

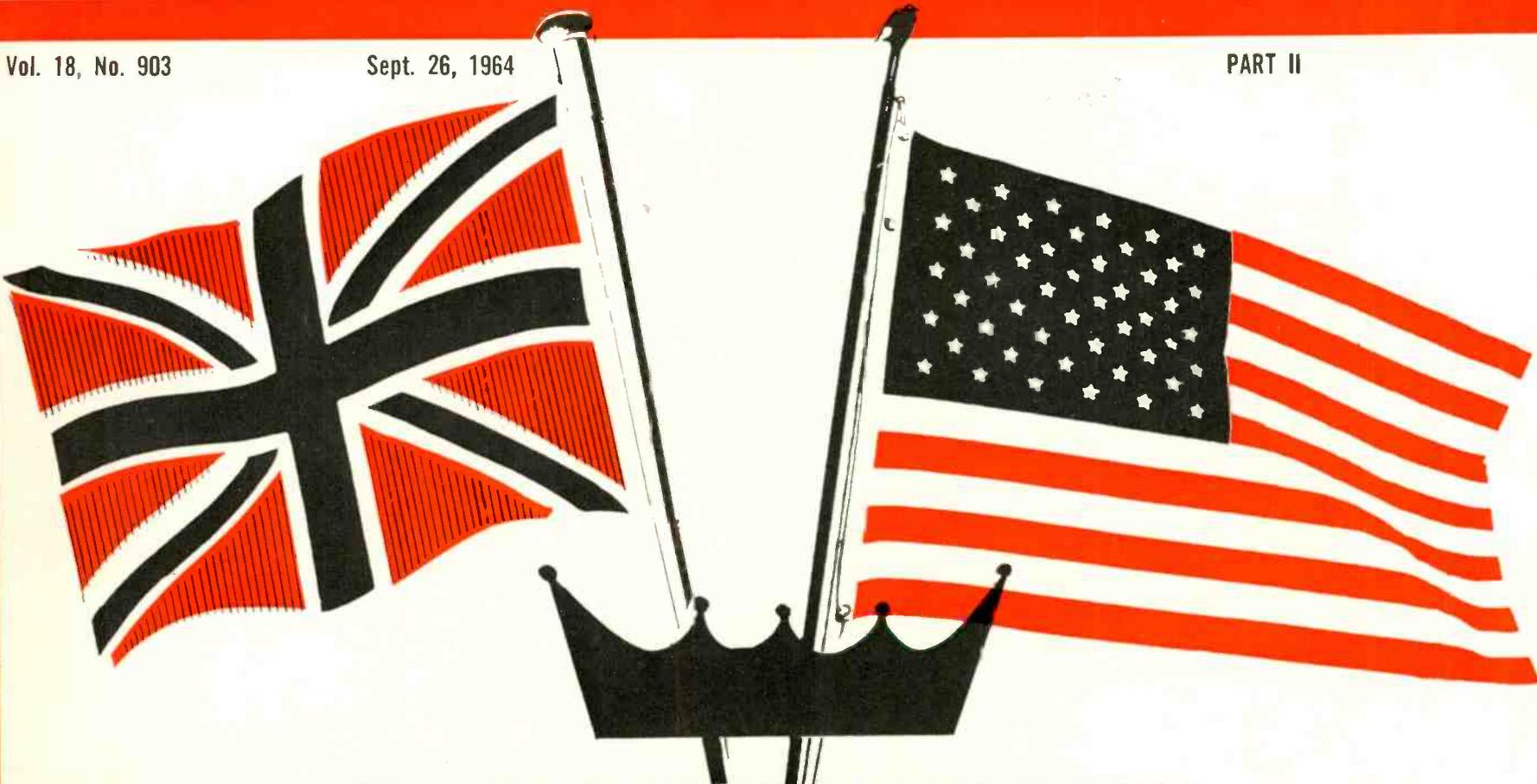
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Sept. 26, 1964

PART II



SPECIAL ENGLISH GROUPS SECTION



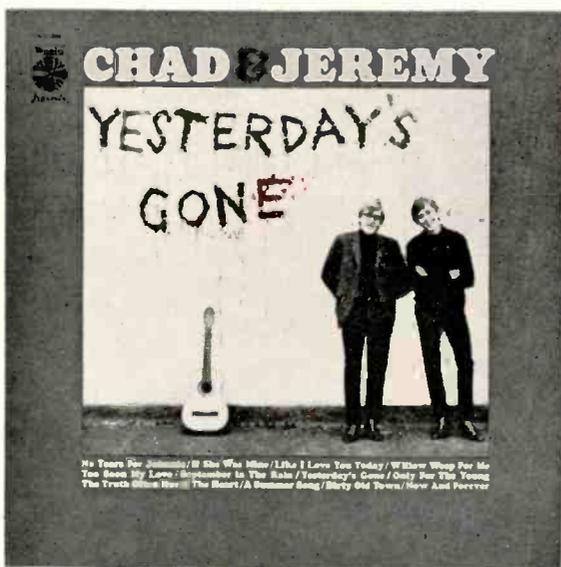
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CURRENT HIT ALBUM

“YESTERDAY’S GONE”

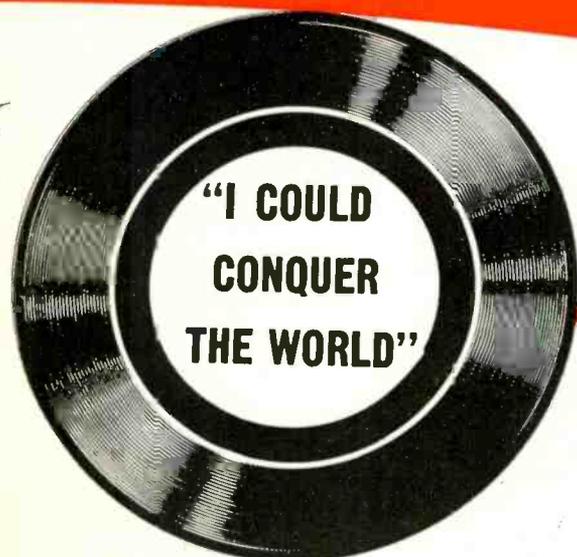
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WORLD ARTISTS RECORDS

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ENGLISH GROUPS ARTISTS RECORDS



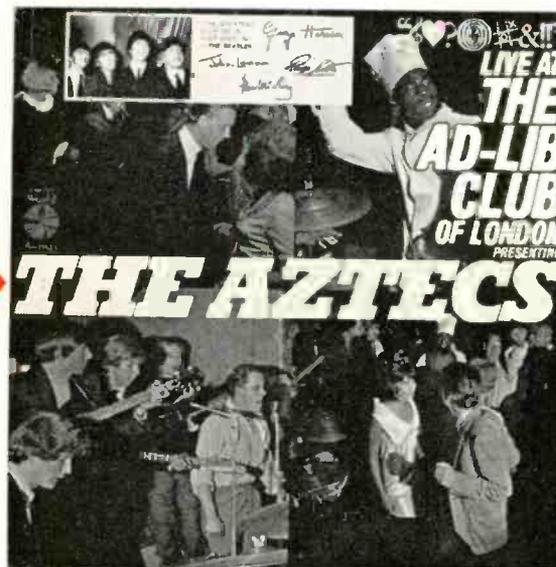
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WORLD ARTISTS RECORDS

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The British Bunch: Blessing, No Blight

Some look clean, some dirty; some are rock, some are r & b; some are even folk; some have long hair (*most* have long hair); some are happy, some are sad; some are here; some are there; *all* are from Great Britain.

And only a year ago, the American record industry was wondering, "After The Twist, what?"

The invasion of the British groups on the American scene has brought one of the greatest music booms in the history of the business, probably *the* greatest. And everyone has benefitted.

The groups themselves — and particularly The Beatles, who started the whole thing only a little over a year ago in Great Britain (with their big click here still not a year in the past!) — have made countless millions; and many appear to be not merely members of the bandwagon fraternity, but groups with staying power on the disk biz scene.

American Artists Neglected?

There have, of course, been moans from some areas of the business to the effect that American artists are being neglected in favor of the British. This does not seem precisely true; the British groups have caused a revitalization of interest in records that has brought people into the record stores in droves, and many have stayed to browse and buy — records by *American* artists. Dealers certainly don't complain about traffic.

Furthermore, the emergence of England as *the* vital influence in pop music has allowed for an exchange of musical ideas between America and England, something the states had never bothered about before, and Britain had never seemed to care to press. And an exchange of ideas between two different creative factions makes for healthy productivity, as proved by the English groups' success.

The British groups have brought with them, too, a re-awakened interest in groups on both sides of the ocean, to say the least. Before The Beatles and all they have wrought, groups were felt by many to be fading in popularity. Predictions prior to these aggregations also saw the imminent doom of rock 'n' roll; but the British groups have pumped new life into the old rock, proving that teens everywhere still want it, and also probably making adults more conscious of it—and favorable to it—than during even the so-called heyday of rock.

They have also shown that humor can be important in a rock 'n' roll performance.

The British groups have not only helped the record end of the business. All of show business has profited by the tremendous excitement caused by them, by the interest centered on performers in general, on show business as a whole.

The record industry owes the British groups plenty. Yeah—yeah—yeah!



A HARD YEAR'S WORK—That's what it's been for The Beatles, the instigators of the British invasion soon to celebrate the first anniversary of their conquering of America and the real beginning of the rise of British groups. Photo is from the boys' hit United Artists movie, "A Hard Day's Night." The Beatles are under contract in the U.S. to Capitol Records, but can also be heard on UA (movie soundtracks) and Vee-Jay, Swan, Atlantic and MGM.

Chuck Berry Influences British

The groups may come from England, but the influence in great part comes from America —and, more than that, from one American writer-performer, Chess Records' Chuck Berry.

When The Animals arrived in the States a few weeks ago, one of them was quoted in *Record World* as saying of the creative Chuck, "Chuck Berry is the biggest single influence on the British music scene today.

When The Beatles sent out their first rasher of singles last winter and all went on to be successful, the only ditty in the bunch they didn't write themselves was "Roll Over Beethoven," one of Chuck Berry's songs.



Chuck Berry

As if to confirm the renewed importance of Chuck Berry on the music scene, the performer has had a major comeback on the charts himself with his last three releases—"Nadine," "No Particular Place to Go" and the current "You Never Can Tell"—reaching high positions.

Twelfth Anniversary

Chuck is marking his 12th anniversary in show business this year, having started out in 1952 in St. Louis, Ill. From there he worked his way up to Chicago, his main aim being to meet his idol, folkster Muddy Waters. It was Waters who suggested that Chuck get with Len and Phil Chess. He did, and in 1955 "Mabelene" was issued. After that the rest of the Berry tunes tumbled out of Chicago with

Leave For Japan

HOLLYWOOD — Two Top Vee-Jay Records executives leave this week for Japan for a series of meetings with current and prospective licensees in the Far East.

Jay Lasker, Executive Vice-President of the label, and Mark Sands, Comptroller, will spend 10 days in Tokyo, Hong Kong and Honolulu, returning early in October.

Beatles Gold Disk Champs

HOLLYWOOD — The Beatles have received more certified gold records for single disk sales than any recording group or individual, it was announced this week by Alan W. Livingston, President of Capitol Records, Inc., quoting from statistical information supplied by the Record Industry Association of America.

According to recent statistics, only 17 singles in the record industry have been certified as qualified million-seller units by RIAA since its inception in 1958, Livingston pointed out.

The Beatles single-disk sales were all confirmed in 1964. RIAA lists Elvis Presley with two gold records sanctioned in 1962 and 1958. The remaining artists listed were recipients of one gold record award each.

Winning gold singles on the Capitol label were these Beatles performances: "I Want to Hold Your Hand," "Can't Buy Me Love" and "A Hard Day's Night." Each RIAA gold-record single award represents more than 1,000,000 in number of units sold.

In addition, The Beatles have three RIAA certified gold albums. The albums are: "Something New," "Meet the Beatles!" and "The Beatles' Second Album."

regularity, climbing charts and earning Berry fame and royalties.

As a performer he has appeared around the world—in person, on screen in "Mr. Rock and Roll" and "You Can't Catch Me," and most of all, on record.

Gold records? Plenty of them.

And now "Memphis" and "Johnny B. Goode" and "Roll Over Beethoven" and "Mabelene" are staples in a new repertoire—the English satchel. Obviously the appeal to the British lads is the happy, insistent Chuck Berry rhythm.

Or just call it the Berry beat. Without it there would never have been the Liverpool beat.

Purposes of the trip, according to Lasker, also include scouting new material for recording in the firm's Hollywood studios as well as purchasing masters for the rapidly growing Interphon subsidiary which was set up last month to release top hits of foreign nations.

Among the previous Interphon successes is the current English smash "Have I the Right," by The Honeycombs.



THE DAVE CLARK FIVE
STEPPING OUT WITH A NEW SMASH HIT!
"EVERYBODY KNOWS
(I STILL LOVE YOU)"

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The Brian Epstein Story: From Furniture to Frenzy

How The Beatles Were Born

Three years ago if anyone had called Brian Epstein, manager and discoverer and The Beatles, The Czar of Sound—the title recently conferred on him by the British press—he'd have called them crazy.

For Brian, 29, soft-spoken and conservatively tailored, did not even *like* show business on that historically momentous day almost three years ago when he stepped into The Cavern, a woolly Liverpool club under what was once a vegetable warehouse, and beheld The Beatles for the first time. Epstein had, however, begun a record department in his parents' successful furniture store there. And one day a youngster had requested a record of "My Bonnie," sung by Tony Sheridan with The Beatles accompanying. Epstein ordered 200 copies and sold them all, prompting him to descend into the bowels of Liverpool to see just what a group calling itself The Beatles could possibly look like.

He wasn't especially surprised by their appearances, but, he said later, "I sensed that something was happening, something terribly exciting, although I didn't know what it was. There was this amazingly direct communication with the audience and this absolutely marvelous humor. There was something about it that was totally of *today*. I knew they could be one of the biggest theatrical attractions in the world."

Got 25%

Epstein gave the whole scene some deep thought, then offered the boys his services as their manager, which they accepted—they'd been despairing and had all but decided to break up the act. Epstein's percentage would be 25%. What he did for The Beatles at the start (aside from tidying up their appearances) was mostly to concentrate on landing them a recording contract, although Decca turned them down, saying that groups were out, particularly four-groups, and that guitars were through. Decca also opined that The Beatles' sound was "not commercial." But Epstein believed in the boys wholeheartedly; and he took the Decca tapes to a London recording shop to have them transferred to disks, where the sound engineer sent Epstein to E.M.I. producer George Martin. Martin, of

course, signed The Beatles, although he decreed that drummer Pete Best should be replaced. Despite the protests of Liverpoolian teens who favored Best, Ringo Starr was brought in—bearded, but not for long.

Very soon it all happened.

And Epstein dug up more pop artists, who were soon topping the charts in England and America, too. The British magazine *Queen* has concluded that The Beatles are not only the biggest revenue-earning group in entertainment history but also "England's most fantastic economic complex."

And nobody, not even Epstein, seems to know its full extent or worth. Profits to The Beatles in the past two years have been estimated at between \$10 and \$20 million. Epstein has learned to like show business, no doubt.

Bachelors Group For All Seasons

London Records' The Bachelors, Con, Dec and John, are on top of the pop world due to their relaxed style, personalities and, above all, the fact that they can sing in a manner pleasing to teens and adults.

However, life was not always good to the three lads from Dublin. They started in show business when they were 10 years old by forming a semi-professional group called The Harmonichords, performing at dances and on radio and TV in Dublin. In 1959 they made their first tour of England with Patrick O'Hagan, but when the tour finished they returned to Ireland and their jobs, Con a heating engineer, Dec a construction engineer and John a master carpenter.

Due to the influence of Patrick O'Hagan, who had taught them folk songs during their tour together, they decided to include these songs in their act and it was at this time they changed their name to The Bachelors.

Show Biz Bites

In 1962 as a professional group, they came to England with the Nina and Frederick tour. When the season ended in Arbroath, they were broke and spirits were very low, but the show business bug had bitten them and they preferred to stay the course rather than return to their jobs.

While they were appearing at Arbroath, Decca's A & R chief Dick Rowe had seen them and

(Continued on page 14)

Legal Eagle Hofer: Beatles No Problem

BY DOUG MCCLELLAND

NEW YORK — What is it like to handle the legal matters in the United States and Canada for The Beatles, Billy J. Kramer and The Dakotas, Gerry and The Pacemakers, The Fourmost, Cilla Black, Tommy Quickly, The Bachelors and the Kinks, to name only a handful of the British invaders?

"No trouble at all," according to Walter Hofer, Counsellor-at-Law, who does just that.

Talking with the young and extremely successful mouthpiece of the entertainment world—who represents not only record people, but record companies, publishing companies, people from TV, films and the theater, world-wide — **Record World** learned that "There actually aren't any big problems with the English groups that have come over. We try to make things go smoothly by anticipating problems."

Hofer was also retained to organize The Beatles' merchandising and their endorsements, plus handling the establishment of their fan clubs—"It's not a legal duty, but we assisted because at the time no one else was available."

As for The Beatles themselves, Hofer opined: "You can sit down with them socially and talk. They're absolute geniuses in their own way—their ability to handle people is remarkable."

Tribute To Epstein

"This is all a tribute to Brian Epstein, their manager. I've met quite a few people in this business, but I've never met a more astute man with a natural flair for guiding careers and also gaining the confidence of those he works with. He has an unbelievably fast mind. I'll sit down and get him on the phone and we'll make decisions yes-no-no-yes-yes-no. And he makes the *right* decisions. He's logical and knows what he wants to do. Most people could not have withstood this whole situation. Epstein has the ability, too, of catching little things in a contract that may involve a booking or a piece of clothing. Too many managers are managers for the sake of just being managers, without the background or natural leaning."

Did Hofer also handle The Animals? "I don't think so," he replied. Then he laughed, "I say that because where these groups are concerned, one day I don't represent them, the next day I do!"

Hofer went on to say that he operates mostly in a supervisory capacity with The Beatles and the other groups. "We take our direction from Brian and his factions in Britain. We try to meet every few months."

Hofer's biggest problem with The Beatles: "Trying to organize their mail. When they first came over here in February, they had between 300,000 and 500,000 pieces of mail waiting for them."

Unique U.S. Set-Up

He added that the legal set-up here is unique to the United States "In Europe people rely on themselves. For instance, publishers there have been apprentices and worked up, know the ropes. But they don't have lawyers who do international work, so they have to go outside their country. These people deal in services, need services, and my contemporaries in American law have been of great assistance to them. The main legal complaints are 1) copyright infringement; 2) invasion of privacy; and 3) negligence."

Hofer chuckled, "I just got a call from an Italian to do a contract with a Frenchman. That's the way it goes."

Lurie Expands London Duties



Carl Lurie, Administrative Assistant to D. H. Toller-Bond, Executive Vice-President of London Records, Inc., will expand his duties to include artist relations and the promotion and exploitation of pop LP product emanating from England and the continent.

Lurie, who has been with London Records for 16 years, will immediately become involved with the many artists planning on visiting the United States in the near future. Among these will be Jacques Loussier, Caterina Valente, Mantovani and Johnny Keating.

Capitol Coup: Peter, Gordon

Nineteen sixty four is, of course, the year of The Beatles. But it seems not unlikely that at least a month or two will have to be yielded to a brace of young Englishmen who bill themselves as Peter and Gordon.

In mid-April, Peter and Gordon succeeded The Beatles in the No. 1 position on the English best-seller charts with their recording of "A World Without Love." But there was no sadness in Beatville, for mighty John Lennon and Paul McCartney had written the tune especially for Peter and Gordon.

Peter Asher, 20, and Gordon Waller, 19, became friends five years ago at school. They began playing guitar and singing together, performing at school concerts and eventually at local coffee bars and folk-music clubs. In order to work their club dates, Peter and Gordon nightly scaled the 12-foot wall which imprisoned the young scholars every night at 9.

Eventually escaping and sneaking back every night became too much of a conflict with their studies. With the offer of an engagement at London's Pickwick Club, an "in" spot for show-business types, school was out for good.

During their run, the boys were spotted by Norman Newell, Recording Manager for EMI (the British recording home of The Beatles). At an audition, Peter and Gordon ran through their material for Newell. He felt they had good potential, but realized they needed a new and different song for their first recording. They had one, but it wasn't completed.

However, Beatles Lennon and McCartney were called immediately, they finished writing the song, and Newell made the record.

Peter and Gordon's "A World Without Love" was released in the United States by Capitol (the U.S. recording home of The Beatles) in late April, 1964. In mid-June, it reached the top of the best-seller charts; and, in celebration, Capitol issued the duo's second single record, "Nobody I Know," another composition by Beatles Lennon and McCartney.

Peter and Gordon are the sons of prominent London physicians and Peter's sister is actress Jane Asher, a frequent date of Beatle Paul. It was through Jane that The Beatles and Peter and Gordon got together.

Groups, Especially John & Paul, Prove Potent at Song Writing Too

BY DAVE FINKLE

One of the characteristics of the current English groups is that most of them have one or more members who write music and therefore write much of the material that that particular group performs.

The most obvious example of the songwriter-performer breed is the Beatles' Lennon-McCartney duo who compose most of The Beatles' tunes. These two have also been the most prolific, having contributed ditties not only to their own repertoire on stage and in their film debut, but also penning material for Billy J. Kramer, Peter and Gordon, Cilla Black and others of the newer talents.

How John and Paul came to be such important tunesmiths and what they are doing now that they are, was detailed to *Record World* a few weeks back when the boys' favorite arranger and artist in his own right, George Martin, was in New York.

Martin was met in United Artists' offices where he was huddling with label moguls and glowing over the success of the "A Hard Days' Night" soundtrack and his "Off The Beatles' Track" album (a set of Martin

interpretations of the flick's score).

A Case of Necessity

As Martin explained, the Lennon-McCartney entry into the songwriting trade was a case of necessity being the mover of invention. After the arranger-composer, in his duties as AR man for EMI in London, decided to record The Beatles, he and the group were casting about for something to record. They found something. The mop-tops recorded it. They didn't like it, and Lennon and McCartney said, "We could do better than that ourselves."

Off they went and back they came with "Love Me Do."

From then on they continued to write most of their own songs, Martin said, which led a reporter to ask the old saws "which writes words, etc."

"Neither and both" was Martin's reply. Lennon and McCartney think of themselves as a team, he reported, but they don't always write their songs collaboratively. Since each writes both words and lyrics, they write most of the songs independently of each other, and then sign both their names

to the ditty, splitting the credit and the royalties right down the middle.

"Paul writes happy songs," Martin said. "John is bluesier. Once you know that, it's easy to tell which wrote which. 'A Hard Day's Night' is mostly Paul and 'And I Love Her' is John, for instance."

Never-Ending Flow

As for the apparently never-ending flow of L-McC tunes, Martin said, "They write a lot, but they have no backlog of songs. At this moment everything they've written is recorded. They write when they have to and when they have time to. Finding time is a problem nowadays."

(A third member of the Beatle foursome is also a songwriter—a comparatively little known fact. That's George Harrison, who wrote a wordless melody for Martin's "Off The Beatle Track" elpee. It's a melancholy ditty called "Don't Bother Me.")

And the Lennon-McCartney attitude toward their work? "They continually feel compelled to top themselves," Martin said. "In fact, you might say that's The Beatles' life story."

The Throneroom Of Beatdom?

LONDON—Why is it that the Ad-Lib, which opened its doors last Feb. 5, is able to generate and transmit excitement to peers, cabinet ministers, film stars, recording personalities and even David Susskind and The Beatles?

The Ad-Lib Club is a penthouse in the heart of London, surrounded by wall to wall windows that rarely fail to light up the mass of transported glowing faces with the light of the morning sky. Everyone loses himself on the floor shaking every limb to the best of the music of The Aztecs. All this adds up to a magic that forces, on one hand, the beautiful young girls and boys in constant attendance and, on the other, a dazzling array of foreign royalty, politicians, millionaires and great artists, both in and out of vogue, to lose their identity and become this throbbing mass of freedom in other words, "ad-lib."

Let us try to describe a typical evening at the Ad-Lib.

Enter the lift (elevator),

which is decorated like the control room of a moonship, and the excitement begins. Into the lift is piped the "sounds" from the stereophonic sound system. Enter the low-ceilinged, dimly-lit room above the flickering glitter of Leicester Square and see 150 shakers undulating to the music meted out by Teddy the disk jockey. Later in the evening groups like the Aztecs lift the crescendo to decibels rivalling the sound at London Airport.

Don't expect Brian Morris (entrepreneur) to greet you at the door for he is usually on the dance floor, a sort of Pied Piper of "shakedown."

During the ballads, when most of the dancers take their breather, it is not extraordinary to see The Beatles, The Rolling Stones, The Dave Clark Five (Liverpool contingent) on one side of the room, with Cilla Black, Peter & Gordon, Chad and Jeremy and Dusty Springfield (London contingent) on the other side of the room.

If the steak you order is

quivering, you can blame it on the chef, who has been known to leave his charcoal grill and join the dancers when the spirit moves him.

If, as people say, England is now "beat kingdom" of the world, the Ad-Lib Club is surely its "throneroom."



Peter and Gordon

London Records' Maguire Sees No Let-up In The Battle of The British Groups

BY DOUG McCLELLAND

NEW YORK—Despite some predictions that a current peak for the British groups invading the American record scene has been reached, of a sliding off of popularity from here on in, London Records' Walt Maguire has opinions on the matter which make him a member of a popular group called The Optimistics.

Maguire, head of the London-London American Group, A&R and Sales, told *Record World*: "I don't think the British invasion has reached anything near its peak. The fact that so many have made it proves it's more than just a craze or fad.

It's the kind of music America—the world—is buying. I know The Rolling Stones and The Bachelors won't fall by the wayside."



Walt Maguire

The Stones and the Bachelors are, of course, London Records artists, along with scads of others—the largest roster of British groups any diskery in America can claim. They are all under contract to British Decca, the London parent, and released in the states on London or Parrot Records. (The latter label was formed about six months ago, soon after Maguire returned to London after a brief period with Colpix. It was formed to keep the London label from being overloaded with product, however good.)

Other London Groups

Among the other groups under the London-Parrot banner are The Tornados, The Mojos, The Carefrees, Lulu and The Luvers, The Pickwicks, Bern Elliott and Klan (formerly Bern Elliott and The Fenmen), The Nashville Teens, The Applejacks, The Zombies, The Dalys, Dave Barry and His Group, The Gonks, The Snobs, The Brooks, The Brumbeats and—Them! Just—Them.

Maguire continued, "I think the British groups will become even more popular than they are now. In-person shows by them will fade—there are just too many groups to keep people interested in seeing them—but their record popularity should grow. The British records are more interesting with each new



The Rolling Stones

release, it seems to me. One of the main reasons for this is that the British producers have really come into their own, especially the indie producers. British Decca is using more indie producers than ever before, instead of relying mainly on their own a&r men. Andrew Oldham, who records The Rolling Stones, is a good example of the exciting new blood on the a&r scene.

"My whole American operation is with the indie producer. So why shouldn't the British groups go on to bigger and better triumphs, with these wonderful indie producers coming along so thick and fast?"

Maguire feels that The Bachelors will be consistently best-sellers over the years, "but from where we sit The Rolling Stones are getting stronger and stronger, although they

haven't had a No. 1 hit here. In England they've had several No. 1 tunes, are on top right now.

"Of course, they're two completely different groups. The Stones are biggest with the teens. The Bachelors are more popular with the adults. They're both due for visits to the states this fall, too, with TV shows and tours being set up. The Stones are due here in late October, The Bachelors in November. Both groups have albums out here that are selling—they're the only two British group LPs we have—and The Stones have recorded a new album especially for the American market which will be out in a few weeks."

Nashville Teens Hot, Too

The Nashville Teens are also hot right now, and Maguire believes they will be the next British group to hit it really big on American disks. They are clicking in the U.S. with the London single, "Tobacco Road"; and there is talk they may be coming over, too, may even take a trip to Nashville.

"The Zombies are also starting to break," Maguire went on. "Their Parrot single of 'She's Not There' looks great. So does the Dave Barry group. The Gonks are also promising. WMCA-N.Y. has been giving away those little faceless Gonk dolls and spinning 'The Gonk Song' by The Gonks on the London label. And we're confident that The Mojos and The Applejacks will come through for us, although their sales to date have only been on the fair side."

Maguire doesn't neglect the London-based single artists, either. He's very high on Marianne Faithful and her London single, "As Tears Go By," and Billy Fury and his ditto single, "It's Only Make Believe." Both are hits in England.

Did he feel the American artists looked upon the whole scene as a blight from Blighty, as a deterrent to their own success and sales?

"Not at all," Maguire replied. "It hasn't affected Louie Armstrong, Dean Martin or our own Hi Records. If you make a good record, it'll sell. If you check back from Jan. 1 of this year up to now, you'll find there are still plenty of American artists that are selling."



The Pickwicks



Label's Immense Roster of English Groups Led by Stones, Bachelors



Just some of London Records' British groups, from left to right: The Bachelors, Lulu and The Lovers, The Dalys, Them, The Carefrees, The Snobs and The Gonks.



Beatles Don't Bug Their Travel Agent

NEW YORK — "Personally, The Beatles couldn't be nicer."

But managing their travel arrangements during The Beatles' just-concluded American-Canadian tour, well, that's another matter, says Miss Cappy Ditson of Red Carpet Travel Service, Ltd. An "interesting" and successful matter, but still another one.

Mrs. Ditson unburdened herself to *Record World* recently as she entered the homestretch with an account which she admitted had been quite a coup for Red Carpet and which officially began when the contract was signed with General Artists Corp. and Beatles manager Brian Epstein Aug. 5.

"We really began operating on the 6th," Cappy said. "We only had about 10 days to set everything up before The Beatles' departure—we don't move in these matters until we have a signed contract. Which made it difficult because there was about a month's work to be done. You don't charter a plane just like that. You have to have a crew, know how many people you'll have, all kinds of things."

"In each city that we hit," continued Cappy, who at the time had been with The Beatles on five stops—San Francisco, Las Vegas, Seattle, Vancouver and Los Angeles—and was preparing to finish their tour with them, "we worked with the sheriff, police department and/or private protection companies. San Francisco, the first stop, was to be the testing place for the protection, or security, but it turned out to be not such a good test, because the hotel for the boys had been changed from the Fairmount to the Hilton. And the Hilton is just too large. It requires an enormous amount of protection! Delmonico's Hotel in New York is the best place in the country to put up an act like The Beatles, I've discovered. There are very few ways for mobs to get in. It has a small lobby, one entrance from the street, one elevator."

Okay, and what were The Beatles really like?

In The Swim

"On the first stop," Cappy recalled, "The Beatles were a little aloof. It seems that we were in awe of them and they consequently were distant to us, knowing how we felt in the presence of such a phenomenon. On the second hop, though, Ringo and The Exciters and a member of Bill Black's Combo played records and sang and taught some newspapermen how

Red Carpet's Cappy Ditson Likes Lads, Discusses The Recent Tour

By DOUG McCLELLAND

to do The Swim. The ice was broken.

"They're much younger than their years; they enjoy everything. Anyone else making their kind of money would probably be somewhat blasé, but not The Beatles.

"They get along with each other very well. There's a tremendous rapport between them, they have a great sense of humor. And they are gentlemen. Once someone on the plane said something a little off-color near me, and Ringo spoke up and said, 'There's a lady aboard.'"

The boys, though, are basically very quiet, full of English reserve, really, Cappy opined. "They come back to their hotel after an engagement, eat and retire, unlike many American artists who think that's a cue to party. They're literally locked up there, too."

Had anything happened on The Beatles' travels that was especially memorable? "Many things," she said. "But most of all I remember The Beatles being offered \$100,000 for a performance in Kansas City and turning it down. A few days later when they were offered \$150,000 for the same date, they accepted, and the date went into their itinerary. I was there—I'd never seen a check for that much money before!"

Although there weren't as many kids in Seattle, they were the most demonstrative of any Cappy had seen on their travels, screaming and throwing themselves on top of The Beatles' cars. There was about \$900 in damages.

Seattle appeared to have been a problem, period. "We got through all the airport operations we were supposed to and took off. I was dozing when a stewardess said, 'We're landing in Seattle.' We were going back because one little rubber stamp had not been put on in customs. This took five minutes, and we were off again. Meanwhile, at Vancouver the ground forces were told we'd turned back and took off, so the Royal Canadian Air Force had to bring us in. We had learned from experience in Seattle that the cars had to go fast or they'd be inundated with kids. They went fast, all right, about 80 miles an hour to our destination!"

Vehicles a Problem

There was trouble all over getting cars and/or buses — the companies said their drivers wouldn't drive in that kind of melé. In Atlantic City The Beatles were not allowed to take a helicopter into Philadelphia, and Cappy spent two days trying to get them a vehicle. They finally got a bus, which had to have a lavatory, air-conditioning — and curtains. The company said no to the curtains, and nixed masking tape for the windows, too.

"After all," Cappy explained, "something had to keep The Beatles from being spotted by people on the highways. Seeing those heads through the windows would have caused terrible traffic snarls! I don't know what they finally did about the windows."

Cancellations were the biggest

problem involved. Certainly not the boys themselves, who, again, couldn't have been nicer. Manager Epstein accompanied them on their first five stops, and was set to return to finish the trip.

Cappy, who had been in public relations for 22 years with considerable experience in record promotion before buying into Red Carpet last May, said that The Beatles account did for Red Carpet what three years of successful business might have. Publications all over the country have been hailing The Beatles' smooth, efficient travel arrangements; and Cappy added that without her p.r. background she couldn't have tackled this operation.

They Chose Safety

She said that in one place the police asked if they were interested in safety or exposure. "They said that the President and film stars were usually interested in exposure; but we said we were interested primarily in safety—that is, safety for the crowds around us. And the police couldn't have been more co-operative.

"Up until The Beatles we were proudest of moving the whole cast and scenery of 'Here's Love' to the West Coast."

At the time of the interview, however, Cappy's Beatles problems were far from over. Hurricane Dora was threatening to arrive at Jacksonville, Fla. the same time as The Beatles, which might necessitate a change of flying plans for them from Montreal.

What could Cappy and Red Carpet do for an encore after The Beatles?

"They've asked us to handle The Animals' next visit, but I don't count my chickens until the contract is signed," she said.



The Beatles—John, Ringo, George, Paul

London's Lulu Lovable

Lulu of London's Lulu and The Lovers, is really Marie Lawrie, 5' 2" tall, with red hair and green eyes. Although only 15 she has a strong personality, her singing is very expressive and her act highly professional. Lulu loves singing and it shows; in fact she started singing in public when she was four at a Coronation Party in 1953; she next appeared when she was nine at a Concert party in Bridgetown local public hall. From then until she left school, regular dates were offered at

(Continued on page 14)

LET'S STOP THE BULL ONCE AND FOR ALL!

THERE IS ONLY ONE RECORD THAT IS #1 IN ENGLAND

THE HONEYCOMBS "HAVE I THE RIGHT"

VOL. 7 NO. 35 AUGUST 27th, 1964 Annual Subscription 65/-

the

record retailer

and music industry news

BRITAIN'S TOP

NME TOP THIRTY

(Wednesday, August 26, 1964)

Last This Week		Last This Week	
2	1 HAVE I THE RIGHT Honeycombs (Pye)	1	1 WHERE DID OUR LOVE GO Supremes
8	3 YOU REALLY GOT ME Kinks (Pye)	5	2 HOUSE OF THE RISING SUN Animals
6	4 I WON'T FORGET YOU Jim Reeves (RCA)	2	3 EVERYBODY LOVES SOME- BODY Dean Martin
3	5 A HARD DAY'S NIGHT Beatles (Parlophone)	3	4 A HARD DAY'S NIGHT Beatles
5	6 TOBACCO ROAD Nashville Teens (Decca)	6	5 C'MON AND SWIM Bobby Freeman
7	7 CALL UP THE GROUPS Kinks (Columbia)	4	6 UNDER THE BOARDWALK Drifters

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by courtesy of "Billboard"
(Tuesday, August 25, 1964)

new MUSICAL EXPRESS

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—WEEKLY SALES EXCEED 275,000 (MEMBERS OF ABC)

1	(3) HAVE I THE RIGHT? The Honeycombs Pye 7N 1566	8	(14) I FOUND OUT THE HARD WAY The Four Pennies Philips BF
2	(1) DIDDY Manfred Mann HMV POP 1320	19	(10) FROM A WINDOW Billy J. Kramer Parlophon
3	(4) I WON'T FORGET YOU Jim Reeves R.C.A. Victor	20	SUCH A NIGHT Elvis P
4	(15) YOU'VE BEEN The Kink	35	(29) THE GIRL FROM Stan

EXCLUSIVELY ON VEE-JAY'S BABY





The Overlanders

Overlanders Don't Overdress

Hickory Records' The Overlanders pride themselves on being one of the best-dressed pop music groups to emanate from Great Britain.

The lads—Laurie Mason, Peter Batholomew and Paul Arnold—are said to be the leading exponents of "folk beat" music in England today. "To be well dressed is to feel at one's best" is their motto, according to those who know. Their suits come from a top Saville Row tailor, their hand-made shirts come from Jermyn Street and their accessories such as cuff links and tie pins are bought in the Burlington Arcade. The boys, who rehearsed 18 months before their first public appearance almost two years ago, feel they needed no gimmicks to project their image. They also wrote the flip of their first Hickory single (they're on Pye Records in England), "Gone the Rainbow" (the "A" side was "Yesterday's Gone").

Mason is 23 years old and the lead singer. He is easily recognizable by his blonde hair. A Carroll Levis discovery at the age of 12, his first public appearance was before a cinema audience at ten. Born in Middlesbrough, he was educated at Worthing High School. He came to London in 1957 working for the Inland Revenue, and later as a salesman. 18 months ago, he

teamed up Peter Batholomew's group as a singer. A little while later, Peter disbanded his group and he and Laurie formed a singing duo. Laurie rates Ray Charles, Andy Williams and Dinah Washington among his favorite singers and Sophia Loren as his favorite actress. He likes all kinds of music but shows a preference for r & b and folk songs.

Batholomew is 22, the rhythm guitarist and vocalist. He was born in Hampshire and educated at a public school in Reading. He has been singing and playing the guitar since he was 14 and has since learned to play the clarinet and piano. Until turning professional, he worked with a music publisher where his interest in music grew. He is particularly interested in country and western music, and thinks highly of The Limelinters, Chet Atkins and Hank Locklin. After working for six months with Laurie, they decided that they needed a third member of the group to get the folksy sound they were after. And so they were joined by Paul who plays lead guitar and also vocalizes.

Arnold was born in Coventry in 1942 and educated at Bloxham Public School, Banbury. His taste in music varies from pops to classics, and apart from writing music, he also writes poetry. Among his hobbies is photography.

Atlantic Rushes LP

Atlantic Records is rush-releasing a new Beatles album, "Ain't She Sweet," titled after their Atlantic single. The Swallows will also perform in the LPackage of top English hits.

Beatles Colorfilm?

The Beatles' second feature motion picture following their triumph with "A Hard Day's Night," will probably be a Western, according to UA's George Martin, who will again arrange the soundtrack for United Artists. Filming is expected to begin in February, possibly in color.

Chad, Jeremy's 'Oxford Sound'

World Artists Records' Chad and Jeremy have a new and unique sound; they are the originators of "the Oxford sound," which is very different from "the Liverpool Sound" which The Beatles have made popular. The Oxford sound is much more melodious, on the general order of folk singing.

Chad and Jeremy appear to have a very bright future ahead of them, which was recently put rather well by Dean Martin:

"I had an excellent chance to get to know Chad and Jeremy, both personally and professionally—while they stayed here in my home during their first visit to the United States. They are great guys and fine musicians. I have no doubts that they will go a long way, and if I had the fare I'd go with them."

Chad at 21 and Jeremy at 22 have set a precedent with their sound, and the music industry seems to think that they will go far with it. They will be returning to the States soon for national tour, and a very active schedule is being planned for them.

How They Met

Jeremy Clyde, born in Dorney, Buckinghamshire, England, is the grandson of the Duke of Wellington. His father is now a film producer. His first public appearance was as a page boy, carrying his grandfather's cornet at the coronation of the Queen Elizabeth at Westminster Abbey. He was educated at Eton College and then at Grenoble University in France. His ambition since childhood has always been to be an actor, and so, after university he attended the Central School of Speech and Drama in London, where he met Chad Stuart.

Chad was born in the Lade-District in the north of England. During his childhood Chad's father was in forestry, but now he imports timber from Scandinavia. As a boy, he was a chorister at Durham Cathedral, one of England's oldest cathedrals, built about the time of William the Conqueror. He was educated at Durham School, also attended for a short time the Sorbonne University in Paris, and a year at the Art School in England. Then he attended The Central School of Speech and Drama in London, where he met his other half.

Both of the boys were keenly interested in music, and they used to carry guitars with them where ever they went. As students they were nearly always



Chad & Jeremy

poor, and so they used to play and sing in coffeehouses for meals and not too much money. They left drama school in 1962, and Jeremy started acting professionally in repertory (summer stock); Chad spent a very lean year in London playing piano, organ or guitar in bands, or else doing arrangements when he could get the work. In the summer of 1963 Jeremy came back to London looking for work, and this is when they teamed up again. They went again to the coffeehouses, and in one of them (on the west side of London) they were discovered!

Shortly thereafter they cut their first record, "Yesterday's Gone," which made the hit parade in England; then World Artists Records signed them to release in the U.S. "Summer Song" was released recently. "Yesterday's Gone" is also the name of the boys' new LP.

Bern & Klan Group Born

Bern Elliott was born in Erith, Kent on 17/11/43, the youngest of a family of five. He went to school at the Picardy School for boys. Leaving school at 16, he went to work in an insurance company. London records them.

However, Bern had his heart set on forming a pop group and it was not long before Bernie and His Boys were playing at local dances. He was to sing with another group called Bern Elliott and the Bluecaps before forming The Fenmen. With The Fenmen he secured a recording contract with Decca, and his first disk, "Money," beat all other versions in the race for the charts. Money and success now came to Bern. His recent disk "New Orleans," an old
(Continued on page 14)

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She's Not There

PARROT # 9695

Watch for new releases by these groups on *LONDON*
RECORDS

- Lulu and the Lovers
- The Dalys
- The Mojos
- The Pickwicks
- The Gonks
- Them

Britannia Rules Charts for U.A.

BY LLOYD LEIPZIG

Director Of Creative Services—
United Artists Records

Rule Britannia! Long live the queen! God bless England!

To some, these huzzahs may seem a trifle un-American, but we at United Artists Records nightly face the East and salute London. For it isn't very often that a record firm can boast of having the nation's No. 1 album and the top-selling single in the country. UA recently occupied this lofty position thanks to nine brilliant and talented Englishmen.



Lloyd Leipzig

And who are these nine stalwarts who have catapulted United Artists into the enviable position of being just about the hottest and most-talked-about company in the industry? Well, four of them are Beatles and five are Manfred Manns. The Beatles, of course, gave us the soundtrack to their smash film, "A Hard Day's Night," which still reigns at the very top of the charts and will momentarily hit the two million mark in sales. This makes it far and away the best-selling soundtrack album of all time and it will eventually take its place among the bestsellers of all time. Manfred Mann blessed our subsidiary label, Ascot Records, with the fabulous single, "Do Wah Diddy Diddy," which is right now zooming toward the million mark. By the time this love letter goes to press it should be No. 1, or I'll be having another of my all-too-frequent arguments with the diabolical mathematicians who put together the weekly charts for our trade papers.

About The Beatles—there is very little I can add, as just about every breath this unbelievable aggregation has ever taken has been recorded by the press of the world. However, there are several facts about our relationship with them that could be brought to light at this time.

One is that the "A Hard Day's Night" album was the recipient of the greatest cooperative campaign ever to be mounted by a film company and a record firm combined. Our disk served as the spearhead of a mighty advertising, publicity and exploitation program brilliantly conceived by Fred Goldberg and his tireless United Artists staff. In return, the movie men included



Manfred Mann

the platter in all of their advertising, their contests, and their publicity—even plugging the set in the trailer which is a notable first. This campaign served as the launching pad which shot "A Hard Day's Night" into the top spot in nothing flat.

The second fact that I feel is worthy of mention comes from George Martin, their talented recording director, and it is something that has not been bandied around too often as yet. George feels that John Lennon and Paul McCartney are the best new songwriters to come along in many years and they will eventually rank among the greats.

The third matter that must be commented upon is simply that The Beatles have the wildest sense of humor ever. I know they won the hearts of the UA staff during a press conference via their retorts to a pair of gushing fan magazine reporters. When asked about the group's religious preferences, Ringo deadpanned, "We're ethnic," and when queried as to whether he bit his nails, Paul reported, "Only my toenails." You've got to love kids with answers like that!

Mann's Men

The Manfred Mann situation is another beauty. The group is called Manfred Mann, or sometimes The Manfreds by their devoted English following. Why? Simply because their organist is

named Manfred Mann and all five of the boys agreed that that was the most commercial name among them. Sometimes the lads are referred to as Manfred One, Two, Three, Four or Five. The lead singer, incidentally, is Paul Jones. Be that what it may, Manfred Mann is shaping up to be England's biggest export since The Beatles, and they will certainly both confuse and bedazzle the fans here on their forthcoming American tour.

The Manfred Mann group, too, is blessed with a great sense of humor. Said Manfred Number Three in response to the question, "What is your ambition?", "I'd like to own United Artists."

Of course, it would be most shortsighted not to mention George Martin as a contributor to United Artists Records' dazzling hot streak. As a record producer for such worthies as The Beatles, Billy J. Kramer, The Searchers, Cilla Black, Shirley Bassey and a host of others, George has been responsible for the sale of over one hundred million disks over the past five years, but now emerges from behind the scenes into the limelight as a UA artist. His single, "Ringo's Theme" and his album, "Off The Beatle Track," are chart items, and we know that the talented Mr. Martin will soon become one of the world's best-selling instrumentalists.

So there you have UA's English invasion force.

Lovable Lulu

(Continued from page 10)

various small parties and concerts.

When she left school at 15, friends of hers, Mr. and Mrs. Alex Houston, who own a local club called the Lindella, asked Lulu if she would like to sing with a group named The Glen-eagles. She accepted and very soon, with a name change, Lulu and The Luvers were delighting fans at the club. Local club owners Tony Gordon and sister Marian, while visiting the Lindella, spotted Lulu and were impressed, so much so that a test recording was made and brought to London to Peter Sullivan, Decca A & R man. The first disk, "Shout," was made and this record has climbed, despite other versions, high on the charts in the U.K. and the U.S.

Bachelors

(Continued from page 6)

an audition was offered to the boys, at this audition came "Charmaine" the record that rocketed them to fame.

Offers of work poured in for the boys, and engagements. The Astor Club, the Brenda Lee tour and a film with Frankie Vaughan called "It's All Over Town" besides TV work, appearances at Carnegie Hall, American cabaret and "The Ed Sullivan Show."

The Bachelors are currently heard on the London single, "Wouldn't Trade You For The World."

Bern Elliott

(Continued from page 12)

Gary U.S. Bonds hit, bounded into the best sellers. During the summer months Bern had many club and dance hall dates.

His latest disk is a number penned by Johnny Worth called "Good Times" backed by a Mort Schuman original, "What Do You Want With Me Baby." The backing on this disk is by his new group, The Klan. With the new boys, TV appearances and a film called "Swinging U.K." are in the offing.

And Watch For . . .

The Moody Blues is the British group to watch for, according to Record World informants. The sound is different, forecasters wire, and certain to make a splash. This group hasn't even had their initial disk released in England yet, but those who've had previews are flipping.



Nashville Teens British

The name Nashville Teens has an American sound, but all six fellows in the group are British through and through.

Although they are now all in their 20s, the boys thought up the name when they were in their teens, hence teens, and at that time it was all happening in Nashville, hence Nashville.

The original Teens were Ray Phillips and Arthur Sharp, the two vocalists. John Hawkins and Pete Shannon joined in '61, John Allen in '63 and Barry Jenkins at the beginning of this year.

The group turned professional in July '63 and since then they have appeared all over this country and three times in Germany, the last trip being April '64 at the Star Club in Hamburg. In March '64 Don Arden saw them performing their unusual act—unusual because there are two lead vocalists, Ray and Arthur, on stage. They are backed by the other four boys.

Don signed them up and immediately asked them if they would like to back Carl Perkins on the Chuck Berry tour. They were delighted, and not only did they back Carl, but they had their own spot as well. Don was keen to get them to record a number and approached Mickie Most, who is now the boys' A & R man. The number chosen and recorded was "Tobacco Road," an r & b number about the famed tumble-down spot in the deep south of Northern America. Topline TV dates coincided with the release, which is a hit in England and America, too. London Records has the single here.

Epic Scores With Clark 5, The Yardbirds, Too

Epic Records, under VP-General Manager Len Levy, has had tremendous success with The Yardbirds, and especially The Dave Clark Five, both British groups of the highest order—and sales.

When The Dave Clark Five toppled The Beatles from the No. 1 spot on the English charts with their single "Glad All Over," the event caused such excitement that the story was run on the front pages of both the London Daily Mail and the London Daily Mirror. That coup was the beginning of one of the most publicized though amiable feuds in show business.

Released by Epic in the United States, "Glad All Over" duplicated its great success in the United Kingdom by shooting to the Top 10 within a week of release. "The Tottenham Sound" of The Dave Clark Five began to trespass on the reign of The Beatles in the United States as it had done overseas.

"Bits and Pieces," The Five's second Epic single, also scor-

ed. Their debut LP, "Glad All Over," was a hit, as was "The Dave Clark Five Return!" and the current "American Tour."

In March, 1964, they were a sensation during two appearances on the CBS television network's "Ed Sullivan Show." Their second siege over here was highlighted by four standing-room-only concerts at Carnegie Hall and the boys' third appearance on the Sullivan show, plus a 16-city cross-country tour.

Non-Musician Musicians

Dave Clark, Mike Smith, Rick Huxley, Lenny Davidson and Denis Payton can boast that they not only crowded The Beatles off the No. 1 spot on the charts, but that they did so as an amateur group with the distinction of being the only musicians to hit the top of the charts while holding full-time non-musical jobs.

Prior to last Dec. 15 when Dave celebrated his 21st birthday by signing the contract that gave him professional

(Continued on page 17)



*Jove is the British god of Hits!



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THE ANIMALS

I'M CRYING K-13274

THE HOUSE OF THE RISING SUN K-13264

GONNA SEND YOU BACK TO WALKER
and **BABY LET ME TAKE YOU HOME** K-13242

THEIR LOVERLY LP...THE ANIMALS E/SE-4264

MGM Records is a division of Metro-Goldwyn-Maver, Inc.

Mercury's Freddie & Dreamers Give Laughs on Way To Bank

A fresh new approach to music comes to us from England with the arrival on the American scene of a zany new comedy-music group, Freddie and The Dreamers, under Mercury Records contract in the U.S.

Freddie Garrity, Derek Quinn, Roy Crewdson, Pete Birrell and Bernie Dwyer individually and collectively are purposely funny, their antics the result of a spontaneous slapstick which manages to enhance their high musical standards. To put it simply, they are fine singers and musicians, but they are also comedians.

It all started when the boys, who had been playing as a group in clubs on weekends and holding down nine to five jobs during the week decided to make a demonstration record. Searching for a place to rehearse before their session in London, they touched off a chain of apparently unrelated events that resulted in the release on England's Columbia label of their first hit, "If You Gotta Make A Fool of Somebody."

Phoned Agent

Unable to find a room to rehearse in, Freddie, in desperation phoned his agent, Danny Betesch, for advice. Danny was in a conference with an old friend, bandleader John Barry, but realizing the boys' difficulties, offered them the use of his office for an hour that morning. He began to regret his hospitality when a truck load of equipment rapidly appeared in the center of his office, and was about to suggest that he and John continue their conference in some quieter surroundings. When the group started playing, he realized that John had no intention of leaving until the number was over. By that time John was in an enthusiastic discussion with the boys, helping them rearrange their music and advising them.

That afternoon John Barry supervised the "demo" session, took a copy of the recording to a Columbia Records executive, and one week later the Dreamers were cutting their first record which within short weeks, reached the No. 2 spot on England's record charts. It was the beginning of their success story, crowned in the spring of 1964 with their great dream, a visit to the United States, appearances on "The Ed Sullivan Show" and a tour of the country, followed by tours of South Africa and Australia.

Freddie Garrity, leader of the

group, is an impish young man with a quick humor and a face which looks to be in continuous motion behind his horn-rimmed glasses. His humor, and that of the group, is reminiscent of the old Keystone Cops slapstick. They spoof the popular music of their time with what can only be termed as irreverence, and have discovered that audiences react to this as though someone had suddenly opened the window and allowed the fresh air to come blowing in. They are also wise enough to back their comedy with their talents as musicians, and their sound on records is an exciting, driving big beat.

Became Professional

The group became a fully professional one on the day Freddie received notice that he was to audition for the BBC-TV. Working as a milkman, Freddie drove his milk truck to the BBC studios, parking the truck outside. Irate housewives started phoning the dairy complaining that they hadn't received their milk, and when Freddie was finally tracked down at the studios, he was at last out of one business and into another—he had passed the audition! He and the boys left their jobs and found themselves with more bookings than they could handle. And shortly afterward they were awarded a movie contract.

Freddie and The Dreamers will soon be seen in the film, "Just For You," also the title of their latest Mercury Records single. ("I Love You Baby," was their first Mercury disk in the U.S. Their British hits have also included "I'm Telling You Now," "You Were Made For Me" and "Over You.")

The dreaming is over for Freddie and The Dreamers.



Freddie & The Dreamers—Naturally!

What's-in-a-Name? Attitude Brought Billy J. Kramer His

If someone hadn't stolen young William Ashton's guitar while he and his group were playing at a Liverpool club, he might never have become one of the most popular singers in England, and America on Imperial Records, or cut a record under the name of Billy J. Kramer.

Explains Billy: "When I was about 17 some friends and I got together and formed a group which consisted of lead guitar, rhythm guitar, drums, and a vocalist. I was the rhythm guitarist. The vocalist left and someone suggested I take over. I wasn't too keen about it, but then someone stole my guitar after a date we played and I couldn't afford another one, so I

became the group's singer."

Born William Ashton in Bootle, Liverpool on Aug. 19, 1943, Billy is the son of a docker and the youngest of seven children. Until he was 15 he attended the St. George of England secondary school then left and became an apprentice fitter with a local engineering firm. He stayed with them until he formed his group.

"When my friend and I first started, it was more for fun than anything else and we used to spend evenings just practicing," says Billy. "I couldn't play the guitar very well, but I got a lot of enjoyment out of it. Then we started to get dates and called ourselves The Coasters."

And how did the name Billy J. Kramer come about?

Says Billy: "When I became the vocalist and it was decided that I should have a new name it was more difficult than we thought it would be. So one evening we got together and looked through the telephone directory and picked out about four names that we thought might be suitable. But we couldn't make up our minds, so we rang the operator and told her what we were doing and asked her to choose for us. She chose Kramer."

The latest Imperial single by Billy J. Kramer and The Dakotas is "From a Window," and their latest album, "I'll Keep You Satisfied" (subtitled "From a Window") is just out.



Billy J. Kramer (right) & The Dakotas

Dave Clark 5

(Continued from page 15)

status, he was the leader of a group of young men whose musical activities were restricted to playing three nights a week in a Tottenham ballroom plus making an occasional recording. As a matter of fact, Dave's intention in assembling his fellow musicians was to form a band for the specific purpose of raising money at dances so that Dave's youth club football team could go to Holland for a match against the team of a comparable Dutch youth group. So responsive, however, were audiences to the music that is now identified as the lively "Tottenham Sound," named after the London district where Dave was born, that Dave decided to keep the group going and had cards printed offering the services of The Dave Clark Five for dances and various social functions.

Somehow, a Dave Clark business card found its way into Buckingham Palace and Dave received an invitation to play at the annual Buckingham Palace Staff Ball. That was the beginning of a popularity that gradually increased until expected appearances in London produced near pandemonium

among young female fans. Dave, however, was not prepared to consider the group as a permanent band until the success of "Glad All Over" in England.

Dave Clark is a young man who automatically seems to make news. Last year, for instance, he started a new craze in England when he invented a dance called the Philip Blues after the recognizable hands-behind-the-back stance of Prince Philip.

All the commotion is caused mainly by drummer Dave Clark, heading a group consisting of Mike Smith, who handles most of the vocals in addition to playing organ and piano; Rick Huxley on bass, harmonica and guitar; Lenny Davidson, guitarist and Denis Payton, saxophonist. The Dave Clark Five's latest Epic single is "Everybody Knows."

The Yardbirds' "I Wish You Would," in its first weeks of release in the United Kingdom, was immediately listed among the Top 10 on all best-seller charts. The tune featured three guitars as well as drums, with the harmonica providing a driving blues beat. Keith Relf, the young man who plays harmonica for the group, is also the featured soloist. They started at London's Crawdaddy Club.

Gerry & The Pacemakers Among Early Mersey Men

Gerry Marsden, the Liverpoolian with the trademark grin as wide and as anything from a toothpaste advertisement, holds a distinction which makes him the envy of other British pop singers.

His achievement was No. 1 placings in the Hit Parade with his first three records—"I Like It," "How Do You Do It" and "You'll Never Walk Alone." All three, together with his fourth release, "I'm The One," which narrowly missed the top spot, sold over 500,000 copies each.

Ex-tea chest maker Gerry and his group The Pacemakers (all on Laurie Records here) were the second Mersey combo to be signed by starmaker Brian Epstein, and in company with The Beatles and Billy J. Kramer spearheaded the revolution in British pop music which had its source in the clubs and dance halls of Merseyside.

Born in Liverpool in 1942, he left school and when he started to earn a living at the age of 15, his chief ambition was to become a joiner. His first job was with the Kardomah com-

pany, making tea chests. So when he and some pals at Liverpool's Florence Institute decided that they would like to form a skiffle group, the tea-chest bass was the best that was possibly available. After six months he joined British Railways and worked on the delivery vans for about 18 months.

In his first group Gerry played guitar for three months and then formed his own, calling it The Mars Bars. It was then that he started singing and they played in clubs in the Liverpool area for about six months before breaking up. Then came the original Pacemakers — pianist, bass guitarist and drummer. Gerry was 17 at the time and soon after came an offer to appear in Hamburg. They accepted, turned professional and appeared with tremendous success for two months at the famous Top 10 Club.

Gerry and The Pacemakers' latest Laurie single is "I Like It." They will also soon be seen in the United Artists film, "Ferry 'Cross The Mersey" on UA soundtrack.

England's #1 Hit is Causing Hermania!*

HERMAN'S HERMITS

I'M INTO SOMETHING GOOD

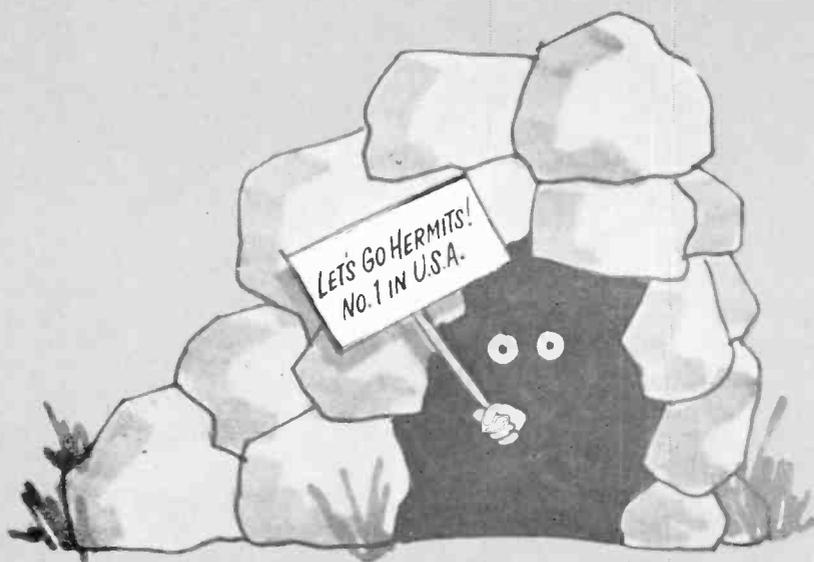
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RECORDS



*Be careful, it's catching

English Groups To Stay 'Some Time': Maxin

BY DAVID FINKLE

NEW YORK — "The English groups will continue to dominate the American charts for some time" Arnold Maxin, President of MGM Records, predicted in a *Record World* interview last week.

"One reason is that it's easier for the American record manufacturers this way. England is a ready testing ground for the American company. If a record is doing well there, it can be released here with reasonable certainty that it will do well here, too.

"And, at a savings, because then there's no production cost, et cetera."

Maxin spoke with authority based, first of all, on his affiliation with one of the most successful of the new groups—The Animals—and, second of all, based on the future plans of his company to keep and eye on up-and-coming British teams. And the best way to keep that vigil?

"Line up a producer," Maxin advised, "who is involved with the new groups. That's what we've done. Since we're not based in London, we've gotten Mickie Most to let us know what's happening. He's probably doing the most exciting producing work in England now. Last week we released another of the groups he produces—Herman's Hermits—and soon we'll release another over here—The Moquettes. You have to place your confidence in a producer to pick artists."

The sudden conquest of state-side charts by English artists, Maxin opined, arose from the fact that they filled a void on the pop music scene. "A lot of our artists had lost sight of the importance of excitement. What was happening was like what happened around 1947 to big bands. Instead of remaining exciting, they began to concertize. That's what our artists have been doing—concertizing.

"The timing of The Beatles," Maxin said, "was right. There was talent, visual appeal and excitement. And that was the start."

This start led MGM to the Animals, who, Maxin said, "are not a Beate type group. In fact, they're very different. The pop-

ular music trends in England are divided into two distinct groups—rock and trad. Rock is new and trad is a return to the origins of the blues. The Animals are trad, and actually they're musicologists. They study. Their music is based on their study of older folk artists—John Lee Hooker and Howling Waters, for instance. They want to be as authentic as possible in their music."

Desire Authenticity

This desire for authenticity has resulted in a strange consequence, as far as The Animals are concerned, Maxin reported. "They think of themselves as Negroes. They are interested in Negro music and the best way to sing in a Negro style, they feel, is to share Negro emotions, to live the joys and suffering with Negroes."

(The Animals' "House of the Rising Sun" single is at 3 this week. Their album of the same name is 34.)

Maxin concluded by scoring one of the problems the English group siege has caused—the forced release of singles here that have been out over there. "We have to bring out a new Animals single this week, 'I'm Crying,' because a few disk jockeys have been playing copies they got from England and a demand has been created. There's nothing we can do about it, either. I don't think the English companies send these singles over. Probably British disk jockeys send them to American disk jockeys, and that's that."

Animals Goldisked

NEW YORK — The final round of activities for MGM Records' top chart group The Animals before departing for England last week included presentation of a gold record to the group by Arnold Maxin, President of MGM Records, and a promotional appearance at Stern's Department Store.

The Animals return to the United States for an 18-city tour including Norfolk, Va., Sept. 23; Philadelphia, Sept. 25; Boston, Sept. 26; Birmingham, Ala., Sept. 27; Tulsa, Okla., Sept. 29; Portland, Ore., Oct. 2; San Francisco, Oct. 3; Sacramento, Calif., Oct. 4; Oklahoma City, Oct. 6; Knoxville, Tenn., Oct. 7; Nashville, Oct. 8; Lexington, Ky., Oct. 9; Columbus, Ohio, Oct. 10; Hartford, Conn., Oct. 11.

Animalism



MGM Records' President Arnold Maxin recently presented a gold record to The Animals for their chart-topping MGM single, "The House of Rising Sun."



The Animals and *Record World's* visiting "London Lowdown" columnist Alan Freeman and publisher Bob Austin got together at the recent Americana Hotel luncheon for The Animals during The Animals' visit to the United States.



Bernadette Castro receives congratulations on her current Colpix single, "His Lips Get in The Way," from The Animals.

Observations, Opinions Outside The Fishbowl

BY CONNIE DE NAVE

Public Relations, England, Hollywood, New York

It's often difficult to separate yourself from an industry that has become an important part of your everyday life. Yet some thoughts occur to me as I read about the "great British invasion."

First thought is, "Hooray!" It gave the record business a badly needed shot in the arm. Everyone in the states seems to be profiting from our visitors from across the sea; but let's take a step further. The desire for British acts by American record companies and promoters is so strong that they've become an "easy sell." Many American record stars feel left out and unimportant. Ego-wise, it knocked the wind out of our sails when some of us, for the first time, realized that we were not the end-all in the world of entertainment. You'll often hear, "The British are taking over." But if you re-examine our charts, you'll see that it's not really true. During the past few years, we know that American recording stars had to leave the states to develop their record sales abroad.

In short, to be a truly successful recording star today, you have to be an "international" performer. Many of our artists now "cut" abroad, play major clubs overseas and have their own TV specials in foreign lands. Go one step further and you'll discover we're not really being invaded, but the British are simply the first to turn the tables on us and do as we have done successfully for the last five years—develop the foreign market!

The world is getting smaller via the communications systems and there is a great desire to learn more about people in other lands. Our office has handled many of the top recording stars in the last few years. As their foreign sales increased, it became necessary to develop a service to meet the demand from the foreign press for material on our artists. This past month, we have been bombarded by requests from teens all over the nation for foreign pen pals. The teen fan books are getting similar requests. Something's happening! Walk to your favorite newsstand and you'll see new magazines and newspapers, all from England! Turn the pages in our top fashion books and they feature top British fashions which are sold in our department stores here. American newspapers report about the British teen fads and their riots. America has expressed a desire to "go British," and businessmen are jumping aboard to meet their demands.

British agents and managers visiting here to negotiate tours for their clients are often unprepared and confused by our normal business procedures. For example: they accept dates in out-of-way-spots without being aware of travel accessibility. The asking price for a British group is three times what an American record star can get. Because they are British, I suspect each promoter and producer is secretly hoping that maybe they'll be another Beatles. They pay willingly.

Beatles Reached Pinnacle

The Beatles reached a pinnacle that can never be equaled. True, popular acts like The Dave Clark 5, The Rolling Stones, Gerry and The Pacemakers etc., have come into the states with great success, but I suspect it's because our press, the agents, the promoters hope "it might happen again!" But it won't, not for a long, long time.

As a press agent for many of the British acts, I stress to my clients to forget the wild hoopla—it's more important to come to America, gear your publicity and promotion to the record buying market and establish a strong foundation so that the act can come back again and continue selling records here. Sure we'll think of gimmicks to garner newspaper space, but we must not forget, the majority of the singles record buying market. We have to reach the teenagers. When The Rolling Stones came to the states a little over two months ago, their tour was badly arranged. My assignment was to reach the teens and try to get their records selling here. When they arrived, they had just released their first record. The Rolling Stones will return to America Oct. 24. Their singles are selling, their tour price has doubled and London Records is ecstatic. This group just won the popularity poll position of #1 over The Beatles in England. (The Beatles are still #1 world-wide). The Stones fan club membership (it's only two months old) is 28,000. Remember, this was an act who came here "cold." The American teens after seeing, reading and hearing about them
(Continued on page 4)

AL GALLICO MUSIC

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V-J's Honeycombs Find They Have Right to Success In US

The Honeycombs are one of the latest British groups to hit America, and they have rocketed to stardom in England overnight as a result of their record "Have I The Right," which shot up in Great Britain to No. 1 position in a matter of a few weeks and is climbing fast in the U.S., too.

There are five members of The Honeycombs. Brother and sister, John and Anne (known as Honey) Lantree who comes from London, Martin Murray and Denis Dalziel also from London, and Alan Ward from Nottingham.

Apart from Alan Ward, who learned piano, and Denis Dalziel, who had singing lessons, all the others taught themselves to play their respective musical instruments. Honey, on drums, makes the group unique, as no other combo has a girl among them.

Their ages range from Alan Ward, 19, to John Lantree, who is 24. Martin Murray and Honey went to school together in London, and the others received their education in separate schools.

Martin was previously a hairdresser before entering show business at the age of 18. He likes listening to music in his spare time and his favorites are Elvis Presley and Buddy Holly. His favorite actress is Jane Asher. He drives a TR4 sports car and one of his pet hates happens to be bad drivers!

Alan's The Youngest

Alan Ward is the youngest of the group and he started his musical career at 16. Now, aged 19, he plays piano, guitar and organ. His tastes in music cover classical and pop and he enjoys playing classical music as well as listening to it. He drives a hotted up Ford Thames car.

Denis Dalziel has been in show business for two years, before which he was a plumber. He likes listening to records in his spare time and his favorites are Elvis Presley and Roy Orbison. He does not drive a car, but found one of the most thrilling experiences was his first plane trip. His personal ambition is to appear at London's famous Palladium.

Honey, whose real name is Anne Margot Lantree, was previously a hairdresser before entering show business. Her favorite singers are Dusty Springfield and Elvis Presley and in her leisure time she likes to ice skate and drive her TR4 sports car.

John Lantree completes the group, and is the eldest of the five. He was formerly in the neon sign trade, but entered show business almost five years ago. He says one of his hobbies is sleeping, but he likes driving and playing the bass too! His favorite is Elvis Presley, but, like Alan Ward, he enjoys listening to some classical music too.



The Honeycombs

Wales is Home of Shevelles



The Shevelles, unlike any other group from across the sea today, is comprised of boys from Wales . . . and one from London.

The group is almost two years old, and was started in Cardiff by Trevor Lewis (piano) and Mike Stevens (lead guitar and vocals). Shortly thereafter they collected Geof McCarthy (bass and vocals) and then they found Ray Stock (Londoner and drummer). The boys played in all the night spots in Wales, and then came across an opportunity to enter a contest "The Best Beat Group in Wales." They won and with it came a recording test, contract and bright futures.

The boys packed in their jobs, moved to London, turned fully professional and started down

the road of "happenings."

Upon their arrival in London Rik Gunnell, who owns the famed Flamingo Club, heard them and asked them to come over to the club and play for a few nights. Ten months later—and many one-nighters and American bases — they were booked to back the great Bo-Diddley when he appeared at the Scene Club, and later backed the equally famed Sonny Boy Williamson at the Flamingo.

Their first record was "Oo Poo Pa Doo," and this disk made the Top 100 in the States. And it also gave an impression of their talents. Their latest record is "I Could Conquer The World" on, appropriately, World Artists Records.



HERMAN'S HERMITS are a new British group which MGM Records is currently releasing on their first American single disk, "I'm Into Something Good." Lads may not be the first English group on the disk scene, but they look like they just might be the youngest.

The Blue Jeans Swinging

The Swinging Blue Jeans' first big date was a talent contest at Liverpool's Empire Theater some four years ago. The S.B.J. won the contest, and found a new member—guitarist Ralph Ellis. Ralph, who lead the group that were runners-up, joined Ray Ennis (guitar), Les Braid (bass-guitar) and Norman Kuhlke (drums), to complete a personnel that has remained unchanged.

The group built up a big following in the North of England and became the first beat-group to have a resident spot at The Cavern. The four boys turned professional in September, 1961, and enjoyed a successful season at The Star Club, Hamburg — Germany's famous beat center. The Swinging Blue Jeans returned to England, took up resident spots at Liverpool Mardi Gras and Downbeat clubs and began broadcasting regularly—long before the tag "Merseybeat" was invented.

Since then, The Swinging Blue Jeans have chalked-up an impressive list of firsts.

An important first in the life of The Swinging Blue Jeans occurred in June, 1963, when the group's first record, "It's Too Late Now," entered the Hit Parade shortly after release. Since then, life has changed considerably for the four boys (bachelors all). They appear regularly on TV and radio, travel on nation-wide tours and receive thousands of fan letters from all over the world. The 2,000th member of S.B.J. Fan Club lives in Zagreb, Yugoslavia.

Early in 1964, The Swinging Blue Jeans gained top pop honors when they reached the No. 1 spot in the "Disk" Hit Parade with their version of "Hippy Hippy Shake." "Hippy" gained the S.B.J., the first silver disk awarded in 1964. The record's high chart-placings in twelve countries gave the four boys an international reputation. A reputation enhanced by the world-wide showing of a "Look at Life" film highlighting The Swinging Blue Jeans' rise to fame.

The group's latest Imperial disk is "You're No Good."

Brian Poole Unpredictable

Brian Poole who leads his Tremeloes in song for Monument wants his every move to be unpredictable. That's why after "Candy Man" and "Do You Wanna Dance" he decided his next release should be a ballad.

And so it was—"Someone, Someone."

"It's given us a great kick to do a number like this," Brian recently said, "just for contrast, but we'll probably be back to the uptempo stuff next time. I like to ringe the changes."

In Brian's background are previous ambitions to be a school-teacher (geography) or a professional footballer. He has been a swimming champion and is a cricket fanatic.

Brian also writes songs and did the "Someone" flip side along with Alan Blakley, one of The Tremeloes. Another Tremeloe, Alan Howard, is an amateur photographer.

Brian attributes much of the group's success to manager Peter Walsh, a man of varied interests, who, when not booking the lads, is a greengrocer and wholesale fruit merchant, racing greyhound owner, amateur football referee and Strand Record label prexy.

Observations, Opinions

(Continued from page 19)

actually created them as stars here in the states.

Come this October and November the states will be hit by still another invasion. It was reported that WMCA's "Rock & Roll Show" featuring The Animals at the N.Y. Paramount recently did not do as well as expected. Yet Murray the K's show at the Brooklyn Fox broke records. His lineup consisted of American acts and a splattering of British record stars. Can this be the beginning of a new trend? With the new wave about to descend upon us, some promoters are anxious. The old question, have our fickle fans lost interest? Rather than calling our teens fickle, I would say they have a tendency of selecting only a few to heap their adoration upon, and let the others fall by the wayside.

Hence some acts' popularity begins to wane. If this conclusion is true, then the next question is when?

None of us will have that answer until the middle of November, when the British tours are complete here.

One other thought: On Nov. 1 Ireland's Bachelors arrive on our shores. Will this be the beginning of the Irish invasion?

Greetings to

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LONDON LOWDOWN

To Z (Zombies).



English Groups I Have Known

BY ALAN FREEMAN



Alan Freeman

NEW YORK—What ho, chaps! Britannia rules the grooves, the stars and striped grooves forever, and all that sort of thing, huh?

Guess what? I've fallen in love with Barbra Streisand, and I keep playing "People" until I drive everyone insane. However, she'll have to take second place this week because I want you to think back to an old song entitled, "From Alpha To Omega." Are you ready? A . . . B . . . C . . . D . . . E . . . F . . . G . . . er, G, that's the one we want . . . for Groups.

What is a group? There are many definitions, and for the purpose of this operation we'll define it as a collection of quite splendid chaps from England who seem to have won their way into the hearts of many! How have they accomplished this, you ask? Well, it might forever remain one of the great mysteries of our time, but it appears to have been achieved with simple utensils of life, such as the drums, the guitar, accents, unique tailoring, hair styling, a song here and there and, above all, your own devotion, loyalty and encouragement. I've worked with many of them on TV, radio and live performances all over Great Britain, and without wanting to sound overly loyal or patriotic, I must say that to a person, I've found them all very nice people, with a great belief in what they're doing.

Much that I mention you may have heard of or read about. For a time the group scene was associated mainly with Liverpool, but as time has ticked its merry little way around Big Ben and various other clocks that harrass our every day tranquility, groups have cropped up all over the place. Perhaps the craze is at its zenith, but I have the feeling that many more will pop into popland before the spinning business has spun itself out! (It's all this sun that makes me so dizzy in trying to get to the point, and thank you very much for it. No, not the point, the SUN!)

Now "A" is for **The Applejacks**, one of the youngest of them all. They first hit the scene with a record called "Tell Me When" that climbed into the Top 10 and actually gave them fame overnight. And quite recently two of them got married—you see, one guitarist is a gal—and now they're living happily ever after. They haven't made the charts again, and I wonder if they will?

"B" is for . . . Oh really, DO stop screaming because I'm talking of **The Bachelors!** They hail from Dublin, Ireland, and I well remember the complications that came my way when they first hit the high spots. I had letters by the score telling me off for talking of their British record when in fact it was Irish! But you see, I just had to inform these angered Pop Pickers that in fact *all* their records were made in London, so the truth of the matter was they were Irish artists on a British record. We all called a nice truce on the matter. I once had to fly to Manchester to present the boys with a newspaper award for the biggest selling record of the week, "Diane." They specialize in the "oldies," and I guess their fans are anything but just teenagers.

Oh all right, scream if you must, because "B" is also for **John, George, Paul and Ringo**. Once during a radio show I had some dialogue with George that went like this:

FREEMAN:—What are you going to sing George?

GEORGE:—I forgot to remember to forget.

FREEMAN:—You forgot WHAT George?

GEORGE:—I didn't forget anything?

FREEMAN:—But you just said that you forgot to remember something.

GEORGE:—That's the song I'm going to sing.

FREEMAN:—What song?

GEORGE:—I forgot to remember to forget.

FREEMAN:—But you just said that you didn't forget anything.

GEORGE:—I didn't . . . I forgot to remember to forget.

FREEMAN:—This could go on all night, George.

GEORGE:—It could Alan . . . If you weren't so thick!"

A lovely chappie, George. And all I can say finally, Beatlewise, is . . . I know you read **Record World**, George, and the letters I brought over from London for you are still with me, and it looks like I'm taking them back from whence they came!

In the "B" category we mustn't leave out **Billy J. Kramer and The Dakotas**. Billy's a rather shy, quiet sort of guy who still can't quite believe his arrival, and it's a very happy moment for them all with a big success of the moment here and in G.B. entitled "From a Window."

"D" is for the "**Dave Clark Five**." They come from Tottenham in London, and I wonder if they knew not such a long time ago that little "Bits And Pieces" could mean such a lot, huh? Strangely enough their big hit of the moment here, "Because," has never been on the British scene. I wonder if it will, and with the same amount of success? And if you've wondered if Dave is the nice sort of person you feel when you see him, I can only say you're right.

"F" is for **Freddie and The Dreamers**. Have they hit over here as yet? Well, Freddie Garrity is a real human jumping Fred-in-the-box and he's as lively off the scene as on. I often wondered how he manages to keep flesh on that lean frame of his at all! If ever Freddie sang a song and kept still, someone would immediately send for a doctor declaring he was ill. I must confess that on so many occasions I have perspired just standing there watching him!

"G" is for **Gerry and The Pacemakers**. The boys hail from Liverpool, and Gerry and I have often had a chuckle re his "overnight success!" He said to me one night, "I remember the whole 1825 of them very well!" You see, like so many artists Gerry and the boys were hard at it for almost five years before they made the grade. He says without those hard day's nights, they would not have been ready for the chance when it did come. "I Like It" sing Gerry's pacemaking chaps at the moment, and they're not kidding! In quieter moments, a more serious and down-to-earth person that Gerry Marsden you'd go a long way to find.

"M" for **Manfred Mann**. They broke through with a breakaway style entitled, "5 4 3 2 1." It went to No. 1, and then they came along with "Hubble Bubble Toil And Trouble," but the trouble was it didn't go to No. 1. However, they're back in business with what I think is one of the exciting records of '64, namely, "Do Wah Diddy Diddy." It must be good, because every time I hear it I sing the whole thing through with them . . . only much better! Manfred has a little black beard, looks very studious and intelligent, and, in fact, is that very same thing. A conversation with MM is very refreshing (I wonder if he says that of me?).

I could go on forever, but there just really isn't the space, and anyway, **Record World** this week is just full of all you'll want to know about the groups of Great Britain. However, as always, Omega is "z." You say zee, we say zed, but whichever way, it stands for **The Zombies**. I'm sure they must hit your scene over here with "She's Not There." The same week I flew to New York recently, I flew with them from Manchester on their very first flight after our BBC TV show, "Top o' The Pops." Funny, isn't it? One minute, obscurity and the subway . . . the next minute, fame as a group and a first airflight.

The groups? They came . . . they sang . . . we heard . . . they conquered. The world of pops has new life, Pop Pickers. So, be they British, be they Americans, bring them on and let's have some more of this enjoyable fresh air. (I feel as though I'm about to make a speech as Great Britain's new Prime Minister or America's new President.)

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IT HURTS TO BE IN LOVE

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LITTLE ANTHONY & THE IMPERIALS
ON THE OUTSIDE LOOKING IN

DCP 1104

JAY & THE AMERICANS
COME A LITTLE BIT CLOSER

UA 759

GEORGE MARTIN & HIS ORCHESTRA
I SHOULD HAVE KNOWN BETTER

UA 750

FERRANTE & TEICHER
I'VE GROWN ACCUSTOMED TO HER FACE

UA 770

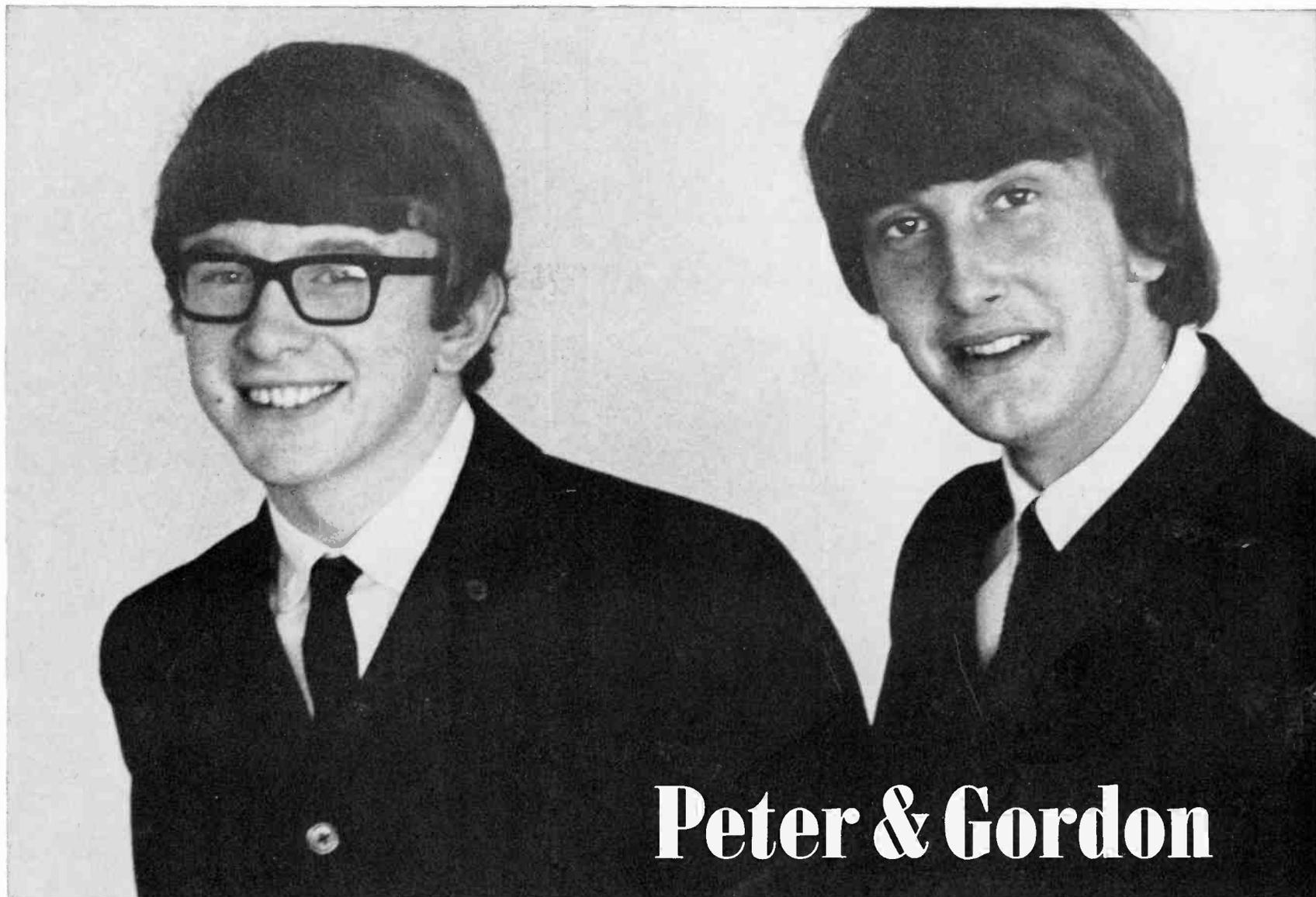
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