

**DOUBLE-PAGE  
PICTURE OF  
ROLLING STONES  
IN THE CENTRE**

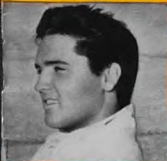
# POP

1/-

**Nº 1**  
THIRD YEAR

WEEK ENDING  
29th AUGUST

**WEEKLY**



Billy Fury

**FULL PAGE PICS OF  
BILLY FURY  
NASHVILLE TEENS  
TREMEOES  
DUSTY Etc.**



**EVERY WEEK  
A POP STAR  
UNDER  
THE POP  
SEARCHLIGHT**



The Nashville Teens



# Meeting the Stars

As pop stars are quick to tell us, their life is a hard one. Forty-five or more weeks of the year they are dashing about from town to town, city to city and country to country (depending on their popularity) and the rest of the time is usually spent on TV, radio and press interviews. Then for four or more weeks, they have a holiday. Not just a holiday but a super extravaganza holiday. To Hawaii and places where fans could spend their yearly salaries on a glass or two of the local drink. What enjoyment do the fans ever actually get from their idols? The feeling is rising among fans that it's about time they managed to see more of them.

As many of them say, and this no one can deny, getting to meet a big star is about as easy as winning the pools. In fact, I'm inclined to agree with the stars that they should be given the choice by their managers or their agents whether to spend four days a year on simply and solely meeting their fans. Yes, signing those awful autographs until one's hand is ready to fall off. Letting fans take photos until you can't see for little lights, and talking to fans who want to know why your eyes are bluer than anyone else's. The fans DON'T get a good deal.

They queue up outside cinemas, theatres and ballrooms for hours, spend their hard-earned money and then decide that they would like to see their star. They manage to get (after they've seen him on-stage) about as much of a look as they would if the artiste was on top of a mountain. As one teenager put it, "Sometimes I don't go to some of the dates that my idols are on. I can't see the point. I can never get near them without being half killed and even if I do, the manager or the road manager won't let you into the dressing room. Can't some happy agreement be worked out with the stars' fans? Can't stars give four days a year to hiring a hall (they've got the money) and

entertaining their fans by talking to them, giving them free signed photographs, and generally meeting them?

The stars themselves have no answer to this. Their main excuse is that they are scared of being mobbed. This is ludicrous. If a pop star walks into a hall full of fans he will be greeted as their idol naturally, but most girls, especially if they know that he is going to be with the fans for the rest of the evening, just simply crowd around. They don't attempt to grab the star or tear him to pieces. Is it such a hard thing? Of course there are stars that do have a Fan Club meeting every year, but many of these are just like an ordinary concert. They appear on a small stage, sing a few songs, and then Bang! they're gone!!

John Leyton and Billy Fury, both manage to spend some time each year on organising Fan Club concerts. They meet their fans, not for long but for long enough. Or better still let all the Fan Clubs have a big get-together, organise tickets and have about ten big stars there. Sure, that's a lot of planning, but the tickets would surely provide enough money to organise it completely and for the money to go to charity



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ISSUE No. ONE

when organisation fees had been paid.

I'm sure with five top groups, one could be sure of getting together 30,000 or more people who would be delighted to meet their idols and pay into the bargain. Since they already pay at theatres they would all benefit from this idea. But I don't think it's fair to expect a teenager to spend maybe £100 a year or more on supporting a star when all they get in return is four singles, two LP's and a photo which is usually stamped with the artiste's signature!!

Any comments?

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What the judges look for in

# Ready Steady Win!

By FRANCIS HITCHING

Editor of "R.S.G."

In our programme "Ready, Steady, Win!", out of which we're hoping to find a new group with a good enough number to get into the charts, the judges are asked to look out for two things—personality, and the quality of their music.

This is usual in beat contests. In one I judged at the Cavern in Liverpool (the group which won made a record which, alas, got nowhere) we were given a list of things to look out for, all of which added up to that mysterious thing called personality: how the group looked, how it moved, how well they were able to put over a number, what clothes they wore, etc.

And when I explain to the judges on "Ready, Steady, Win" what the programme is all about, I usually say much the same thing.

It was Mick Jagger of The Stones, when he was a judge on the programme we recorded the other week, who first questioned the whole idea of this.

"The thing about personality is that it doesn't matter that much with the first record," he said. "There are lots of groups"—he went on to name them but to spare their blushes I won't—"who come up with a good tune or a catchy title, or a gimmick sound, and they make it in the charts."

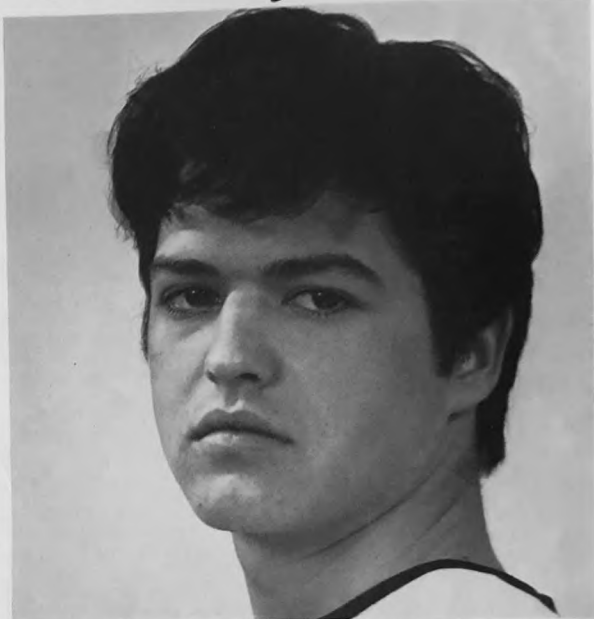
"Nobody's ever seen them—at least, nobody outside their friends and family—and so it doesn't matter at all what their personality is like. They could all wear topless dresses and speak Urdu, all of the public cares."

"It's what happens after this that counts. They start getting on television, and all the papers come and interview them, and it helps if they've got something to say, and there's something special about them that can be built up into an image."

The more I think about it, the more I think Mick is right.

We've certainly had some 'one-hit' groups on "Ready, Steady, Go!" whom I would be very surprised to see coming back with a big hit—although, of course, you never can tell. Wild elephants won't drag their names out of me, but almost without exception they are groups that haven't yet had much experience, and are just copying the sound and style of someone else.

As I've written in this column before, the top groups like The Stones and The Beatles are seasoned old professionals. Anyone who has seen early figures of The Beatles (and anyone who hasn't will kindly leave the room) will realise how they have developed their personalities from a bunch of ordinary-looking, leather-jacketed, kids-next-door types,



Simon Scott, who says Francis Hitching, has staying power, but will his image change in the years to come?

to their smooth personalities of today.

The places you learn to put over your personality are in clubs and dance halls. Television—the first time, anyway—is almost too easy. If the director sticks to a lot of close-ups, your faces will be interesting enough almost on their own for the two minutes or so that the record lasts.

But it's the personality that gives you staying power. I remember an American journalist telling me how The Beatles conquered America in just five minutes.

"The first press conference they were at," she told me, "was one of those typical do's we have where all the journalists were being very aggressive and noisy, and not very interested in the people they were going to meet . . ."

"The room was very hot and crowded, and when the four boys came on to a stage nobody stopped talking or took the least bit of notice."

"Simultaneously, The Beatles took in at one glance what was going on, and began to poke fun at it. They lurched about the stage bumping into each other and pretending to knock drinks out of each other's hands, and then they'd apologise to each other in very

loud, phoney American accents."

"In a couple of minutes the whole room was quiet, watching the exhibition. Then all the journalists began to fall about laughing. From that moment on, The Beatles had won."

There was another famous incident between The Beatles and the Press on a train ride from Washington to New York. For a solid hour and a half they put on a comedy act that kept journalists busy with their typewriters for days.

Of course there can only be four Beatles, but how they behave proves a point. At the moment a great deal of work is going on to build up the personality of Simon Scott, and one thing in his favour is that The Beatles like his new record. I was at a party the other day when Ringo had put all his current favourite music on tape, and Simon Scott was up there with Marvin Gaye and Ben E. King. Simon looks to me as if he might have staying power. But it'll be interesting to see if his image changes as much in years to come as The Beatles' image has changed since the days of the Star Club in Hamburg.



# THE END—OR THE BEGINNING ?

What will happen to The Searchers now that Tony Jackson has left? That is the question that is circulating show biz at the moment. Some say that regardless of how good they sound with their new singer the damage has already been done. That the fans simply won't want to know The Searchers and that gradually they will fade from the one thing that conquers everything in show biz—the Top Twenty! Manager Tito Burns isn't so worried. "The boys have more offers for bookings than they can possibly handle," he told me. Trips to Australia, America, South Africa, a fantastic tour of Great Britain. These are just some of the boys' bookings.

Plus of course TV, radio and personal appearances in as packed a schedule as one ever saw. The Searchers losing Tony doesn't seem to have affected their

success in the United States. Their *Some Day We're Gonna Love Again* has roared into the charts over there and looks like being yet another good omen for their next big tour of the United States with Dusty Springfield. Any indication of their weakness with the loss of Tony will be known when they hit the market with their next disc release, untitled as yet but likely to be released on September 18.

Personally, I don't think Searcher mania will fade with the disappearance of one boy. It's when two or more go out on their own that things start going wrong with groups. I hope that the remaining Searchers manage to stick together for they certainly deserve to hit the charts if they can continue to turn out records of the standard of *Some Day We're Gonna Love Again* etc.

Filmwise things are rather quiet for The Searchers although there are many films in the offing. Fans of The Searchers although bitterly disappointed that the smiling Tony has left have, judging by their letters, decided to give as much support as possible to the now re-formed group.

They are convinced that The Searchers can stand the loss of Tony and still come out producing Top Ten hits all the way. I think I'll reserve my judgment and wait and see. One can never tell in these days of overnight No. 1's, new groups and even more fantastic solo artistes. Until the next record hits the market one can never tell what will happen. In fact, The Searchers' next record could very well mean the end—or the beginning . . .

# BRITAIN'S TOP THIRTY

- |    |   |                    |
|----|---|--------------------|
| 1  | Do Wah Diddy Diddy (1)                          | Manfred Mann       |
| 2  | Have I The Right? (9)                           | The Honeycombs     |
| 3  | A Hard Day's Night (2)                          | The Beatles        |
| 4  | Call Up The Groups (4)                          | Barron Knights     |
| 5  | I Won't Forget You (7)                          | Jim Reeves         |
| 6  | Tobacco Road (6)                                | Nashville Teens    |
| 7  | It's All Over Now (3)                           | Rolling Stones     |
| 8  | I Just Don't Know What To Do<br>With Myself (5) | Dusty Springfield  |
| 9  | I Get Around (10)                               | The Beach Boys     |
| 10 | It's Only Make Believe (11)                     | Billy Fury         |
| 11 | It's For You (14)                               | Cilla Black        |
| 12 | On The Beach (8)                                | Cliff Richard      |
| 13 | From A Window (12)                              | Billy J. Kramer    |
| 14 | You Really Got Me (21)                          | The Kinks          |
| 15 | I Found Out The Hard Way (13)                   | Four Pennies       |
| 16 | I Wouldn't Trade You For The World (27)         | The Bachelors      |
| 17 | Such A Night (22)                               | Elvis Presley      |
| 18 | Some Day We're Gonna Love Again (15)            | The Searchers      |
| 19 | I Love You Because (23)                         | Jim Reeves         |
| 20 | Wishin' And Hopin' (16)                         | The Merseybeats    |
| 21 | House Of The Rising Sun (17)                    | The Animals        |
|    | The Crying Game (24)                            | Dave Berry         |
| 23 | Five By Five (EP) (-)                           | Rolling Stones     |
| 24 | You'll Never Get To Heaven (18)                 | Dionne Warwick     |
| 25 | As Tears Go By (-)                              | Marianne Faithfull |
| 26 | Move It Baby (29)                               | Simon Scott        |
| 27 | Thinking Of You Baby (26)                       | Dave Clark Five    |
| 28 | She's Not There (-)                             | The Zombies        |
| 29 | Hold Me (19)                                    | P. J. Proby        |
| 30 | The Wedding (-)                                 | Julie Rogers       |

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# SOLO POP STAR CHARTS TOP GROUPS

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

## GREAT BRITAIN'S ONLY ★ POP STAR CHARTS ★

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

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

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



# DISCUSSION

Hello then. Welcome to the first DISCUSSION in the third volume of "Pop Weekly," which means the start of the third year in the life of this magazine of ours. I'm looking forward to the following months and all the unknown excitements and disappointments they may bring in this weird and wonderful disc-world; and I hope you will continue to gain lots of enjoyment from this and all the other pages of "Pop Weekly."

The first disc in this volume is from a brand new recording group—The Five Nites. They make their debut on Decca with a litter called "With A Lovin' Kiss." It is pleasantly relaxing and I like the tempo and treatment but, unfortunately, I find the overall sound is that of so many other groups of this type. This might turn out to be to the disadvantage of The Five Nites, but I hope not.

On Columbia, "Whatcha Gonna Do" brings together The Le Roys and Billie Davis. I would say this is the best disc to come from Billie and one that is, most definitely, beautifully arranged to show off her voice to its best advantage within its limits. There is none of the old vocal strain here—instead, the voice is relaxed, easy and confident—with a driving backing that makes an immediate impression. All nicely balanced and easy on the ear—and feet!

## ★★★ BOUQUET ★★★★★

At last! Mark Wynter has done it! On his new Pye disc, *Love Hurts*, he has got away from the usual "pretty-pretty" arrangements which have done absolutely nothing for him on the last two or three discs. Despite the polish and integrity of performance, there has been nothing else to capture the general pop imagination. On this new one, Mark scores threefold. As usual, he gives a performance of depth, but with added feeling; and this is heightened by a beautifully balanced backing that is right within the current idiom of dramatic beat ballads. The treatment of an above average song makes both emotional and aural impacts on the first spin—thereafter, it grows on you all the more. Finally, he has waxed that versatility of style so apparent on many of his "live" shows but which has seldom been heard on "single" releases. This is, perhaps, the best "single" he has cut, performance-wise; and I hope it will also prove to be so, sales-wise this time. I can imagine this slow, big-builder will catch the imagination on sound and performance, if only the ear can forget the last couple of releases. So, "away dull memory," and judge only on the present offering—and you won't be disappointed!

★★★★★★★★★★★★★★★★

Another revival of the well-loved folksy song "Seven Daffodils." This time it is from The Mojos on their new Decca release. Not only the choice of song but also the boys' treatment of it is a vast change from their previous discs. They certainly give an individual interpretation of the song which, in the main, takes liberties with the basic melody—but it is all very tastefully and effectively done. I like the arrangement which is slightly "off-beat" for this number and the performance will catch the ear immediately. This dreamy litter should do extremely well for them.

"It's Gonna Be Alright" proclaim Gerry and The Pacemakers on Columbia. All Gerry's sparkling personality is here and there is plenty of life and drive from The Pacemakers on this fast-mover; the result is infectious without being particularly memorable. I wouldn't say this is the best number the boys have recorded and any success must be the responsibility of their present popularity.

Another Columbia disc brings us the new waxing from The Shadows who are going to surprise, very much, their hoards of devoted fans! The Shads' own composition, "Rhythm And Greens" is a driving beater, full of activity and atmosphere—with vocalising thrown in for good measure; a complete contrast from the almost staid, always-much-the-same, but polished leisurely style that they have made completely their own. This is almost a throw-back to the days when they were backing the early Cliff discs. The professionalism is ever-apparent and, even on a number like this, the boys show what a bit of polish can do!

A name new to me, on Decca, Alan David strikes home with a slow gentle romancer called "I Want So Much To Know You." Alan's light voice has plenty of warmth and personality; he delivers the lyric with much intelligent reading. The handclapping rhythm of the arrangement plus an appealing melody completes a very successful offering that has all the attributes required for popular acclaim in the field of gentle litters today.

The Mighty Avengers are "So Much In Love" on their Decca platter. A very pronounced pom-pom-pom rhythm dominates the whole proceedings but lack of a distinctive melody makes it much the same as any other offering of this sort. This is a pity because The M.A.'s show much promise in themselves.



## BRICKBAT

I can't fling one this week—and I really an glad about that. There is no disc in this week's selection that warrants such a low rating. That's the way I like it; the way it *should* be and the way I would like to think it will always be. Let's always have less and less shabbily performed and/or produced discs—for the good of everyone concerned. I wonder whether you've noticed a decided increase in the overall standard of discs in the past year; a slow trend, but a definite one. Long may it continue.

United Artists bring a new Gene Pitney disc on the scene with the title "It Hurts To Be In Love." As much as I admire Gene's work, I think this is his least successful disc performance-wise, for some time. It's a pounding beater which sometimes detracts the attention from Gene's own performance but if we ignore the individual points, it's fair to say that the overall sound is very commercial.

On Decca there are a couple called The Long And The Short and their pounding offering is called "The Letter." In front of a hefty beat, that drives the disc along at medium pace, the lads attack the lyric with much assurance and the result is a fairly popular sound without being individual.

And that's our lot for this first DISCUSSION of Volume 3. Have a good week and I'll see you on this page in seven days time, I hope.

Happy memories,  
'Bye for now.



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# The Hollies

Interviewed by PETER MCGILL

**Graham Nash  
speaks on behalf of  
The Hollies**

*McGill.* "The Hollies have progressed enormously over the last year. Your last record *Here I Go Again* reached the No. 3 slot. Weren't you disappointed that the disc didn't make the No. 1 position?"

*Nash.* "No, not really. You see, we look at it this way. We don't want a No. 1. I know every big group says this, but it's true. We're quite content to have ten Top Tens rather than five No. 1's. Because one day we're not going to get a No. 1 and everyone's going to say that we're slipping. Look at Billy Fury. He's been around for years, but he's never had a No. 1. Yet he's still as popular."

*McGill.* "How long do you think The Hollies can last?"

*Nash.* "That's a difficult question."

*McGill.* "Try answering it anyway."

*Nash.* "I think if we can continue to make the right kind of songs, as we are now, that we'll be on the scene a very long time."

*McGill.* "Don't you think that the fans will get tired of your sound? Why don't you appeal to older people, like The Beatles are doing now?"

*Nash.* "We are trying to appeal to older folk. But nearly all our audiences are made up of younger fans. If we have 80 per cent teenagers and 20 per cent older people, we try to include at least two numbers that they like, the older people that is."

*McGill.* "Why is it that you always leave a stage door and never sign autographs? Is it because you are getting big headed?"

*Nash.* "Not in the least. On our last tour with Dave Clark we had riots all the time. Teenagers were hurt and police complained. We always sign autograph books that are handed into the theatre door. But we don't want to be responsible for the trampling of younger kids."

*McGill.* "What about the Palladium? I take it that you want to top the bill there?"

*Nash.* "Well, yes."

*McGill.* "You don't sound very enthusiastic?"

*Nash.* "I'll tell you why. We'd love to do the Palladium. But when Dave Clark appeared on there he didn't give

a great performance. For TV that is. But to the audience he was great. They never get the right sound balance there. It can ruin you. Everyone thought Dave Clark was a bad drummer or something after his show. He isn't. Even The Beatles suffer from balance on live shows."

*McGill.* "So you wouldn't do it, unless the say you had someone who could balance the sound properly?"

*Nash.* "If we had Ron Richards to give us the correct balancing and the sound was O.K. we'd do it."

*McGill.* "Who do you think are the best group in Britain?"

*Nash.* "The Beatles."

*McGill.* "Surely you're only saying that because they are so popular?"

*Nash.* "No! I really think they have a tremendous commercial sound and they are fabulous song writers."

*McGill.* "When are The Hollies going to prove that they can write songs?"

*Nash.* "We've just proved it. We've written the 'A' side and the 'B' side of our new release, and on our new LP we have fourteen original tracks that we've written ourselves."

*McGill.* "Is the only reason you wrote all the tracks to make more money?"

*Nash.* "No, that's not true. We didn't want an LP of our old hits. That isn't fair to the fans, and since everyone seems to like these songs we've decided to include them all."

*McGill.* "You have a tour going out soon with Freddie and The Dreamers. Who will top the bill?"

*Nash.* "I think Freddie may do so. But I don't know?"

*McGill.* "Who do you think should top the bill?"

*Nash.* "The Hollies."

*McGill.* "Because you think you're better, I suppose?"

*Nash.* "No. Simply because we have bigger hits."

*McGill.* "Aren't you going to have another marriage in the group soon?"

*Nash.* "Not as far as we know."

*McGill.* "Are you sure?"

*Nash.* "Certain."

*McGill.* "I'll leave that. When are The Hollies going to break up?"

*Nash.* "Trying to catch me off balance. The answer is never!"

*McGill.* "Who do you rate as the group who have had the best planned career?"

*Nash.* "The Shadows. They are the greatest. They've been going six years, and they still get hits."

*McGill.* "Do you hope to have as many hits as that?"

*Nash.* "Naturally, but we've got a long way to catch up."

*McGill.* "What do you think of The Rolling Stones?"

*Nash.* "They are friends of mine."

*McGill.* "I know, but surely that doesn't prevent you saying what you think of them and their influence in the business?"

*Nash.* "Put it like this. The Rolling Stones make good records. They also make a great sound on stage. But I think their publicity is wrong."

*McGill.* "Why?"

*Nash.* "Because they've got an image that will stop them becoming allround entertainers. The Beatles now appeal to everyone. Get The Stones breaking that image, and they would lose most of their fans. That's my personal opinion. But if they don't want to break that image, they'll go on for a long time."

*McGill.* "What are your main interests, apart from new girlfriends?"

*Nash.* "Skin diving, hypnotism and psychology."

*McGill.* "Well, try and hypnotise yourself into making another record like *Here I Go Again*."

*Nash.* "Thank You!"



# Buzzin' Dozen



The thrush who has been waiting for some considerable time for a hit, **HELEN SHAPIRO**, could well make it this time out with her new waxing. It's a platter with a touch of real fire, a revival of The Miracles' *Shop Around*. Time will tell, but I still think this girl should really get somewhere in the charts. Like many other top artists it's the lack of good songs that is holding her up. Give her a good number and she'll make it sparkle right into the Top Ten.



**THE HONEYCOMBS**, who have moved smoothly into the Top Ten with their *Have I The Right?* offering are being scheduled, so the rumours go, for their first taste of the film life. Pretty certain that their girl drummer Honey Lantree will be well featured. Seems that a change of name is not a bad idea. The group were originally called The Sheratons but their change of name has given the group a new lease of life and a Top Ten smash. Their disc has been described as "a Dave Clark Five" sound but their next disc is likely to be different. At the moment the group are attracting two kinds of followers. One set are the boys who look at Honey, and the girls who have the boy members of the group to look at.



Ex-Searcher **TONY JACKSON** is pushing ahead with his plans for a solo career. He already has his group in working order. The name for the bills will now be Tony Jackson with The Vibrations. The Vibrations are a newly-formed group too. Tony has recently left hospital, and has had his nose straightened. "Everything's just got to be new" he joked. Already he is scheduled for a big tour in the coming weeks, possibly with Dionne Warwick. "I only hope I manage to get in the charts with my new disc," he told me. Titles have not been revealed yet, but the many fans of The Searchers are bound to give as much support as possible to Tony.



*From A Window* marked the long-awaited release of **BILLY J. KRAMER'S** new single. It seems it might have been too long a wait. The song simply hasn't done anything that it was supposed to do. After all the praise it has remained almost static in the charts, which is a pity and must be causing some considerable concern to Billy J. and his manager, Brian Epstein. In the States, however, the name Kramer looms to larger proportions every day.



The girl who has been desperately hoping for a hit since her car crash, **BILLIE DAVIS**, now looks on the point of doing just that. Her disc *Whatcha' Gonna Do* is one of the best we've heard in a long time and certainly sounds as though it could be a big, big hit. It is an old Chuck Willis number and Billie gives her best-ever performance to date on this disc, one that will no doubt ensure her the chance of yet more radio and TV and also a trip to a few of those other countries where she is very well known. In November she may be on the bill of a big package tour, tho' personally Billie likes the ballroom dates where she can meet more of her fans after the show.



The tragic death of **JIM REEVES** has brought heavy demands for his records. Both *I Love You Because* and his latest single have started to sell heavily again, and *I Love You Because* has entered the Top Thirty again. Reeves' fans are going to be well catered for anyway. There are at least four albums of material not yet released in Great Britain. They are all worthy of single releases. Indeed *I Love You Because* and the current single *I Won't Forget You* were both "lifted" from albums and show every chance of being two of Jim's biggest-ever sellers now.



**ELVIS** fans, it seems may be having a few months of no films. His latest to be released here "Roustabout" may not be released until nearly Christmas. By that time he'll have had "Girl Happy" his next film already in the can. Still the fans have one consolation. That *Such A Night* is doing a roaring trade on sales. This number, as everyone else has already said, was a huge hit for Johnny Ray some years ago. But Elvis's version too is pretty old. He's had it on an album now for some three years. If the record company had some sense I think they would go all out on plugging the 'B' side too *Never Ending*. This is the real smooth Elvis and should gain EI a few new fans to add to the few million he has already.



**THE ANIMALS**, those boys I predicted as having a good chance of reaching the Top Thirty in America have done just that! Their *House Of The Rising Sun* hit the top bracket after only three weeks. A phenomenal success and one that looks like being their biggest to date, for an R & B group, discounting The Beatles. It must surely give The Animals a real hit in other countries and a cert for a Gold Disc. They've already been signed for a film, tours and many other plans are in hand for the group.



The **SWINGING BLUE JEANS**, whose career I have followed for a long time, and whose chart entries I have successfully predicted, will probably be condemning me to death. Reason is that some weeks ago they played me their version of their new single *Promise You'll Tell Her*. I said then that I didn't think it would get much higher than 14 and that unless it had saturation plugs it certainly wouldn't get higher than the Top Ten. So far I'm right but it's sad to be right about this splendid group. They deserve much better songs. This one is good, but the treatment is a combination of The Beatles and the kind of vocals that are hollered in the small bars in downtown New York.



**THE KINKS**, those four young men from the London area with an original R & B sound, have made the charts at last with *You Really Got Me*, their third disc. Now the news is that it is being released in the States, where it could score again for them, and that several foreign language versions are being made. So it looks as though this group with the off-beat name and taste in clothes could be on their way to international fame.



The group who didn't want a No. 1 have got it anyway, **MANFRED MANN**. Tho' they say they didn't really want it, they are feeling "Quite happy" about the fact. Since their No. 1 hit, their audiences have risen to fantastic proportions and their manager Ken Pitt has a hard time trying to keep the boys from being almost mobbed to death. Paul Jones says, "It's fun—and it's frightening. But it's nice to enjoy it anyway when you're safe in the theatre." The boys have so far managed to keep up with their busy schedule tho' there have been some anxious moments when over-enthusiastic fans have almost smashed the instruments.



The group who have managed the incredible feat of hitting the British charts and still remaining America's stop vocal group, **THE BEACHBOYS**, look all set for plenty of new fan gathering when they hit Britain soon. Their first tour will simply be for TV and radio, and they will follow that, if all goes well, with another concert tour. Their new disc, *I Get Around*, is

# Photo News



**Top Left:** Tommy Quickly on stage. Tommy is now pinning his chart hopes on his latest, *No Reply*.

**Top Right:** Looking over the garden gate are **The Dowlands**, who also have a new disc out, theirs is titled *Wishing And Hoping*.

**Bottom:** Your editor, **Albert Hand**, Mrs. Hand and **Jimmy Savile** surrounded by Elvis fans from all over Europe at the Radio Luxembourg studios, where they received, on behalf of Elvis, the "Getaway Trophy" for the "Unbeatable Giant" in the "Battle Of The Giants" programme on 208.





## NEW TO YOU THE JUNIORS

Boy, the groups really ARE getting younger and younger! Like, for a very good example, **The Juniors**, a fivesome from Hatfield, in Hertfordshire, who laid the foundations for their Columbia disc debut in the classrooms at a local school.

Oldest member of this obviously talented outfit is Bryan Glass, at 16. He does most of the talking. Both aged 15 are Mike Taylor and Malcolm Collins, followed by Alan Shacklock (14), then Bryan's kid brother John, who is a mere 13.

Their disc? *There's A Pretty Girl*, specially written for them . . . and one of the main reasons top agent Harold Davison leapt in to wave a fat contract under their young noses. It's got a good sound, danceable beat . . . and some vocal work that belies the youth of the boys.

Malcolm sings lead vocals; Brian is drummer, Alan is on lead; Mike plays rhythm . . . and the diminutive John hides behind a bass. They've worked hard to get to professional status. But then let Bryan chat about how it all happened:

"Four of us went to one school, one to another. So it was comparatively

easy for us to get together. But we had trouble at our school because the headmaster frowned on pop music and made it quite clear that he felt brass band music was much better for us.

"No, I wouldn't really recommend forming a group at school. The trouble is that your school work really does suffer because you're always worrying about what you're going to do at the next rehearsal or the next show.

"Don't let the junior members of The Juniors hear this, but another slight worry is whether somebody aged only 13 is going to keep up interest in the beat scene. I mean it's O.K. right now, when things are happening fast like the record and television shows, but we know there are going to be long spells when we're not doing much.

"Being so young has its drawbacks. I mean we don't get much reaction from the girls yet, because they know we're still young boys. But it helps with the mums and dads. As a long-term thing, this could be a good idea.

"Yes, this 'young' bit does have its worries. Two or us have just left school—we're supposed to have found full-time jobs but we haven't bothered because we're much more interested in

music. But we obviously can't travel all that far because the others have got their exams and schoolwork to think about.

"We've played quite a few engagements round our home town but we cancelled most of the minor ones. After all, if the record suddenly took off, we'd look a bit silly not being able to tackle really important jobs.

"Dunno what's going to happen when we all get a lot older. I suppose we'll have to think seriously about changing our group name . . . maybe become The Seniors, or something."

The Juniors seem to have everything on their side to make a sizable breakthrough in the charts. Not the least of their assets is that Brian Sommerville, publicist who handled The Beatles at the peak of their fame, is doing the publicity work for them. And they've a management set-up which believes implicitly in the boys' future as big-timers in the business.

Said Bryan: "We've simply got to do well, actually. So many people believe in us—that's important. Also there's the little matter of paying off for all our expensive equipment—we got the gear on hire-purchase and are paying back our parents."

Give *There's A Pretty Girl* a spin. It's very good indeed.

# READERS' POP SHOP TALK



Manfred Mann best-looking group, and their stage act is FAB! . . . Every Brothers still have a great sound . . . Some writers of 'Pop Shop Talk' make too many witty remarks instead of comments on the pop scene . . . Lulu is liveliest girl singer . . . Gene Pitney best American artist, for looks and voice . . . What's so wonderful about Simon Scott now that he's finally arrived? . . . If The Stones continue with their 'couldn't care less' attitude, it won't be long before fans don't care about them . . .

Helen Shapiro's new release is a revival of 'The Miracles' American hit *Shop Around* . . . Newcomer Marianne Faithfull sounds like a mixture of Francoise Hardy and Louise Cordet—the result is pleasing . . . Lulu—fab! . . . Freddie's comedy act beginning to get boring . . . Isn't Millie a passing phase? . . . *Something's Got A Hold On Me* by Elkie Brooks should have reached Top Twenty—she's sensational! . . . newcomer Nola York very promising . . . Has Louise Cordet given up pop singing?

Stones' new EP ought to make Top Ten . . . Dave Clark Five definitely not best-looking group. Searchers or Hollies would qualify more for the title . . . Stones' live performance on "R.S.G." really great . . . Jimmy Savile best and most with-it D.J. . . . Merseybeats' *Wishin' And Hopin'* should have, at least, made Top Five . . . Manfred Mann tremendous on stage, especially their version of *Smoke Stack Lightin'* . . .

Chris Curtis most definitely does suit his beard . . . Poorest performance in the film "A Hard Day's Night" given by Paul; John Lennon was great . . .

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

At the time of going to press the increase in the number of members of the Official Elvis Presley Fan Club since January 1st is 12,285, that is an average of 62 joins per postal day.

## PEN PALS

4269432 L.A.C. Marks, c/o Officers Mess, Royal Air Force Lyneham, Wilts. Male, 20. Cliff, Beatles, Roy Orbison.

1947949 L.A.C. James, c/o Officers Mess, Royal Air Force Lyneham, Wilts. Male, 20. Beatles, Gene Pitney, Applejacks.

Martin Dibbs, 11 Palace Road, Hornsey, London, N.8. Male, 14. Dave Clark Five, Georgie Fame, Hollies, Tornados, Peters Faces and others. Jane Molden, 16 Meirion Close, Treharne Estate, Cadoxton, Barry, Glam., S. Wales Female, 16. Beatles, Stones, Dave Clark Five, Manfred Mann. Lionel Anthony Perera, 16/16 Circular Road, Peradeniya, Ceylon. Male, 17. Cliff and Shadows.

Doreen Bayford, 31 Carlton Road, Walthamstow, E.17. Female, 17. Cliff/Richard, Shadows, Searchers.

Berit Andersson, Bergsateravagen 5, Sollentuna 2, Sweden. Female, 17. Cliff, Dave Clark Five, Manfred Mann.

Richard Yap, Chop Soon Yuen, 7 1/2 Miles Sungai Besi, Kuala Lumpur, Malaya, Malaysia. Male, 16. Beatles, Cliff, Shadows and Rolling Stones.

John Burrows, 133 Neasden Lane, Willesden, London, N.W.10. Male, 17. Rolling Stones, Manfred Mann, Sounds Inc., Crystals and others.

Address to "Pop Weekly," Hearnor, Derby. 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.

## SWOP SHOP

Offered: "Beetle Monthly" Books Nos. 2-13 in good condition. Wanted: 15/- for the whole set or 1/3 per copy. Valerie Palmer, 53 Cheltenham Road, Southend-on-Sea, Essex.

Offered: For sale: Pics, cuttings etc. of most pop stars especially Beatles, Billy J., Gerry, Elvis, Cilla, Dave Clark, Cliff, Shadows and many others. Send s.a.e. stating requirements of for more details to: Lynne Henman, 209 Hitchin Road, Luton, Beds.

Offered: Cash. Wanted: Articles/Pics of John Leyton published before January 1963 (will accept old scrap books). Write, giving details and price to Miss Susan Taylor, 29 Brendon Way, Westcliff-on-Sea, Essex.

Wanted: Any clippings or photos of Helen Shapiro (especially early ones, 1961-62). Offered: Cash or pics of almost any stars: Beatles, Stones, Dave Clark (most groups), Cliff, Billy, John Leyton and many others. Miss J. Everett, Bradstone, Froggrove Lane, Woodstreet, Guildford, Surrey.

Offered: I Want To Hold Your Hand, She Loves You, Twist And Shout EP, Beatles. Five Beatle Books, Nos. 4, 5, 6, 7 and 8 at 9d. each. Wanted: Wild In The Country by Elvis, Mr. Porter by Mickie Most. Any EP by Elvis except Follow That Dream, Kid Galahad and Love In Las Vegas. Miss M. Hollis, 15 Linropin Avenue, Canvey Island, Essex.

Wanted: "Pop Weekly's" week ending April 13th 1963 to week ending August 3rd 1963. Offered: Any two of these: That Girl Belongs To Yesterday, Gene Pitney; Non Ho L'eta Per Amarti, Gigliola Cinquetti; Stay Awake, Dusty Springfield; Twistin' Postman, Flarveltes; or 10: John Williams, Birdham Hotel, Bembridge, Isle of Wight.

Offered: Elvis's "G.I. Blues" LP or "Elvis Is Back" LP. Also 41 "Elvis Monthly's" June 1960 to December 1963. One "Elvis 1962 Special" and one "1963 Special" and others. Wanted: "Rolling Stones" LP or best offers. Elga O'Neill (Miss), 3 Lombard Street, Halton, Leeds 15.

## PHOTO CAVALCADE

J. B. PHOTOS supplied the pictures of The Hollies and The Nashville Teens. A.S.P. INTERNATIONAL that of Dusty Springfield. MIRRORPIC, Brian Poole and The Tremeloes. ANDRE KING—The Rolling Stones. DEZO HOFFMANN, The Juniors.

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# FACTS ON THE STARS COMPETITION

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## No. 50—Dave Clark

The Dave Clark Five are swinging back into the charts, so let's test your knowledge of them. Answer the three questions below and you may win a 10" x 8" real photo of any star of your choice. The first ten correct cards drawn out win the photos chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derbs.

1. What is the flip of their hit, *Thinking Of You Baby*?
2. Give the title of one of their discs to enter the American Top 30.
3. On what label do they record?

## COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 47 (Billy Fury) are Joan Bloomfield, Rachel Sanders, M. Husband, Jillian Lanham, Marion Forster, B. Carter, A. Gemmill, Gillian Braime, V. Hurst, Tony Callaghan.

The winners of the "Fury Monthly" competition are Margaret Parrish, Joyce Peddley, B. Heaton.

The winners of the "Teenbeat" competition are Jill Farnborough, R. Thorne, Jean Hall. All the above will receive the photos selected by them.

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# THE LITTERBUGS

BY NARDI

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<p><b>YOUR LATEST RECORDING...</b></p> 	<p><b>DOING SOMETHING NEVER ACHIEVED BEFORE</b></p> 	<p><b>NOBODY BOUGHT IT!</b></p> 



## THE MANFREDS HAVE DONE IT!

Well, they've done it! The group we said must get a No. 1 with the most commercial number on the group scene have knocked The Beatles from their perch. Manfred Mann of course, smashing up the charts with *Do Wah Diddy Diddy* the scintillating, fast-climbing, smash No. 1 that has shook the charts. The first No. 1 for a group is usually the happiest of occasions and you'd think that Manfred Mann would be pleased over their fantastic success. But the group told me that although they were grateful to their fans, they didn't really want a No. 1. Like many groups they find it extremely hard to get new numbers that can keep reaching the Top Five.

Manager Ken Pitt revealed to me that Paul McCartney of The Beatles (you've heard of them) phoned him to find out whether Manfred Mann had in fact managed to get to the No. 1 slot—and added that even if they did knock

The Beatles off the top they would wish The Manfred Mann group the best of luck.

Lengthy tours of Great Britain are being offered to the group, and I hear that they are scheduled to go into at least a four-week tour in the coming months. Many managers are of the opinion now that it doesn't matter about having handsome men in the group as long as one can get good numbers and a different-looking group.

They've certainly proved (Manfred Mann that is) that they are capable of getting to No. 1 and that their rather unusual names and style are also likely subjects for a film. In fact Ken Pitt admitted that he had had calls from film producers "of whom I've never heard." The difference in being at No. 1 and in the Top Twenty is not only financial. A British No. 1 usually means these days that the disc has a very strong chance of entering the

American charts. Especially now that The Animals have showed that they can get to the Top Thirty after only three weeks in the American Hot 100.

The group's biggest problem is whether or not they will reach No. 1 again after *Do Wah Diddy Diddy* has been such a success. All of the Manfred Mann team are very anxious that they should find a number that will suit them and yet not get to No. 1 quite so quickly. If it does, their fans will be expecting them to do it all the time. Too many groups have the idea that when they are No. 1 they can afford to take time wondering about their next record. Manfred Mann are making sure that they don't have to worry for at least the next two discs. They are going to find at least two good numbers that will keep them in the Top Five! With their personality, I still think their next one could jump to No. 1!!

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#### Plea For Vee

I would like, through your magazine, to wake up all Bobby Vee fans, because they certainly must be asleep. What happened to that fab record *Hickory, Dick And Doc*, that should have at least made the Top Twenty? So Bobby Vee fans GET MOVING and get our idol back to the top!

Sue Deakin (Wednesbury)

#### Who's Old-Fashioned?

So Carol Lesnevich thinks P.J.'s style is four years behind the times. Well what she is really saying is that the hit parade of today is four years behind the times. That makes all the people who helped P.J.'s *Hold Me* to reach No. 3 in the hit parade old-fashioned—and I'm one of them.

Elaine Crossland (Horwich)

#### Elvis Quiz Result

Here are the answers to the quiz I held a few weeks ago on the most popular points of Elvis.

Singing Voice	51
Personality	47
Looks	46
Sense of humour	20
Sincerity	18
Acting Ability	15
Manners	14
Films	11
Hair	10
Eyes	10
Stage Movements	7
Clothes	6

I would like to thank all fans for their great response to my plea.

Ellen Ward (Leek)

#### Fury Petition

Calling all fans of The Beatles, Searchers, Rolling Stones, Bachelors, Cliff, Adam, Kenny Lynch, Cilla Black and Dusty Springfield!

Your idols are some of the stars who have signed a petition for Billy Fury to star on the Palladium. If your idols can support the petition for Billy, then how about all you fans following their example by supporting this petition too?

Please write to me, enclosing S.A.E. (please!) for a petition form. All help will be greatly appreciated—that goes for Fury fans too! Thanks a million. Carmen Bailey, 21 Oakley Street, Chelsea, London, S.W.3.

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

## BRIAN RINGS THE CHANGES

I'm happy to report that Brian Poole is playing the disc scene in just the right manner. He is one of today's few artists who is varying his style on every disc, having discovered that it's a mistake to make two consecutive records that sound the same. His first platter was a beat number, then he made the mistake of another beat number. He then quickly remedied this mistake and made *Someone, Someone*, an old number that was as slow as *Keep On Dancing* was fast. This did the trick and shot Brian into the enviable No. 3 position. He shows better judgment of records and comes up with *Twelve Steps To Love* a dynamic number which should rightly please the old Brian Poole fans and help towards adding a few new ones.

This is a waxing that deserves to make the Top Ten. It has drive, bounce and is a pretty sure bet after Brian's last release to do exceedingly well. I should think the disc will be a cert for a Silver Disc, too.

Brian is an enthusiastic performer. Over the last few years his stage act has improved on every showing. He has also had many spots in films which have shown him to be one of Britain's better-type singers. He can be wild on-stage, but now that he is finding a balance between records, I'm sure that his stage performance will also change to some degree.

The group are already in the process of recording a new album and they have also made sure that after their holiday at the end of August they will be ready for the long package tour set with Dusty Springfield throughout November. The LP is expected to be released at the end of November. A film is already in hand for Brian and The Tremeloes, and is expected to be a "short" showing the boys on their days off. "Not that we get many days off" said Brian. "When we do, we usually spend them rehearsing or looking for new numbers. But we have got a holiday on August 31st. I expect we shall spend it going our various ways.

"None of us expect to stay around London much. London's a great place, but we get a bit tired of it. There's one thing for sure. If we do meet any fans at least we'll have the opportunity to talk to them for some time. That'll make a change." Changes are proving very successful for Mr. Poole. Give him more hits like *Someone Someone* and I think that this talented lad, with his multi-talented group will start surprising a lot more people.

Meanwhile give a spin to Brian's latest in your local disc bar. Better still, buy it, and get it playing before everyone else has got it.





**POP** WEEKLY

**NUMBER ONE**  
Week Ending 29th August

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