

**"POPP0"**  
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**FREE!!!**  
**EVERY WEEK**  
**50 RECORDS**

# POP

1/-

**Nº 7**

THIRD YEAR

WEEK ENDING  
10th OCTOBER

## WEEKLY



George Harrison

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



**FULL PAGE PICS OF  
GEORGE HARRISON  
CLIFF  
ROLLING STONES  
THE KINKS**



Cliff Richard



# How to make a Miss!

I have, I believe just discovered why groups like The Searchers and Gerry are not having such big hits as they should, especially The Searchers. But the theory could be wrong. However for what it's worth I'll tell you what it is. Pre-plugging!! Before The Searchers went to the States for their tour their record company issued a single *When You Walk In The Room*. Unfortunately, The Searchers, not wanting to miss out on all the Top TV shows, recorded their acts before they went. What happened was that after seeing the show, the kids went out, and bought the record, or at least they thought they were going to buy the record.

Instead all that happened was that the fans went into the shops, and nearly all the shops had to tell them that they simply hadn't got the record as it wasn't released for at least another seven days!! I'm not saying this is the reason why The Searchers didn't shoot into the charts as fast as they normally do, but it's a good point. It's not prompted just by one record shop owner or one fan either. The Searchers simply didn't realise that so many of their fans would try to get the record after seeing them on the TV shows. But they did, and consequently "Pop Weekly" received irate phone calls, not only from the fans who were unable to obtain that record, but also from many record shop owners who found it disheartening to have to turn away potential record buyers.

Now anyone who goes to buy their favourite's record won't always plump for something else if the shop haven't got it, but judging by the number of fans who wanted it and were unable to obtain it because it wasn't in the shops, it's my belief that they just said "Heck, I'll buy Herman's Hermits' record" (or whoever else they liked).

This situation isn't unique with The Searchers. Nearly every big group, before they go to America, have a new single lined up for this country. Not only do they record all their radio shows but most of the TV shows as well, and all that happens is that fans rush out to buy it and are told, "Sorry it's

not out until next week." This ties in also with the record companies, not just one either, plugging a record that's not out until the following week. This may of course get a lot of advance orders but in most cases, unless

## RADIO CAROLINE PROGRAMMES

North and South

<b>MONDAY to FRIDAY—</b>	
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
<b>SATURDAY—</b>	
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
<b>SUNDAY—</b>	
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

it's someone like The Beatles or Elvis, they are lucky if they get 5,000 advance orders. Apparently advance order figures quoted by some of the record companies don't ring true anyway. Most of the records said to have "fantastic advances" just don't happen in the business.

# POP WEEKLY

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THIRD SERIES WEEK ENDING 10/10/64  
ISSUE No. SEVEN

The answer of course lies in the record companies' own hands. I doubt very much whether they will take much notice, they rarely do. But I'm sure the managers of top groups who are slipping down the charts when they have a good record out could find something in what I've written, to justify their artistes slipping. Or don't they care either?

Well, that is my theory and I should be most interested to hear your views on this. If YOU go into a disc bar to buy your favourite's latest recording and find that it's not available, do you buy something else you like, or do you wait until your first choice comes into the shops? And do you find that with some new discs that are heavily pre-plugged that by the time you can buy them at your local shop you have heard them so many times that you no longer wish to buy them?

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# Lulu

## talks to Peter McGill

**McGill.** "Lulu, your second record didn't make the charts—or it hasn't done so yet. Are you disappointed?"

**Lulu.** "Yes, I am. I didn't think it would be a No. 1 or anything but I am, or I was, hoping it would get into the Top Twenty. I don't think it will now. It's been out four weeks already."

**McGill.** "Are you recording another one soon?"

**Lulu.** "Yes, I already have one in mind but we've got some more tracks ready to record. I don't know what it will be."

**McGill.** "What about giving me a release date?"

**Lulu.** "Can't do that exactly but it should be out in the first week of November."

**McGill.** "After being voted by the 'Melody Maker' the 'Brightest Hope of 1964' a few weeks ago, are you even more worried about the record not hitting the charts?"

**Lulu.** "No, I'm not going to faint or have a nervous breakdown or anything. I go into a studio to do the best I can, and if it isn't a hit, well, hard luck. But I wish it had been."

**McGill.** "You've been singing since what age?"

**Lulu.** "Since I was three!"

**McGill.** "Should I ask what you did before that?"

**Lulu.** "I played a guitar—no, seriously, I toddled."

**McGill.** "I knew I shouldn't have asked."

**Lulu.** "Well, I like jokes."

**McGill.** "Back to business. What's your biggest ambition?"

**Lulu.** "I'd like to go to America. It's my one ambition!"

**McGill.** "Would you like to stay there?"

**Lulu.** "What, record and live there? No thanks."

**McGill.** "Someone told me you are never nervous when you go on stage."

**Lulu.** "That's not really true. I'm nervous now and then. But I'm never that nervous that I go into a cold sweat or anything."

**McGill.** "You have a film coming up soon?"

**Lulu.** "Yes, I've already done one. This one is a new one." (Whispered phone conversation with her manager who says "Tell him you can't say anything yet.") Lulu comes back on phone.)

**McGill.** "Why can't you tell me anything yet?"

**Lulu.** "Oh you heard. That's not fair. Well, it's a beat film and Kenneth Connor is in it as well."

**McGill.** "Oh that one, yes Iain Gregory is the star?"

**Lulu.** "You know more about it than I do, Peter."

**McGill.** "What groups do you like best?"

**Lulu.** "I like The Stones, The Beatles, The Searchers. I like them all really."

**McGill.** "Stop reading the Top Twenty out and tell me your favourite. Now I know what people mean when they say you're impish!"

**Lulu.** "Yessir! At once. I like Ray Charles. He's the greatest."

**McGill.** "Lulu, my love, I think you're going to make it anyway."

**Lulu.** "Peter, send me a copy of the magazine—and I may even buy it."

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POP Weekly 10/10/64

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### WHY "POPPO"?

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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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. 9, 24th OCTOBER. On Sale 22nd OCTOBER.

Questions: (1) How many players are there in the Manfred Mann group?

(2) What is the flip of The Four Seasons' Rag Doll?

(3) What instrument does Hank Marvin of The Shadows play?

If your number is printed, here's all you have to do:

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No 75626 P

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Here are the numbers of the winners of "POPPO" in this magazine, 26th Sept. (No. 5)

LP	SINGLES	07432 P	16507 P	26669 P	44708 P	54124 P	66158 P	76629 P
2507 P	00455 P	07807 P	20945 P	26846 P	44965 P	54233 P	70064 P	78925 P
EP81 P	00890 P	11348 P	21413 P	30364 P	44973 P	54349 P	71078 P	79274 P
00892 P	01100 P	11944 P	21763 P	30907 P	49409 P	55746 P	71548 P	80081 P
21369 P	01102 P	15028 P	25918 P	35507 P	49478 P	55959 P	71699 P	80418 P
54355 P	06316 P	16099 P	26352 P	37260 P	50904 P	56126 P	76410 P	





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**READERS WRITE**  
*... but are not always!*

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

**High Standard**

Congratulations John Leyton! Living up to the standard promised in his first big film "The Great Escape," John has struck once again with "Guns At Batasi." His acting is brilliant and, along with Mike Sarne, he stands out as Britain's most promising actor-singer. (For that matter, who else IS there in this country who can ACT as well as sing?) Three cheers for John, and the best of luck in the future!

Joanna Sinclair (Westcliff-on-Sea)

**Show Highlight**

Having followed Simon Scott's career with interest I was pleased to read your article in this week's "Pop Weekly". Thank goodness someone's praised his performance at the Finsbury Park Astoria on the opening night of his tour, but I'm surprised that there was no mention of his last number which was the highlight of the show. Please have some more pics of him in your magazine—a centre page spread would be fine, and also make a pleasant change from The Stones.

P. Bentley (Walton-on-Thames)

**Help Wanted**

Please could someone help? Recently I wrote to Colpix Record Company in America asking if I could start a fan club for LITTLE EVA but I was told that she already had one. I have tried to find out the address so that I could join but so far have not been successful.

John Williams, Birdham Hotel, Bembridge, Isle Of Wight.

**A Paragon**

Two years ago a singer "arrived" who was hailed by "Pop Weekly" as sensational and fabulous and other such glowing adjectives. He's still as sensational now as he was then, only more so, having gone on to bigger and better things than merely getting into the hit parade. He's the most talented, versatile and the handsomest man on the pop scene.

So why doesn't the sensational, fabulous Frank Ifield ever get a mention in your magazine?

Lesley Bennett (Sheffield)

*He's still fabulous—Ed.*

**Missing Face**

Although I am a regular reader of "Pop Weekly" I feel I must make a protest about the omission from your mag of that great French artiste, Richard Antony. Maybe he isn't all that well known in England but I am sure that there are countless fans of his who read "Pop Weekly" and feel the same way as I do

His voice is comparable to those of El, Cliff, Billy etc. and he has a face to match it. If he were to visit Britain more often it would probably do more to enhance his popularity here.

Anyway Mr. Hand, why not print a feature on this great French artiste, Richard Antony?

Barrie Hill (Nottingham)

**Stones Take Over Bid**

Because no one has done so before, I will take the chance to congratulate The Rolling Stones on becoming Britain's most popular group. This achievement I feel is fantastic, remembering that they have displaced a group like The Beatles. Although The Beatles are still the world's top group The Stones are becoming more popular abroad and in time they will definitely take over that position too.

Stones Fan (Chorlton-cum-Hardy)

**Back To Texas!**

I couldn't agree more with the writer of that feature on P. J. Proby, when he said that P.J.'s recent antics about not getting enough money for a performance, would have lost him some fans.

I was a fan of his until I heard about his refusals to go on-stage, thus causing disappointment to the fans who had spent their hard-earned cash and queued to see him, only to be disappointed. If this is his attitude as far as I am concerned he can go back to Texas.

Disappointed Fan (Morton Morrell)

**Happy at their Work**

That great group that has just topped the charts with *I'm Into Something Good* has as a leader the happiest person I have seen. I mean, naturally, Herman, of Herman's Hermits. When he sings he's always got a huge grin on his face.

What a pleasure it is to see this happy guy leading his swinging group who not only swing but seem to enjoy themselves whilst working!

Two Girl Fans (Derby)

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

**PHOTO CAVALCADE**

**MIRRORPIC** supplied the pictures of The Rolling Stones, The Kinks, George Harrison and The Beatles.

**PHILIP GOTLOP** that of The Searchers.  
**A.S.P. INTERNATIONAL**—Brenda Lee and Lulu.

**B.B.C. TV SERVICE**, Gerry and The Pacemakers.  
**KOVESDI I.P.A.**—Cliff Richard.



## Searchers Need Stronger Style

One of the most tuneful platters to get an earful of these days is *The Searchers' newie*. It's a right swinger and a really good piece of class playing too, a combination you don't usually find with groups these days. These boys are so professional that I would hate to see anything happen to them, like disappearing from the charts. They certainly won't if they can get good songs. However, I do feel the time has come for them to try something slightly different. I know they do change their styles, one of the few groups who do, but I'm sure *The Searchers* are intelligent enough to see that the charts scene these days consists of one of the weirdest sets of records ever.

I think that *The Searchers'* records should definitely be different and that they should try for something a lot more, if one can use the word, strong. Something not so sweet and airy fairy

as *When You Walk In The Room*. Love songs these days, although comprising the majority of hits in the Top Twenty, are still not the best selling kind. R & B, whatever form it comes in, has definitely taken a hold, one that will ensure more chance of a hit. Most of the real rhythm and blues fans are certainly not going to go for records about love. Even *The Rolling Stones* know this.

They may present a romantic kind of figure to the fans, the girls naturally, but they believe in recording numbers that are different and are not in any way too nice. I don't like nice songs. By nice, I mean those that are absolutely dripping with emotion and the singer or singers sounding as if they are really about to die unless their love comes back. The teenagers these days want fun and excitement, and all their normal energy is heightened when a really good beat record hits the dance halls. Trying to

hit the charts with a love song is a lot easier than with a song about a snake, but the most popular long-selling discs don't rely so much on the words as on the sound and beat of the disc. A good example is *The Rolling Stones' Not Fade Away*.

The words are concerned with some kind of love, but they are lost emotion wise in the general air of excitement and beat on the actual disc. I know *The Searchers*—and I know that, if they can, they will give their fans what they want. Certainly they can do it with numbers that are stronger in the sense that the words don't matter so much as the beat and the excitement. Nobody wants a group that concentrates on words like Frank Sinatra. I think *The Searchers* will get the idea and that they will make hits along these lines. Certainly they aren't silly enough to disregard the teenagers, and what the teenagers want at this moment is rhythmic, good sounding discs. Not so much emotional words.



# BRENDA SWINGS BACK!

Mickie Most who appeared almost overnight as a hit record producer must be feeling very happy. His third record to smash the charts inside six months, *Is It True?*, by Brenda Lee shows that he is not merely a man who can record beat groups. This disc, which is selling like hot cakes, and indeed is rather a "goodie" itself, should convince people that Brenda Lee after her last two successive misses from the British charts is all set for a riproaring comeback. I have never accepted the idea that Brenda missed with her last couple of discs simply because she got married. I think that her ballads, although as good as ever, were fighting the kids' ideas of big beat.

Had the market stayed the same as it was before The Beatles, Stones etc. came along, she would have continued to get hits, but the fact that they did happen on the scene certainly put her nose out of joint. But now she's back, having been sensible enough to come to one of the top BRITISH record producers to make her re-entry into the charts. The amazing thing about Brenda is that she is about the only girl, and certainly the only American girl, who can top a bill in Great Britain and get away with it. She is a drawing power which many of our own No. 1 groups never have been, even when they have been at No. 1 in the charts.

The reason is, I believe, not just her voice, but the fact that although married she still has the looks and the excitement on-stage to be any British teenager in the street. She doesn't wear sophisticated dresses that make her look ten years older. Come to that when I asked her she told me she didn't want to be ten years older in any way whatsoever. Her idea purely and simply is to carry on making hit records. To hit the charts whether it be with rock or ballads. I'm glad that she had the courage to use a British producer for her records and even Mickie Most will admit, he's highly honoured to record her.

Every musician you meet sings her praises. "In the studio" one told me, "she is fantastic. There is no other word for it. She knows what she's doing and does it." One indication of how that is not merely fan worship or boasting is the fact that the flipside of her record *What'd I Say*, the old Ray Charles number which Brenda has given new life, was recorded in no time flat. In fact in one take. Whichever way you look at it that's good going. So well did the session go that I believe that Brenda is going to hot foot it back to Great Britain to record again with Mickie Most.

Certainly he's given her image a new lease of life—and she too has proved that Mickie is not merely a man who can record groups and not solo artistes. Brenda Lee is indeed Queen Of The Pops!





# Buzzin' Dozen



Here's a guy reputed to be so expensive to book that even top night clubs in America look aghast. It is of course, **BOBBY DARIN**. No mere pop

star bookings for Darin. He's wanted for more film and cabaret offers than he can count. Now however he looks set to give us one of his hits when he feels like it. Title of the disc is *Things In Our House* and Bobby looks set for another big smash. Highly unlikely that he'll come over for a tour however. He simply is so big that the promoters couldn't afford it. Tours for Bobby anyway are old hat. For a guy who sings, plays six musical instruments, appears in countless films, can have his own TV series, writes songs, arranges band numbers, and is a general wizard, he doesn't have time for one night stands.



If **ELVIS** is slipping say his fans, then how is it, that on fifteen out of every twenty polls held throughout the country he is well ahead of The

Beatles. Presley however, seems to have been the one who worries the most. "I guess I have lost some fans" he told a Hollywood reporter recently. "But then I can't please them all the time, can I?" Seems like he's done pretty well, anyway. He has had 10 years in the record business, eight of those in the charts!! "When The Beatles can say the same," say the Elvis fans, "then we'll say they're good too."



Newcomer **MARIANNE FAITHFULL**, my tip for the top, exploded the myth about girl singers not being well received on

package shows. Appearing on The Hollies, Freddie and The Dreamers package last week, she opened her act in absolute silence and closed it the same way—then, just as she must have been wondering whether it had all gone wrong, the audience went mad over her!! I had a definite feeling that Marianne would make a heck of a singer, and now that her stage debut seems to have shown everyone that she can hold her own, she's likely to be a constant chart hitter.



Those three swinging Irish chart riding boys, **THE BACHELORS**, will be appearing on their first bill-topping major tour in the early part of next year.

The tour will take ten weeks, and I understand will be playing one nighters and in some cases one week stands in different areas. The Bachelors, whose disc *I Wouldn't Trade You For The World* has given them another Top Five hit recently are being demanded by bookers all over the country.



That dynamic group, **THE ROLLINGSTONES**, who are playing to full houses on their current tour have a new single released on November 7th. Although

not titled yet, in fact, they haven't even got the song, the record has been scheduled for this date. There is also a possibility that they will have another EP released at Christmas, and another LP from their American tour early in the New Year. One album is already being made under the direction of Andrew Oldham. The Stones themselves are taking the fantastic sales of their records with their usual nonchalance. In America they are likely to capture the No. 1 spot with their next single, and excitement is growing intense as the American teenagers wait for them to start their US trek.



Now get ready girls!! **HERMAN'S HERMITS**, who have smashed chart records to reach the No. 1 slot have another single released in early October.

The disc will be called *Show Me Girl* and will be written by the American hit song writing team of Carole King and Gerry Goffin. They wrote Herman's first instant smash *I'm Into Something Good*. Advance orders are likely to be high for the disc. Plans are going ahead for Herman's Hermits to appear on American TV and radio shows.



New group that could make the charts in a big way are **THE POETS**, another of Andrew Oldham's discoveries. The record is written by one

of the group and it's called *Now We're Thru*. The group come from Glasgow, and are likely to give Scottish beat groups a shot in the arm if they do make the charts. Only recent artists to smash the charts from Scotland are Lulu and The Luvers with *Shout*. The Poets, according to rumours, have already been told they'll make the charts. Could it have been Andrew Oldham who told them?



**THE CHEYNES**, whose latest record *Going Down The River* looks a cert for the Thirty, held an unusual Press reception last week. They invited

everybody from the Press to "go down the river" on a hired boat. Publicist Peter Boywer said, "It was a huge success. Everyone wants to be in on it—and this is a group whose record must make the Top Twenty. It's an absolute knockout." We agree with him. Long favourites of all London's top & b clubs, The Cheynes are likely to smash the charts first time out—and not using oars either.



**JOHN LEYTON** fans, who will be streaming to the cinemas to see his latest film next week, "Guns At Batasi" will be interested to know that

film producers were knocked out with John's love scenes in the film. However a lot of the scenes had to be cut from the film because the love scenes proved "too distracting to the story." But John has shown that he will certainly be heading for much bigger films after this. The scenes were so good said one spokesman, "that they could have made a film of John and Mia Farrow together and had a hit." John however, was unfortunately not able to make the premiere attended by many stars in London. He was—yes, you've guessed it, filming again in Hollywood with Frank Sinatra.



**CHARLIE AND INEZ FOX** have had such a terrific reception on The Rolling Stones tour that it's almost certain they'll be asked back for a tour.

Reason why they aren't in the charts is probably because they are on a small record label. I have been assured that had they been on a bigger label they would certainly have appeared in the Top Twenty before now. Things are really swinging for them and they are certain to go back to America leaving behind thousands of ardent fans who are going to demand them back again this year.



**MIKE BERRY** who has been writing a weekly column for "Pop Weekly" told us some of the disadvantages of doing just that. "On tour with

a show our size" (he is part of The Rolling Stones Package) "things are always missing or someone's hidden them. I was writing the column for 'Pop Weekly' (after throwing away the rubber pen that someone had thoughtfully handed me) and then I left my copy in my dressing room. When I came back I found it torn into little pieces, but all the bits left on the desk. Beside it was a note saying 'How good are you at sticking jigsaw puzzles together?'"



**THE ANIMALS**, who are being signed to appear in not one, but three American films, will shortly be thinking about their next American release.

*House Of The Rising Sun* topped the charts over there as it did in Britain! But rumour has it that the next Animal's record in the States won't be *I'm Crying*, their follow up single in Britain at the moment. One will just have to wait and see. Personally, I think Mickie Most, their recording manager, will definitely release *I'm Crying* but perhaps because it hasn't reached the Top Five in Britain he may have other ideas.



# Photo News



**Top:** Billy Fury serves early arrivals at his new disc shop, which he has added to the list of his business enterprises.

**Bottom Left:** Disc-jockey of the year, Jimmy Savile adjusts his locks after stepping from his Rolls. Jimmy, as usual, is dressed in the Modest of Mod gear.

**Bottom Right:** Kathy Kirby watches while Frank Ifield throws out the anchor while boating near Blackpool. Frank has a new disc out which could restore him to the charts titled *Summer Is Over*. Kathy also has a new one out, *Don't Walk Away*—A.S.P. and Mirrorpic.

# Discussion

Hello then—a very good week, this one—lots of interesting and successful platters: I wonder just how many of them you will like well enough to buy? Let's see now—

The Everly Brothers, on Warner Brothers, spin a web of charm on "Ring Around My Rosie" which is a slow lither. The boys are at their smooth best when singing together, but the solo vocals take a little getting used to; nevertheless, the overall appeal of general performance, melody and lilt is a combination that has been missing on Don's and Phil's more recent platters. I think this one will catch the nostalgic imagination of the general ear.

On Fontana, Millie is in strident voice once again with "I Love The Way You Love." There is something terribly elementary about the heavy pointing of the beat in the arrangement—on my ear, at least, it grates and completely dominates Millie. There is not nearly the same kind of appeal as on her previous couple of discs. Strictly for her most ardent fans, I think.

After *Tobacco Road*, "Google Eye" for The Nashville Teens, on Decca. Both material and the boys' performance lacks the individuality which drew us all to that first big hit of theirs. It comes very close to being so like many other group offerings; but there is an attractive beat and the vocal is effective. For the Teens' sake I'm glad *Tobacco Road* came first. They now have some goodwill in the bank to give this one the extra push it needs.

Bobby Shafto's third attempt to make a big-time comeback after his change of style is Parlophone's "Who Wouldn't Love A Girl Like That?" It is a happy, driving affair with Bobby adding much appeal. I like the disc—it moves, it's clean-cut—but I'm wondering whether it was very wise to keep the comparatively unsuccessful formula of *She's My Girl* and *Love, Love, Love*. Good discs they were, but they did no great guns, chartwise, for Bobby. This new one is exactly the same in style of composition and arrangement. I hope, though, it will not be a case of twice bitten...

Talented Lorne Gibson has forsaken his Trio for a full, surging orchestra on his new Decca disc, "That Girl I Loved." Here is a dramatic beat ballad in the style of Gene Pitney. Lorne shows a nice vocal touch but, at times, the orchestra seems to be much too heavy for him. The excitement builds and I like the warmth of Lorne's tones. Give this one a few spins and it might grow on you.

Decca's "It's Alright" is quite alright by me! The Four do a great job, with lots of appeal, on this slow beater. The half-whispered vocal commands the attention and the rhythm is very infectious. An individual sound here

and one which is bound to catch the popular ear. The song itself is above average, too, with a nice line in melody.

★★★ **BOUQUET** ★★★★★★  
★ Cliff Richard's revival, on ★  
★ Columbia, of the song so much ★  
★ associated with Johnny Mathis— ★  
★ *The Twelfth Of Never*—is, quite ★  
★ frankly, a triumph! On earlier ★  
★ slow standard-type ballads Cliff ★  
★ has fallen short in sustaining ★  
★ notes, resulting in a slightly ★  
★ uncertain wavering; even so, his ★  
★ overall performances made that ★  
★ hair-splitting point, but one which ★  
★ brought lots of folk to decide Cliff ★  
★ was better with a fast, up tempo ★  
★ offering. Like the artiste he is, ★  
★ Cliff has never stopped progressing, ★  
★ improving, and this latest disc is ★  
★ the ultimate. His superb technic ★  
★ plus a beautifully controlled ★  
★ performance of the lyric makes it a ★  
★ "must." Packed with simple ★  
★ sincerity, here is strong appeal ★  
★ and Norrie Paramor's arrange- ★  
★ ment highlights all the good points; ★  
★ just right, totally effective. ★  
★ Combined, vocal and music are ★  
★ complementary to each other (as ★  
★ they should be) and the result is ★  
★ a highly-glossy polished piece of ★  
★ professionalism—and a bit of ★  
★ completely entertaining listening, ★  
★ to boot!

★★★ ★★★★★★★★★★★★★★  
The Merseybeats are not quite so well served with material on their new Fontana platter. "Last Night I Made A Little Girl Cry" is one of those songs which take a little getting used to. It hasn't the charm and lilt of this group's previous chartmakers. The lads, themselves, are in fine form and the beat and tempo are much in fashion but, if anything is going to prevent this disc from standing out, it will be the very elusive melody.

Heinz has changed labels to Columbia and his first title is "Questions I Can't Answer" which is much stronger than some of his previous releases. A heavy, dragging beat, and an overall sound on the backing which is slightly reminiscent of the Phil Spector sound, make it powerful stuff. Heinz gives out with a rasping-husky tone of voice which certainly registers on a not unattractive composition. The question I can't answer, however, is the eternal one of why the fade-out ending?

There is now a vocal version on a 45 r.p.m. single of The Beatles' highly popular song "All My Loving"! It comes to us on the Liberty label, delivered with great aplomb by The Chipmunks! Alvin is a good boy and



doesn't make any cracks—it is all a very straightforward performance of the composition; but, of course, sung in Chipmunk lingo, wacker! On the side, Mr. David Seville puts his orchestra through their Lennon/McCartney paces with distinction. Oh here! I must kill the rumour that this disc is, in fact, The Beatles' LP track re-recorded at 45 r.p.m.! It's a bit of a giggle. And the flip is *Please, Please Me*—just for good measure. Watch it, J. G. P. and R! The chips are down!!

## BRICKBAT

With happy memories of his totally disarming *Sukiyaki*, I find myself reluctantly, but bitterly, disappointed over Kyu Sakamoto's latest Columbia offering which is a new arrangement, in English, of the famous *Rose, Rose I Love You*. Where is the lilt? Where is the simple charm? Where is that enigmatic, Oriental charm? All buried beneath a rather sad attempt to Westernize everything. A blatant backing goes against the mood of the lyric and Kyu struggles very hard with his English pronunciation; normally, there is nothing wrong with that—broken English can have a charm all its own—but, this time it is inclined to jar. He would have been much better off singing in Japanese (it didn't do *Sukiyaki* any harm, did it?). The happy, light-hearted bounce of the original melody would have added charm with a "native"-type arrangement but here it is lost and bogged down by both blaring and muted brass!

And I must promptly fall down the hole in the middle of the disc until next week! See you then, I hope!

Happy memories,  
'Bye for now.

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**AROUND**

Another new one from Heinz please! ... Which reminds me, congratulations to The Tornados for *Exodus*, it's great ... I think anyone with a sense of fair play and justice should sign *Fury* petition. 70,000 people can't be wrong. Beats me why it all should be necessary though, Billy is obviously good enough ... **Billie Davis's**, **Mark Wynter's**, **Lulu's** and **Brenda Lee's** new records very good ... **Nothing** remarkable about **Marianne Faithfull's**.

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

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. Although every care is taken, and these announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered or persons advertising in or replying to the Pen Pals Column.

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- Kathleen Hargreaves, 13 Barrington Street, Newcastle-upon-Tyne 4. Female, 15. Cliff and Shadows, Stones, Tommy Quickly, etc.
- Lenore Nelson, 1708 Loney Street, Phila. 11, PA-19111, United States. Female.
- Justine Krass, 57 Boulevard, Sea Cliff, New York, United States. Female, 15. Beatles, Peter and Gordon, Herman's Hermits, The Rolling Stones.
- Wendy Johnson, 12 Harriet Court, Sea Cliff, New York, United States. Female, 15. Beatles, Peter and Gordon, The Kinks, Rolling Stones.
- Yoshiko Inukai, 4-275 Nishisugamo, Joshima-ku, Tokyo, Japan. Female, 18. Beatles, Searchers and Rolling Stones.

Wanted: "Pop Weeklies" First Year Nos. 3-17 in good condition. Offered: 10/- cash. John Williams, Birdham Hotel, Embridge, I.O.V.  
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 Offered: Two single records, *Hold Me P. J. Proby* and *Let's Dance Chris Montez* both in good condition. Wanted: *It's Over or Blue Boy* by Roy Orbison and *Like I've Never Been Gone* by Billy Fury. Must be in good condition. Miss Janet Vickers, 77 Little Heath Road, Speke, Liverpool, 24.



I knew it wouldn't be long before The Shadows broke away from their usual style, as their latest disc shows ... **P. J. Proby's** *Together* a very messy disc indeed ... **Adam's** singing on new disc absolutely wonderful, full of feeling too ... **So David Jacobs** fallen from the top at last, but don't think much to the D.J. who has taken over ... Wouldn't do **Cliff** any harm either, to fall a few steps down, his voice lacks excitement ...

**Billie Davis's** latest record should get into the charts ... **Honeycombs** do not deserve the Sunday Night at the London Palladium ... **Charlie and Inez Foxx** fantastic ... **Swinging Blue Jeans** fabulous stage act ... Too many girl singers on the scene ... **Brenda Lee's** latest her best for a long time ... **Mickie Most** deserves some of the credit ... **The Animals'** follow-up to "Rising Sun" great ... **Radio Caroline** the greatest radio programme on the air ... **Herman's Hermits** fab ... **The Newbeats'** record a wow! ... **Four Seasons' Rag Doll** deserves No. 1 slot ... Doesn't look as if the **Lennon-McCartney** magic has worked for **Cilla** on her latest disc ... **Connie Francis's** *Together* was a great record, but **P. J. Proby** brings it up to date marvellously ...

**COMPETITION WINNERS**

The winners of the "Teenbeat" competition are **Charles Brown, Allen Ward, and Bernice Charlesworth**.  
 The winners of the "Fury Monthly" competition are **A. Sanderson, Alice Gregory and V. Thorne**.



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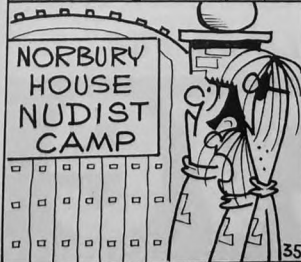
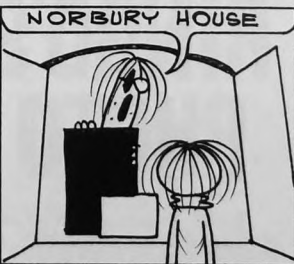


"You were right when you said he would be big!"



"Your hair looks a disgusting mess!"

TICH ART BUZ **THE LITTERBUGS** by NARDI





## SHOULD HAVE HIT TOP SLOT

What must be the biggest disappointment of the year for Gerry has been the non-appearance of his record *It's Gonna Be All Right* in the Top Twenty. After four Top Twentysmashes, three of them No. 1's Gerry has just not made the grade with this one. And I ask "Why?" Because to me, it's an extremely commercial job. It's a record with a lot of fire, a lot of punch and when I first heard it I assumed that it would be a smash Top Tenner. I even had secret thoughts that it could reach the No. 1 slot. But surely to goodness, what's happened to Gerry's fans? I thought this at least must make the Top Twenty? But it's just not happened.

Why, I just don't know. I would like to hear from the Gerry fans why they obviously didn't think the record was worth buying. I have admired Gerry

for some time, ever since he turned out his first No. 1 *How Do You Do It?* which was a really commercial start to his career. Amazing that Gerry hasn't got the award as the most versatile disc performer to come out of Liverpool. Certainly he has changed his style. Surely the current trend which appears to be half pop and half R & B isn't responsible for Gerry's disappearance from the charts? I don't know what Gerry's feelings are, but I can guess.

Gerry to me has all the makings of a good musical star. As an actor his face is too easily defined to be able to do much but grin, which makes a change after the usually sad looks of most of the pop stars. But as a singer he has showed a great deal of creative thinking with his recordings. Again I say it, "Why did this record miss?" Or is it

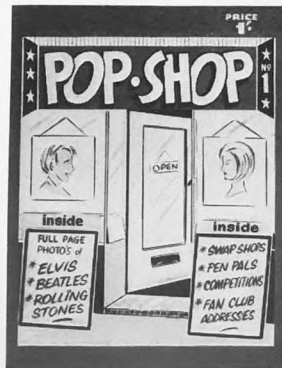
that like The Searchers, The Hollies and The Dave Clark Five, they are all suffering from this influx of new beat groups. Certainly the groups I've mentioned are finding it harder to get hits in Great Britain. But Gerry I thought would do well. Perhaps it's because that now he is composing his own songs, his fans feel he is trying to take on too much? But that can't be the reason. Gerry's songs are good and worthy of a hit at any time.

*It's Gonna Be All Right* I thought would be an instant success. Surely, his fans haven't deserted him to go for one of the new "wave" of groups? I hate to think that Gerry who was one of the first to lead in the Liverpool wave that have given us so many good songs and such a brilliant start the world over may now be slipping because his fans have changed to other singers. I consider *It's Gonna Be All Right* a hit. Whatever the charts may say, in my book *It's Gonna Be All Right* is a hit. All the way—and just to be awkward I'll make it No. 1.

\*\*\*\*\*

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# ON TOUR WITH THE ROLLING STONES

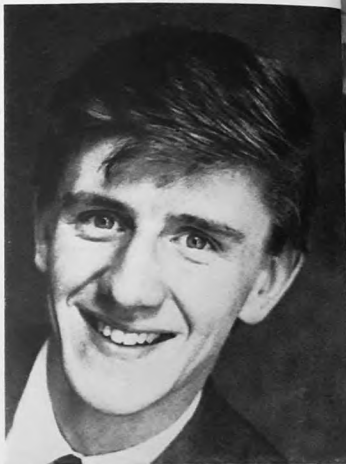
BY MIKE BERRY

What's been happening to all those marvellous records that I keep hearing that don't get in the charts? Like John Leyton's new one. It's an absolute gas! Things are certainly swinging. I've been getting into trouble, anyway. I missed my "call" on the show the other day. Simon Scott and I were watching the television in the dressing room, and my spot came up and I wasn't ready. I had to go on-stage without my stage suit on—tho' I didn't fancy doing it. Simon just laughed and carried on watching TV. He didn't laugh for long, the TV packed up and now we haven't got a TV on tour.

Simon, incidentally, was singing on-stage the other night when a girl jumped up on-stage, grabbed him round the neck and kissed him. He was so frightened that he stopped singing. Mind you, it's a bit difficult to keep singing when someone's kissing you. Anyway Simon has done exceedingly well, and now that he's finding his feet a bit more, the crowds are beginning to get difficult to keep under control. Especially the girls.

The Rolling Stones are going down fantastically everywhere they appear. I'll tell you one thing, at one place we appeared The Rolling Stones had a whole paper all about them printed specially by the town, they sold thousands. Wasn't only a small one either. It was a huge thing about as big as the "Daily Express." Inside they had giant full page photo's of The Stones.

Even tho' The Stones are going down terrifically well, not many girls try to rush them on the stage. They all scream, the girls that is, and they mob them outside. But in the theatre, on the whole, they're pretty good. The Stones have to have complete protection wherever they go and they certainly



keep well out of the limelight when there are too many girls around outside the theatre. Usually the fans never even know that they've left the theatre, because a Black Maria picks up The Stones. There are always stories in the paper about the Stones never talking to their fans and stuff like that.

This isn't true. The Stones usually have a dressing room all to themselves. Whenever I drop in there always seem to be crowds of girls fighting to get in, and The Stones enjoying it all immensely, watching as their road managers try and throw the girls out.

See you all next week.



Going down fantastically everywhere—The Stones

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The Stones with  
David Jones



The Kinks

