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50 RECORDS

POP

Nº 5

THIRD YEAR

WEEK ENDING
26th SEPTEMBER

WEEKLY



Paul McCartney

DOUBLE-PAGE
PICTURE OF
ROLLING STONES
IN THE CENTRE



FULL PAGE PICS OF
PAUL McCARTNEY
THE HONEYCOMBS
HERMANS H'RMITS
NASHVILLE TEENS



The Honeycombs



A CASE OF SOUR GRAPES

Some two months ago, I printed in "Pop Weekly" an article saying that since the beat boom had been overdone it was about time we had some new solo stars on the scene. I then mentioned one singer who I personally thought might get somewhere. The singer was Simon Scott. He was heralded by a lot of advance publicity. His face appeared on the front of many of the teenage rave magazines and also in many national newspapers the name cropped up quite a lot. The agency promoting Simon Scott thought up some fantastic gimmicks. They sent out busts of Simon's head to over 300 people in show business. Photos, stories, and a good deal of different promotional ideas followed. Then the "knockers" started.

These people are the ones in show business who think badly or talk badly about any new hot prospect, usually because they haven't got that hot prospect themselves. They slammed Simon's first record, *Move It Baby*, and said it wouldn't get anywhere. In fact, after two weeks the record moved into the Record Retailers' Top Fifty and two weeks later made the Top 35. In other charts it went higher. Not bad for a first record, considering that even tho' the beat scene was dying there were still 20,000 groups jostling for places in the papers and in the charts.

Then they heard that Simon Scott was being considered for a film. This they didn't believe. They might like to know that Simon Scott hasn't got the one film. He now has three! So they turned round and said that Simon wouldn't make a good stage performer—oblivious of the fact that at his first ballroom date in Blackpool he was mobbed for half an hour afterwards and spent at least another hour signing autographs. Only one record paper saw fit to put Simon into the proper perspective. The "Record Mirror." Their Peter Jones forecast a Top Fifty tip and went so far as to have a photograph of Simon Scott (in colour) on the cover. Other magazines like "Fabulous" followed suit. But still the knockers kept up their incessant cry that Mr. Scott, handsome as he was wouldn't get anywhere. Ignoring the fact that his first record made the Top Fifty, which hasn't happened since the days of Cliff Richard with a solo male star. Ignoring the fact that one of the biggest film producers in the country was quoted as saying "He has the biggest potential since Elvis." Ignoring the fact that he has a contract for three films. Ignoring the fact that he caused riot scenes at his first ballroom date.

Last week they made the biggest boob of all time, even, sadly tho' I have to say it, the "Record Mirror" too. For Simon Scott went on tour with The Rolling Stones package show. I was at the first night. I saw both the first and second houses. Judging by the reports from some of the papers, one would think Simon was a flop! Perhaps they might like to know the real facts, the public that is?

But first here is what "Disc" magazine said. Rod Harrod, reviewer of the show, didn't really comment on The Stones, even although they were surely the stars! He just said that he was deafened by the screams. On Simon Scott however he had this to say. "I hope that Simon Scott who was standing

watching Charlie and Inez Foxx from the wings should be able to pick up a few tips on showmanship. Although all the stops were pulled out to present this new boy, he impressed few."

Impressed few? Who were the screams for, Mr. Harrod? Surely not for the ice-cream sellers? Granted there were one or two childish people there who didn't like Mr. Scott, but simply due to the fact that they couldn't wait to see The Stones. I believe that Charlie and Inez got the same treatment in the first half—because I was watching. Still, perhaps, Mr. Harrod's ears weren't quite tuned to receive the screams. Never mind.

What did "Record Mirror" say? They had been concerned about pushing Simon at one stage. Now they weren't so sure. This is what they said.

"New boy Simon Scott backed by both The Le Roys and The Innocents in a full production effort, made little impact, and was poorly received during the second house.

His act was too long, containing an odd selection of pop songs and standards which all sounded uncannily similar." Funny, I thought all the Press seats were for first house only? Perhaps the reviewer who I am pleased to hear wasn't Peter Jones, was standing at the back? Earlier in part of his review, the reviewer gave out with this plump piece, "Practically the only method of judging the popularity of the acts was by the screams from the largely female audience." Surely he didn't expect Simon to get more screams than The Rolling Stones, who are the No. 1 team in the country, judging by recent polls? What too is so unusual about a pop star having standard songs as well as pop songs in his act? Surely that shows he's using at least some thoughtfulness towards different sections of the audience? Even The Stones, who the reviewer frankly admitted he couldn't hear, do slow numbers as well as fast ones.

Am I wrong in saying that Guy Stevens, the reviewer, is an r & b fan? as one of his colleagues informs me! Just because Simon Scott hasn't jumped on The Stones' bandwagon by singing r & b numbers doesn't mean he's out of date!

Now to Richard Green of the "NME." "With all the ballyhoo that's been surrounding Simon Scott in the past few weeks, he had a lot to live up too. He didn't. *Lucky Old Sun* was a good opening number after the corn of two backing groups, a vocal trio and a

POP WEEKLY

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blacked out stage thrown in. *But I Ain't Got No One To Love* was very off. Simon to his credit delivered an individual act, but he needs more experience before handling songs like *Let True Love Begin*. At least Richard Greene seems to understand that Simon Scott was delivering an individual act and that unlike most singers today, not trying to imitate Mick Jagger or Elvis Presley.

I like the way Richard Green said The Le Roys were an "average" backing group. He should read the reviews in other papers. They all seemed to think differently. Indeed, but the review of the other artists together, and you'll find that of the three papers I have mentioned they all seemed to have very different ideas.

I would like to add that when I watched the show, Simon Scott came over as a very astute, very professional act. I think now, as I said when I first saw him, that before long the charts will seem strange without his name in them. Perhaps I'm wrong. But I've never seen more varied reports or so far removed from the truth reports in my life. I think the best review was given by the teenagers. They just screamed!!

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THE KINKS

Leader of The Kinks, Ray Davies talks to Peter McGill

McGill. "Ray, The Kinks had a lot of bad publicity when they first hit the scene, due mostly to the kinky gear that the group are wearing. Now you don't wear the style any more. Why not?"

Davies. "Mostly because we came to the conclusion that if people were prepared to see us, then they should at least have a group that looks good. Our long hair and kinky stuff didn't seem right."

McGill. "You Really Got Me was your own composition. Wasn't this a jazzy number at first?"

Davies. "Well, it sounded like that. Actually, I'll tell you something. We first made that record, and then decided that we didn't like it. But our record company said they were going to release it anyway. I told them if they did we would pack up. They gave in and let us make the record our own way and I'm glad they did."

McGill. "Will your next number be at all leaning towards jazz? Particularly as you all have a strong liking for light jazz?"

Davies. "Well, we all like jazz, and we would like to do a jazzy type single. But look what happened to Cilla Black on her latest one!"

McGill. "Have you already cut the follow up?"

Davies. "Well, we've cut four or five numbers. We don't honestly know which one will be the "A" side yet."

McGill. "You have an LP coming out in a few weeks. Isn't it a bit early for an album?"

Davies. "You're right. I don't like putting out an LP so early. I'd like to spend about three months on an album. But the record company have got to make their money, I suppose."

McGill. "What don't you like about the business?"

Davies. "We don't like the sharks. I personally don't like these get rich quick guys. There are always guys who want you to do something for them when you're in the charts, but before that you're no one!"

McGill. "How do you get on with other groups?"

Davies. "That's another thing that makes me mad. There's more bad manners backstage than anywhere else. There are a lot of groups, I won't name them to save them being embarrassed, who want to run you down all the time. They act as if they are different. When there were groups like Shane Fenton and the Fontones there were terrific times. But half of them are now too much in competition to even talk."

McGill. "What about America? Do you think the record will do well there?"

Davies. "I guess it might. But it may be too vaguely r & b to sell over there. It's rather like showing them that we think we can play r & b."

McGill. "Can't you?"

Davies. "Yes, but not what is authentic r & b. We aren't r & b in that sense. All this arguing over what is what in music doesn't matter. If it sells, and they like it, what's everyone getting mad about?"

McGill. "How long do you think you can last as a chart group?"

Davies. "... Now you're asking. I don't know. But this number *You Really Got Me* took so long to change into what we wanted. Now I have a feeling that we can change our next number. It's building around numbers that we've got ideas on. *You Really Got Me* was built up from nothing. It was just a riff, and we started adding. I think if we can get the same idea we'll carry on for a fair while."

McGill. "Did you think you would hit the charts?"

Davies. "With *You Really Got Me*? Yes, we did. We thought it was different enough to hit the market. We didn't think it would do so well. But we had a good idea a hit was coming!"

McGill. "What are your plans?"

Davies. "We've been offered a tour of America. But I'd like to really break in Britain first. It's no good just trying to get two hits here and then go belting over there."

McGill. "When will you go over there?"

Davies. "Can't decide. When they offer enough money and we're big enough here I suppose?"

McGill. "Well, I hope it all works out for you anyway—and also that some of those groups you have been talking about will turn out to be more friendly."

Davies. "We hope so too."

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WHY "POPO"?

The use of the Poppo No. is to save space in "Pop Weekly," for the printing of so many names and addresses would take up too much space. And, of course, the added excitement of looking to see whether your number has won, instead of looking for your name and address, will add pleasure to this competition. PLEASE NOTE—THIS IS NOT A LOTTERY. YOU MUST answer all three questions correctly.

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- Questions:
- (1) Name two songs from the movie, "Kissin' Cousins."
 - (2) What is the title of The Rolling Stones' latest EP?
 - (3) What is the flip of The Honeycombs' 'Have I The Right'?

If your number is printed, here's all you have to do: Simply cut out the above number, and forward it, stating in which issue of "Pop Weekly" the number appears, with your name and address, to:

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No. 31711 P

This is your "Poppo" No. for POP WEEKLY 26th Sept., No. 5 issue only

Here are the numbers of the winners of "POPO" in this magazine, 12th Sept. (No. 3).

LP	66816 P	00488 P	10055 P	16863 P	26280 P	40273 P	46334 P	66966 P	71144 P
EP's	09390 P	11350 P	21195 P	30974 P	40912 P	46478 P	69206 P	74366 P	78587 P
	07388 P	01471 P	12644 P	21377 P	31356 P	42083 P	55541 P	70651 P	78981 P
	51012 P	06133 P	16047 P	21452 P	36023 P	45218 P	60486 P	70748 P	79803 P
	60165 P	06717 P	16738 P	25945 P	36753 P	46246 P	66960 P	70845 P	

BRITAIN'S TOP THIRTY

- | | | |
|----|--|--------------------|
| 1 | You Really Got Me (1) | The Kinks |
| 2 | I'm Into Something Good (5) | Herman's Hermits |
| 3 | Have I The Right? (2) | The Honeycombs |
| 4 | Rag Doll (8) | The Four Seasons |
| 5 | I Won't Forget You (4) | Jim Reeves |
| 6 | I Wouldn't Trade You For The World (3) | The Bachelors |
| 7 | The Crying Game (6) | Dave Berry |
| 8 | Where Did Our Love Go? (12) | The Supremes |
| 9 | As Tears Go By (9) | Marianne Faithfull |
| 10 | Do Wah Diddy Diddy (7) | Manfred Mann |
| 11 | The Wedding (15) | Julie Rogers |
| 12 | She's Not There (11) | The Zombies |
| 13 | Oh Pretty Woman (—) | Roy Orbison |
| 14 | I Love You Because (18) | Jim Reeves |
| 15 | Everybody Loves Somebody (19) | Dean Martin |
| 16 | Such A Night (14) | Elvis Presley |
| 17 | A Hard Day's Night (10) | The Beatles |
| 18 | Together (17) | P. J. Proby |
| 19 | Is It True? (24) | Brenda Lee |
| 20 | It's For You (13) | Cilla Black |
| 21 | Rhythm And Greens (20) | The Shadows |
| 22 | Five By Five (EP) (—) | Rolling Stones |
| 23 | It's Gonna Be All Right (25) | Gerry & Pacemakers |
| 24 | It's All Over Now (21) | Rolling Stones |
| 25 | Bread And Butter (30) | The Newbeats |
| 26 | I Get Around (16) | The Beach Boys |
| 27 | I Should Have Known Better (26) | The Naturals |
| 28 | I'm Crying (—) | The Animals |
| 29 | You Never Can Tell (27) | Chuck Berry |
| 30 | Call Up The Groups (23) | Barron Knights |



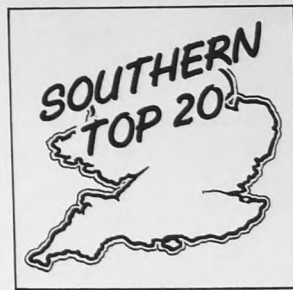
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|----|--|--------------------|
| 1 | You Really Got Me (2) | The Kinks |
| 2 | I'm Into Something Good (14) | Herman's Hermits |
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| 20 | Is It True? (—) | Brenda Lee |

SOLO POP STAR CHARTS TOP GROUPS

Position	Artist	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	ROLLING STONES	2
2	CLIFF RICHARD	2	2	THE BEATLES	1
3	BILLY FURY	3	3	THE SHADOWS	3
4	P. J. PROBY	4	4	DAVE CLARK FIVE	4
5	DUSTY SPRINGFIELD	5	5	THE BACHELORS	7
6	CILLA BLACK	8	6	MANFRED MANN	5
7	ADAM FAITH	6	7	THE MERSEBEATS	6
8	BRENDA LEE	7	8	THE SEARCHERS	8
9	BILLY J. KRAMER	9	9	THE HOLLIES	9
10	FRANK IFIELD	11	10	THE KINKS	—
11	HELEN SHAPIRO	10			
12	KATHY KIRBY	12			
13	JOHN LEYTON	13			
14	KENNY LYNCH	—			
15	SIMON SCOTT	15			

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| 19 | It's For You (14) | Cilla Black |
| 20 | Rhythm And Greens (16) | The Shadows |

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	House Of The Rising Sun	The Animals	16	Because	Dave Clark Five
2	Oh Pretty Woman	Roy Orbison	17	Clinging Vine	Bobby Vinton
3	Bread And Butter	The Newbeats	18	Maybe I Know	Lesley Gore
4	Where Did Our Love Go	The Supremes	19	Funny	Joe Hinton
5	G.T.O.	Ronnie & Daytonas	20	In The Misty Moonlight	Jerry Wallace
6	Everybody Loves Somebody	Dean Martin	21	We'll Sing In The Sunshine	Gale Garnett
7	A Hard Day's Night	The Beatles	22	Under The Boardwalk	The Drifters
8	Remember	The Shangri-las	23	Matchbox	The Beatles
9	Do Wah Diddy Diddy	The Four Seasons	24	Baby I Need Your Lovin'	Four Tops
10	Save It For Me	Johnny Rivers	25	I'm On The Outside (Looking In)	Little Anthony and Imperials
11	Maybelline	Jackie Ross	26	Out Of Sight	James Brown
12	Selfish One	Gene Simmons	27	Walk Don't Run '64	The Ventures
13	Haunted House	Gene Simmons	28	C'mon And Swim	Bobby Freeman
14	It Hurts To Be In Love	Gene Pitney	29	And I Love Her	The Beatles
15	Dancing In The Street	Martha/Vandellas	30	You'll Never Get To Heaven	Dionne Warwick

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Happy Birthday

With the aid of "Pop Weekly," I would like to wish Helen Shapiro many happy returns on her eighteenth birthday on the 28th September. Please help Me?

Lloyd D'Arcy (Lincoln)

Kink Composer

Thank you very much for writing such a nice article about The Kinks, but the ending came as a bit of a let down to us. Ray wrote both sides of their second and most recent chart smashing records.

Please print this as we would like everyone to know that The Kinks can write songs as well.

Two Kinky Fans (Brighton 7)

We Agree!

I was very annoyed to read in "Pop Weekly" several insults to P. J. Proby. May I just put you on the right lines by saying that his latest is NOT "dreary," it's quite as good as *Hold Me*, and whoever made the nasty remark about his hair? It's at least tidy which is more than I can say for SOME people's. I, personally, hope he NEVER goes back to America as I would miss him very much. Why not print something pleasant about him next week for a change?

Patricia Tuffs (Accrington)

P. J. Proby's very good—Editor.

Caroline Fan

I am so glad that you are printing Radio Caroline's programmes. What an asset they are to Pop music. Programmes are really original and varied. They give all artistes a fair share of air time. They don't just stick to current hits, but play oldies and 'B' sides of popular artistes' and LP tracks. They present programmes pleasantly with warmth and humour. The B.B.C. gets duller and duller. Same old groups, top ten songs, plus hours and hours of Sinatra and all his sort, who all sound alike. Their excuse for not playing more discs of Pop artistes is lack of time. But if they plugged Sinatra less and played more variety we should all get a chance to hear our favourites.

Infuriated Elvis Fan (Sussex)

Something Blue

Is one of EP's favourite colours Blue, because he has made 12 songs up to date with the words BLUE or BLUES in them. Here they are. "A Mess of BLUES;" "BLUE Christmas;" Beach Boy BLUES;" "BLUE Hawaii;" BLUE Moon;" "BLUE Moon of Kentucky;" "BLUE Suede Shoes;" "BLUEberry Hill;" "GI BLUES;" "Mean Woman BLUES;" "Milk Cow BLUES;" "Something BLUE." Can you think of any more? Also why not try to find some more words of your favourite stars, i.e. The Beatles. Me and You. Get it? It's a fab game.

Ellen Ward (Leek)

Magnificent Role

I agree with D.F. when she said that "Kissin' Cousins" is the best yet of Elvis's pictures. People who say he's had it or he's too old are just nuts. The way he played that double-role was magnif.

Miss J. M. Buckland (Harwell)

Evergreens

I was surprised to see that The Shadows were not mentioned as being one of the beat groups doing well in the momentary big beat craze age in "Pop Weekly," under the heading "Has the Beat Boom Finished?". Surely they deserve some superiority over the sloppy craze today. They are the greatest and most consistent beat group ever to originate in this country. I know and so do many others that The Shadows will last longer than all these crazy groups put together.

Shadows Fan (Welling)

Underrated Composers

These days the press and musical papers only rate Burt Bacharach-Hal David, and John Lennon-Paul McCartney as tip-top composers—but what about Bruce Welch and Hank B. Marvin. They write marvellous tunes although only mainly for LP's and 'B' sides, but take The Overlanders' *Don't It Make You Feel Good*. It's right up in the modern idiom and should do well, but hardly any publicity was given to Hank and Bruce (the composers), and it's just as good as any song John and Paul have produced. Also they have written six numbers for "Wonderful Life" which are excellent. So PLEASE give Hank and Bruce more publicity in song-writing—They deserve it! And after all The Shadows are just as popular as The Beatles !!!

A Shadows Fan (London)

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I WAS WRONG!

At the moment I'm feeling very pleased —because I've been proved wrong!! Yes — wrong! A few weeks ago I mentioned that The Searchers were all set to disappear from the charts unless they picked some better songs and some better arrangements. Now they've done it with a really strong single, that could be yet another No. 1. It has all the power plus of a superb smash for not only British charts but for America and quite a few other countries. The number is called *When You Walk In The Room* and is a real stunner. I'm pretty certain that the very talented Searchers are really going to break ground with this one.

It has a feeling of emotional strength, but at the same time is a number that is commercially very strong. If The Searchers' fans didn't flip over the last one they certainly will over this. I rate it as one of the boys' best dates

yet on disc. I had a brief chat to the boys before they disappeared to the States for another tour which I'm sure will bring them many new fans. Said Chris Curtis, "We liked our last one *Don't Throw Your Love Away* but at the same time it didn't do as well as some of our others. It made the charts, but these days one has to hit the Top Twenty really hard to make a lasting impression. This new one is one of the best we have done, I think. We got a great reception when we played it to our fans at "Ready Steady Go!"

Mike Pender was equally enthusiastic. "They are some of the best sessions we've done over the last few weeks. This number cropped up in our minds so many times when we were supposed to be doing other numbers that we simply couldn't make our minds up whether we just liked the number personally or whether it would be a big hit. The style is slightly different, and the sound is a

bit different too. We've been trying for ages to get just this kind of number. We only hope it's what the fans like." I asked the boys about the rumours that they were soon to quit, and that they would all be breaking up. Chris and the rest of the crew laughed madly at this.

They showed me letters which they had received from over 1,000 fans. "These have all come in in the last few days" the boys told me. "You don't think we could let the fans down do you?"

Later, watching the boys happily signing autographs for a crowd of fans outside a TV studio, I wondered why people are so loath to ignore The Searchers as one of the most talented groups since the beat boom started. If they continue making records like *When You Walk In The Room* there's going to be a permanent slot in the Top Five ready for the boys!!

To The Searchers, Congratulations on making your best disc since *Needles And Pins*.

DIFFERENT AND APPEALING

One artiste I always have pleasure in talking about is Marianne Faithfull. Mainly because I'm such a bigheaded guy. When I'm the only one to tip a record for the Top Twenty, and it gets there I feel pretty good about it. Her disc *As Tears Go By* was one that, in the main, no one in show business liked. I heard the record some three weeks before its release date. The only person to agree that it might be a hit was the recording manager, Andrew Oldham. But I'm very glad I was right. The reason why no one thought that this would be a hit was simple. They thought Marianne couldn't sing. They thought the backing wasn't right, and that the song, although quite good wasn't up to chart standard! !

I liked it because it was different and appealing. Sure, the girl is no Judy Garland. What does that matter? If a record gives you pleasure, and its sales show that it's giving pleasure to countless thousands then it must have appeal. Marianne's voice appealed to me. It was different. All right, so it could have even been flat. Does that matter? Recordbuyers don't buy chart records to keep them as collectors' pieces. They buy them because they are different and have a commercial appeal. This disc has all of that.

Marianne herself is reported to be very different. I'm sure that in time, she could build up quite a following. I'd like to see Andrew Oldham get a really good number for the next one. I think she could break big. She may only be a gimmick, but these days who can tell? I like her simple voice, her simple style, her simple way of dressing. No bouffant hairdos either. Plus of course the fact that two of The Rolling Stones wrote the number. I have a feeling, and I think it is in the back of Andrew Oldham's mind, that this girl could well be the leader in a new style of record-making altogether. Anything different, as long as the difference isn't overdone, usually hits the charts.

Marianne Faithfull could be the one to really get a new trend going. I hope so anyway. I like her clean fresh approach. Plus the fact that she hasn't started to get really snooty about anything. In fact, in most ways, although she may be pleased about the record I don't think it's made a great deal of difference to her. But whether she knows it or not doesn't really matter. Because she may well find herself pushed to the forefront in no time if Andrew Oldham comes up with yet another gem! !

I only hope that I'll be the first to say that that one will be a hit as well! !





Buzzin' Dozen



Receiving great reviews on The Rolling Stones package are the brother and sister act **CHARLIE AND INEZ FOX**, whose

dancing and singing had the crowds screaming for more. They have a fantastic act, and I hear that many promoters are after them for another tour. Their record sales have risen sharply too, and it's my belief that because The Stones specifically asked for them on their tour that they will be a good deal more popular when they go back to America. Already they are receiving the traditional "English welcome" of riots, autograph books, screams, and throwing of presents on the stage.



One of the longest running groups in the business, **THE SHADOWS**, are currently scoring again with their disc of *Rhythm And Greens*. It's completely

unusual and one of their best and funniest to date. The boys have now got to the point where No. 1's, nice as they may be, are certainly not the coveted thing. They have a fantastic following all over the country and they have more fans abroad than any other group except The Beatles. Their record is a send up of the groups who have jumped on the "r & b" bandwagon. I am pretty sure that even in four years time they will be celebrating their tenth anniversary in the business with another disc in the charts. They certainly deserve their success for their niceness alone.



That singer with the sex bomb voice, **DUSTY SPRINGFIELD**, currently

wowing the Americans as much as the British audiences is having a hard time keeping up with the speed of American pop music. Dusty and the other artistes are doing five shows, sometimes six shows a day! Dusty is pretty horrified at this. "I don't wake up usually until about ten" she said. "Now I have to be up two hours before that." British artistes may be making a lot of money in America, but like Dusty they have come to realise that it's solid work all the way.



Back in this country for promotional appearances is **BILL HALEY**, once the Rock and Roll King and now just another name. He hasn't had a hit for

although his records are still released. His earlier discs like *Rock Around The Clock*, sold around the world bringing him fantastic sales of five million records for just one song. These days he's lucky to sell a fraction of that. "But I still feel there's room for more rock" he said on landing here.



"Basically, it's rock anyway, most of it. I'm not worried about not hitting the charts," and added wistfully, "but it would be rather nice to get another hit."



More and more films for **ELVIS PRESLEY**, That is the order of the day. Elvis with "Roustabout"

to be shown here later in the year and another one in the can, "Girl Happy," is lined up now for "Tickle Me." In early 1965 he has another film "A Trip To Rome" scheduled for shooting. Elvis himself is reported to be looking for a place to spend a holiday away from the newsmen, who, although they know it's impossible still follow him constantly. Colonel Tom Parker is also reported to be in the process of buying Elvis his own hotel.



One group who have a good chance of hitting the charts in the No. 1 slot are **HERMAN'S HERMITS**. Their disc *I'm Into Something Good*

has made sure of a really fantastic reception from fans everywhere. Now they are set for a tour soon throughout the whole of Britain. I also hear rumours that Mickie Most, producer of their hit record has a special number in the can for their next release. Whether the group trend continues much longer will depend on artistes like Herman. What will happen? We'll just have to wait and see. But I back Herman to get a Top Three hit with his next single.



The four boys have been at it again. They have been receiving more attention than ever. Who else but **THE BEATLES?**

Not the usual kind of fan attention either. In Hollywood, just about every big star, apart from Elvis and Frank Sinatra, has looked them up. On their air trips from one date to the next they have had to have special air hostesses. Since the boys are always getting the air hostesses to make jokes of the other passengers with them the stewardesses have to be specially picked out. "They are great!" said one stewardess, when asked what she thought of flying with The Beatles. "They are always singing or fooling around."



BILLY J. KRAMER is reported to be beating the two men who beat him up when he appeared in Sydney, Australia recently. No one yet knows why the

two men did it. Kramer however, really hasn't had much time to tell more about it. He flies in to Britain and later has a tour of the United States, where, like the rest of Brian Epstein's artistes, he has had fantastic success in the Top Twenty. In Britain his fans

haven't heard anything yet of his next release, although they are all eagerly awaiting it. This time, however, I hear that the number may be a faster one than *From A Window* which, although it reached the Top Twenty didn't make such an impression as the earlier Kramer records.



Top drummer **PETER JAY** is disappointed that his version of the hit disc, *Where Did Our Love Go*, currently scoring for The Supremes, the U.S.

team, didn't make the British charts. "I can't blame the fans" he said. "The disc has sold well, and our fans have been great about it." But I too, heard Peter's version, and I think that The Jaywalkers have got as good, if not a better version. Added Peter, "Well, we might hit it one day. I hope so. "We'd love to get a really strong number and get a hit. At least it would show people that when we brought out the follow up it would be a good number and different. Still, it could happen any day with the new material we've got."



One singer enjoying plenty of hits and yet who manages to keep in the shadows when he wants to is **ROY ORBISON**. His latest disc *Pretty Woman*

looks another certainty for the Top Five. In America he has just had his house completed at a cost something like £100,000 which is about five times more than most Top British singers ever pay. To Orbison however, it all seems hardly worth it. Nine months of the year he is on tour. At least another six weeks of TV dates around the country. This leaves him about six weeks to enjoy the house and his wife. Still, what would the charts be without Roy? Fans will be pleased to know that he's due here next year.



Getting ready for another rather long tour are **THE HOLLIES**. They have had smash sales over the last few months. Now they are on the way with

another one called *We're Through*. It's a real belter and should get the boys right into the Top Five. "We spend more of our time talking to our girl fans than we spend making records" they told me last time I met them. Now I understand they are going all out for a hit in the States where it seems the Americans haven't realised their worth as yet.



After their surprise No. 1 smash with *Have I The Right* comes the news that the swinging group **THE HONEYCOMBS**

are to join The Appljackz —Millie—Lulu package taking off from Finsbury Park Astoria on October 17th and making a country-wide tour of one-nighters lasting over a month. In the meantime, their LP, "The Honeycombs" is scheduled for release.

Photo News



Top Left: Out on disc again with a number titled *Love Let Me Not Hunger*, shapely **Jan Burnette**.

Top Right: **Russ Saintry**, who together with The Nu-Notes, also has a newie, *Lonesome Town*.

Bottom: **Craig Douglas** and **Bobby Shafto** fill up with pints while waiting for the Dairy Queen at the National Dairy Centre.

ON TOUR WITH

THE ROLLING STONES

BY MIKE BERRY

Hallo there! Wow! What a week it's been. The Stones have literally driven the fans mad!! It's been murder with the fans wherever we go. But at the same time it's nice to know that one has got fans. Thank you too the two little girls who presented me with that fantastic giant Teddy Bear after the show the other day at the Liverpool Empire. Incidentally we all had a party in Liverpool, thrown by The Mojos—who have a lot of relations here—and we had a ball. Unhappily, The Stones who were invited didn't turn up. No one really knows what happened to them. But that's The Stones all over. They are always unpredictable.

They're not really as bad as the papers make them out to be. They just like being different—and they hate being misquoted!! Even "Pop Weekly" comes in for a hammering if they ever spot Dave Cardwell on the horizon. Just to show you how bad the scenes have been I managed to slip to the back of the theatre one night and watched The Stones from the back row. At least five girls had to be taken out suffering from sickness and 'Stone-itis'. That gives you some idea of what is going on.

Charlie and Inez Foxx had a party as well. It was Inez's first birthday in this country so everyone made it a special do. It was Inez's 21st as well which

made it a double celebration. I'm not sure, incidentally, but I think one of The Stones has been putting chewing gum on my guitar strings!! I won't say who it is, but wait 'til I get your guitar Brian! The Stones are feeling pretty pleased with themselves anyway. Their composition *As Tears Go By* by Marianne Faithfull has shot up the charts and The Stones are feeling pretty proud about it. Not that they say so but it certainly looks obvious.

Simon Scott has been going down a bomb now that we've moved further north and he looks a lot happier now. John Taylor our tour manager who keeps everyone in line (even The Stones) is having nightly fights with the fans and is looking more battered every day. You don't see The Stones much these days. They tend to get a little quiet on tour, and if they aren't talking to some of their girl fans, they're wandering around the theatre. Certainly it's dull when they aren't around. They don't like people who "hang on" just because they want their picture taken with the boys.

Charlie and Inez are just great to talk to. They never seem tired and Charlie only has to have two or three drinks and he's off talking for hours. The Le Roys are a great bunch. I've known them for a long time and they are just the same



now as they were then—terrible! O.K. fellas, only kiddin'. There's a rumour going around that Mick Jagger's married. I don't think he is. He's much too serious to get married and keep it quiet.

Brian Jones is keeping awfully quiet these days—I'm only hoping it's not him whose been after my guitar strings with that chewing gum! Sure have some more news next week! Hope you came to see the show—if not, hurry up!!

Mike Berry

The Mojos, who threw a party when the tour stopped at Liverpool.



READERS'

POP SHOP TALK



Russ Sainty's new disc *Lonesome Town* well deserves to be a hit . . .

The *Temperance Seven* had to pack it in, wonder who will be next? . . . *Rolling Stones* or *Manfred Mann* will replace *The Beatles* . . . *Barron Knights* have a good sound but will find it hard to find a second record . . .

America is taking over our charts again . . . Girls are taking the places of groups in the charts . . . *Peter & Gordon's* new record great . . . What's happened to *Heinz* these days? . . . *P. J. Proby's* new record is a gas! . . .

Gerry's new disc so ordinary . . . *Beatles'* film nothing to write home about . . . *Marianne Faithfull's* voice, a drag . . . *Simon Scott*—too baby-faced to be called handsome . . . *Tony Jackson* soon got new group together . . .

Fans will miss *Shane Fenton* . . . What a silly fuss about *Billy Fury* and no *Palladium* date . . . *Adam's* latest, absolutely great . . . *Gerry Marsden* not so good on B.B.C. "Club Night" . . . Actor *Janet Booth* a bore on "Juke Box Jury" . . .

"How glad I am" "Kiki Dee" made her latest record, it's a knockout . . . Will *Hard To Say Goodnight* by *Carole Deene* be a big hit? . . . Beautifully sung by *Julie Grant*, her latest record, *Come To Me* . . . Will new records by *Jan Burnette* *Love Let Me Not Hunger* and *Street Of Dark Despair* by *Susan Singer* bring them well deserved hits? . . .

A boring and rude panel last week on "Juke Box Jury" . . . *Jimmy Savile*—potty . . . *Julie Grant* the best female singer . . . Hope record buyers aren't going to make our charts nearly "all

American" again . . .

Sorry *The Searchers* didn't go higher . . . What happened to *Dave Clarke's* latest? . . . *Kinks'* disc boring, and *Beach Boys'* . . . NOT for me, *Cilla* . . . *Zombies'* *She's Not There* unusual . . . *Crickets'* *La Bamba* not as good as *Roulettes'* version . . .

New *Kathy Kirby* single overdue . . . *The Crying Game*, *Dave Berry's* best to date . . . *Elvis's* film, "Loving You" getting American TV showing . . . Shouldn't "King Creole" be re-issued again? . . . "Wonderful Life" not as wonderful as "Summer Holiday" and "The Young Ones" . . . Fantastic sales of *Jim Reeves'* records now—too late . . . Is *Helen Shapiro* set for chart comeback? . . . *R.S.G.* signature tune worst to date . . . What's happening to *Carol Deene* these days? . . .

Stones' next single must get to number one . . . Recommended: *Dionne Warwick's* LP . . . *Jimmy Savile* is hilarious . . . *P. J. Proby* should have picked a better follow-up than *Together* . . . Wonder what *The Crickets'* favourite sport is? . . . Why don't *Baccarach* and *David* write a ballad for *Elvis*? . . . Flips of all *Dave Clark's* discs good enough for "A" sides . . . *Simon Scott's* disc good, but not original enough . . .

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 13,322, that is an average of 60 joins per postal day.

SWOP SHOP

Wanted Very Extremely Urgently: Help needed from Mike Sarne fans! Please help to support him, it's essential. Offered: Chance to take part in a very important project. No money involved. Please send s.a.e. for details to Miss Carol Prang, 85 Newhouse Road, Marton, Blackpool, Lancs.

Wanted: Do *The Bird, Rock Me In The Cradle Of Love* and *Wild* by *Dee Dee Sharp*. Offered: 3/- each. *John Williams*, *Birdham Hotel*, *Bembridge, I. O. W.*

Wanted: Pics of *Stanley Baker*, *Steve McQueen*, *Michael Caine*. Offered: Pics of *Stones*, *Shadows*, *Dave Clark*, *Elvis*, *Cliff* and most other pop stars. *H. Cochran*, 302 Glasgow Road, Paisley, Renfrewshire, Scotland.

Offered: "The Golden Hits Of *Jerry Lee Lewis*" LP in perfect condition. **Wanted:** Highest money offer. *J. Manning*, 4 South Mill Road, Regent's Park, Southampton.

Offered: "With *The Beatles*" LP (only played once). *The Beatles* "Please Please Me" LP (played five times). **Wanted:** 25/- for "With *The Beatles*" and £1 for "Please Please Me". *John Chadwick*, 6 Baker Street, Bury, Lancs.

Wanted: *Jimmy Shand's* record of *Circusian Circle* on *Parlophone* F.3453, 78 or 45 r.p.m., must be in good condition. Offered: £1. *K. Ellis*, "Southview", *Worsley, Nr. Ripon, Yorkshire*.

Wanted: "The Amazing *Elvis Presley*" and "The *Elvis Presley Story*". Also any earlier books about *Elvis*. Please send s.a.e., stating price. *Miss Rose O'Kane*, *Clegg, Strairdaran, P.O., Co. Derry, N. Ireland*.

Offered: Pics of *Brian Poole*, *Adam Faith*, *Dave Clark Five*, *Mark Wynter*, *Mike Sarne*, *Roy Orbison*, *Bill Berry*, *Chuck Berry*, *Beatles*, *Merseybeats*. **Wanted:** Pics of *Buddy Holly*, *Animals* and *Swinging Blue Jeans*. *Ann Dale*, 21 Belhaven Road, Hillhouse, Hamilton, Lanarkshire, Scotland.

Wanted for cash: Any *Billy Fury*, *Roy Orbison* EP's and LP's. Must be in good condition. *Mark Slann*, 9 Field Park Road, Newport, Mon.

Offered: "Pop Weekly's" complete first and second years £3 10s. "A *Booby* *Eye* Recording Session" LP, 25/-; *Pye Golden Guinea* "Hitville" LP, 15/-; "Pop Weekly Annual No. 1" 6/-; "Radio Luxembourg's" *Book Of Record Stars No. 1* 7/6d.; (all including post and package) or nearest offers. *Alan Bradley*, 5 Gladstone Terrace, *Whitley Bay, Northumberland*.

PEN PALS

Jean Bradley, 335 Billet Road, *Walthamstow, London, E. 17*, *Female*, 14. *The Beatles*, *Gerry and The Pacemakers*, *Cilla Black* and most pop groups

Linda Castle, 23 *Cowley Drive*, *South Woodingdean, Brighton*, *Female*, 13. *Herman's Hermits*, *Kinks*, *Mojos*, *Hollies*, *Stones* and others.

Ian Leslie Carden, 5 *Southbank Avenue*, *Marton, Blackpool, Lancs*, *Male*, 13. *Beatles*, *Stones*, *Honeycombs*, *Kinks*.

Terry Bias, 45 *Leppoc Road*, *Clapham, London, S.W. 4*, *Male*, 19. *Rolling Stones*, *Dusty*, *P. J. Proby*, *Cilla Black*, *Animals*.

Mark A.L. Slann, 9 *Field Park Road*, *Newport, Mon*, *Male*, 25. *Mark Wynter*, *Chris Conrad*, *Billy Fury*, *Cliff*, *Simon Scott*, *Roy Orbison*.

Michael Bannerman and *Stewart Robertson*, 30 *Northfield Cottages*, *West Calder, Scotland*, *Males*, 17 and 16. *Beatles*, *Stones*, *Dusty*, *Manfred*.

COMPETITION WINNERS

The winners of the "Teenbeat" competition are *C. Critchley*, *B. Carter*, *G. Gateley*. The winners of the "Fury Monthly" competition are *Toni Wilcox*, *S. Munro*, *Susan Heywood*.

PHOTO CAVALCADE

J. B. PHOTOS supplied the pictures of *The Honeycombs*, *The Kinks*, *The Zombies* and *Marianne Faithfull*. **A.S.P. INTERNATIONAL** those of *Paul McCartney* and *The Mojos*.

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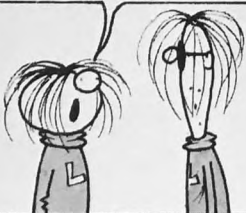
TICH ART BUZ

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BY NARDI

MY AMP WAS PLAYING UP LAST NIGHT

I'LL HAVE A LOOK AT IT FOR YOU



FOUND THE TROUBLE

INSECTS CAUSING A SHORT

NOT THE BEATLES?





ONE OUT OF THE HAT!

One of the groups most people didn't tip for the top, simply because of their name, I think are The Zombies. Their disc of *She's Not There* "could never be a big seller" one critic said. Well, the Top Twenty has disproved that statement and a lot of other statements. The Zombies are quite happy to see the record go belting gaily up the charts. One other thing as well. They certainly aren't zombies. If anything they are the opposite. As one of them said, "Between us we have 49 G.C.E.'s. But don't make too much of that. It makes us sound like a load of brainy guys."

The Zombies' big intention at the moment is to record a really big smash hit. "We are trying a lot of numbers" they told me. "We hope to be able to get some new tracks in the can." Fans,

usually the bugbear of most groups are well liked by The Zombies! "We think they're great" they added, "and we can't see why everyone worries so much about them and our rules are that we never turn down fans who want autographs if we can help it. The fans have been really great to us. Even when we got pulled off the stage at the last date. All this stuff about mobbing may be true, but we've found that if you don't run, they won't try to tear your clothes."

The Zombies are one of the new wave of beat groups. As old established groups like The Searchers and The Dave Clark Five battle for chart placings, new boys like The Zombies team are trying to make sure that they won't be caught second time wrong. They all start cutting follow-ups as soon as

possible. The Zombies are already well into the final phases of what they will record for their next single, and plans for an LP after that are being considered. They told me that whatever happens they want to carry on making the records that their fans want and not trying to get too good on disc, so far away from commercialism that no one can understand them.

I don't consider The Zombies a threat to The Searchers or The Beatles. The Rolling Stones are much better too, but I do feel that if they stick to what they say and intend to make really good records and take time over what to record, then there could be a really big hit coming up with their next one. One that may make the sales of this single look paltry. They certainly talk as if they know where they are going. Whether they actually do get into the charts is another thing. But their first outing has proved that they have what it takes to make the Top Twenty. Perhaps the next one will make the No. 1 slot? We'll just have to wait and see! !

Discussion

Hello then—well, it's another of those "mixed-bag" weeks for releases. Not all that many big top names and a few new ones. Let's start off with a very big one like:

Shirley Bassey. On Columbia, she sings the title song of the new James Bond film "Goldfinger." This is a beautifully controlled and balanced performance of a really dramatic ballad. Unfortunately, for the popular market the composition remains a "film song" with little melodic or beat appeal. But it is an excellent platter for those who like this type of song sung with all the Shirley Bassey power, technique and feeling.

Decca's **Tony Knight** gives us a heavy, thudding beater called "Did You Ever" (not to be confused with the similarly-titled song from the film "High Society," however!). This one will get the feet shuffling along and the "house-of-the-rising-sun-type" organ adds much interest. Tony's vocal registers nicely but the song itself is inclined towards monotony half-way through. There is sufficient initial impact, however, to make the ears prick up.

On Pye Jazz, **Kenny Ball** and his **Jazzmen** go off on their world travels again with yet another geographical title to add to their already long list. It's Morocco this time and "Morocco '64." A real driver, this, in the Kenny Ball tradition with Kenny right on personal form. This is another performance full of life but, as far as hit potential is concerned, I doubt whether the melody is sufficiently attractive.

For his new C.B.S. release, **Dion DiMucci** has turned to the writing talents of Chuck Berry. He revives Chuck's own "Johnny B. Goode" and it moves along at a fair old lick. Dion gives one of his best vocal performances and I like the guitar work most of all in a very telling arrangement. It could be said that the style of the arrangement is also Chuck Berry inspired.

Oh yes! The **Honeycombs** are here with their second Pye "single" release! "Is It Because" is a fast mover with a particularly striking vocal. For me, it is the vocal that makes the disc stand out. The rest of it is quite as good as *Have I The Right*, although not quite so forcefully driving, but there is a sneaking similarity here and there which, I suppose, must be expected; although I never have found out why! Still, here we have the well-known beat and rhythm and the result is certain to be a big hit!

"Don't Let Her Go Away," on H.M.V., is an attractive song and it gives **John Leyton** the chance to wax lyrical!

This he does and handles an above average lyric with a gentle warmth that has an appeal all its own. This is a gentle beater, nicely and neatly performed in all departments; but for total success I could have done with a more striking and individual melody to distinguish it from so many other songs of its type.

★★★ BOUQUET ★★★★★

Following one or two releases which have greatly disappointed most of his British fans who remember the best, Bobby Darin makes amends with his new Capitol release *The Things In This House*—and it is capital! (Sorry about that—couldn't resist it; but, after all, it IS harvest time, isn't it?) This Darin-penned song is solid and catchy with a jaunty little melody that sticks in the mind. The treatment of the arrangement could have been tailor-made for this country's present trends—the beat is very infectious and Bobby's vocal makes the utmost of a very effective lyric. It is all very appealing.

★★★★★★★★★★★★★★★★

Terry Stafford still sounds like our Elvis on his new London release, "Follow The Rainbow." There is a very close affinity with certain vocal tones but, on this fair pacer, the similarity is not quite as frequent as on Terry's previous platters. The song itself is a happy bouncer but there is nothing very new to attract added attention, I'm afraid. Nevertheless, it is a very polished disc.

That Big Daddy of 'em all, **Burl Ives**, comes up on Brunswick with a lilting, melodic number that has a distinct Hawaiian flavour. "Pearly Shells" is one of those "outside chances" which could just as easily "catch on" as not. The rhythmic beat is very infectious and the Hawaiian guitar adds just that little bit extra of something different. Burl's own performance is endowed with all his usual warmth and polish and the lilting theme is bound to attract very many ears and feet!

"Whole Lotta Shaking Goin' On" is revived on Stateside by Little Richard! After a "hot-gospeller"-type introduction, during which he tells us of his visit to England, Little R. really lets rip and promptly proceeds to shake the living daylight out of this popular oldie. A really breathless performance that packs a powerful punch! I'd say this



well recorded, clean-cut performance was worth reviving. And after his hit here of *Bama Lama Bama Loo*, I say "follow that"! Excellent, but hardly idiomatic in this Country at present. But who knows?

"Bo Street Runner" is the Decca release of those "Ready, Steady Win" boys, **The Bo Street Runners**—none of whom is old enough, by a long chalk, to remember the eminent forebears of London's Metropolitan Police! (Nor am I, strange to tell!) This is in the Rolling Stones-type R & B style. The vocal and the harmonica are very striking, and the beat irresistible. In this specific idiom, a most successful and promising debut disc. The performance is clean-cut and disciplined which adds to the disc's impact. There is nothing startlingly new about the composition, though—but, on such occasions as this, that doesn't matter for once.

With a "dummy-dee-dum-etc-etc. . ." **A Band Of Angels** has a fast bouncer on United Artists "She'll Never Be You." Now, as you probably know, this little Band of Halo-ed musicians made much publicity on the occasion of their first release. This time I think they deserve to live up to all that! This performance is decisive and clean-cut and there is an infectious quality in the rhythmic beat, as fast as it is! A well-balanced vocal completes a satisfying disc.

And once again none of the discs really deserved the Brickbat I am pleased to say.

And that's it for another week. See you on this page in seven days time? Hope so. Till then, as ever, Happy memories, 'Bye for now.

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