Nancy Wilson for one. Maybe Lesley Gore, too, nowadays.

"For sure the business is getting much more open, though, and I'm sure all we girls welcome that. I guess the reason is that you can only say so much in a song for a boy. Girls, the fans, DO like to hear about romance from their own point of view just for once in a while."

"And I'm predicting more and more gals'll make it real soon. . ."

Now over to Marianne Faithfull, palely blonde—with a hair style that Lionel Bart predicted would make her a national figure in no

time at all. Incidentally, the figure is great, too!

Said Marianne: "I'm so new to the pop scene, I honestly don't know much about trends and styles. But my own record: Well, I don't honestly like it all that much. Some critics have said it's folksey. Well, I'm a folk fanatic. People like Joan Baez impress me — and I know I could never sing in the same class as her. So for me there's something phoney about my disc."

"Other girls? I think both Dusty and Cilla are great—magnificent. But for me getting in the charts is important on several levels. You see, we're a pretty poor family—never had much money. Now I can actually go out and buy clothes specially designed for me by Caroline Charles. And also I think this record will help me in my ambition to become an actress."

"Soon I go out on tour with Freddie and the Dreamers—that'll be great. You see, I've always led rather a sheltered life, what with the convent schooling and so on. Now I'm really getting a chance to meet 'real' people outside, if you see what I mean. I've been taking mock 'A' level tests recently, by the way. If I get good marks, I'll stay on at school. If not, I'll go full-time into show business."



JULIE ROGERS—glamorous Julie is doing well with the much recorded "The Wedding."

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With Clem at Blackpool

HELLO, again! Many thanks to all of you who sent in entries for our "Reversed Names" competition—we're sorting through them and will announce the winner next week.
Down to Business: Gerry and the Pacemakers were here at the weekend, their movie "Ferry Cross The Mersey" all ready for the cinemas. Gerry's very hopeful about his new single "It's Gonna Be All Right" — and I agree with him because I think it's just great.
Incidentally, Gerry's doing a broadcast Thursday this week where all the boys change roles. Freddie takes lead vocal, Gerry plays piano, Les Maguir goes on drums, with "Chad" on bass. "Just a giggle—and a change" reported Gerry.
Also met Big Dee Irwin, who has just completed a month's season with the Hollies at Weymouth. One of his songs has been recorded by Alan David—"I Want So Much To Know You" (voted a hit on "JBJ")—and he has written two more, one called "Magic Rings" for the Hollies' upcoming L.P.
Mark Wynter has continued depping for laryngitis-stricken Frank Ifield at the ABC Theatre here — and Frank has been chosen to headline the first of the new "Sunday Night At The London Palladium" series in mid-September.
Shirley Bassey here on Sunday to her usual two packed houses—and we've got Freddie and the Dreamers here for a week's variety. The stars can't keep away from Blackpool.
Incidentally everybody seems to be buying new cars. Tornados' bassist Ray is in the throes of getting a Sunbeam Rapier, Les

Chadwick of the Pacemakers has got a very smooth Alfa-Romeo 2600 and Joe Brown sports a marvellous E-type Jag.
Can I put in another spot of personal thanking? Ta's go to all the fans and mates who sent me birthday cards and presents on my one-year-older anniversary last week. We had a bit of a party at the theatre after the last show and things really swung.
The boys played a gag on me, incidentally. Gave me a present which looked, from the labels, like being a coffee percolator. Opened it up: and inside was one of those seaside hats, marked: "I Love The Rolling Stones." But later they gave me a marvellous silver tea trolley. Just great for the new Cattini abode in North London.
Business continues to thrive in Blackpool. Specially for the ghost-hunting Bachelors—there's a queue waiting for tickets every time I go past their theatre.
Incidentally, we're working on an idea to get up a Record Mirror soccer team to challenge one of the Show-Biz teams — the RM will be strengthened by some pop "names." Johnny Kidd, who finishes his season here on Saturday, is keen to play and so is Mike Preston. I hope to present a barn-door defence from the left-back position!
Just two comments on the disc scene. I think Dave Berry's new one is fantastic—and I'm knocked out to see it in the charts. And I'm sure the Beatles should have taken "Tell Me Why" from their "Hard Day's Night" album and pushed it out as a quick single. Join me next week, won't you? Cheers.
CLEM CATTINI

DIARY DATES

THURSDAY 27th
Zoot Money's Big Roll Band — Swindon Mclleroy's; Swinging Blue Jeans, Mojos, Migl Five, Mark Wynter, Bobby Shafto, Tammy St. John, — For Teenagers Only A.T.V.; Brian Poole and the Tremeloes — Swindon Locarno; Manfred Mann — Hull Majestic; Animals—London Le Disque Club.
FRIDAY 28th
Mark Wynter, Mojos, Gerry and the Pacemakers — R.S.G. Rediffusion; Helen Shapiro, Chad Stewart and Jeremy Clyde — 5 o'clock club A.T.V.; Pretty Things — Newcastle; Zoot Money's Big Roll Band — Golders Green Refectory; Four-most guest Joe Loss Pop Show, B.B.C. Light; Four Pennies—Blackpool Empress Ballroom and Morecambe Floral Hall; Manfred Mann — New Brighton Tower Ballroom; Kenny Ball's Jazzmen — Trentham Gardens; Swinging Blue Jeans—Majestic Wellington; Escorts — Cecil Sharpe House, London.
SATURDAY 29th
Gerry and the Pacemakers, (comper) Matt Munro, Swinging Blue Jeans, Mudlarks, Barry Barnett, Dalys, Wranglers, Julie Grant—Lucky Stars A.B.C. T.V.; Pretty Things — Cambridge; Zoot Money's Big Roll Band—Brentwood; Brian Poole and the Tremeloes—Patricroft Majestic and Manchester Century; Julie Grant — Torquay Town Hall; Manfred Mann—Northwich Memorial Hall; Joe Loss Orchestra—Sandown Park Variety Club of Great Britain
TUESDAY 1st
The Cresters, Oldbury Hen and the Chickens—Birmingham; Swinging Blue Jeans—Theatre Royal King's Lynn; Escorts—T.V. and Radio Show Earls Court.
WEDNESDAY 2nd
Jimmy Powell and the Five Dimensions — Bromell Club Bromley; Lorraine Gray and the Chaperons — Anglesey; Swinging Blue Jeans — Town Hall Stonbridge; Escorts — Knowsley Hall Liverpool.

MONDAY 31st
Barron Knights and Duke D'Mond—Palace Douglas I.O.M. Swinging Blue Jeans, Julie Grant, Dalys Blue Aces—Discs A Gogo T.W.W.; Jimmy Powell and the Five Dimensions—Bure Country Club Bournemouth; Kenny Ball's Jazzmen—Ipswich; Escorts—Watford.

THURSDAY 27th
Star Race Meetings; Kinks — Fordham Mersey View; Kenny Ball's Jazzmen — Weston Super Mare; Escorts—All Saints Hall Barnet.

SUNDAY 30th
Peter and Gordon, Jackie Trent — Blackpool Night Out A.B.C. T.V.; Danny Williams, Nashville Teens, Trebeltones, Cliff Bennett and the Rebel Rousers, Clifford Davis, Bobby Shafto, The Roof Raisers — A.B.C. Great Yarmouth; Pretty Things — Brighton Aquarium; Dave Clark Five — Bridlington Spa Royal Hall; Four Pennies — Scarborough Futurist Theatre; Searchers — Blackpool Queen's Theatre; Peter and Gordon — Southend New Cliff Pavilion Theatre; Rolling Stones, Barron Knights, Julie Grant—Torquay Town Hall; Manfred Mann—North Pier Pavilion Blackpool; Kinks — Blackpool Queens Theatre; Kenny Ball's Jazzmen — Bournemouth; Swinging Blue Jeans—Winter Gardens Morecambe; Escorts — El Toro Finchley.

Watch out for the first Columbia release of the BEAT MERCHANTS



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SUPPLEMENT

THE SOUND OF THINGS TO COME

A FAIR which will determine the "new sounds" of the groups, provide the "session man" with clearer and better tones, give a wider range of instruments for the folk guitarist, and show the ultimate in amplification equipment opened in London on Monday.

It is the Association of Musical Instrument Industries trade fair—where every new line, every development from a new string to a completely new instrument will be shown for the first time to music dealers. It is not open to the public—so RM is presenting its own report of the fair.

Probably the most popular instruments at the fair will be the guitars—ranging from a £5 children's toy to the £500 Gretsch "White Falcon".

The "White Falcon" is distributed in this country by J and I Arbiter, who will also be showing Maton guitars from Australia, selling at from £130 to £150. Soon to be seen in the shops from Arbiter will be 12 new guitars from Japan—all excellent value for their price. They range from £5 to £50, from a round hole acoustic to the latest electronic model.

The new guitars and drum outfits—also from Japan and retailing at between £50 and £60—"represent a break-through on price which will enable many more people to take them up" says Ivor Arbiter, young go-ahead Managing Director of the company.

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ESSEX.

The guitars and drum outfits represent a 200,000 pound order recently placed in Japan by Mr. Arbiter. The imports will be introduced as Pearl drums, Arbiter, Guyatone and Zenon classical guitars. Arbiter are also the agents for Trixon and Ludwig drums.

Also new from Arbiter will be Preimo and Teisco microphones and the Arbiter range of speaker cabinets. Four new Dynacord amplifiers will be also shown for the first time, including the very big Echo-King which combines amplifier and echo unit and 55w Bass-King.

Four Arbiter speaker cabinets are also new—the high-light of these will be the Sound Four model which has four 10 in. speakers mounted on a column. This is particularly valuable as PA equipment or for use by groups.

SEMI-ACOUSTIC

All the new Ormston Burns guitars will be shown by distributors Barnes and Mullins. Also from Barnes and Mullins will be a new set of semi-acoustic and solids, including solid basses, in the medium price-range. A new range of finger classic guitars will also be introduced for the first time, and there will also be an electric Hawaiian guitar set on its own stand.

Barnes and Mullins have had a successful season with guitar straps, so there will be new additions to the range during and after the fair.

More guitar accessories will be in the shops after the fair—including a guitar stand and padded guitar covers.

If you're after guitars in the medium or low price bracket, there's sure to be one from Beare and Son to suit your taste. Their new range of instruments cost from 11 to 45 pounds and includes Spanish guitars, C and W and thin line acoustic models. With the advent of R and B harmonicas have become more popular—Beare distribute the "Bandmaster" range, and there will be new additions to this too.

NEW TRUMPET

For the session man, Besson have brought out a new trumpet called the "International". This new model is the result of many months of research by factory technicians in co-operation with Kenny Baker. Its basic features include the fact that it is virtually intonation perfect, and therefore no adjustable 3rd valve slide becomes necessary. Any slight adjustments to the tuning on the difficult lower notes—e.g. lower C and D can be made by use of an "easy action" 1st valve slide trigger.

Built with a large bore, the trumpet has a specially tapered mouthpiece and wide flared bell. Other features include an improved positive and silky valve action, gleaming lacquer finish with a new type trim to valve slide bows, and long type waterkeys.

Boosey and Hawkes will launch—for the first time at the fair—the completely re-designed "Ajax Nu-Sound" drum line. There are four basic kits under that banner, and basic features include—a new method to give straight-grained shells, all plastic heads, a complete range of tom-toms including a 14 in. by 14 in. model, choice of wood or metal shell snare drums, new type holders, special chrome finish on all metal parts and fitted anchors on all kit bass drums.

A complete range of finishes will soon be available, but first deliveries will be in a new "Burgundy Ripple."

Also from Boosey and Hawkes and Besson will be additions to the "Hawk" range of guitars from B and H, including a new version of the "Jumbo", a new bass guitar and a new range of 12 string models including an electric guitar and a guitar-banjo.

A re-designed range of guitar amplification under the Scaller label is also from B and H, with a range of attractive speakers with matching amplifiers.

Besson say a general "tidy up" has taken place in all the brass

range and the trumpet models now start from the improved model 35, the 35 Super, followed by the "Stratford", a new "Academy" and the "International".

Besson handle the Rogers drum line, and the "Dyna-Sonic" snare drum takes us into 1965 in design. This will be amongst the new lines.

A new range of country 'n' western jumbo guitars will be on

by
ROBBIE LOWMAN

display from distributor Dallas. These are in the Framus range, and will include 12 string models both acoustic and electric. To go with the new guitars, there will be a complete range of Dallas amplifiers for groups and PA, ranging from 6 to 100 watt outfits. There will also be a new range of electric portable reed organs, and a new range of button key accordions.



SELMERS 'COMPACT' ORGAN

THE GREAT MOJOS SEVEN DAFFODILS



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A 24-STRING GUITAR

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There will also be a new range of classical guitars—finger-style—made by Vicente Carrillo of Spain, Scandalli and Sorrento accordions, Buffet saxes and Buisson instrument. A new model bassoon and a new piccolo outfit will both prove to be, say Dallas, outstanding value for their price.

The "guitaro"—a completely new instrument from the U.S.A.—will be a principal exhibit at the Fenton-Weill stand at the fair. Guitar shaped and strung with 24 strings, it is played with fingerpicks and the chord changes are obtained by pressing buttons on a keyboard, giving 13 variations of different chord keys. It will be available in both amplified and acoustic versions.

Fenton-Weill have now been appointed distributors for the Kimball Electronic organ, and there will be two models on display for the first time. There will be, too, drum kits by Lefima, of Western Germany.

AMPLIFIERS

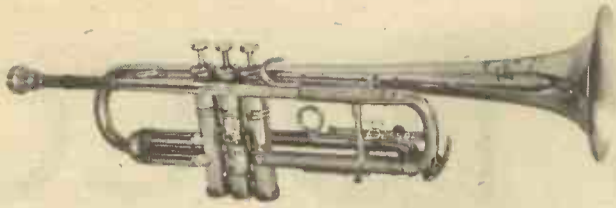
In the company's manufacturing ranges the Transitone 30 amplifier which was shown at the Frankfurt trade fair is now being laid down for larger quantity production. This has enabled the retail price to be fixed at 79 gns.

Other exhibits by Fenton-Weill will be the Dualmaster range of amplifiers, which include the "Pack-a-Way", the "Power-pack" and the "Compact".

Hohner will be placing more emphasis this year on organs—and a new development of the popular "Symphonic 30" will be on show, called the "Symphonic 320". It has a twin keyboard, with four octaves on each keyboard, two phase percussion and 20 register switches. It is very portable, and sells at 320 gns.

Designed to appeal to the club and group market is the "Symphonic 33" a single manual amplified transistor organ in satin-matt walnut. It has a bass pedal board and sells at 290 gns.

The Symphonic 310 is another new arrival, comprising two 44 key manuals, bass pedal board and has, says Hohner, an interesting compass of effects. It comes complete with an inbuilt amplifier and sells at 460 gns. The "Symphonic 34" is another new development from the same stable, which is also transistorised with inbuilt amplification.



BESSON ACADEMY TRUMPET

One of the most technically interesting stands at the fair will be Ormston Burns. Pride of place will be given to the new Black Bison guitar—which has a scroll neck with a resonating tube system bridge, which gives a sustained note to strings.

It was entirely designed by Jim Burns, and has been described as being to the guitar world "What the jet engine was to aviation". There will be a full range of Burns guitars on display—all made in the Burns factories.

Specially designed for "session men" is Burns "Studio 12" amplifier, which can be bought with reverbation or without. There will also be another addition to the Orbit range of amplifiers—the Orbit 6—a 100 watt amplifier with three 12 in. speakers. It sells at 180 gns.

A microphone which does away with the big problem of feedback will be another exhibit on the Ormston Burns stand. Under the name "Tusk" — the mikes are shaped like a tusk and fit into the palm of the hand—they have an acoustic chamber built into the neck.

"Maggie" is will be known when he, she or it is unveiled at the fair until then, it's only guesswork.

One of the most important new transistorised organs will be shown by Rose, Morris and Co. It is the Ekosonic, designed specifically for groups, as it is completely portable, and folds into two neat carrying cases. The total weight is only 50 lb.

It has 61 keys, vibrato and foot volume control and the price is 199 gns. From the same manufacturer will be a new range of Eko guitars, including an acoustic violin-shaped electric bass, selling at 561 gns., and a jumbo style guitar which sells at approx. 21 gns.

SOLD OUT!

The guitars the Beatles play—Rickenbacker—will be shown by Rose, Morris. This range is always sold out as soon as it reaches the shops!

Since Rose, Morris took the agency a few months ago they report that they have been deluged with orders. Guitars by Levin and Tatay.

The range of Slingerland drums will also be prominent — an eye-catcher will be the "Satin Flame" kit.

A more powerful version of the already popular Ampeg "Reverberocket" will be on display — the "Supereverb", and the Artley and Mazerne names will be shown in the woodwind section.

Instruments on show from Rose, Morris own factories include the Autocrat range of drums, Edmundo Ros Latin American instruments and John Grey banjos, and keeping up the standard will be the new Broadway solid-body guitars. There will be additions to the John Grey range — including folk banjos.

Cymbals by Avedis Zildjian and Ufip, and Conn brass and saxophones will be displayed — and



Hohner Symphonic 30

there will be, say Rose, Morris an addition to the Ampeg range of amplifiers — which is on the secret list until the show.

Because of the tremendous popularity of this sort of guitar, say Rosetti, they're introducing a new 12-string model by Hoyer. Forming a background at the fair is a range of Epiphone guitars and amplifiers, and in the cheaper ranges "Egmond" will be shown, with a large range of Rosetti amplification equipment.

On the drum side, Dallas will be well represented with Carlton—the President and Gigger models. Gaelic marching drums will also form part of this display.

A prestige instrument engineered to impeccable standards is how Bird sum up their "Futurist" organ. It has a new luxury cabinet with an integral pedal board, nine footages and a new and positive key contact arrangement employing series keying which makes, Bird claim, cyphering an impossibility.

It also has a new generator system, pedal and manual sustain, reverbation instantly set by finger touch rotary controls, and an output of 40 watts separately channelled through twin 12 inch heavy duty speakers.

Groups in search of a new sound should head for the Selmer



BALLIAL "APALLO"

"Pianotron". Electronic, 61 note, 5 octave keyboard and portable, the sound varies between vibraphone and marimba, with a special percussion effect. It is carried in one case, and weighs 71lbs, and can be used in conjunction with existing amplification. It sells at 75gns.

A small portable organ, containing all the features of the famous Lowrey — which has been produced as a result of persistent demand from groups — will form an integral part of Selmer's display. It is fully transistorised, weighs 70lbs, is completely portable — it fits into one carrying case — and has a special treble boost. The keyboard incorporates 12 bass notes; reverbation; and ear-phone input for silent practice.

NEW LINES

Premier are concentrating rather on increased output than the introduction of many new lines—although there will be some new exhibits. There will be two new colours for Premier drum kits—the usual range of drums will be shown.

In the cymbal field, Premier will be showing a new "Superzyn" model which has been developed with the aid of market research.

Drummers all over the country were asked what they look for in a cymbal—and one of the answers was—"more brightness". So the new "Superzyn" are brighter—and also have a consistently good sound, says Mr. F. Della-Porter, director.

Highlight of the Premier stand will be "Maggie" Whatever

WEM WATKINS ELECTRIC MUSIC LIMITED 59/63, CLAPHAM HIGH ST., LONDON, S.W.4.

Illustrated below are some of the models shown on the WATKINS stand at the recent A.M.I.I. Exhibition. Your local Music Dealer has returned with details on these and many more fabulous Watkins instruments, so see him NOW and learn what's new.

TELSTAR ORGAN



WEM TELSTAR is specially designed to produce the big, modern jazz sound and at the same time, is easily portable. It has many more exclusive features and is priced at 235 Gns. with case.

STEREO-CAT ECHO



Introducing the fabulous new Watkins Stereo Cat. This unit was shown with great success at the recent A.M.I.I. Exhibition and is sure to be in big demand throughout 1965. Ask to see it NOW. Price 52 GNS.

GR60/STARFINDER



60 watts of pure sound from this amplifier, about the best to be built in Britain. Solid state circuitry. Two powerful 12" speakers. Inputs for guitar, mic., bass, organ, etc. 145 GNS.

RAPIER 33



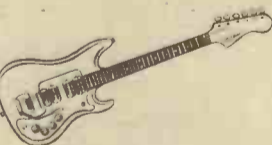
A guitar that has been tried and proved over a number of years. Three dynamic pick-ups. Vibrato. Comprehensive tone and volume controls. 29 Gns. Rapier 22 (two p/up model) 27 Gns.

COPICAT ECHO



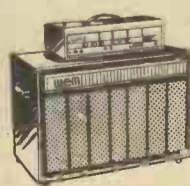
Watkins were the first to produce a commercial echo unit, and the Copicat has not been bettered yet. An Echo Unit has to be a Copicat to be the best. £38-10-0.

RAPIER 44



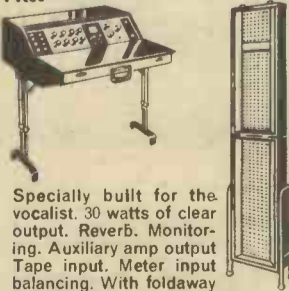
The Guitar for 1965. Slickly polished and well balanced. Has four pick-ups to give you every tone. A neck and string action which could not be bettered. 35 Gns.

HR30/STARFINDER



An amp that looks as good as it sounds. 30 watts R.M.S. output. Two 12" speakers. Revolutionary bouncing tremolo, "Presence", and Frequency Modulation. 105 Gns.

FR30



Specially built for the vocalist. 30 watts of clear output. Reverb. Monitoring. Auxiliary amp output. Tape input. Meter input balancing. With foldaway legs 65 Gns. Column Speaker 30 Gns. (Stand 3 Gns. extra).

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SELMER T.V.-100 AMP



ROSETTI ARNOLD HAYES 12 STRING GUITAR



FAZAN

GIBSON E.B.2 BASS

ALL-IN-ONE AMPLIFIER

THE latest development from the Jennings Musical Instruments workshop is an all-in-one amplifier—which does, say Jennings, almost everything. In the past, says the company, artistes have complained that only about one in three theatres and halls in which they've worked has had an adequate PA system. Various types of equipment have had to be carried around with reverb, echo and vibrato units. The new Vox amplifier is a complete system in one transportable unit.

It has six channels and will take all types of microphone and guitars. Each channel has its own tone and volume controls, and switching to bring in echo and-or-reverberation.

Also being introduced to the British market for the first time is a Vox drum outfit, a Vox piano bass and a Vox pedal bass. The bass units have transistor circuitry and are easily portable. There will be two new versions of the Vox Radio Microphone.

The Phantom Mark III guitar—used by the Rolling Stones and Dave Clark Five—will be shown, as will be Domino amplification range, which will have a completely re-designed appearance.

An exclusive Jennings item is a new Fender semi-acoustic electric guitar, and a new Thomas Organ series. These will be demonstrated at the show.

The 13 note pedal board is an optional extra. The retail price is 199gns., with the pedal board costing 15gns. extra. Called the Compact, its big brother — the Ballata — is also shown for the first time. This is a fine spinet organ in excellent cabinetry with keyboard "fall", 2 manuals, of 44 notes each, a 13 note pedalboard, powerful amplifier incorporated in the cabinet and two 12inch Jensen Speakers. Price 299 gns. complete.

Selmer are also showing "flat-tops" for the first time in the Futurama range, and from the Hagstrom range comes the new Country and Western 12 string selling at 60 gns. A three-pick-up version of the Hofner Verithin 111 with individual tone controls and separate pick-up section should be popular — sells at 75 gns.

Still with guitars from Selmer, they are re-introducing the Gibson EB-2 Acoustic bass, which has been re-designed. Selling price 165gns.

New from Selmer Truvoice was the "T.V. 100" a 4 input P.A. amp with a guaranteed 100 watt non-distorted output. Price is 75 gns. There will also be new styled Thunderbird and Zodiac 30 watt and 50 watt models.

CHEAPER

A range of 25 guitars from eight countries — all in the cheaper or medium price brackets — is shown on the Stentor stand. Hand made craftsman instruments made by Leif Hansson, selling at 24gns., and the Stentor Jumbo at 28gns. are the main exhibits in the guitar range.

There will also be a cheap line selling at under 5 pounds, and a full range of Spanish guitars ranging in price from 8 to 20 pounds displayed, together with electric guitars by Klier, Crucianelli and Fenton Weill. A new electronic unit which has taken two years to develop will be shown by Watkins and it will be says the company "revolutionary in its field."

The GR60 Starfinder amplifier will be added to the WEM range of amplifiers. This is a 60 watt amp, with Solid State circuitry and two 12inch speakers. It sells at 145gns.

A similarly styled amplifier from Watkins is the H.R. 30 watt, which is priced at 105gns.

"Fazan" — a new guitar designed by America's Leo Stanleeman — is a focal point for Weekes Musical Instruments and Merchandise Service stand. It has a sensitive pick-up with balanced tone and volume control, and the finger-plate has been shaped to fit the pick-up. The controls are placed to be easily accessible during playing. Selling price—£40 8s.

A new semi-acoustic electric guitar is also introduced by Weekes — the "Musima". This instrument has two extremely accurate pick-ups, and the neck has a special reinforcing rod. It also has two controls — one for volume and one for tone.

An interesting item from Weekes is a music graph—with note symbols which can be placed on a board covered with flock material ruled with staff lines. Its size is 24ins. by 36ins. Sells at £10 9s. 6d.

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- HEINZ *Top Pop Star*
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- RAY RANDALL *The Tornados*
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HERMANIA HITS

THE TOP FIFTY

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London Records Division of The Decca Record Company Limited
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PETER JONES'S NEW FACES



THEY SUIT THEMSELVES



THE DALY'S

They've had good Fortune

OF all the names picked for groups, perhaps the most fateful is The Fortunes. But it would be a rash astrologer who'd risk a prediction any more concrete than that September 18 is an important date in their lives. For that is when their next record is due out from Decca.

Judging by past form, the disc stands a fair chance of making a modest fortune for The Fortunes. In the year they've been together they've done quite well with "Summertime, Summertime", "Caroline" (which became the signature tune of Radio Caroline) and "I Like The Look Of You".

In their musical taste, The Fortunes are united. They employ a three-man rhythm section and the sextet specialises in providing something of a contrast to the current craze for beat music.

Glen explained: "We've got nothing against beat music. We play beat numbers and when we do we let them roar."

Rod: "Yes, but we prefer ballads and the slower, more tuneful songs. This way, we come as a bit of a



THE FORTUNES

relief, we hope, to other groups that tend to be louder than us."

"If we did nothing but beat numbers I reckon we'd soon get cheesed off," said Rod. "Half the R and B groups don't look as though they're enjoying themselves and audiences can always sense the mood of a group."

TWO Irish boys, with a song-selling style that in some miraculous way has managed to be "different". John Daly (21) and Patrick Carroll (23), both from Cork, who debut on Decca with "Without You", a song written for them by Kenny Lynch and Clive Westlake.

Two Irish boys with a problem. Said John: "We found that whenever we tried to sing numbers which originally were recorded by another duo, say the Everlys, we tended to sound uncomfortably like the original artists. The only way round it was to suit ourselves."

FOLK-TINGED

One of those numbers is the flip of the disc — "Winter Rushes On", a decidedly folk-tinged number.

Said Pat: "We haven't had what you'd call an overnight success in our efforts to get on records. In fact, back home in Ireland we couldn't get any bookings for a long, long time. The only way we could reach the public was by hiring our own hall for about 50 shillings, putting in a microphone and other equipment for about thirty bob — and then put on our own show, backing our voices on guitars.

"Most times we'd just take a fiver at the door — hardly enough to cover our costs. But it was good fun, all the same."

The two boys are currently working in a wholesale goods warehouse in London and they'll carry on working until their singing career develops fully.

ONE GUITAR

On stage, John sings lead, with Pat providing the harmonic interest. Normally now they use just one guitar . . . John again. And they know that the Decca authorities have high hopes of the disc . . . and also the boys have plenty of television and radio appearances to boost the record.

P.S. — the boys DON'T sound anything like those countrymen of theirs, the Bachelors.

WRATCH OUT FOR THE WRANGLERS!

MARK WYNTER
LOVE HURTS
PIE 7N 15686

BIG DEE IRWIN
PERSONALITY
COLPIN PX 11050

THE KINGSMAN
LITTLE LATIN LUPE LU
INTERNATIONAL 7N 25262

JOE DOLAN & THE DRIFTERS
SHOWBAND
THE ANSWER TO EVERYTHING
PIE 7N 15681

JIM REEVES

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When I lost you
It's only a paper moon
&
eight other great tracks



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RCA VICTOR

A touch of velvet
S SF 7521 M RD 7521
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The Country side of Jim Reeves
S SND 5100 M CDN 5100
12" stereo or mono LP
RCA CAMDEN

Good 'n' country
M CDN 5114
12" mono LP
RCA CAMDEN

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 WHERE DID OUR LOVE GO*
1 (7) Supremes (Motown) | 26 ILL CRY INSTEAD*
22 (5) Beatles (Capitol) |
| 2 EVERYBODY LOVES SOMEBODY*
2 (8) Dean Martin (Reprise) | 27 MAYBELLINE
- (1) Johnny Rivers (Imperial) |
| 3 HOUSE OF THE RISING SUN*
4 (3) Animals (MGM) | 28 I WANNA LOVE HIM SO BAD*
13 (9) Jelly Beans (Redbird) |
| 4 A HARD DAYS NIGHT*
3 (7) The Beatles (Capitol) | 29 STEAL AWAY*
23 (9) Jimmy Hughes (Fame) |
| 5 UNDER THE BOARDWALK*
6 (8) Drifters (Atlantic) | 30 TELL ME*
27 (6) Rolling Stones (London) |
| 6 C'MON AND SWIM*
7 (6) Bobby Freeman (Autumn) | 31 HAUNTED HOUSE*
44 (2) Gene Simmons (Hi) |
| 7 BECAUSE*
9 (4) Dave Clark Five (Epic) | 32 KEEP ON PUSHING*
30 (14) Impressions (ABC) |
| 8 WISHIN' AND HOPIN'*
5 (9) Dusty Springfield (Philips) | 33 SWEET WILLIAM*
34 (3) Millie (Smash) |
| 9 WALK DON'T RUN 64*
18 (5) Ventures (Dolton) | 34 HANDY MAN*
31 (6) Del Shannon (Amy) |
| 10 BREAD AND BUTTER*
26 (3) Newbeats (Hickory) | 35 DANG ME*
28 (10) Roger Miller (Smash) |
| 11 RAG DOLL*
8 (10) Four Seasons (Philips) | 36 IT'S ALL OVER NOW*
40 (2) Rolling Stones (London) |
| 12 HOW DO YOU DO IT*
17 (5) Gerry & The Pacemakers (Laurie) | 37 I LIKE IT LIKE THAT*
33 (7) Miracles (Tamia) |
| 13 SUCH A NIGHT*
15 (5) Elvis Presley (RCA Victor) | 38 GIRL FROM IPANEMA*
32 (11) Getz & Gilberto (Verve) |
| 14 AND I LOVE HER*
16 (4) Beatles (Capitol) | 39 IN THE MISTY MOONLIGHT*
- (1) Jerry Wallace (Challenge) |
| 15 MAYBE I KNOW
20 (4) Lesley Gore (Mercury) | 40 WHEN YOU LOVED ME
46 (2) Brenda Lee (Decca) |
| 16 AIN'T SHE SWEET*
14 (5) Beatles (Atco) | 41 HEY GIRL DON'T BOTHER ME*
43 (3) Tams (ABC) |
| 17 YOU NEVER CAN TELL*
25 (3) Chuck Berry (Chess) | 42 SUGAR LIPS
36 (7) Al Hirt (RCA) |
| 18 (YOU DON'T KNOW) HOW GLAD I AM*
12 (7) Nancy Wilson (Capitol) | 43 IT HURTS TO BE IN LOVE*
- (1) Gene Pitney (Musicor) |
| 19 SELFISH ONE*
24 (4) Jackie Ross (Chess) | 44 SHE'S THE ONE*
39 (4) The Chartbusters (Mutual) |
| 20 CLINGING VINE
29 (3) Bobby Vinton (Epic) | 45 WORRY
45 (3) Johnny Tillotson (MGM) |
| 21 JUST BE TRUE
21 (6) Gene Chandler (Constellation) | 46 SAY YOU
- (1) Ronnie Dove (Diamond) |
| 22 THE LITTLE OLD LADY (FROM PASADENA)*
11 (9) Jan & Dean (Liberty) | 47 OUT OF SIGHT
- (1) James Brown (Smash) |
| 23 G.T.O.
37 (2) Ronnie & Daytones (Mala) | 48 FUNNY
- (1) Joe Hinton (Back Beat) |
| 24 PEOPLE SAY
10 (5) Dixie Cups (Redbird) | 49 BABY I NEED YOUR LOVIN'
- (1) Four Tops (Motown) |
| 25 I GET AROUND*
19 (14) Beach Boys (Capitol) | 50 INVISIBLE TEARS
- (1) Ray Conniff (Columbia) |

A blue dot denotes new entry.
* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|---|
| 1 ONLY SIXTEEN
(2) Craig Douglas | 11 TEENAGER IN LOVE
(8) Marty Wilde |
| 2 LIVIN' DOLL
(1) Cliff Richard | 12 HERE COMES SUMMER
(-) Jerry Keller |
| 3 LONELY BOY
(3) Paul Anka | 13 ONLY SIXTEEN
(14) Sam Cooke |
| 4 LIPSTICK ON YOUR COLLAR
(6) Connie Francis | 14 ROULETTE
(10) Russ Conway |
| 5 BATTLE OF NEW ORLEANS
(4) Lonnie Donegan | 15 TALLAHASSIE LASSIE
(18) Freddie Cannon |
| 6 DREAM LOVER
(5) Bobby Darin | 16 MONA LISA
(19) Conway Twitty |
| 7 HEART OF A MAN
(9) Frankie Vaughan | 17 ONLY SIXTEEN
(-) Al Saxon |
| 8 CHINA TEA
(15) Russ Conway | 18 TWIXT TWELVE AND TWENTY
(-) Pat Boone |
| 9 BIG HUNK O' LOVE
(7) Elvis Presley | 19 PERSONALITY
(16) Anthony Newley |
| 10 SOMEONE
(12) Johnny Mathis | 20 GIVE, GIVE, GIVE/
TALLAHASSIE LASSIE
(20) Tommy Steele |

BRITAIN'S TOP LP'S

- | | |
|---|---|
| 1 A HARD DAY'S NIGHT
(1) Beatles (Parlophone) | 11 DANCE WITH THE SHADOWS
(8) The Shadows (Columbia) |
| 2 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 12 IT'S THE SEARCHERS
(11) The Searchers (Pye) |
| 3 WONDERFUL LIFE
(3) Cliff Richard (Columbia) | 13 GOOD 'N' COUNTRY
(15) Jim Reeves (RCA Victor) |
| 4 WEST SIDE STORY
(4) Sound Track (CBS) | 14 INTERNATIONAL JIM
(14) Jim Reeves (RCA Victor) |
| 5 THE BACHELORS & 16 GREAT SONGS
(5) Bachelors (Decca) | 15 BUDDY HOLLY SHOWCASE
(12) Buddy Holly (Coral) |
| 6 GENTLEMAN JIM
(9) Jim Reeves (RCA Victor) | 16 GOD BE WITH YOU
(-) Jim Reeves (RCA Victor) |
| 7 KISSIN' COUSINS
(7) Elvis Presley (RCA Victor) | 17 THE INTIMATE JIM REEVES
(-) Jim Reeves (RCA Victor) |
| 8 WITH THE BEATLES
(6) The Beatles (Parlophone) | 18 PRESENTING DIONNE WARWICK
(-) Dionne Warwick (Pye Int.) |
| 9 A GIRL CALLED DUSTY
(10) Dusty Springfield (Philips) | 19 HE'LL HAVE TO GO
(20) Jim Reeves (RCA Victor) |
| 10 A TOUCH OF VELVET
(13) Jim Reeves (RCA Victor) | 20 IN DREAMS
(19) Roy Orbison (London) |

BRITAIN'S TOP EP'S

- | | |
|---|---|
| 1 FIVE BY FIVE
(3) The Rolling Stones (Decca) | 11 WALKIN' ALONE
(9) Richard Anthony (Columbia) |
| 2 LONG, TALL SALLY
(1) The Beatles (Parlophone) | 12 I ONLY WANT TO BE WITH YOU
(15) Dusty Springfield (Philips) |
| 3 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 13 THE BACHELORS VOL. 2
(12) The Bachelors (Decca) |
| 4 WONDERFUL LIFE
(8) Cliff Richard (Columbia) | 14 LAWRENCE OF ARABIA
(19) Sound Track (Colpix) |
| 5 PETER, PAUL & MARY
(4) Peter, Paul & Mary (Warner Bros.) | 15 THE BEST OF CHUCK BERRY
(-) Chuck Berry (Pye) |
| 6 SPIN WITH THE PENNIES
(7) Four Pennies (Philips) | 16 IT'S OVER
(-) Roy Orbison (London) |
| 7 ALL MY LOVING
(5) The Beatles (Parlophone) | 17 THOSE BRILLIANT SHADOWS
(13) The Shadows (Columbia) |
| 8 FROM THE HEART
(11) Jim Reeves (RCA Victor) | 18 JAZZ SEBASTIAN BACH
(-) Les Swingle Singers (CBS) |
| 9 ON STAGE
(6) The Merseybeats (Fontana) | 19 FUN, FUN, FUN
(-) Beach Boys (Capitol) |
| 10 C'EST FAB
(10) Francoise Hardy (Pye) | 20 IN DREAMS
(17) Roy Orbison (London) |

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|---|
| 1 HAVE I THE RIGHT
3 (6) Honeycombs (Pye) | 25 I'M INTO SOMETHING GOOD
40 (2) Herman's Hermits (Columbia) |
| 2 DO WAH DIDDY DIDDY
1 (7) Manfred Mann (HMV) | 26 THE FERRIS WHEEL
27 (7) Eve-Ly Bros. (Warner Bros.) |
| 3 I WON'T FORGET YOU
4 (11) Jim Reeves (RCA Victor) | 27 I SHOULD HAVE KNOWN BETTER
39 (2) The Naturals (Parlophone) |
| 4 YOU'VE REALLY GOT ME
15 (3) The Kinks (Pye) | 28 SOMEDAY WE'RE GONNA LOVE AGAIN
18 (7) Searchers (Pye) |
| 5 A HARD DAY'S NIGHT
2 (7) Beatles (Parlophone) | 29 RAG DOLL
- (1) Four Seasons (Philips) |
| 6 TOBACCO ROAD
6 (8) Nashville Teens (Decca) | 30 HOUSE OF THE RISING SUN
22 (10) Animals (Columbia) |
| 7 I GET AROUND
8 (8) Beach Boys (Capitol) | 31 YOU NEVER CAN TELL
45 (2) Chuck Berry (Pye) |
| 8 IT'S FOR YOU
13 (4) Cilla Black (Parlophone) | 32 THINKING OF YOU BABY
26 (3) Dave Clark Five (Columbia) |
| 9 IT'S ALL OVER NOW
7 (9) Rolling Stones (Decca) | 33 HOLD ME
24 (14) P. J. Proby (Decca) |
| 10 CALL UP THE GROUPS
5 (8) Barron-Knights (Columbia) | 34 HAPPINESS
34 (6) Ken Dodd (Columbia) |
| 11 I WOULDN'T TRADE YOU FOR THE WORLD
21 (3) The Bachelors (Decca) | 35 THE GIRL FROM IPANEMA
29 (6) Stan Getz & Joao Gilberto (Verve) |
| 12 THE CRYING GAME
20 (4) Dave Berry (Decca) | 36 HOW CAN I TELL HER
33 (3) The Fourmost (Parlophone) |
| 13 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
9 (9) Dusty Springfield (Philips) | 37 TWELVE STEPS TO LOVE
48 (2) Brian Poole & The Tremeloes (Decca) |
| 14 I LOVE YOU BECAUSE
16 (28) Jim Reeves (RCA Victor) | 38 IT'S OVER
32 (18) Roy Orbison (London) |
| 15 ON THE BEACH
11 (9) Cliff Richard (Columbia) | 39 MOVE IT BABY
50 (3) Simon Scott (Parlophone) |
| 16 AS TEARS GO BY
19 (3) Marianne Faithfull (Decca) | 40 EVERYBODY LOVES SOMEBODY
- (1) Dean Martin (Reprise) |
| 17 IT'S ONLY MAKE BELIEVE
12 (6) Billy Fury (Decca) | 41 KISSIN' COUSINS
30 (10) Elvis Presley (RCA) |
| 18 I FOUND OUT THE HARD WAY
14 (7) Four Pennies (Philips) | 42 SOMEONE, SOMEONE
35 (17) Brian Poole (Decca) |
| 19 FROM A WINDOW
10 (6) Billy J. Kramer & the Dakotas (Parlophone) | 43 (THE BEST PART OF) BREAKING UP
- (1) Ronettes (London) |
| 20 SUCH A NIGHT
31 (2) Elvis Presley (RCA) | 44 RAMONA
36 (13) The Bachelors (Decca) |
| 21 SHE'S NOT THERE
28 (3) The Zombies (Decca) | 45 HELLO DOLLY
38 (13) Louis Armstrong (London) |
| 22 YOU'LL NEVER GET TO HEAVEN
23 (5) Dionne Warwick (Pye Int.) | 46 LA BAMBA
43 (9) The Crickets (Liberty) |
| 23 THE WEDDING
25 (3) Julie Rogers (Mercury) | 47 SPANISH HARLEM
42 (5) Sounds Incorporated (Columbia) |
| 24 WISHIN' AND HOPIN'
17 (8) Merseybeats (Fontana) | 48 WHAT AM I TO DO
- (1) Kenny Lynch (HMV) |
| | 49 YOU'RE NO GOOD
37 (13) Swingin' Blue Jeans (HMV) |
| | 50 YOU'RE MY WORLD
44 (17) Cilla Black (Parlophone) |

7N 25263

THE DIXIE CUPS
PEOPLE SAY

7N 25259

JACKIE ROSS
SELFISH ONE

Hickory
45-1264

THE NEWBEATS
BREAD & BUTTER

PICCADILLY
7N 35199

PETER JAY & THE JAYWALKERS
WHERE DID OUR LOVE GO

CHUCK BERRY'S EVERYDAY MUSIC

CHUCK BERRY'S vital follow-up to "No Particular Place To Go" or "Schooldays Revisited" has made the charts. Big surprise on the keenly-awaited sequel is not the hit side "You Never Can Tell" but the flip "Brenda Lee."

Many people expected it to be an instrumental dedicated to the singer. But "Brenda Lee" is a vocal and has nothing to do with Brenda Lee Shacklett, nee Brenda Lee Tarpey. Why then did Mr. B call it "Brenda Lee"?

The answer to that is Chuck Berry. He's a different, deep-thinking star. He's done time inside as most people know, but don't like to mention. This possibly made him more moody, definitely made him more contemplative.

When I met him, I felt as though I had bumped into Moses. He seemed slightly sad, and talked in a strange stilted style—the by-product of the biblical upbringing so many American Negroes experience.

His description of how he came to write "Memphis Tennessee" shows his strange manner in speech. He told reporters his inspiration was a young girl, who seemed "out of it" at one of his performances, where everyone else was having a rave. Chuck described the girl as "melancholy among the joyous multitude."

So different is Chuck's way of thinking that he says it never occurred to him that people would link the song "Brenda Lee" with the singer. "I picked it because it's a rhythmic name," he said.

by GRAEME ANDREWS

Phil Everly's 'Bye Bye Love' is a great example. He is sure country music will spread this side of the Atlantic and has waxed "Fraulein," "Crazy Arms" and other titles specifically for Europe.

Depending on his mood he also likes Ray Charles, Louis Armstrong, Nat Cole, Big Joe Turner and Louis Jordan. "I may do some of Jordan's stuff on an album. Things like 'Ration Blues,' 'Reconversion Blues' and 'Blueberry Salad,' that's real blues," he says.

Many other stars like Chuck's material. Johnny Rivers has just scored heavily with "Memphis" in America. This old track gave Chuck his come-back last year here and Dave Berry had a small cover hit. In America last summer Lonnie Mack had an instrumental hit with it — an amazing four way success that has made the song a rock "standard."

Berry Park, his country club in Wentzville, Missouri.

Sited just outside Chuck's birthplace, St. Louis, the Park took three years to make. A vast cornfield on a slight slope used to be where the Park is now. Huge earth movers were brought in to level it out and landscape it, an artificial lake was scooped out with an island left in the middle. Then the lake was filled with fish.

A large swimpool was excavated, and chalet-style bathing cabins constructed alongside. Centrepiece of the Park is the clubhouse. "It's just like a country lodge," says Chuck. On Saturdays there are dances there with a big band playing.

All sorts of pastimes are provided in the Park's spacious grounds. There's handball, croquet, tennis courts, and even a three hole golf course. You can fish in the lake or go boat-riding and indoors table tennis is provided.

The completion of Berry Park saw the fulfilment of a life long ambition for Chuck: "There was a playground up the street from where I lived as a child, I have always wanted to have my own amusement place." No doubt one day Chuck will write a song inspired by the Park.

EXTRA HOURS

Chuck spends nearly all his time either at the Park, or in the Chess studios in Chicago, where he has been putting in extra hours to make up for the years he has been away from the record scene.

As if this wasn't enough work, Chuck is his own manager and produces his own records. He has a house in Chicago, and when he does manage to fit in time at home, he gets down to his hobbies — gardening and photography. He not only planned the garden, but spends a lot of his leisure time digging and planting!

His creative traits show up in his photography too. He loves contriving special trick effects. In addition to all this he's collecting material for a book!

IMPORT

The Beatles' LP track "Roll Over Beethoven" is another plum in the Berry pie. Put out on a single in Canada, Americans imported it over the border in such huge quantities that it made their charts. Then Capitol clamped down on the imports — "a great pity," says Chuck.

He also wrote the Rolling Stones' "Come On" and "Little Queenie," which Bobby Rydell and Jerry Lee Lewis waxed on singles. Buddy Holly had his biggest hit in years with his "Brown Eyed Handsome Man." The Beach Boys first found fame with "Surfing USA," which — like "No Particular Place To Go" — was an old Berry tune ("Sweet Little Sixteen") with fresh lyrics.

Chuck has recently written "Hey Good Looking" for his Chess-mate Bo Diddley and is working on songs for British groups about mods and rockers, scooters and other things he noticed here.

Chuck Berry as a singer, guitarist and composer shows limitless talent. But the most fascinating product of his enormous creative ability is



CHUCK BERRY

Typical of his style, the song unfolds the story of an imaginary schoolgirl, who puts her work before boys, but steals the show at the end-of-term dance. His other songs written round girls, "Maybellene," "Nadine" and "Carol" have all been winners. Tommy Roe recently had a hit with "Carol" in America.

Chuck's music is full of everyday things — cars, school, clothes, make-up, radios, phone calls are all packed into his lyrics giving them a racy up-to-date appeal, for which he has been dubbed "the poet of the rock 'n' roll age."

Chuck pours his own experiences into his music. One of his pastimes is driving his Ford Thunderbird. "I cruise along in my T-Bird thinking things out," he explains. The product of one of these cruises was the number "Jaguar And The Thunderbird."

VIVID

Chuck's boyhood left a deep imprint on his memory, which comes out in "Schoolday" and "Almost Grown" — direct recollections of his own learning days. "Johnny B. Goode" is a vivid flash-back to his upbringing as a guitar-boy in a "cabin made of earth and wood." His travels as a record star come out in the place-packed "Sweet Little Sixteen," which he wrote between one night stands and "Back In The USA," penned on the plane home from Australia.

As a boy Chuck loved country music. "It has the truest best lyrics of all," he says. "They go straight to your feelings. Don and

THE THINGS WE HEAR

JIM Reeves' "I Love You Because" nearest challenger to Acker Bilk's record chart stay with "Stranger On The Shore"

P. J. Proby and Brenda Lee should earn big writers' royalties for Carter-Lewis' expect disc bow of Jesse Lopez, brother of Trini after Florida honeymoon Dick Kanellis will help to manage his wife, Connie Francis can Little Richard become regular chart-rider now he's stopped gospel recording Warner Bros' answer to the Mersey groups: The Mugwumps Herman's Hermits bring first Carole King — Gerry Goffin tune.

into charts for several months; duo also penned Skeeter Davis' next "Let Me Get Close To You"

On his next single Roy Orbison backed by new group the Candy Men after Shane Fenton marries Iris Caldwell he will work as an agent while Fontones back Duffy Power Mantovani starts

eight American tour on September 26 name to Caravelles: Patience and Prudence's latest is "Apples On The Lilac Tree" at Frank Sinatra publicly supporting Lyndon Johnson for President Frank Ifield's next "Summer Is Over" for two days before they flew to America Beatles recorded titles for their October single expect sensational label changes by top solo star and top group this autumn likely chart-toppers The Honeycombs have the right sound thanks to Joe Meek . . . Sandra Dee (Mrs. Bobby Darin) stars with Andy Williams in "I'd Rather Be Rich" movie can Rolf Harris return to charts with "Ringo For President", his "Five Young Apprentices" will now be on later single or LP Coral will issue album by Buddy Holly and Bob Montgomery made before 1957 George Harrison's Daily Express reports dull debatable: whether Tony Jackson's new look



is an improvement according to P. J. Proby the Mafia is behind a major new American artiste who will visit Britain this year.

Molos' "Seven Daffodils" once waxed by Lonnie Donegan and Nina and Frederik Laurence Harvey bitter about "Camelot" panning by Bernard Levin and Herbert Kretzmer Henry Mancini may score Wolf Manke-witz's adaptation of "Passion Flower Hotel" Mark Wynter's

"Love Hurts" previously recorded by Everly Brothers and Roy Orbison modelling course for Tommy Steele's sister Sandra Hicks "The Joker" waxed by Norman Wisdom: "The Joker" from Anthony Newley — Leslie Bricusse "Greasepaint" musical Jimmy Saville switched on illuminations at Morecambe Diana Dors seeing a lot of P. J. Proby

Gene Vincent's new group The Shouts surprising Jan and Dean don't follow Beach Boys' success here next Red Bird group: The Butterlys Bobby

Vinton hopes that if his "Clinging Vine" doesn't climb here he will have yuletide hit "Three Wise Men" Richard Chamberlain sings his next "Joy In The Morning" to Yvette Mimieux in movie of the same title sleeve of "Terry Thomas Discovers America" LP shows him in pilgrim father's clothing with cigarette holder Honeycombs should revive Elvis Presley's hit "Money Honey" on their LP

Laurie London's American chart-topper "He's Got The Whole World In His Hands" revived by Jackie De Shannon Animals will wax the Coasters' favourite "The Story Of Rock 'N' Roll" ABC Paramount (HMV here) hopes to sign Mary Wells Liberate attended Beatles' Las Vegas concert Claudette Robinson of Miracles

THE BEACH BOYS. Top U.S. team of hit-makers admit that much of their inspiration is from Chuck Berry. Their Berry-flavoured "Fun, Fun, Fun" is in the E.P. charts this week.

lost her twin girls expect Chris Blackwell to take Mille off smash in America

Kingsmen's "Little Latin Lupe Lu" a very belated follow-up to their "Louie Louie" hit John Leyton will be a film star long after he's been forgotten as a recording artiste Beach Boys priced themselves out of a concert tour here Tamla Motown wants its own label here Big Dee Irwin's "Personality" not nearly as lively as Lloyd Price's original or Anthony Newley's hit Dave Clark's latest U.S. album "The American Tour" Dion's "Johnny B. Goode" and Johnny Rivers "Maybellene" continue spate of Chuck Berry revivals Kim Novak wants to record

Arthur Howes
Congratulates

THE KINKS

ON THEIR SMASH HIT

YOU REALLY GOT ME

on PYE 7N 15673

HEADING FOR NUMBER ONE

All enquiries:—Terry McGrath, Arthur Howes Agency Ltd., 34 Greek St., Shaftesbury Ave., W.1. Telephone REG 2148/9 and REG 3065