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THIRD YEAR

WEEK ENDING
5th SEPTEMBER

WEEKLY

Billy J. Kramer



**DOUBLE-PAGE
PICTURE OF
THE HOLLIES
IN THE CENTRE**



**FULL PAGE PICS OF
BILLY J. KRAMER
THE ANIMALS
BLUE JEANS
ADAM FAITH Etc.**



HAS THE BEAT BOOM FINISHED!

Everyone in and out of show business has been predicting the end of the beat groups since a month or two of their inauguration. Not to be left out of the field, we too would like to contribute our jewels of wisdom for what they are worth.

To some extent, we are always going to have groups and we are always going to have groups with hits. Whether however, the monopoly of American charts by British groups will continue, and whether our own charts can stand the severe battering received every week by the new and hitworthy beat teams is another matter.

Many, many groups are already beginning to feel the pinch. Some of our top groups who, when the beat boom started, climbed into the Top Ten with every new release are having a hard time with their latest singles. It is significant that The Dave Clark Five are not doing nearly as well in our charts with their latest release, or indeed the one before that. Billy J. Kramer and his Dakotas are not breaking any records with *From A Window* and that one was written by John Lennon and Paul McCartney.

The Searchers although still doing well, aren't up to their usual antics with *Some Day We're Going To Love Again*. The Four Pennies after their smash No. 1 have had a great deal of trouble to reach the Top Twenty, and their fellow label stars, The Merseybeats, aren't breaking any chart climbing barriers. Freddie and The Dreamers have almost disappeared from sight chartwise. The Applejacks who looked promising didn't do much when

it really came to the push. Gerry and The Pacemakers have been out of the charts for some time now, but to be fair, he has a new record that should do extremely well.

Who ARE doing well? Obviously our old friends The Beatles, plus The Rolling Stones, Manfred Mann after a shaky start, Brian Poole could keep up his chart strength with *Twelve Steps To Love*, and The Bachelors may make it, tho' I'm not too optimistic. There you are then with only four groups, and The Bachelors don't seem to have really sprung into the charts with their latest release with as much fire as they did previously.

Other groups fading from the chart scene are The Fourmost, The Swinging Blue Jeans, The Crickets, (after one hit) and the very talented and underrated Sounds Inc. Let me add that although all of these groups are not belting up the charts as their former releases showed, it doesn't mean to say they won't.

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THIRD SERIES WEEK ENDING 5/9/64
ISSUE No. TWO

But the wind of change is coming, of that I'm sure, and many of the groups will be hard put to it to really do well. At the moment we have The Animals, The Naturals, The Nashville Teens, The Honeycombs, The Barron Knights, The Beach Boys, The Kinks, Herman's Hermits, plus The Beatles, Stones, Bachelors, Brian Poole, and Manfred Mann who could do as well again with their next releases.

I give The Animals a strong chance of success, but I fear The Honeycombs haven't enough individuality, The Barron Knights have the personality, but will have a heck of a job finding a follow-up. The Beach Boys are just a one shot group, The Kinks could pull something out of the bag, and maybe Herman's Hermits. They all have fairly good chances. I think The Naturals should have done better than pick a Beatle number. About The Nashville Teens, I'm undecided. Their record hasn't the magnetism of The Animals, but it's strong. A better stage act, and I think they could make it.

But what of the other groups I mentioned, The Dave Clark Five, The Searchers etc.? Can they all come back to chart winning form? Unless they all adopt different policies, many of the groups I've mentioned will be out of the charts for good unless they are very lucky. To disappear from the charts because of the wrong songs or a reluctance to change one's style seems a sad thing to happen. Don't you agree?

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PICTURES OF TOP MODS



Manfred Mann

Interviewed by PETER MCGILL

Lead Singer Paul Jones talks on behalf of The Manfred Mann Group.

McGill. "Paul, there's been some controversy over whether or not your music is r & b or just commercial pop. What do you call it?"

Paul. "It's commercial pop, but there is some r & b stuff we do play. But to be honest it really is commercial. If it wasn't we wouldn't be in the charts, would we?"

McGill. "Do Wah Diddy Diddy was a fantastic success. Did you think it would be a No. 1?"

Paul. "I'll tell you something. We didn't really want to do *Do Wah Diddy Diddy*. Even tho' we knew it would be a hit!! We were so fed up with fast numbers like 'Hubble Bubble' and '5-4-3-2-1' that we didn't even want to record 'Do Wah.'" In fact the number that was scheduled to be our next was *Gonna Like It Fine*, an oldie, and slow and relaxed.

McGill. "So what happened?"

Paul. "Our recording manager was, to put it mildly, 'luke warm.' He didn't like it as a single. Said it wasn't a hit. So now it's on our LP."

McGill. "It still seems surprising that you had a number that you knew would be a hit and yet didn't want to record it?"

Paul. "Not really. We get so sick of doing the same number over and over again just because it's in the charts. Luckily however we've not got sick of it yet."

McGill. "Let's get off the disc scene a moment. What are your personal dislikes?"

Paul. "Segregation. I hate it. It's disgusting. If anyone had any sense they'd realise that in about 100 years time we'll all be khaki coloured anyway. Only ignorant people believe in segregation."

McGill. "What about girls?"

Paul. "I don't like this idea that girls should be the lower class. They are just as sensible as men, and just because they are not physically as strong doesn't mean that they should be treated as not being equal to men."

McGill. "So you don't like feminine women?"

Paul. "Yes. I don't believe that women can't be feminine because they drive tractors like they do in China. They're just as feminine. But I hate the ultra feminine women. You know, frills and all that."

McGill. "Back on the beat track. What do you think of fans?"

Paul. "Well, I like getting letters from fans saying 'You're a great harmonica player, even tho' I'm not half as good as some of the real greats. But it's nice to get them.'"

McGill. "What about the 'other kind' of letters? The marry me kind?"

Paul. "I think they are disgusting!!"

McGill. "That's rather unusual for a pop singer to say. Why not? Why don't you like them?"

Paul. "I think any girl who writes the letters to pop singers about 'Let's get married' and all that must be repressed or something. It's not healthy. It's usually unfortunately, I think, from girls whose parents tell them they must not kiss on their first date, or something stupid like that."

McGill. "What about being mobbed?"

Paul. "I'm going to let myself in for it again. On-stage, when we're playing, I don't mind the fans screaming because there is a reason—the music. But when we come off-stage and try to get out of the door, it's horrible. These young girls absolutely screaming and yelling to get at you. No, I don't like it."

RADIO CAROLINE PROGRAMMES

North and South

MONDAY to FRIDAY—

| | |
|------------------|------------------------|
| 6 am to 9 am | The Early Show |
| 9 am to 11 am | The Sound Of Music |
| 11 am to 12 noon | Top Deck |
| 12 noon to 1 pm | Date With Caroline |
| 1 pm to 2 pm | Spin-Around |
| 2 pm to 4 pm | Sound Track |
| 4 pm to 6 pm | The Big Line Up |
| 6 pm to 7 pm | Caroline Club Requests |
| 7 pm to 9 pm | Downbeat |
| break | |
| 0005 am to 3 am | The Late Late Show |

SATURDAY—

| | |
|------------------|------------------------|
| 6 am to 9 am | The Early Show |
| 9 am to 11 am | The Sound Of Music |
| 11 am to 12 noon | Top Deck |
| 12 noon to 1 pm | Date With Caroline |
| 1 pm to 2 pm | Saturday Spin-Around |
| 2 pm to 4 pm | Caroline Hit Parade |
| 4 pm to 6 pm | All Systems Go |
| 6 pm to 7 pm | Caroline Club Requests |
| 7 pm to 9 pm | Saturday Special |
| break | |
| 0005 am to 3 am | The Late Late Show |

SUNDAY—

| | |
|------------------|------------------------|
| 6 am to 9 am | The Early Show |
| 9 am to 11 am | The Sound Of Music |
| 11 am to 12 noon | Top Deck |
| 12 noon to 2 pm | Caroline Club Requests |
| 2 pm to 4 pm | Sunday Sound Track |
| 4 pm to 6 pm | The Big Line Up |
| 6 pm to 7 pm | On The Scene |
| 7 pm to 9 pm | Sunday Special |
| break | |
| 0005 am to 3 am | The Late Late Show |

McGill. "I hear you may be going to America?"

Paul. "Yes, if the record does really well. We've turned down a couple of offers. But there we are. It's up to our manager. He knows what he's doing."

McGill. "How long do you think the group scene is going to last?"

Paul. "Ah, that's interesting. I think to pinch a line from Kenny Lynch, it will find it's own level. I think it will always be with us in some form or other."

McGill. "How long will some of the groups last? Like The Beatles and The Dave Clark Five?"

Paul. "The Beatles will find their own level. The Dave Clark Five? Well, all I'll say is that whoever picked out the two sides for their latest single didn't know what they were doing. The 'A' side should have been the 'B' and the 'B' side the 'A'. The Dave Clark Five are much better on slow stuff."

McGill. "What about The Searchers now that Tony has left?"

Paul. "Man, that was a shame. But I think if they carry on making great records like they are doing now, they will still be in the running."

McGill. "How long will The Manfred Mann group last?"

Paul. "What a question?"

McGill. "How long?"

Paul. "If we carry on getting the right material including the right story for a film—we should be around a long time. But that's my personal view. If we do a film, it won't be like The Beatles. Our personalities are not so sharply defined as theirs."

McGill. "At least you're honest."

Paul. "You've got to be these days!!"

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BRITAIN'S TOP THIRTY

- | | | |
|----|---|--------------------|
| 1 | Have I The Right? (2) | The Honeycombs |
| 2 | Do Wah Diddy Diddy (1) | Manfred Mann |
| 3 | You Really Got Me (14) | The Kinks |
| 4 | A Hard Day's Night (3) | The Beatles |
| 5 | I Won't Forget You (5) | Jim Reeves |
| 6 | It's For You (11) | Cilla Black |
| 7 | Call Up The Groups (4) | Barron Knights |
| 8 | Tobacco Road (6) | Nashville Teens |
| 9 | Five By Five (EP) (23) | Rolling Stones |
| 10 | It's All Over Now (7) | Rolling Stones |
| 11 | The Crying Game (21) | Dave Berry |
| 12 | Such A Night (17) | Elvis Presley |
| 13 | I Get Around (9) | The Beach Boys |
| 14 | I Wouldn't Trade You For The World (16) | The Bachelors |
| 15 | On The Beach (12) | Cliff Richard |
| 16 | It's Only Make Believe (10) | Billy Fury |
| 17 | From A Window (13) | Billy J. Kramer |
| 18 | I Found Out The Hard Way (15) | Four Pennies |
| 19 | I Love You Because (19) | Jim Reeves |
| 20 | She's Not There (28) | The Zombies |
| 21 | Rag Doll (—) | The Four Seasons |
| 22 | I Just Don't Know What To Do With Myself (8) | Dusty Springfield |
| 23 | As Tears Go By (25) | Marianne Faithfull |
| 24 | You'll Never Get To Heaven (24) | Dionne Warwick |
| 25 | Move It Baby (26) | Simon Scott |
| 26 | I'm Into Something Good (—) | Herman's Hermits |
| 27 | The Wedding (30) | Julie Rogers |
| 28 | Everybody Loves Somebody (—) | Dean Martin |
| 29 | You Never Can Tell (—) | Chuck Berry |
| 30 | Twelve Steps To Love (—) | B. Poole/Tremeloes |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

| Position | Artiste | Last Week | Position | Group | Last Week |
|----------|-------------------|-----------|----------|-----------------|-----------|
| 1 | ELVIS PRESLEY | 1 | 1 | THE BEATLES | 1 |
| 2 | BILLY FURY | 3 | 2 | ROLLING STONES | 2 |
| 3 | CLIFF RICHARD | 2 | 3 | THE SHADOWS | 3 |
| 4 | P. J. PROBY | 4 | 4 | THE SEARCHERS | 5 |
| 5 | ADAM FAITH | 5 | 5 | MANFRED MANN | 9 |
| 6 | DUSTY SPRINGFIELD | 6 | 6 | THE BACHELORS | 8 |
| 7 | BRENDA LEE | 7 | 7 | THE HOLLIES | 4 |
| 8 | BILLY J. KRAMER | 12 | 8 | DAVE CLARK FIVE | 7 |
| 9 | FRANK IFIELD | 8 | 9 | THE ANIMALS | 6 |
| 10 | HELEN SHAPIRO | 10 | 10 | THE MERSEYBEATS | 10 |
| 11 | ROY ORBISON | 9 | | | |
| 12 | KATHY IRBY | 13 | | | |
| 13 | CILLA BLACK | 14 | | | |
| 14 | JOHN LEYTON | 11 | | | |
| 15 | JIM REEVES | 15 | | | |

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AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

| | | | | | |
|----|-----------------------------|-------------------|----|--|--------------------|
| 1 | Where Did Our Love Go | The Supremes | 16 | Ain't She Sweet | The Beatles |
| 2 | Everybody Loves Somebody | Dean Martin | 17 | You Never Can Tell (You Don't Know) | Chuck Berry |
| 3 | House Of The Rising Sun | The Animals | 18 | How Glad I Am | Nancy Wilson |
| 4 | A Hard Day's Night | The Beatles | 19 | Selfish One | Jackie Ross |
| 5 | Under The Boardwalk | The Drifters | 20 | Clinging Vine | Bobby Vinton |
| 6 | C'mon And Swim Because | Bobby Freeman | 21 | Just Be True | Gene Chandler |
| 7 | Walkin' And Hopin' | Dave Clark Five | 22 | Little Old Lady (From Pasadena) | Jan And Dean |
| 8 | Bread And Butter | Dusty Springfield | 23 | G.T.O. | Ronnie & Daytones |
| 9 | Wish Don't Run '64 | The Ventures | 24 | People Say | The Dixie Cups |
| 10 | And I Love Her | Newbeats | 25 | I Get Around | Beach Boys |
| 11 | Rag Doll | Four Seasons | 26 | I'll Cry Instead | The Beatles |
| 12 | How Do You Do It | Gerry/Pacemakers | 27 | Maybelline | Johnny Rivers |
| 13 | Such A Night | Elvis Presley | 28 | I Wanna Love Him So Bad | Jelly Beans |
| 14 | And I Love Her | The Beatles | 29 | Steal Away | Jimmy Hughes |
| 15 | Maybe I Know | Lesley Gore | 30 | Tell Me | The Rolling Stones |

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THE MESSENGERS

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COLUMBIA DB7344



THE SHADOWS

RHYTHM & GREENS

COLUMBIA DB7342

(From film of same name)

THE SUPREMES

WHERE DID OUR LOVE GO?

STATESIDE SS327



DISCUSSION

Welcome to this week's selection which is a pretty mixed bag on the whole.

The Coral label releases this week yet another **Buddy Holly** which will regale his fans with further welcome tones from that Distinctive Voice! "Love's Made A Fool Of You" is a gentle handclapper with a somewhat thin backing but all the Holly trademarks are stamped on the vocal. Overall, not one of the best Buddy Holly discs but, undoubtedly, one his fans will treasure.

* * *

Mike Sarne takes the light-hearted Mickey out of The Rolling Stones on his new Parlophone disc, "Love Me Please" but there is really little striking similarity. The disc moves along happily enough with a healthy bit of harmonica but the composition itself has little distinction. Mike's vocal is a "character" performance of interest but I feel it has more novelty value than particular hit-potential.

* * *

Brunswick's "Is It True" gives the great little **Miss Brenda Lee** a driving beater for her latest release. As with everything she does, Brenda makes an excellent job with a song which I wouldn't put in the same category as some of her previous hits; but her powerful, zestful performance, plus an ear-catching arrangement, makes a pretty hefty brick without straw—no mean feat—and still further proof of her dynamism.

* * *

Another young lady of the pop world pops up on Oriole. **Jan Burnette** has the experienced pen of **Ross Parker** supplying her material on this one. "Love, Let Me Not Hunger" gives Jan bags of opportunity to show her range of voice and depth of feeling. This is a strong, dramatic love ballad with a first class orchestration from **Ken Jones**. It is all clean-cut and packs a punch.

*** BOUQUET *****

On London, **Roy Orbison's** *Pretty Woman* gains considerable benefit from a very pronounced, repetitive beat. This is not the big dramatic vocal of *It's Over* but a much more gentle, lyrical offering. Roy injects warmth and appeal into a nicely contrasted performance and the melody is one which grows more and more familiar with each spin. I like very much the way this song has been handled; the style of arrangement lifts it from the mediocre and makes it always interesting and ultimately compelling.

Peter Jay and The Jaywalkers have changed labels to Piccadilly and they have also changed their style. They go vocal on "Where Did Our Love Go?" and then they have Peter's thudding beat to dominate the proceedings. This is, perhaps, the most "commercial" disc they have made to date but I find the composition a little bit of a let-down; it lacks an identifiable melody and is inclined towards the monotonous type of repetition. The boys do a good job and it must be hoped that, for once, "sound" identity will prove more valuable to them than song identity.

* * *

To re-coin an old phrase, "a beautiful song, beautifully sung," is how I sum up Parlophone's "Walk Away." As usual, **Matt Munro** gives an easy, well-balanced performance full of perfect timing. The song itself is excellent—a slow, romantic ballad with very lush orchestral arrangement—all dreamy and relaxing.

* * *

The **Dixie Cups** are endeavouring to re-capture the charm of *Chapel Of Love* on their new Pye disc, "People Say." The style of arrangement of this medium-paced gentle beater is similar and there is the slightest reminiscent touch in the melody but the total result is not nearly as effective. The melody is a bit elusive and continuity is broken by the addition of rather incongruous chimes. The way this one strikes me is that they were far too conscious of trying to follow-up their previous hit. I think this seldom works.

BRICKBAT

On the M.G.M. label I'll *Never Say No* introduces us, disc-wise, to **Harve Presnell**, the actor. He has a light, pleasant tone of voice but he performs in a veritable void of echo that makes it seem all so cold and impersonal. But, dear-oh-dear-oh-dear, the whole arrangement and production of the disc bestows on this straight ballad an aura of yesteryear to the point of being downright "square." At times, the strings sound rather like a Palm Court performance! This is something which is out of place on a modern-day "single" disc.

* * *

Kenny Lynch is part-composer of H.M.V.'s "I Saw You" which gives **Barry Barnett** a strong vehicle. He takes the chance and gives an interesting performance that holds the attention.



The orchestration by **Harry Robinson** is bang in the middle of the current trend and the result is that this is a big beat ballad with lots of impact.

* * *

Fontana's "You'd Better Stop" is a bit weighted down by a monotonous beat and this is not helped by a lack of distinctive melody. I like **The Farinas'** sound, however, and there is a very nifty bit of harmonica work. The vocal stands out, and the good points about the group itself make me look forward to hearing them with better material.

* * *

Without The **Femmen** nowadays, of course, **Bern Elliott** comes up on Decca with "Good Times." It jogs along with lots of "whoa-whoa-yeah-yeahs" and predominant organ but little else. **Bern**, himself, registers nicely with his vocal but the overall sound and effect offers nothing excitingly new.

* * *

A new group to disc, **The Rustiks** debut with "What A Memory Can Do." This is a very pleasant lilter, although I find the guitar sound just a little bit too harsh against the gentle vocal and the mood of the composition. Nevertheless, an offering that could well register in this day of melodic lilters!

* * *

And now I must pop off until next week—hope you enjoy your spin as much as I have done.

Happy memories,
'Bye for now.



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Well, those **BEATLES** are still doing it—and the critics who said they could never last look like being mistaken. In America they are having their

biggest smash tour yet, and one that looks like putting a lot more money into their pockets! Estimates of how much The Beatles have earned since they have started range from anything to one million each to two million each. In actual fact, to date their earnings per Beatle should (after tax) bring them in something in the region of £200,000. Which is not bad going. A few more years like that and we can rely on The Beatles owning a few football teams as well. Meanwhile throughout the world Beatle singles climb to an all time high!



He's staying. That is the verdict from P.J.'s own lips, or rather from **P. J. PROBY'S** rarely closed mouth. With two singles on release, and a chance

to become one of Britain's big stars, P.J. looks like being definite over the fact that he is going to remain in this country and continue to make records, and (he hopes) to have the girls screaming all over again. Unless P.J. does make a certain hit with his fans again, many people in the biz think that he may have to go back to the States. Maybe someone should dedicate Dusty's latest song to him, *I Just Don't Know What To Do With Myself*.



The newcomer **SIMON SCOTT**, hailed by many as the new Solo Star is at a cross roads. His new disc, *Move It Baby* is hovering between being a

hit and a near hit. Sales have remained steady after the strong initial burst but TV companies have booked him for a string of appearances that could put him into the Top Twenty. We hope so, because he's a likable lad. He can't understand pop stars getting big-headed, and even the fact that he has been signed for three pictures on the strength of his tremendous personality hasn't affected him in the slightest. "It's a great life" he said, "but I'm still puzzled why so many girls want my autograph." Take another look in the mirror Simon!



Currently riding high in the charts, **BILLY FURY** is rumoured to be going into the record shop business. After his first purchase of a racehorse, he now wants to try for something really strong. "I'd like to set up shops all over Britain" is the line that he is taking. After his latest disc success he has been looking around for more material. Song searching is Billy's biggest problem. "Finding the right

song is very hard" he told me. "I have dozens of numbers, but none that suit my particular style." Songs aplenty for the fans are scheduled however for Billy's hit "I've Gotta Horse." Should be a hit with screamers and show jumpers alike.



Promise You'll Tell Her, THE SWINGING BLUE JEANS, latest is certainly not breaking any records for chart entries.

As I predicted some weeks ago, on first hearing I thought it was the wrong kind of song for this talented team. So far it's not done very well as regards the Top Thirty. A pity, but like so many other groups, more time should be taken in picking out just the right kind of song. The song is too pseudo Beatle in parts for the fans really to flip over it. But surely, for a group like the SBJ's, there must be some good hits to be garnered from the Trini Lopez latest album?



One of my predictions of the year is slowly coming true. A long, long time ago I said that, with the right plugging **MARIANNE FAITHFULL** could break

the Top Twenty. Her current disc, one of the most unusual and pleasing to the ear waxings on the market for some time is now climbing steadily and giving the delightful *Miss Faithfull* a big, but big following. The success of the disc should surprise a few people at Decca, her record company, who told me that "they didn't give it much of a chance." Congratulations too to Andrew Oldham on his production of the disc. I can now go and boast to the rest of the world!



Such A Night, the latest **ELVIS** single, packs a lot more punch than he has been showing for some time. It's a hefty beat number that could do

well as El's first really good up-tempo number since *Surrender*. However, it's not likely to succeed if the record company continue plugging it as they are doing. Sorry to have a go at you again Decca, but most of the beauty of this number is halfway through it. Most dee-jays are simply playing the first minute. For the sake of an extra minute you could have a No. 1 on your hands. I know that d.j. Jimmy Savile won't need to be told. He's always been an ardent Elvis pluggier.



THE TORNADOS that ill-fated group who are so good, but who have suffered because of their many, many group changes could put themselves back

in charts business with *Exodus*. Their version of the number is very, very good

but not one that will rock Britain so much as America, I feel. These boys should be given the chance to prove that they are one of the best groups in the country. Like myself, The Tornados believe that it would be a change to hear that some songwriters have also got the talent to write instrumental records.



GERRY AND THE PACEMAKERS who have virtually disappeared from sight whilst in the process of filming and discovering their next record, are now all set to start right bang back into the chart scene. They have a newie *It's Gonna Be Alright* which promises to be one of the best ever from Gerry. This time again in complete contrast to *Don't Let The Sun Catch You Crying*, this one is a real raver and destined like most of Gerry's discs for a Top Five placing.



Now those **ROLLING STONES**, or Stones as they are more commonly known, are really going great guns. They have had offers from all over

and, this may surprise a lot of people, but America is screaming for them back again. Their singles over there are doing exceedingly well and their LP's are starting to move on the market. Their new EP in Great Britain, *Five By Five*, is selling like the proverbial bomb, and whatever the critics say, The Stones are proving that they can really hold their own against The Beatles or anyone else.



CILLA BLACK has caught Dusty Springfield's complaint. No, not hiccups, but a sore throat. She belts out her songs so hard that she's likely to be told

to stop singing for a while. However she has managed to keep her voice in trim for the 12 or 14 tracks on her new LP due to be released in this country in October. The album is a mixture of tracks with pop backing by Sounds Inc., for the big beat stuff, and heavy and light orchestra work by top musicians for the uptempo ballads. The LP looks like being as big a seller as Cilla's latest single *It's For You*, which is still belting up the charts.



MANFRED MANN, latest group to show the No. 1 slot a new style and a very commercial song, is very pleased about reports he has heard from

America. "It seems like the record is doing very well over there" he told me excitedly. "We will be touring over there if the record gets into the higher regions of the charts. We've already turned down one tour with Chuck Berry, but only because it was too long. We want to give our British fans the benefit first. After all they are the ones who put us there in the first place.

IT'S A HONEY!

One of the fastest-rising discs of late has been from yet another new group on the scene, The Honeycombs. Their waxing of *Have I The Right*, a thumping beater along the Dave Clark lines stands poised to grab some hefty sales after weeks of battling towards the top. They have managed to time their release just nicely, keeping out of the way of The Rolling Stones and also managing to avoid getting knocked for six by The Beatles fans. For a first-time waxing the group have managed to do extremely well, and join the ranks of The Nashville Teens, The Animals, The Kinks and other newcomers striving for a slice of the fantastic Beatle profits.

At a time when everyone is shouting that the group scene is dead, The Honeycombs certainly have put life back into the charts. *Have I The Right* is a meaty, beaty number that deserved to do well, and shows that if more numbers like this are forthcoming they could do extremely well. The group have the added advantage of having a delectable girl drummer, Honey Lantree—hence the name. The group have been playing together for some time, but achieved no success on the record scene until they came upon a new song and two new composers. Both the song and composers are doing well now. Rumours are in evidence that The Honeycombs are ready to try and make the scene on the American market and it's pretty obvious that the sheer fact that they are one of the fastest-selling groups on record could put them well into the Hot 100.

The group scene is rapidly becoming more and more overcrowded, and only those with any real skill at composing or playing will last the pace. Obviously, The Beatles are going to lead the field for some time, and I can't see The Honeycombs proving a potential threat. But in these days of group monopoly anything goes, so don't be surprised to see headlines announcing the fact that The Honeycombs will shortly be heading for the Stars and Stripes land. What chance HAVE a group like The Honeycombs in this day of a new No. 1 almost every other week? First The Beatles, then The Rolling Stones, then Manfred Mann—and now? One never knows. But the time must come when groups are going to fall into disfavour with the mass of record buyers. Can it happen that The Honeycombs will be on top still, or will they slowly disappear from the scene? It will depend on their skill and their versatility in picking the right songs.

For Honeycomb fans, however, the present is the thing. The future is forgotten as they stomp their way to delirious delight whilst listening to *Have I The Right*. Have The Honeycombs the right—and the strength—to stay on the scene?

Our picture shows them with the Radio Lux Fry's Shooting Star Award for the fastest climbing disc in the Top Twenty.





Photo News



Top Left: **The Skorpions**, winners of the Beat Group Contest sponsored by Grundig on Radio Lux. They received their prizes last week, a hundred guinea cheque and a Grundig TK46 tape-recorder, and are to have a test recording for Decca.

Top Right: **Acker Bilk** autographs copies of his latest disc, *A Touch Of Latin* when he opened the record department of Boots at Penzance.

Bottom: **Gerry** plays and sings on board the ferry-boat during the filming of "Ferry 'Cross The Mersey."

BEFORE



AFTER



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70A



Popular Irish threesome, **The Bachelors**, relax with a cuppa and the newspaper. They are, of course currently storming the charts with *I Wouldn't Trade You For The World*.



NEW TO YOU THE RIVALS . .

Thirteen is lucky for some. Special' for The Rivals, fast-rising beat group from Hampstead in London. They'd been together for all of thirteen months when along came their recording contract. A demo disc did the trick, sent via publicist Brian Preece to EMI top man Norman Newell.

Release date of the disc, *Say You'll Be Mine*, isn't fixed yet, though it'll probably be the end of October. But fans of the youthful outfit, having watched them whip up a storm in R and B clubs round the London area, all say it'll be well worth waiting for.

First meet the boys individually. On lead guitar is Andy Mitchell, just 17, one-time office clerk and a keen fan of Ray Charles and Connie Francis. Could live on a diet of egg and chips—and dislikes people who "Don't take our music seriously."

On bass is Tony Savva, 16-year-old ex-secondary modern schoolboy, a "digger" of Elvis and Mary Wells. His "permanent" diet would ideally be steak and chips. Finds great difficulty in getting up in the morning.

Rhythm guitarist is Bob Betts, a 17-year-old who was formerly a plate-maker. A Shirley Bassey addict, admirer of Ray Charles, another

steak-and-chip enthusiast—and equally outspoken about people who don't take pop music generally seriously enough.

Drummer is 15-year-old Bobie Scott, who likes Cilla Black and rates Tony Savva his favourite male singer. Departs from the usual Rival grub-stakes with a yen for pork chops. His hobbies are fishin' and sleepin'.

Key figures in the group are clearly—even on first meeting—Messrs. Savva and Mitchell. For a start, they both speak fluent Greek, which is unusual enough in a beat group. For a follow-up, they collaborated on the composing of *Say You'll Be Mine*.

But most important is their sense of humour. They act as perfect foils to each other, pull out gag after gag . . . and are famous (or notorious) in the areas near their home. Lotsa folk predict a future for them on the lines of Paul McCartney and John Lennon . . . though they don't operate with a Liverpudlian accent, of course.

So what's happening for the boys? Well, everything hinges on their debut disc—and they're guaranteed a sale of thousands among the fans who've been getting steamed up over The Rivals in the past few months. They've a residency

in the Alma Club at Acton, in West London—and soon they're opening their own "Gaff" at Ilford, in Essex.

Said Andy: "We've been pretty busy in the past but things are really building now. Basically, we're an R and B group, but we also go for anything in the big beat field. Getting this disc release is a tremendous step forward for us . . . It's certainly the most exciting thing that has happened to us."

On-stage, the boys for sure cut colourful figures. They wear mod-type striped jacket-tops which flare violently into pink trousers. Yes, PINK! The shock of it all draws wolf-whistles at first sight . . . but the boys' ultra-violent beat performances soon restore the balance.

They work, always, with a tremendous sense of dedication, of enthusiasm. They've got a "thing" about groups who just put on a show, collect the loot and forget all about it. "We can't expect older people to take our music seriously if we don't take it all that seriously ourselves," they say.

Actually, that's about the only serious thing they do say. Generally they let their off-beat lines in humour shine through.

As we were saying earlier on, watch out for these boys. True, the group scene is crowded but they should go far.



David Jacobs most polished D.J. and most knowledgeable . . . New one from Mike Sarne in the offing . . . Can't wait to see Billy Fury film . . . Hear that well-known writer lost a packet on **The Honeycombs** . . . **Bobby Vee's** next written by Sonny Curtis . . .

Billy J's *From A Window* deserved better chart placing . . . Dave Clark's latest his worst to date . . . **Cherokees' Seven Daffodils** an outstanding disc . . . Millie's return here very welcome . . . Remember a pop singer called **Rolf Harris?** . . .

Dieix Cups nowhere near standard of **Crystals** and **Ronettes** . . . With Billy Fury's horse and dogs shouldn't he sign **The Animals** as a backing group? . . . If P. J. Proby steps backwards he will fall over his hair . . . "Ready Steady Go!" deteriorating, their pop shop wouldn't do much business . . . Can **Beach Boys** follow up their hit here? . . .

Tornados' Exodus deserves No. 1 spot . . . **Four Seasons' Rag Doll** their best ever . . . Apart from **The Beatles**, Liverpool doesn't do very well in the charts nowadays . . . **Cilla Black** should tour America, she'd do very well there . . . **Brenda Lee's** visit to Britain very welcome, we have no-one to touch her here . . .

P. J. Proby's latest dreary . . . Hear **Screaming Lord Sutch** may tour States, they're welcome . . . **Time Johnny**

Milton and The Condors had a hit . . . Can **Gene Pitney** make up for last flop with new disc?

This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed.

At the time of going to press the increase in the number of members of the **Official Elvis Presley Fan Club** since January 1st is 12,452 that is an average of 61 joins per postal day.

PEN PALS

Franco Marinal, Via Crocetta 15, Firenze, Italy.
Sumiko Iwata, 4-839 Shimotakashi Suginami-ku, Tokyo, Japan. Female, 17. Cliff Richard, Shadoks.
Denise E. Claydon, 10 Barnes Court, Clarence Road, Wood Green, London, N.22. Female, 17. Beatles, Cilla, Cliff and others.

Ronald Tipping, 80 Lovett Road, Copnor, Portsmouth, Hants. Male, 21. Helen Shapiro, Brenda Lee, Buddy Holly, Beatles.
Margareta Johansson, Artermisgatan 15, Stockholm, Sweden. Female. Beatles and Rolling Stones.

Ferdynand Grzegorski, Krakow 11, Ul. Kilskiego 11/1, Poland. Male, 18. Cliff, Elvis, The Shadows.

Sandra Bowers, 723 East Clarke Avenue, York, Pennsylvania, 17403, U.S.A. Female, 16. The Beatles, Beach Boys and other groups.

PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the pics of The Kinks and The Beachlors.

MIRRORPC those of Manfred Mann and The Swinging Blue Jeans.

TONY PUGH, Billy J. Kramer.
J.B. PHOTOS—Adam Faith.

Address to "Pop Weekly," Hleanor, Derbyshire. Mark "Pen Pals" or "Swop Shop." Announcements for the Pen Pals and Swop Shop columns should be accompanied by a 2/6 postal order. Although every care is taken, and these announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered or persons advertising in or replying to the Pen Pals Column.

SWOP SHOP

Offered: Singles of Beatles, Mojos, Merseybeats, Gerry etc., also Beatles LP's and books. Wanted: Cash. P. Darwood, 27 Heather Road, Heswall, Wirral, Cheshire.

Offered: Postcard size pics of Beatles (also separate), Stones, Elvis, Merseybeats, Hollies, S.B.J.'s, Shadows, new condition; 9d. each. Please write to Miss L. J. Taylor, 32 Tibbs Hill Road, Abbots Langley, Watford, Herts.

Offered: 5-43-2-1 by Manfred Mann, Bits And Pieces and Glad All Over by Dave Clark Five, Stay by The Hollies, Little Bitty Pretty One by The Paramounts and others. Wanted: Any pop EP for two singles, or LP for six singles. D. Martis, 28 Cumber Drive, Mothwell, Lanarkshire, Scotland.

Wanted: Jerry Lee Lewis's *What'd I Say*. Offered: 10/- postal order. 8 Brantwood Avenue, Erith, Kent.

Offered: "Listen To Cliff" LP and 45's *Needles And Pins* and *Don't Throw Your Love Away* by The Searchers, *Can't Buy Me Love* Beatles, *Just One Look* Hollies, *House Of The Rising Sun* Animals and others.

Wanted: Any LP in good condition or four EP's. R. H. Lucas, 9 Osborne Avenue, Weston-super-Mare, Somerset.

Offered: *Can't Help Falling In Love; Return To Sender* by Elvis. *The Young Ones; Bachelor Boy; Summer Holiday* by Cliff. *Bobby's Girl* by Susan Maughan. *Come Outside* by Mike Sarne. *Lonesome* by Adam Faith. *Forget Me Not* by Eden Kane. *Telstar* by The Tornados. *Let's Get Together* by Hayley Mills. Wanted: 9d each record (45), Anne Davenport, 28 Wingfield Road, Alfreton, Derby.

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Offered: *Can't Buy Me Love* and *A Hard Day's Night*. The Beatles; "A Picture of You" LP, Joe Brown. Wanted: *Feeling Fine* and *Kon Tiki*, The Shadows; "Listen To Cliff" LP; "Cliff Sings" LP, or "Me And My Shadows" LP, Cliff. Pamela Rhodes, "Woodcombe," The Long Road, Rowledge, Farnham, Surrey.

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- Questions:
- 1) What is the flip of Elvis's hit, Such A Night?
 - 2) What instrument does John Lennon of The Beatles play?
 - 3) How old is Cliff Richard?

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COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 48 (Billy J. Kramer) are M. Fox, Pam Montgomery, Caroline Gray, Howard Fletcher, N. Webster, J. Pitt, A. Constable, F. MacLachlan, Margaret Russell and Jean McLoone.

All the above will receive

The winners of the "Fury Monthly" competition are J. Knights, Joan Bloomfield and Linda Spence.

The winners of the "Teenbeat" competition are Linda Green, Camilla Laird-Clowes and Robert Morton.

the photos selected by them.

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Smash for Kinks!

Yet another group smashes the Top Thirty and with a burst of fantastic, almost overnight sales, roars into the Top Twenty. This time it's The Kinks with their *You Really Got Me*. It's a real belter of a disc, and gives this much-publicised group the chance to really show their laurels. A standout disc that has smashed the charts in no time flat. The group themselves are endowed with heavy booking on TV, radio and one-nighters. BUT—we hear that if The Kinks get to No. 1 then there will be the biggest thing ever happening to the group.

Said their publicity manager, Brian Somerville, "This will either put the boys at the top or out of show business altogether, or at least out of the charts altogether!" Whatever this exciting happening may be no one knows, but

everyone has agreed on the idea, and we shall just have to wait and see. The Kinks have changed their style of dress radically in the last few months. They now present a slightly more Mod approach with the accent on new styles rather than tried and trusted formulae. A gasser of a disc is how the record has been received, and the title *You Really Got Me* seems to have really "Got" all the teenagers in the country at the moment.

The Kinks have already built up a very strong following via their TV, radio and one-nighters. If time continues to give them much more good luck the boys could well be one of the groups to be as familiar as The Beatles on the beat scene. Already fans are starting to hunt them through the streets and the boys are finding it hard to keep their

identities secret. The Kinks, one of the most original names incidentally could and should start to change their style on disc now that they have established that they can sing, and that they can reach the Top Twenty.

This is simply because the record scene is so overcrowded at the moment that unless someone does start changing their style they are likely to disappear for good from the Top Twenty. However they have got off to a very, very good start. One that will I think prove them to be one of Britain's potential groups of the future. They have a unique style and their stage performances are quite exhilarating and very professional. Can it be that we have a second set of Beatles on our hands? The Kinks would like us to think that. I'm sure we'd like to think it too. The only pity is that they don't compose their own songs. Still, having a Top Ten hit is one thing. One can't have everything, can one?

READERS WRITE

... but are not always!

Send Postcards only to: The Editor, POP-WEEKLY, Heanor, Derbyshire.

Who's Boring?

I entirely disagree with the nutcase who said that Cliff's show was a bore. I thoroughly enjoyed it. And as for saying that Cliff and Elvis's musicals are sloppy. I nearly died of boredom watching The Beatles' film. If that's their idea of a film, well . . . Gimme El's and Cliff's any day. Please let's have less of Beatles and more of Elvis and Cliff.

Cliff Fan (Leicester)

In Or Out?

Whoever said The Stones are on the way out? (Buzzin' Dozen, "Pop Weekly No. 51"). The Stones are the greatest group on the scene, and will be for years to come!

Your mag is a knockout, but nearly every week there's at least one dig at THEM. Why? They are good looking, they dress as they feel, (not pushed up in suits as SOME groups,) and also the songs that they write have got a tune attached, not like some songs written by ANOTHER GROUP. So just leave off the criticisms, and print more pics of The Stones!!!

Rolling Stone Fan (Exeter)

Real Rockin'

In a recent "Pop Weekly" when I was reading "Readers' Pop Shop Talk" I was shocked to read "Why do Cliff and Elvis go in for sloppy musicals?" This shows that he/she doesn't go to the cinema. As an Elvis fan I have seen many of El's films and every one of them was rocking all through.

T. Stevenson (Glasgow)

Calling Helen Fans

Would you please! please! print this in your fab magazine for all Helen Shapiro fans. Helen is still the queen of 'pop' and always will be. She has a lot of fans but I don't think some of them are bothering to get her back where she belongs, at the top of the charts. She gets more praise from "Pop Weekly" than any other mag. She has a fab voice and is fab looking, so come on all Helen fans, let's get her back where she belongs.

Jennie Wallace (Sunderland)

Wake Up!

It's about time people woke up and took notice of the great Billy Fury. He should have a television show of his own for a start. Billy is the only solo artiste who has a book published each month so this proves how good he is. Such singers as Mark Wynter who has not had a hit for ages gets on the Palladium but Billy who has a hit with every record does not get on there.

Margaret Hickman (Petersfield)

What About Adam?

I have noticed that in "Pop Weekly" lately, quite a lot has been said about the "Pop Films." The Beatles and Cliff may be good, but why has everyone forgotten the acting talents of Adam Faith? Since "Beat Girl" and "Never Let Go" Adam's acting has greatly improved. He has proved that he can do comedy—as in "What A Whopper," and he can just as easily turn to straight acting as he showed admirably in "Mix Me A Person." If Adam had the chance he could easily be as great an actor as Mike Sarne and John Leyton—if he could get hold of a decent script. Personally, I think that Adam's acting is far better than that of The Beatles or Cliff Richard (although their fans no doubt heartily disagree). Can you picture them in a role that gives them no chance to show off their singing or fooling around? No! Well nor can I, but with Adam's talent, straight acting is no problem to him. So can someone please oblige Adam by writing him a decent film script?

An Adam Faith Fan (Petersfield)

The Editor does not necessarily agree with the views expressed by readers in their letters printed on this page.

THE SWINGING'S MISSING

Will it or won't it? must be the prayer of The Swinging Blue Jeans at the moment. Problem is over their latest disc, one which I have already mentioned is one of their worst efforts to date. *Promise You'll Tell Her* is the number. The sound is good, the song is up to normal standards, but the style? Terrible. Parts of it sound like an American group trying to imitate The Beatles and the rest sounds very poor compared to the last *Swinging Blue Jeans' disc You're No Good*.

The number of times I have stated that groups won't get anywhere unless they are prepared to change their style, and their tempo on discs must run into the hundreds. But it is the only way to succeed, whether you are a solo singer or a group.

Take for instance, The Stones and The Beatles. Both change their styles on disc and both are now well into the running for topping the charts without even trying. The Swinging Blue Jeans took my advice after their third disc and produced *You're No Good*. Since then they have managed to get away from the lower regions of the charts and had a long and successful run in the Top Ten.

However, back to *Promise You'll Tell Her*. The disc can only reach the Top Twenty with a great deal of plugging. Personally I shall be surprised if it gets higher than fourteen, and that will be a struggle. I'm not one of those guys who loves saying that a group is out of the running any more on the charts scene, but I do think that unless The Swinging Blue Jeans, who are one of our most talented groups, do change to another style, a better number and drop this pseudo Beatle kick that they will not get anywhere. Perhaps I'm wrong. Perhaps the record will be a No. 1 but it hasn't happened as yet, and I don't see it happening.

For boys with the talent that these guys have got, something must be done. Less TV, and a stab at a small film could work the changes. Plus too, they should start getting a stack of songs together and trying them through until they have at least three numbers worthy of "A" sides. Then put two of them on one single, and plug one side for six weeks and the other side for six weeks.

There's a phrase that goes "Ring Out The Old, Ring In The New," and it's about time that someone did do this, someone like The Swinging Blue Jeans, or the word swinging will be missing from their name! !

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