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50 RECORDS**

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THIRD YEAR

WEEK ENDING
3rd OCTOBER

WEEKLY



**DOUBLE-PAGE
PICTURE OF
DAVE BERRY
IN THE CENTRE**



**FULL PAGE PICS OF
JOHN LENNON
CLIFF RICHARD
BILLY J. KRAMER
THE MERSEYBEATS**



John Lennon





'POP WEEKLY' LEADS THE FIELD

One of the most annoying things that I have come across lately is the difference in British and American publicity. At the moment American teenagers are reading anything and everything that has been written about The Stones, The Beatles, The Searchers, Dusty Springfield, and our other big names who have smashed the charts out there. But all that's happened to them in their lives is nothing compared with what the American magazines say. On a recent trip to the United States, I read some of the American magazines. Many of them are excellently produced magazines, but where they get their information on British artistes I shall never know.

One magazine had exclusive news that The Dave Clark Five were on bad terms with The Beatles simply because they were the biggest rivals to The Beatles in the United States. The Americans love to have fantastic publicity stories on pop stars. So much so, that when a true story comes along no one knows what to believe. Another of the stories from an American magazine said that Paul McCartney was definitely married to Jane Asher and had been for some time. Of course, groups can disprove all these stories, but surely it's up to the American magazines to stop printing ridiculous stories anyway.

Another said that Ringo was supposed to have a serious illness. Sure, these rumours get around in Great Britain but no one, at least not the respectable English papers, ever blow it up to the proportions that the American magazines do. Some magazines in America are, I'm glad to say, really great ones, like "16" magazines which has been the forerunner of most of the wide selling pop magazines.

British artistes dislike most of the American publicity when the stories really get too wild to be believable. That is why American teenagers are asking and getting copies of "Pop Weekly" from Great Britain to see if the stories are true. American teenagers are certainly different. They have different hobbies and different ways of doing things. But they all like The Beatles, The Dave Clark Five, The Stones, etc. None of the stars like being asked how many fights they've had, or how many girls they go out with, or whether their mother and father are old

time music-hall stars—or if they think Elvis is a load of trash. But this is what many of them are being asked. Some of the magazines can blow a harmless answer up to fantastic proportions. Thank goodness that there are some magazines that can sell copies without being forced to put completely untrue headlines across the fronts of their pages!

We have had a shoal of letters from American teenagers who are convinced that British magazines are the best. That is why they are picking "Pop Weekly," the first British magazine to be printed on glossy paper, and the paper that gives the tips to who is going to make the charts here—and in America!

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 |

POP WEEKLY

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THIRD SERIES WEEK ENDING 3/10/64
ISSUE No. SIX

British teenagers are turning to "Pop Weekly" more than ever because they know we print the truth, and that we try and give every artiste the chance of as much publicity as possible, whether he or she is in or out of the charts! Like Adam Faith who hasn't had a hit recently. We are the only paper to print a full page picture of Adam in the last few months. The other magazines were concentrating on The Beatles and Stones who, although they are popular, surely must be a bit tired of seeing their name on the front of every magazine!

We shall of course carry on printing stories and pictures of The Stones and Ringo and Co., every week when possible. Not just any photos, but exclusive shots. We want things to swing—and we intend to be the ones to make them swing! So welcome to our many new American readers and we hope that they'll enjoy "Pop Weekly" as much as the British teenager.

DON'T FORGET

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THE BARRON KNIGHTS

Peter McGill talks to Barron

McGill. "Barron, your group had fantastic success with their last record *Call Up The Groups*. The disc's moving in other countries now. But your biggest problem must have been the follow up. Have you decided on it yet?"

Barron. "Yes, it's going to be released on October 9th and it's going to be called *Come To The Dance*."

McGill. "Is this another 'send up'?"
Barron. "No, definitely not. It's just an ordinary number. In fact a lot of people who have heard it in the business say it won't be a hit."

McGill. "Do you think it will be a hit?"
Barron. "All the group like the number."
McGill. "I didn't ask you that."

Barron. "Talk about leading questions! Well, we hope it won't be a miss. But it's just a nice number."

McGill. "Then it's not commercial?"
Barron. "What do you call commercial?"

McGill. "Who's asking the questions? Something like Manfred Mann's *Do Wah Diddy Diddy* if you must know!"

Barron. "Well, in that case ours is not commercial. But we judge our records on being commercial over a long sales period, not just getting into the charts."

McGill. "How much money are you making now?"

Barron. "I don't know. Honestly! We don't get paid by some promoters until after the dates been done and finished for a couple of months."

McGill. "How much were you making before?"

Barron. "Actually we were making very good money. £100 on weekends, about £80 in the week."

McGill. "Obviously you're making more than that now. Do you think The Barron Knights are worth more money?"

Barron. "You certainly do pick some questions, don't you?"

McGill. "Well, are you worth it?"

Barron. "If someone pays £400, let's say, for us for a night and we bring in more than enough customers to make the promoter a profit I should say we were worth it."

McGill. "You ought to be an MP. That was the best bit of evasive answering I've heard for some time."

Barron. "I'd like to say that not many show biz guys ask me questions like you do!"

McGill. "Getting back to the questions before we start commenting on each other, do you think The Beatles and the rest of the groups are better or worse than The Barron Knights. Try to be honest, because you put so much of a cabaret act into your stage appearances, surely you must be worth more than a group who just stand and sing?"

Barron. "I'm always honest. No, I don't think there's much difference between us and someone like The Stones. They do the same thing, try to get more fans happy or screaming. Our acts are different. We go down better on a double bill, after the fans have got tired of screaming rhythm and blues, and we provide comedy and a bit of peace, I suppose."

McGill. "Are you going to make any more send up records?"

Barron. "Well, our third number may be a satirical number. Not a send up but taking the mickey out of the scene itself."

McGill. "When are you going to the States, and will you change your act when you get there?"

Barron. "No, we don't know when we're going. Yes, we probably will change our act. We're already a bit too much Americanised. We sing Four Seasons' stuff and gear like that. In the States all they want from British groups is Liverpool stuff. I must dash now. We've got a TV session. But if you'd like to ask some more hard to answer questions some other time we'll be delighted."

CLASSIFIED ADVERTISEMENTS

Rates: Up to and incl. 15 words, 10/-, 16-40 words, £1. Series discount: 10% for 10 insertions, 15% for 20. Cash with order.

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ELVIS PRESLEY Official Fan Club—s.a.e. 41 Derby Road, Heanor, Derbyshire.

MIKE BERRY Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.

JOHN LEYTON Fan Club—s.a.e. Mary Brigette, 234/238 Edgware Road, London, W.2.

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POP WEEKLY brings you the exciting game of



This is how it works: MIKE and every copy of "POP WEEKLY" bears a different number YOUR NUMBER. THIS ISSUE ONLY, IS:

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.

HOW TO ENTER

All you have to do is answer the three questions and send your answers to the address below. Don't forget to write your number on the card with your answers.

The first correct answer drawn out will receive a free LP, the next three drawn, EP's and the next forty-six will each receive a single. The winning numbers will be printed in "POP WEEKLY," No. 8, 17th OCTOBER. On Sale 15th OCTOBER.

- Questions: (1) What is the flip of The Kinks' chart topper *You Really Got Me*?
(2) What is the name of the film in which Garry Hardsen is appearing?
(3) What is the name of Billy Fury's present backing group?

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:

"POP WEEKLY" POPPO, 41 DERBY ROAD, HEANOR, DERBYSHIRE

No. 80192 P

This is your "Poppo" No. for POP WEEKLY 3rd Oct., No. 6 issue only

Here are the numbers of the winners of "POPO" in this magazine. 19th Sept. (No. 4).

| LP | SINGLES | 04786 P | 15973 P | 21095 P | 33186 P | 44844 P | 70950 P | 78907 P |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 81470 P | 00095 P | 07454 P | 15984 P | 27057 P | 35752 P | 52916 P | 74671 P | 79364 P |
| EP's | 00590 P | 07935 P | 14668 P | 27076 P | 36957 P | 53783 P | 78502 P | 79474 P |
| 31841 P | 01005 P | 11700 P | 17070 P | 27487 P | 40848 P | 58842 P | 78616 P | 80121 P |
| 45708 P | 02263 P | 12031 P | 20383 P | 27661 P | 41388 P | 69860 P | 78621 P | 81468 P |
| 80046 P | 02741 P | 12627 P | 21071 P | 31935 P | 45116 P | 70110 P | 78665 P | |

BRITAIN'S TOP THIRTY

| | | |
|----|--|--------------------|
| 1 | I'm Into Something Good (2) | Herman's Hermits |
| 2 | Rag Doll (4) | The Four Seasons |
| 3 | Where Did Our Love Go? (8) | The Supremes |
| 4 | I Wouldn't Trade You For The World (6) | The Bachelors |
| 5 | You Really Got Me (1) | The Kinks |
| 6 | Have I The Right? (3) | The Honeycombs |
| 7 | Oh Pretty Woman (13) | Roy Orbison |
| 8 | I Won't Forget You (5) | Jim Reeves |
| 9 | As Tears Go By (9) | Marianne Faithfull |
| 10 | The Crying Game (7) | Dave Berry |
| 11 | The Wedding (11) | Julie Rogers |
| 12 | Together (18) | P. J. Proby |
| 13 | Everybody Loves Somebody (15) | Dean Martin |
| 14 | She's Not There (12) | The Zombies |
| 15 | Do Wah Diddy Diddy (10) | Manfred Mann |
| 16 | I Love You Because (14) | Jim Reeves |
| 17 | I'm Crying (28) | The Animals |
| 18 | Is It True (19) | Brenda Lee |
| 19 | Bread And Butter (25) | The Newbeats |
| 20 | When You Walk In The Room (—) | The Searchers |
| 21 | Such A Night (16) | Elvis Presley |
| 22 | A Hard Day's Night (17) | The Beatles |
| 23 | We're Through (—) | The Hollies |
| 24 | Five By Five (EP) (22) | Rolling Stones |
| 25 | Walk Away (—) | Matt Monroe |
| 26 | Rhythm And Greens (21) | The Shadows |
| 27 | It's For You (20) | Cilla Black |
| 28 | How Soon? (—) | Henry Mancini |
| 29 | It's Gonna Be All Right (23) | Gerry & Pacemakers |
| 30 | Happiness (—) | Ken Dodd |



| | | |
|----|--|--------------------|
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| 20 | Bread And Butter (—) | The Newbeats |



SOLO ARTISTES POP STAR CHARTS TOP GROUPS

| Position | Artiste | Last Week | Position | Group | Last Week |
|----------|-------------------|-----------|----------|-----------------|-----------|
| 1 | ELVIS PRESLEY | 1 | 1 | THE BEATLES | 2 |
| 2 | CLIFF RICHARD | 2 | 2 | ROLLING STONES | 4 |
| 3 | BILLY FURY | 3 | 3 | DAVE CLARK FIVE | 1 |
| 4 | P. J. PROBY | 4 | 4 | THE SHADOWS | 3 |
| 5 | ADAM FAITH | 7 | 5 | THE BACHELORS | 5 |
| 6 | DUSTY SPRINGFIELD | 5 | 6 | THE SEARCHERS | 8 |
| 7 | CILLA BLACK | 6 | 7 | MANFRED MANN | 6 |
| 8 | KATHY KIRBY | 12 | 8 | THE HONEYCOMBS | — |
| 9 | BRENDA LEE | 8 | 9 | THE KINKS | 10 |
| 10 | JIM REEVES | — | 10 | THE MERSEBEATS | 7 |
| 11 | BILLY J. KRAMER | 9 | | | |
| 12 | FRANK IFIELD | 10 | | | |
| 13 | Helen SHAPIRO | 11 | | | |
| 14 | SIMON SCOTT | 15 | | | |
| 15 | MARK WYNTER | — | | | |

GREAT BRITAIN'S ONLY POP STAR CHARTS

Send the names of your 3 favourite stars to: POP WEEKLY, Heanon, Derbyshire



| | | |
|----|--|--------------------|
| 1 | I'm Into Something Good (1) | Herman's Hermits |
| 2 | Where Did Our Love Go? (9) | The Supremes |
| 3 | Rag Doll (3) | The Four Seasons |
| 4 | You Really Got Me (2) | The Kinks |
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| 14 | Everybody Loves Somebody (—) | Dean Martin |
| 15 | Do Wah Diddy Diddy (11) | Manfred Mann |
| 16 | I Love You Because (14) | Jim Reeves |
| 17 | I'm Crying (—) | The Animals |
| 18 | Bread And Butter (—) | The Newbeats |
| 19 | When You Walk In The Room (—) | The Searchers |
| 20 | Is It True? (18) | Brenda Lee |

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

| | | | | | |
|----|----------------------------------|-------------------|----|---------------------------------|----------------------------------|
| 1 | Oh Pretty Woman | Roy Orbison | 16 | A Hard Day's Night | The Beatles |
| 2 | Bread And Butter | The Newbeats | 17 | Selfish One | Jackie Ross |
| 3 | House Of The Rising Sun | The Animals | 18 | Baby I Need You're Lovin' | Four Tops |
| 4 | Do Wah Diddy Diddy | Manfred Mann | 19 | In The Misty Moonlight | Jerry Wallace |
| 5 | G.T.O. | Ronnie & Daytonas | 20 | Matchbox | The Beatles |
| 6 | Where Did Our Love Go? | The Supremes | 21 | I'm On The Outside (Looking In) | Little Anthony and The Imperials |
| 7 | Remember (Walkin' In The sand) | The Shangri-las | 22 | When I Grow Up To Be A Man | Beach Boys |
| 8 | Dancing In The Street | Martha/Vandellas | 23 | Out Of Sight | James Brown |
| 9 | Save It For Me It Hurts To Be | The Four Seasons | 24 | Because | Dave Clark Five |
| 10 | Hunted Love | Gene Pitney | 25 | Clinging Vine | Bobby Vinton |
| 11 | Maybelline | Gene Simmons | 26 | Chug A Lug | Roger Miller |
| 12 | Everybody Loves Somebody | Johnny Rivers | 27 | You Must Believe Me | The Impressions |
| 13 | Funny We'll Sing In The Sunshine | Joe Hinton | 28 | You'll Never Get To Heaven | Donnie Warwic |
| 14 | | | 29 | A Summer Song | Chad Stuart and Jeremy Clyde |
| 15 | | | 30 | Rhythm | Major Lance |

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 DARK DESPAIR

COLUMBIA DB7363

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WE'RE THROUGH PARLOPHONE R5178

KEITH
POWELL
 AND THE VALETS
 I SHOULD KNOW
 BETTER (but I don't)

COLUMBIA DB7366



LITTLE
RICHARD
 WHOLE LOTTA
 SHAKIN' GOIN' ON

STATESIDE 83340



READERS WRITE
... but are not always!

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

Deserving Cause

We both agree with David H. who complained in a recent "Pop Weekly" that the Nottingham Group, The Beatmen, are not getting the publicity they deserve, especially their great Saxophone player, Barry Heald and guitarist Bill Brazier.

We also think they deserve a full page photograph and hope that our wish will be granted.

Jill L., Sue B. (Nottingham)

Wrong Again!

Whoever got the facts about 'The Kinks' in "Pop Weekly" should make sure that they are the right ones. I agree that The Kinks could easily be as popular as The Beatles but it was rubbish to say that (quote) the only pity is that they don't compose their own songs. Roy Davies has composed both sides of all their records except for *Long Tall Sally* and I hope that they have as much success with their forthcoming LP and EP as they have with their latest single.

Hilary Banks (London, N.11)

Stay at Home Plea

Why is it that when a group becomes really popular in this country, they forget about their fans here and immediately head for the United States? I believe that they owe it to the people who buy their records in this country, and who put them at the top, to do more tours at home and give more fans the chance of seeing them before embarking on American tours. If it gets much worse, groups such as The Beatles will be spending more time in the U.S. than in this country.

A. Williams (Birmingham)

What do our American readers think?—Ed**Beatles Beat The Lot!**

How dare Brothers Johnson insult John Lennon and Paul McCartney? Admittedly Elvis is a great composer but no one can compare with John and Paul's composing, especially on the songs they have written for their film. I think Elvis is the greatest solo singer but The Beatles can beat the lot. A Paul McCartney Fan (Westmorland)

Who Shouts?

So, our Hollies' fan thinks The Stones shout does she? What does she think The Hollies do? When their wailing comes over the air I have to turn the radio off! I can't stand their racket.

The Stones are the most original group in show biz at the moment. Anyway, if The Stones did shout, how do you account for the fact that all their records have come high up in our charts? That's more than The Hollies' discs have done. I say here's to MICK, KEITH, BILL, BRIAN and CHARLIE BOY. May their music never die!

A Stones' Fan (St. Andrews)

A Tidy Group

After reading in a musical paper that The Honeycombs are going to appear on the "Sunday Night At The London Palladium" I was shocked.

Why not The Animals, Manfred Mann or The Kinks? They have had a No. 1 in the charts, and they deserve it much more than The Honeycombs, the reason being *Have I The Right* was The Honeycombs' first disc, whereas the other groups mentioned above have worked hard for their No. 1 position.

Or could the reason be for having The Honeycombs on the Palladium that they are "A NICE, SHORT HAired TIDY GROUP," who would look pretty on the Palladium stage? Waken up Palladium and have a nice long haired group on, e.g. Kinks or The Stones.

Valerie Hurst (Morecambe)

Credit Due

Surely it is time that some of the credit for the recent tremendous successes of The Animals, Herman's Hermits and The Nashville Teens went to Mickey Most for his part in recording them. While not wishing in any way to detract from the performances of these great groups, Mickey must be in a great measure responsible for the fantastic run of success enjoyed by these and other artistes he has recorded recently.

C. Anderson (Bristol)

The Best Ever

Having been to The Rolling Stones tour show I am more than ever convinced that this group is the best we have ever had, either in this country or the States, and whatever anyone says, they play true R & B. Another thing is that their tremendous stage act is not just a repetition of their hit records as with most other groups but a presentation of original material. Another group on the same show, The Innocents, could go a long way if they had enough publicity.

Adam Fairbrother (Newcastle)

Back To Rock?

While we are pleased to see American visitors, Bill Hayley and His Comets here, as we feel that present day Pop Music owes much to pioneers such as these, we are sure that, unless they change their style completely, they are going to have little success. Their first TV show comprised their oldie *Rock Around The Clock* and his "new" one *Green Door*, which was a hit at least five years ago. It seems that Bill is hanging on for a revival of Rock, which will never happen.

Three Proby Fans (Southend)

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



Shads Deserved a Hit!

One of the biggest disappointments I have suffered recently is to see The Shadows still plodding around the lower half of the charts when they should at least have a No. 1 with their latest disc. *Rhythm And Greens* is a real solid tongue-in-cheek record as far as The Shadows are concerned. But as far as I am concerned it's a record worthy of a hit in its own right. Not because it's doing a take-off of the number of groups who have jumped on the R & B bandwagon. I like this number and it is certainly one that could be a hit in more than just Great Britain. It's certainly one that I like. It's rather like one of the stage numbers that The Stones or some group of that calibre would do, yet at the same time it retains The Shadows' distinctive sound in various passages.

What has happened to all The Shadows' fans who have supported this group for six years, more than any other group on the scene as regards chart popularity? Certainly it seems unusual that one of their best records, rather than roaring straight into the charts, has just about got in and in some charts is already on the way out! The Shadows themselves I don't think are especially bothered. They must have made enough money not to worry about hits, and especially with their record sales throughout the world there is no cause for alarm yet. But it will be interesting to see what their next record does. I certainly hope that it will do a darn sight better than this one.

Perhaps this one was a little too different for The Shadows? One never knows. But I'm pretty sure that, having

looked at The Shadows' hits over a period, the fans preferred the slower numbers rather than the wild, busy stuff which is certainly prominent on *Rhythm And Greens*. Although I like The Shadows' slow stuff too, I also like this number. It's a real rave number and for those of you who go to a pop show and like to come home and remember what the stage numbers were like this is the ideal record. It simply oozes out with feeling, with beat and with a really hefty R & B side to it all—tongue-in-cheek or not!!

Fanwise of course The Shadows have no worries. Like their boss, Cliff, they have enough fans the world over to buy their records and on a recent visit to France I found out it is just another country that has hundreds of groups who play like Les Shadows. Perhaps the beat scene has ousted The Shadows for good? I hope not. They may not be very much "in" with their music as far as many teenagers are concerned, but they are certainly one of the most musically talented groups I've ever seen.



Stylish Cilla

It's For You by Cilla Black certainly wasn't one of the records destined to be a smash hit for Cilla. Although it has made the Top Ten it certainly hasn't pulled towards the No. 1 slot as the previous two singles did. But at the same time I admire Cilla very much for her change of style. Too many artistes rely on one style or one sound for so long, that when they don't make the charts they are very lucky to make the Top Fifty for the next few years. Cilla has made sure that whatever she does she isn't going to end up with the label of "stick in the mud." This latest *It's For You* is a good number, inclined to be too jazzy by half, but I think I prefer it to the usual tempo building numbers that Cilla has recorded before, simply because another like *Anyone Who Had A Heart* or *You're My World* would have been a bit too much.

This gal has style. Give her the time, and the right conditions and this country, so sorely in need of good girl singers as compared to even France, and we could have a hit singer along the style of Bassey on our hands. *It's For You* is the first start towards a career, that handled carefully, could make this girl one of the biggest ever. Certainly, she has the following already needed and in the United States they are already bandying her name about as being one of the newest and biggest sensations since The Beatles hit the scene!

I only hope that Cilla won't change her style so completely that she'll only be known as an album artiste, rather as Ella or Peggy Lee have become. Certainly Cilla has the range of voice and has aroused great interest wherever she has appeared. I'm hoping that she'll still be churning out songs when her fans of today are the mothers and fathers of teenagers in the future. She hasn't got the dynamic attention that Shirley Bassey can draw to herself but don't let's forget that Cilla has barely been on the scene a year whilst Bassey has been knocking them stiff for quite a few years.

The girl singers are hotting up, however, with the success that Lulu and Marianne Faithfull have had. Certainly, Cilla is well in the running, if not at the moment. Can she stand against all the newcomers and still keep all her fans by singing jazz-inspired numbers? We shall see, but I certainly hope so. It's time that something was done for the girl singers—and time that they all had a decent break. The thing that surprises me is that *It's For You* only did as well as *The Wedding* by Julie Rogers which is going great guns still.

Ah well, that's show business!



Buzzin' Dozen

1

We're right and wrong again! I said a few weeks ago that I thought I could safely predict that **HERMAN'S HERMITS** would reach the charts.

Well, they have certainly hit the charts even more heavily than we expected! Good luck and congratulations to Mickie Most who has four hits now, with the Brenda Lee single roaring in. Herman's Hermits are causing quite a stir. At least Herman is. The girls seem to have gone mad over him. With his sky good looks he seems to be causing the biggest stir since James Dean hit the market.

2

The one group that haven't deserted us for any length of time for America are that swinging group, **THE ROLLING STONES**.

Their manager Eric Easton told me this week however that so many fans are demanding their return that after their scheduled tour in the next few weeks, it's going to be hard going to keep them in this country. Their latest tour of Britain, which has been sellout houses all the way, has been surprisingly quiet as far as riots go. Although there have been fan scenes, nothing really big has happened and the special police precautions are working smoothly. The Stones were due for another record release in late October, but it may now be late November as their EP *Five By Five* is selling so well.

3

Also on the tour with The Stones are **THE MOJOS** who have been hoping for a hit for some time. Now it looks as if they have it with their latest single

Seven Daffodils which after a couple of weeks of barely moving is shooting fast towards the Top Thirty. The Mojoes themselves still can't believe the fans who go absolutely mad over them on the show. "It's all a big gas!" they told me from their Cardiff theatre. "We've even managed to have some parties along the way as well, so all's going well." Rumours have it that The Mojoes will be the next ones to hit the gold dust trail to the United States.

4

Britain's chart toppers of a few weeks ago, **THE HONEYCOMBS**, look set to hit the charts really hard in America. Their record is already doing well

over there, and these days no artiste stays in Britain too long. They have a number recorded to keep the fans happy, however, if they do depart. Record ace Joe Meek, who has produced many hits, has another disc by them which he thinks will be a hit too. They've already cut an LP of some original material and they already have a strong advantage over many of their opponents

with their two secret songwriters. To get good material is half the battle these days and provided The Honeycombs' friends can turn it out, it looks as if they'll be on the scene a long time.

5

Sad news from the United States. Our cute songstress **DUSTY SPRINGFIELD** is calling off her American tour. She is suffering from exhaustion. What most

artistes in this country don't realise is that Dusty has been playing six shows a day, taping radio programmes in between and trying to slot TV shows in between that. I spoke to her before she left for America and she was very enthusiastic about things then. Now she intends to go on holiday and try and get some much needed rest. Meanwhile, everyone is hoping that her throat which has been troubling her for some time will be in shape for more recording when she gets back. "I have some new material" Dusty told me before she went. Let's hope that she is up to recording it.

6

DEL SHANNON, hit maker who has suffered like most Americans because of the British beat boom, has a new single out in America which

could bust here too. It's his weird and wonderful version of the oldie *Do You Want To Dance*. Could be a smash hit here for Shannon who is hoping to come back as soon as possible for another tour. Last time here, he spent all his spare time looking at British beauty—his female fans! It's fantastic that Shannon who had one of the longest strings of hits in this country did so quickly when the beat boom hit.

7

Currently riding the charts with their first hit, *She's Not There*, are **THE ZOMBIES** who are now scheduled for a ten-day tour of Sweden in late

November and will possibly move on to dates in Poland later. If their disc is a sizable hit in the States they will almost certainly make a short tour there before the Swedish trip.

8

Holidaymakers at Great Yarmouth are wondering who the guy with the top hat riding a horse is. Now they know. It's **BILLY FURY** who has been frantically trying to keep up with his film schedule. His film "I've Gotta Horse" will certainly be different to the films most pop stars make. Someone even hinted that there were more shots of Anselmo, Billy's racehorse, than there were of Billy himself. Seriously, Billy is having a ball, as he put it. "I've got to get down to some serious recording" he told me on the telephone from Great

Yarmouth. "It's about time that I finished off another LP as well." Meanwhile songs are being finally picked for the colour spectacular which is expected to do big business box-office wise.

9

CLIFF, not having had a hit No. 1 wise for some time looks set to alter the situation with his *Twelfth Of Never* recording. It's already being tipped in the business as one of the biggest of the year and could also make it in the United States. Previously a big smash for Johnny Mathis, this is yet another indication that Cliff will start to record more sophisticated numbers. Meanwhile, Cliff is trying not to look too happy over the news that he has been topping the cinema circuits again with his "Wonderful Life" film.

10

Not faring too well in Great Britain, **THE DAVE CLARK FIVE** are trying hard in the film direction now. They have three film offers to consider

although they have only recently hit the film world with an American film in which they are featured. A new disc from the group is expected by October 16th. This should be a really strong one, by all reports and Dave is hoping that it will put him back at the top in Great Britain. In America he is now almost as big as The Beatles, tho' not quite so many singles roam the charts. "I hope we hit the charts in Britain with this one" says Dave.

11

THE BACHELORS have had tremendous success with their latest single *I Wouldn't Trade You For The World* which after a rather shaky start has

now collected them another Silver Disc. They already have two Silver Discs for *I Believe* and *Diane*. America is desperately anxious to see this group but at the moment the group have enough bookings in Britain to keep them away from America. Their next single is not being disclosed as yet, but we hear that it won't be another oldie. If they can get good original material like the present disc *I Wouldn't Trade You For The World*, they are likely to keep their hits revolving around the world.

12

THE KINKS who are having a big promotional build up in the United States by word of mouth are creating a new trend, says their recording manager

ager Shel Talmy. "They set the trends. They don't follow them. They are the group who, if we carry on making new sounds, the other groups will copy" he added. Certainly The Kinks' market value has shot up. United States bookers are anxious to get The Kinks before the price goes up too much. Already it seems certain they are going to have a chart topping disc over there.

Photo News



Top Left: Two "live" sessions of Peter Aldersley's Radio Lux programme "Pop Around" were recorded at the TV and Radio Show at Earl's Court. Our picture shows Peter with one of his guests, Mark Wynter.

Top Right: Hailing from Manchester, D.J. Barry Barry is making a name for himself in Midlands venues. Barry is noted for the brilliant colouring of his hair, which is never the same two weeks together, varying from stripes to a tartan.

Bottom: Pausing between their successful TV appearances and tours, The Federalz take time out for a "hair-do." Left to Right: Tony Bolton, Frank Milne, Tony Middleton, Brian Hawkins and Mick Bush.

DISCUSSION

Hello then—All in all, not a particularly exciting week for releases; I think the overall hit potential is very low but there are one or two discs of interest and excitement—and one of those is:

Kathy Kirby's new title on Decca. "Don't Walk Away" finds Kathy in fine voice, making use of that clear, rising note of hers. Not, perhaps, quite as powerful as some of her previous hits but there's plenty of contrast and I like the orchestration which gives plenty of life and colour. This is a disc that will gather approval the more times it's spun.

Allan Sherman turns to taking the micky out of Classical music on his new R.C.A. Victor release called "The End Of The Symphony." While it might have been possible to dance, as well as laugh, to his earlier "singles," this one is strictly for listening pleasure. Allan's rhyming verses about the length of the closing passages of some symphonies will raise many a chuckle. On this occasion he is "accompanied" by the might of Arthur Fiedler's Boston Pops Orchestra playing extracts from Schubert and Mozart—but don't let that put you off. It's all a bit of a giggle.

Following up their hit in this country of *I Get Around*, on Capitol, **The Beach Boys** make the most of "When I Grow Up (to be a man)". A good lyric and lots of appeal in the infectious rhythm. This will get the feet going and the boys' close teamwork makes the vocal a pleasure to hear. All very polished.

★★★ BOUQUET ★★★

Warner Brothers' *The Times They Are A-Changin'* is one of those folksy songs ideally suited to the talents of Peter, Paul and Mary. What's more, this is a modern folk song reflecting a social problem of understanding between parents and teenagers! All lads and lassies should take careful note of Mary's solo verse which points out to all Mums and Dads that as the times are a-changing, so are their teenage children and they should understand this! These sentiments will strike a sympathetic chord in many hearts! But apart from that one verse the whole song has warmth and considerable charm. The threesome's performance is as polished as ever and, while this may not be obvious hit material, it will certainly give much listening pleasure to the many who like a well sung folk song!

No less than five people are credited on the Columbia label with the writing of "Pretty Face," the first wax title for **The Beat Merchants**. This is a fast moving affair in the R & B-type idiom with a very predominant harmonica. A good performance but, at the present

time, there are quite a few platters around which are similar, without any individual ear-catching difference.

Chubby Checker, having gone all lyrical on his last release, returns to his driving style on "She Wants T'Swim." A heavy beater, this, complete with femme chorus. The rhythm is hand-clapping but the composition itself is without any particular distinction. Still, you could do practically any dance to it—from the Twist onwards!

The much publicised new singer from The Beatles Stable, **Michael Haslam** makes his Parlophone debut with "Gotta Get Hold Of Myself" (No! it is NOT a Lennon/McCartney composition, strangely enough!). A heavy beat ballad with an, albeit, dragging beat. A big orchestral sound makes much of an ordinary song and Michael's deep, strong voice has warmth and appeal.

The group with the controversial dress gimmick, **The Rocking Vicars**, revive that real old rocker "I Go Ape." With a powerful beat, this first offering on Decca rocks along at a cracking pace which appears, at times, to leave the vocal behind. It is all effective, nevertheless, but I can't help wondering whether the choice of such rocking material was wise at this particular time.

Decca's Unit Four have "Sorrow And Pain" as their title but it doesn't sum up the disc which has plenty of pleasure and hope about it! A gentle beater with a very appealing vocal. The soft rhythmic beat is just right and has a commanding quality. I like the light-voiced vocal which will catch many ears with its warm simplicity.

Singing in English **Sacha Distel** has a haunting quality in his voice. "It's Strange" is a poignant little love tale with a well-written lyric. With the lightest of beats and a minimum of backing the disc is one which almost commands the ear to give it a third or fourth spin off the trot. Lots of charm here.

Troy Dante's new Fontana release is "Baby" and he treats the lyric with a husky, double-tracked whisper against rhythm and strings. The result is easy on the ear without being individually striking.

On the Colpix label there is one of those offerings where it is all repetitive rhythm and an almost monotone vocal. "Randy" from **Earl-Jean** has the handclap, pom-pom-pom rhythm which can get very monotonous, unless you are simply dancing to it; the vocal is very



much on the same level all through and rather colourless but there is, nevertheless, a certain irresistible charm about the whole thing. The key to it all is the insistent rhythm.

The Dennisons, on Decca, register with their "Nobody Like My Babe." This is a medium paced, light beater with an effective vocal, but, except for the title phrase, there is little melodic attraction. I like the sound and the rhythm is appealing.

BRICKBAT

On M.G.M. **Chris Crosby** revives **Irving Berlin's** famous *Always* amid a hard welter of double tracked echo; the result is that this warm and beautiful song now seems distant and cold with little personal contact. The electronic treatment gives Mr. Crosby a hard edge to his voice which hardly goes with the sentiments of the lyric; altogether the most dissatisfying performance of this much performed composition. One other thing! It is a well-known fact that Mr. Irving Berlin, being the superb musician he is, never writes a song without an ending! But, not content with ruining this excellent composition (and even not making it a good hit potential into the bargain!), the producers of the disc seem to have "lost" the ending! An extremely disappointing disc in my book.

"I Know You're Gonna Be Mine" was part-written by Tom Springfield and this Philips disc gives **The Cockneys** bright and bouncy material. This is a pleasant sound but it falls short of hit material through being like so many other group offerings—as happy as it is. Bye for now.

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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 13,461, that is an average of 59 joins per postal day.

Address to "Pop Weekly," Heanor, Derbys. Mark "Pen Pals" or "Stoop Shop." Announcements for the Pen Pals and Stoop Shop columns should be accompanied by a 2/6 postal order.

PEN PALS

The Boys of Room 20, Gray Block, c/o 1949934 Pratt, C. C., 'H' Flt., 2 Sqn., R.A.F. Hereford, Herefordshire. Beatles, Stones, Kinks, Dusty, Shadows, D.C.S.

Margaret Finn, 118 Liverpool Road, Ronskwood, Worcester, Female, 14. Rolling Stones, Elvis, Billy Fury, P. J. Proby.

Becky Homan, 4431 Loneoak, Lancaster, California, U.S.A. Female, 13. Rolling Stones, Beach Boys, Jan and Dean.

John McMullan Esq., 35 Balfour Avenue, off Ormeau Road, Belfast 7, Co. Antrim, N. Ireland. Cliff Richard, Billy Fury, Donald Peers, The Beatles.

Nguyen Ky Dung, 11 Rue Colbert, Chateaux-Malabry (Seine), France, Male, 15. Elvis, Beatles, Stones, Animals and others.

COMPETITION WINNERS

The winners of the "Teenbeat" competition are James Pym, Christopher Tingey and Linda Ballard.

The winners of the "Fury Monthly" competition are Jean Silson, R. Smith and Carol Lacey.

Offered: "Green Onions" LP by Booker T. and The M.G.'s (brand new) for 2/6- and 1/- postage. R. N. Browning, Woodpecker Lodge, Beacon Hill Road, Hindhead, Surrey.

Offered: Autographs of Swinging Blue Jeans, Dusty, D.C.S. and Susan Maughan, 300 pics of Beatles; 100 of Dave Clark Five and B. J. Kramer and Dakotas; 50 of Stones, P. J. Proby, Merseybeats and Cliff; also many others and cash.

Wanted: Photos, books and articles on Helen Shapiro. Also any Helen Shapiro LP, EP and singles before Fever or best offers. Anne Phillips, 38 Ennerdale Av., Elm Park, Hornchurch, Essex.

Wanted: Any pictures of Cliff and Shadows. Early ones especially. Good prices paid. Apply Paul Marikham, 34 Valence Road, Lewes, Sussex.

Wanted: "Beatle Book 1" and "Rave 7". Offered: 6/- for each. Miss Andrea Smith, Grey Gable, 12 Station Road, Birstall, Leicestershire.

Offered: "Pop Weekly" magazines. First Year (1-52 complete), Second Year (1-52 complete), Third Year (1-6) 6d. each. Also Twist And Shout EP Beatles 5/- and Can't Buy Me Love, Beatles 2/6, all in good condition. P. R. Venables, 68 Priestleys, Luton, Beds.

Offered: For cash, pics of every star, books, mags and records. Send s.a.e. for list to: C. Johnson, 4 Gracemount Avenue, Liberton, Edinburgh.

Offered: "With The Beatles" and "Elvis Is Back" LP's in excellent condition, £1 each. Also three Buddy Holly, two Roy Orbison, one Cilla Black, one Pacemakers, two Cliff and one Shads singles in excellent condition; 3/- each. A. N. Kelsall, 384 Eccleshall Road, Stafford, Staffs.

PHOTO CAVALCADE

MIRRORPIC supplied the pictures of Cliff and The Barron Knights.

TONY PUGH that of The Shadows.

PHILIP GOTLOP—Herman's Hermits and John Lennon.

A.S.P. INTERNATIONAL, Cilla Black.

J. B. PHOTOS—Billy J. Kramer.



P. J. Proby ruined Connie Francis's *Together*. It was once a "Wonderful Song" . . . Elvis and Brenda sing *What'd I Say*—both FAB! . . .

Gerry and The Pacemakers' new one sounds like a rock 'n' roll Four Seasons . . . Why doesn't Freddie Garrity and Helen Shapiro exchange voices? . . .

Adam's "discovery" Sandie Shaw coming up with a splendid disc . . . Dionne Warwick's songs and singing get monotonous after a time . . . Brian Epstein "stingy" with his marks on "Ready, Steady Winner" . . . The young audience on "Ring-A-Ding-Ding" gave Adam a wonderful welcome . . .

Preferred the old face of Tony Jackson to the new . . . Helen Shapiro given a very poor reception on "Joe Loss Show" . . . Wish the beat boom would finish, it's getting out of hand . . . Adam's latest, *too good* for the crazy charts . . . Gerry and The Pacemakers not doing so well with their latest disc . . . Queer, fickle people are fans, aren't they? . . .

Eric Haydock best looking and most talented of Hollies . . . Why is Jane Asher so stone-faced? . . . Honeycombs' record a complete fluke . . . Freddie

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PERSONALITY AND STAR APPEAL

A group can go without a hit record for years and years—but the latest group to make a bid for chart-topping stardom are the ultra-popular Herman's Hermits who in a few short months of being on the scene have fairly rocketed into the charts with their *I'm Into Something Good*. This is a strong number and gives producer Mickie Most yet another hit to his credit, after putting The Animals and The Nashville Teens in the charts. Herman has had a very strong effect on the girl fans. Everywhere he appears the fans have gone absolutely mad on this young, impish-faced character who first appeared on TV under the guise of Len Fairclough's son in the long-running TV series "Coronation Street."

This is a group I rate strongly. These days musical ability among groups still doesn't count for that much. It's usually personality, a group image and hit

songs. Well, the hit song's certainly there. The group image is certainly there and Herman himself has enough personality to go around the whole group. There are other groups on the scene with the same amount of "image" but can they make hit records? As yet there is only one record from Herman's Hermits, but everyone is expecting them to continue to hit the charts with their next disc as The Searchers and Beatles have done.

Certainly the teenage fans have become happily resigned to the fact that Herman's Hermits have become one of the newest and best groups on the whole beat scene. It's funny really. Sometimes you get a group that can have a first time No. 1 and can also have that record tipped for the top in the States but when you put them on a tour nothing happens! They hardly draw

more than the favourite local beat group. But put someone like Herman's Hermits and with only a Top Five hit they have that strength of image and personality that will draw the crowds anyway.

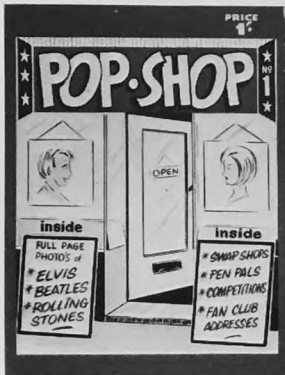
I tip them as a personal favourite group of mine that I think will get to the top!! Whether they will or not remains to be seen. But Herman definitely has that elusive something that could make the beat scene stand on its ear for him!

Call it star appeal, personality or what have you—but he has it—and I'm picking him to push the name of Herman's Hermits way into the American charts and follow up in Great Britain with another strong chart smasher. Apart from The Kinks, The Nashville Teens and The Animals I rate Herman's Hermits as the best of the new groups. The other three are all on a par with Herman. Certainly the way he is being greeted and treated by the girl fans shows that he is not just another leader of just another group. Herman, methinks, is here to stay!!

★★★★★★★★★★★★★★★★

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ON TOUR WITH

THE ROLLING STONES

BY MIKE BERRY

Hello there! Tour's going a bomb, but most things are happening to the rest of the cast rather than The Rolling Stones. For example at one of the venues Simon Scott was spotted outside the cinema and the fans started to besiege his car. As he got out of it, he got tangled up with someone's bicycle. John Taylor, the tour manager stood and watched him being torn to pieces and decided that it was about time he helped. He plunged into the crowd, got near to Simon and spotted a large man pulling Simon! John, fearless as usual, was just going to punch the guy (after all, no one likes being torn to bits) when the man shouted "I'm on your side!" Exit one tour manager, and one very ripped to pieces Simon Scott.

Funny thing happened regarding Simon at Carlisle. A boy walking down the street looking very much like Simon was spotted by fans who descended on his with scissors and cut off most of his hair. Turned out the boy wasn't Simon after all!! Simon we're glad to say has still got his mop of curly black hair!

I've just had some trouble. I booked in with The Innocents at a hotel in Leicester. We weren't there for long but we decided to go for a walk. Just as we got to the end of the street, about four girls stopped us, we signed some autographs. Then I heard a running crash and looking back saw about fifty girls running and screaming towards us with scissors and at that we all ran for it. I managed to get around the corner before they got me—and walked



straight into a guy carrying an ice cream cornet. Before I knew it I had ice cream smeared all over my face, and ten girls sitting on me. Thanks to a helpful policeman I'm still alive!

The Rolling Stones are having a ball. They have been having a film unit taking film of them wherever they go. The film is going to be released somewhere towards the end of the year for the Pathe News Theatres, you know, one of those short films. They've spent lots of time trying to appear as ordinary as possible, tho' I did see Mick practising "To Be Or Not To Be" in front of a mirror! They've been looking a lot happier lately. Perhaps it's because they won the Best British Group of the Year Award in really "Melody Maker"! They're great guys really. The people who run them down are always the people who haven't met them, or if they have, have asked silly questions!

Treat The Stones as stupid and they'll make you feel even worse. They are intelligent and like to be treated as such. Not Screaming Lord Sutch. (Joke Ha!) Oh well, I'll try another one some other time.

The Stones are going an absolute storm anyway, and the tour's a sellout at every theatre we've played at. I think they are all pretty happy because this is their first big tour, and the size of the crowd depends a lot on them.

Well, that's all for this week. See you all next week.



Simon Scott, who has been the target of large crowds of fans on The Stones' Tour.

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Billy J. Kramer



The Merseybeats

