

POP

1/-

No. 14
WEEKLY



INSIDE

BEAT IS DYING!

DOUBLE PAGE PIC OF

SEARCHERS

FULL PAGES OF
THE FOUR PENNIES
HERMAN'S HERMITS
GENE PITNEY - KINKS
SANDIE SHAW and ADAM

INSIDE

KINKS— GIMMICK OR TALENT?



WHY IS

POP WEEKLY

AFRAID TO CRITICISE ?

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INSIDE

ARE GIRLS THE NEXT POP RAVE?

INSIDE

READER SLATES POP WEEKLY

POP WEEKLY

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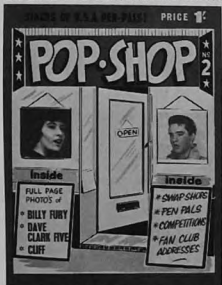
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ANNOUNCEMENT



No. 12

DECEMBER ISSUE ON SALE NOW!
ALL THE LATEST ON THE GREATEST

The Editor Speaks

BEAT !!!!!!!

BEAT !!!!!!!

BEAT !!!!!

BEAT !!!!!

BEAT !!

BEAT !

BEAT!

BEAT?

The **BIG BEAT** is, whatever anyone might say to the contrary, becoming a very "small beat".

It's dying, dying, dying. "Old soldiers may fade away" but big beat isn't fading. It's going out almost as fast as it came in—with a big rush!

There are many reasons for this death of the beat groups. One of the main ones of course, is that there are altogether too many groups on the scene, all trying, quite rightly in a way, to get some publicity, and naturally for the most favoured prize, a disc in the Top

Twenty. Behind this wave of beat groups, however, one expects to find the stabilizer of the pop music world. In one word—Talent.

Unfortunately, it's just not happened. Most of the groups are guys who have bought a guitar and started a group, thinking they will be near-millionaires like The Beatles. It, of course, hasn't happened. Mainly because the groups haven't got the talent and if they had any sense they would have packed it in long ago. Unfortunately they don't have the sense. They try and struggle and pick up one booking a week in some cases, and spend thousands on new suits and new equipment thinking that if they look right and the equipment is expensive enough they will make the grade. It doesn't happen, but while they are trying they are ruining the market for the groups who are already talented, have been playing a long time, and can show promoters that they have the talent to last the years and to pack ballrooms simply on their name and without a hit record.

Another of the biggest problems was ironed out at two meetings in London last week. Every big show business promoter (they are the people, in case you don't know, who put out all the tours) met in London last week because so many of the current tours on the road at the moment are in danger of becoming the biggest flops for years. Only a few artistes, it seems, can pack the crowds in. They are The Stones, The Beatles, Cliff, and packages consisting of at least four or five Top Ten artistes. The days when a group who had a No. 1 in the hit parade automatically topped the bill on a big beat show and drew packed crowds is over. These days when a group gets to No. 1 they can be second or even third on the bill.

Will the beat groups survive this period of almost total disinterest by their fans? I doubt it. We'll be lucky if next year shows anything at all to do with beat groups. This time next year, apart from The Beatles and The Stones and maybe Manfred Mann, The Kinks and The Searchers, we will be lucky to see any beat groups in the Top Fifty, let alone the Top Twenty. Pop music of course will continue to live on, as it has done since gentlemen like Elvis and Johnny Ray, Fats Domino and Cliff first started cutting their teeth and their first records.

I for one will be surprised if many of today's potential Top Tanners are still with us in four months' time. What say you?

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HERMAN'S



Gimmick or Talent?

BRITAIN'S TOP THIRTY

1	Baby Love (2)	The Supremes
2	All Day And All Of The Night (6)	The Kinks
3	He's In Town (7)	Rockin' Berries
4	Um, Um, Um, Um, Um, Um (3)	Wayne Fontana
5	Sha La La (5)	Manfred Mann
6	Oh Pretty Woman (1)	Roy Orbison
7	Don't Bring Me Down (12)	The Pretty Things
8	Tokyo Melody (9)	Helmut Zacharias
9	I'm Gonna Be Strong (25)	Gene Pitney
10	Always Something To Remind Me (4)	Sandie Shaw
11	There's A Heartache Following Me (17)	Jim Reeves
12	Walk Away (8)	Matt Monro
13	Remember (14)	The Shangri-Las
14	Little Red Rooster (—)	Rolling Stones
15	Losing You (19)	Dusty Springfield
16	Google Eye (11)	Nashville Teens
17	The Wedding (10)	Julie Rogers
18	Downtown (27)	Petula Clark
19	Twelfth Of Never (16)	Cliff Richard
20	When You Walk In The Room (13)	The Searchers
21	Walk Tall (24)	Val Doonican
22	Ain't That Loving You Baby (15)	Elvis Presley
23	How Soon? (20)	Henry Mancini
24	Black Girl (29)	The Four Pennies
25	Pretty Paper (—)	Roy Orbison
26	I Understand (23)	Freddie/Dreamers
27	One Way Love (18)	Cliff Bennett/Rebel Rousers
28	Goldfinger (26)	Shirley Bassey
29	Where Did Our Love Go? (21)	The Supremes
30	Wild Side Of Life (—)	Tommy Quickly

CUT OUT FOR REFERENCE

NEW FROM



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THE BEATLES

I FEEL FINE
PARLOPHONE
R5200

MARVIN GAYE

HOW SWEET
IT IS
(to be loved
by you)
STATESIDE
SS380

CLIFF RICHARD AND THE SHADOWS

I COULD
EASILY FALL
(in love with you)
(from 'Aladdin')

COLUMBIA
DB7420

JACKIE DE SHANNON

DON'T
TURN YOUR
BACK ON
ME
LIBERTY
LIB10175

THE THREE BELLS

SOFTLY
IN THE
NIGHT
COLUMBIA
DB7399

THE VELVETTES

NEEDLE IN A HAYSTACK
STATESIDE SS361

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

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AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Baby Love	The Supremes	16	I'm Gonna Be Strong	Gene Pitney
2	Leader of The Pack	The Shangri-Las	17	Do Wah Diddy Diddy	Manfred Mann
3	Last Kiss	Frank J. Wilson & The Cavaliers	18	Let It Be Me	Betty Everett & Jerry Butler
4	Come A Little Bit Closer	Jay & Americans	19	I'm Into Something Good	Herman's Hermits
5	Ringo	Lorne Greene	20	Little Honda	The Hondells
6	Have I The Right?	The Honeycombs	21	Ask Me	Elvis Presley
7	She's Not There	The Zombies	22	Reach Out For Me	Dionne Warwick
8	You Really Got Me	The Kinks	23	Mountain Of Love	Johnny Rivers
9	The Door Is Still Open To My Heart	Dean Martin	24	I Don't Want To See You Again	Peter & Gordon
10	Time Is On My Side	Rolling Stones	25	Everything's Alright	Newbeats
11	Mr. Lonely	Bobby Vinton	26	Big Man In Town	Four Seasons
12	Oh Pretty Woman	Roy Orbison	27	Tobacco Road	Nashville Teens
13	Ain't That Loving You Baby	Elvis Presley	28	Dance, Dance, Dance	Beach Boys
14	We'll Sing In The Sunshine	Gale Garnett	29	When You Walk In The Room	The Searchers
15	Is It True?	Brenda Lee	30	Ain't Doing Too Bad	Bobby Bland

ATTACK! ATTACK! Who's side are thee on?



INTO BATTLE — THE GIRLS

Girls. They bring a sparkle to my eye, and now they are bringing a sparkle to the charts. Sandie Shaw, the black-haired Mod dolly with the rasping voice and swinging, smash hit No. 1. Dusty the veteran, it seems, although this *Losing You* is only her fourth single as a solo artiste. Cilla Black, taking

the country by storm with her fabulous 'pool accent and her marvellous arrangements. The demure and lovely Julie Rogers making us bachelors think again about getting married with her wonderful *Wedding* song. America's Dionne Warwick, Mary Wells and Lesley Gore are becoming new and regular visitors to our Top Twenty.

With the beat group boom fading but fast does this mean an invasion by the opposite sex? For guys like me, just thinking about the girls is good enough. But seriously, does this rash of new smash singles predict a RECORD year for girls—waxwise? The answer I say, with a tear in my eye and regret in my heart, is NO. Much as I'd love to see all

the girls toppling some of the male singers (have a heart girl record-buyers, I'm only human) I can't see it happening at all. In fact, the girls who have made the grade are always fighting a constant battle against their new singles taking the deep plunge. The male singers are a luckier set. Their records can

get in the charts simply and solely on the strength of their name. But girl singers have to rely on nearly all male record-buyers hearing and getting their disc as soon as possible, otherwise they are OUT—completely. Certainly the girls will never dominate the charts the way the beat groups and the solo male singers have done. But one can hope! Anyway I much prefer doing interviews with

Peter Bents (Ilford)

pretty girls than I do with all the male groups! Who wouldn't? Except of course all those male solo singers who are a bit worried about the girls getting to No. 1. This time next year I reckon Dusty and Cilla will be the only two girls in the charts—and they'll need the best songs available. **WHAT DO YOU THINK?**

Readers' Bullets

Honeycombs' latest sounds better after a few plays . . . Can't understand people ordering discs in advance before having even heard them . . . *Down Town* is the best disc **Pet Clark** has ever made—should reach the charts . . . Best American singer—**Gene Pitney**, his stage act is marvellous . . . Congratulations to **Wayne Fontana** and **The Mindbenders** on their great disc . . . **Searchers** no good without **Tony Jackson**—he's great with his own group . . .

Dave Clark's smile is enough to make any sane girl faint! . . . **Julie Rogers** twice as good as **Sandie Shaw** . . . **Brenda Lee** still the greatest of all . . . **Simon Scott** has the most gorgeous baby face we have ever seen! . . . The girls on "R.S.G." are uncontrollable when they see **Dave Clark**—don't blame them! . . .

"Thank Your Lucky Stars" appearance for fab **Fury** long overdue. Its last appearance was in May . . . Isn't **Mike Pender** the most popular **Searcher**? . . . **Mick Jagger**—argh! . . . **Brian Jones** and **Keith Richards**—mmmm! . . . Long time no hear of **The Crystals** . . . Comedian **Mike Yarwood** deserves big break on TV. He's the splitting image of **Billy Fury** . . . Listen out for a girl group called **The Modlins** from London. They're three teenagers. They've not made a record—yet . . . **D.J. Tony Hall** now has a fan club . . . Wanted desperately: **Billy Fury's** TV show repeated in the near future . . . New compere needed for the Palladium. Suggestion: **Jimmy Tarbuck**

BLAST FROM STATES

To the "Stay At Home Writer," why shouldn't The Beatles and other groups come to the U.S.A.? Our stars and groups go to England don't they? If everyone felt the way you did, these groups such as The Beatles wouldn't be very popular worldwide. Besides, I like The Beatles very much and feel that other people might want to see them besides just English fans. Also I think it's just fab the way the groups travel to different countries. Did you ever think that they might want to see the world, and not only their mother country?

Judy Ahner (Bethlehem, Pa. U.S.A.)





Sandie Shaw has received three awards for "Always Something There To Remind Me," a Silver Disc, "The Record Mirror" No. 1 Award and the Fry's Shooting Star Trophy. Here she is seen with her friend Adam holding the No. 1 Award.



DOWN THE TOP NEWS TWENTY

CARTOON COLUMN

Kinks-

1. **THE SUPREMES** told me that their British tour is one of the most satisfying ever.
2. **THE KINKS** proving that you don't have to look unwashed and scruffy to be at the top.
3. **THE ROCKIN' BERRIES**. A name that has often been put up for hit parade stardom but lately has only just accomplished it.
4. **WAYNE FONTANA**. A Silver Disc should be coming the group's way.
5. **MANFRED MANN** seem to be avoiding all the Press men lately.
6. **ROY ORBISON** has just had a new house completed at a cost of nearly one million dollars.
7. **THE PRETTY THINGS'** Don't Bring Me Down, was predicted as a hit by "Pop Weekly."
8. **HELMUT ZACHARIAS** must take the pip for the ultimate in names.
9. **GENE PITNEY** makes a terrific leap into Top Ten.
10. **SANDIE SHAW** must be a worried girl. Everyone is saying that it's the song that really made it and not the singer. Second record should prove it either way.
11. **JIM REEVES'** new record must be saddest record of the Top Twenty.
12. **MATT MONRO** yodels *Walk Away*, and walks straight into the Top Ten.
13. **THE SHANGRI-LAS'** only TV programme was "Top Of The Pops." Don't they deserve a bit more airtime?
14. **ROLLING STONES** produce another sure smash.
15. **DUSTY SPRINGFIELD**, my favourite girl singer, looks like staying on the beat scene for ever (I hope she does).
16. **THE NASHVILLE TEENS** must be causing true Nashville folk in America to have sly laughs up their sleeves when they see the group smashing the American charts.
17. **JULIE ROGERS** has during her short life sung on boats and travelled all over the place.
18. **PETULA CLARK** makes a happy return to Britain's Charts
19. **CLIFF RICHARD** must be feeling a lot more optimistic than a year ago.
20. **THE SEARCHERS**. I hear that another member of the group is considering leaving—and he hasn't been with them long.



"There's a hair in my soup!"



"I Don't think that is the new sound we are looking for."



"The Reception's Great!"

COMPETITION WINNERS
Here are the numbers of the winners of "Poppo" in Elvis Monthly, November No. 11
14324 E 36517 E 61275 E 47574 E 79574 E
16298 E 41217 E 62596 E 70159 E 83668 E
25905 E 42040 E

Here are the numbers of the winners of "Poppo" in Teenbeat, November No. 2
04951 T 19832 T 22647 T 41060 T 59538 T
16946 T 21663 T 32940 T 58913 T 60434 T

The winners of the "Fury Monthly" competition are Miss P. Caborn, Yvonne Plimley and Wendy Poyner.

A kinky, gimmicky name—and fame? Or just another two-hit wonder group here today and gone tomorrow? That's the question a lot of people in show business are asking about The Kinks. To most people, and I'm being very, very honest, The Kinks are regarded in the same light as many other groups. A couple of hit records, and then rather like Gerry and The Pacemakers and Billy J. Kramer and so many of today's other artistes, they fade from sight. Well, I'm one person that doesn't believe that this is going to happen to The Kinks. I'll tell you why. The Kinks can think music. That may sound a bit daft, but it isn't. I'm not saying they are great composers. They aren't.

But too many of today's stars get a song, good or bad and after a few hours they have an idea of how to record it and it's in the can. Rarely do they think about it. The Kinks do. They sit down and think about one bar. Should it be done another way, they think. Should it be done perhaps this way? They work out more than one variation on a number until they have got the tune exactly right. Then they try all the versions and make sure that at least one of them can be regarded as something different.

Their latest disc, for instance, I didn't like. *All Day And All Of The Night* sounded to me like a load of tripe. But after hearing it once I couldn't get certain phrases out of my head and I ended up playing the disc all the time. Undoubtedly the success of the first Kinks record helped their second record into the hit parade, but it was the thinking talent behind the tune that got the number rushing into the Top Ten. If The Kinks can continue this kind of musical work I suggest that many of you pack up your favourite group and stick to The Kinks, because believe me, they have the talent to still be here for a long time turning out hits, whilst most of the other groups will be back to being insurance clerks or tea-boys or whatever they were.

The Kinks to me are a group that can afford to get big-headed. Like The Beatles, they are working to do something different. Not just finding a different song every time but a completely new era of music for the pop field. I'm sure they'll succeed. If your friends say that you should stick up for a group with not such a gimmicky name, point out in a year's time that The Kinks are still one of the foremost record-selling groups. Because it's pretty certain they will be. I hope so, for I'm taking bets that I'll eat my hat if they aren't in the charts in a year's time. And I never was partial to a stewed trilby!!

PHOTO CAVALCADE

MIRRORPC provided the pictures of Herman & Hermits The Kinks, and Adam and Sandie. A.S.P. INTERNATIONAL that of Gene Pitney. J. B. PHOTOS—The Beatles. TONY PUGH—The Searchers.



WAYNE SHOWS WAY

One of the more noticeable points emerging from the dying beat group scene is that the beat groups who are managing to get big hits are those who have been on the scene for some time. The Beatles, The Stones, The Nashville Teens, The Searchers etc. However, one group who are having a fantastic amount of success with a record that wasn't rated as a big hit by most are Wayne Fontana and The Mindbenders. They have taken their *Um, Um, Um, Um, Um, Um* (what a title!) straight into the Top Three with no hesitation, and they have succeeded in showing that the fact that they haven't had a hit before, but have been on the scene a long time, doesn't matter in the least.

The fascinating thing about their record is that it is an American number already released over here not too long ago by Major Lance and that it never made the slightest impression on the charts. The record company who released the original version have now rushed out the disc again, but much too late.

We believe that Wayne has shown that if British groups are dying, it's not the fault of the public, but of the groups themselves. And that the best idea, it seems, for the groups is not to worry about new sounds but to concentrate on taking good songs and giving them a new treatment.

WHAT DO YOU THINK ?



Popular Five

I would just like to say, I don't think it was fair what was said about The Dave Clark Five in "Pop Weekly," MORE DIFFICULT FOR BRITISH GROUPS.

Just because they did not reach No. 1 with their last record, it does not mean they are not as popular as ever. I am sure thousands of Dave Clark fans agree with me. It's not fair to say things like that.

I wish people would leave them alone and stop pulling them down.

I also agree with The Three Fans who wrote in from Middlesex to the Readers Write column (Discussion Disagreement). They were perfectly right.

D. Mannin (Scunthorpe)
A Great All-Rounder

Congratulations to Billy Fury for having the courage and "guts" to do something different than the inevitable "pop" on his TV show.

It was a very pleasant change, and was thoroughly enjoyed by many older people.

Billy has all the makings of an all-rounder entertainer.

Maybe if he had added one of his great ballads he would have pleased more of his fans. Let's hope we see Billy in more of these shows. He's great!

P. Nuttall (Rugby)



Slipping Up

After seeing Cliff Richard at his show in Leicester on Sunday, 8th, I don't know how *anybody* could say he's slipping. In fact in my opinion he's more fabulous than ever. After six years the only way he's slipping is higher and higher which is more than I can say for some of the present groups (not naming them). And I hope he stays at the top for another six and more years. I hope his success continues as he is more than worthy of it.

Josie (Leicester)

Peter's Right!

Peter Aldersley is absolutely right about El's latest release, *Ain't That Loving You Baby* being first rate, but a Beat record *must* be in the current trend to succeed. Besides Elvis is throwing away his most potent weapon, namely his beautiful and very affecting voice, by not making *Ask Me and It Hurts Me* the "A" sides.

Elizabeth (Lewes)

Twitching Time

When watching "Top Of The Pops" I was disgusted to see the audience doing some kind of strange jerks and twitches to Elvis's *Ain't That Loving You Baby*. Why don't they do a straight forward jig which is what the record requires? Is it that they've forgotten how to dance?

D. Green (Peterborough)

READER SLATES POP WEEKLY

You claim a readership of a quarter of a million for "Pop Weekly" but I cannot believe that 250,000 people read this rubbish every week. Open "Pop Weekly" and what do you find? Pictures of the same old people every week, The Beatles, Stones, Elvis and Cliff—why none of the really modern artists and groups who do not appeal to the moronic majority? The same old articles praising every artiste, never a word of criticism, surely every singer and every disc cannot be perfect, are you afraid to say that a singer or record is bad?

Sugary interviews with stars, why not ask these people some penetrating questions about their private lives and performing abilities? Perhaps if you made the book more interesting on these lines I might even buy one myself instead of borrowing my friend's.

(Julie Manchester 13)

We can only think that Julie has been unable to borrow the last couple of issues of "Pop Weekly"—Ed.

DISCUSSION

Hello then—and entering the fray this week, with all the odds on their side of course, are:

The Beatles. On their new Parlophone platter, J. G. P. and R. give out with the J. and P. composition, "I Feel Fine." From the arresting gimmick of the guitar opening, right through to the fade-out ending all the hallmarks are there. Once again, though, it is a song which will grow on you the more you hear it; but is no immediate melodic impact but there is a few times and it will be with you—or you'll be "with it"! It is a happy, bouncing rhythm and the overall sound is just that one we know so well now; what could be fairer than that at this stage?

For those who remember Les Compagnons de la Chanson's now famous "Jimmy Brown Song" ("The Three Bells"), Decca's revival by Brian Poole and The Tremeloes will hold little interest because it sounds very much as though every effort has been made to copy the original treatment, note for note, inflection for inflection—but, nevertheless, the performance lacks the colour and depth of the French group. I make this comparison only because it is invited as a result of the parallel treatments. Personally, I would have warmly welcomed a revival of this excellent song had there been any attempt to be original in sound or performance. Having got that off my chest, it is only fair to say that, as it stands, the performance is clean-cut and precise; the song, itself, cannot fail to impress some percentage of folk who are not yet acquainted with it and, for Brian Poole's sake, I hope that percentage is very high!

On the Philips label, "Big Man In Town" brings The Four Seasons back to town! Complete with the big-selling "sound" of Frankie Valli, the overall style and rhythms are much the same as *Rag Doll*. A polished disc, this, the strength of which lies in the pounding rhythmic beat more than in any melodic attraction.

Frank Ifield's new Columbia disc is "Don't Make Me Laugh" which is a slow song with much to attract the ear. Frank is in gentle mood against a slight but insistent rhythm and, if the total impact is not much with which to set the world on fire, it will please well the hordes of his fans.

I like the new one from The Drifters very much and I think you will, too! On London, the boys make "Saturday Night At The Movies" sound a very much better composition than it really is. The vocal treatment is full of contrast but pop-wise, surely, the infectious beat is just irresistible!

★★★ **BOUQUET** ★★★
R.C.A. Victor's *Ringo* by Lorne Green is not only performed with much effective simplicity but is mainly a question of mind over matter. There is something acutely psychological about the title which rivets the attention so that you are sitting on the edge of your chair, hanging on every word—for THE word which will tell you that this story of the Western cowboy IS about THE Ringo! The idea is clever—why else, at this time, should there be a character in the Wild West toting a deadly .44? As a disc, it is in the true tradition of this type of Western ballad, with a jog-along rhythm and plenty of atmosphere. Lorne Green dispenses the lyric with a warm authority and the whole disc is a polished piece of work. There's one thing left to be told—IS it THE Ringo? Well, like a Hitchcock thriller you'll have to see the end for yourself!

In August of this year Simon Scott hit the scene in a fair flurry of publicity and his first disc did much to confirm that his talent was not fictional. His second Parlophone release is further proof. "My Baby's Got Soul" is a fascinating platter, in sharp contrast to *Move It Baby*. Simon takes the tempo and mood down a few notches and gives a slow performance with feeling. Perhaps some ears will find his occasional vocal gimmick a little incongruous, breaking the mood of the song as it does; but, at least, it is attention-getting! Like it or not, it cannot detract from the overall impact of his general showing. I have a feeling that this disc will miss the ear of the general public because the melody is very elusive. For the rest, it is a smooth piece of work of much interest and will certainly go some way towards furthering the success for which Simon seems destined.

"Tonight You're Going To Fall In Love With Me," on the Piccadilly label, has Peter Jay and The Jaywalkers going slow! Dead slow! So slow, in fact, that I find the plodding tempo drags so wearily that it gets a bit heavy. I think this performance could have been improved greatly by the counterbalance of either a slightly faster, more definite beat or more uplift in vocal delivery. There is not enough contrast to bring such a slow, plodding performance to life. I like the sound of the group nowadays but it lacks spark on this occasion.

Another Piccadilly disc gives us the voice of Paul Conway, and the happy bouncer called "Come A Little Bit



Closer." Paul's voice has a distinctive quality and makes the lyric worth listening to. The Latin-American backing has life, rhythm and beat all combining to make a pleasantly acceptable sound.

A couple of young teenage songstresses called The Kittens make their debut on the Decca label with a medium-paced beater entitled "Roundabout." The rhythm is commanding and the vocal, which sounds as though it could easily be one voice double-tracked, deals with the lyric with ease and effect. I think the weakness of the melody will defeat the disc's chances of total success because there is so little to stick in the mind; but I would like to hear more of these Kittens before they grow into full-fledged pussyhood!

On Pye Jazz, Kenny Ball and his Jazzmen continue their world cruise on the geographical title kick! This time, it's "Hong Kong Blues." This revival lends itself very nicely to Kenny's treatment; there's some telling trumpet and piano work which gives the disc much flavour and Kenny handles the lyric with a warm ease. A good all-round performance here although I wouldn't like to bet on a chart success.

It's quite like old times! The John Barry Seven are back with us and their Columbia title of "Twenty-four Hours Ago" also incorporates a vocal, which is not credited on the label. This is a slowish beater with some excellent instrumental performances.

I'm delighted to say that there is not a disc in this week's selection deserving a BRICKBAT, which is the way I like it!

Join me on this page next week?
Happy memories,
Bye for now.



REQUESTS
PRIZES

ELVIS "SPOT" EVERY SATURDAY

MAKE A DATE EVERY
FRIDAY — Midnight
SATURDAY — 9.30
MONDAY — 11.15





- | | |
|--|--|
| 1 Baby Love (1) | The Supremes |
| 2 All Day And All Of The Night (6) | The Kinks |
| 3 Um, Um, Um, Um, Um, Um (4) | Wayne Fontana
Rockin' Berries
Manfred Mann |
| 4 He's In Town (7) | Roy Orbison |
| 5 Sha La La (5) | Pretty Things |
| 6 Oh Pretty Woman (2) | Helmuth Zacharias |
| 7 Don't Bring Me Down (12) | Gene Pitney |
| 8 Tokyo Melody (9) | Sandie Shaw |
| 9 I'm Gonna Be Strong (—) | Matt Monro |
| 10 Always Something There To Remind Me (3) | Dusty Springfield |
| 11 Walk Away (8) | The Shangri-Las |
| 12 There's A Heartache Following Me (17) | Rolling Stones |
| 13 Losing You (19) | Sandie Shaw |
| 14 Remember (13) | Matt Monro |
| 15 Google Eye (10) | Dusty Springfield |
| 16 Little Red Rooster (—) | Julie Rogers |
| 17 Downtown (—) | Nashville Teens |
| 18 The Wedding (11) | Cliff Richard |
| 19 Twelfth Of Never (16) | Elvis Presley |
| 20 Ain't That Loving You Baby (15) | |



- | | |
|--|------------------------------|
| 1 All Day And All Of The Night (5) | The Kinks |
| 2 He's In Town (6) | Rockin' Berries |
| 3 Baby Love (2) | The Supremes |
| 4 Sha La La (7) | Manfred Mann |
| 5 Um, Um, Um, Um, Um, Um (1) | Wayne Fontana
Roy Orbison |
| 6 Oh Pretty Woman (3) | Helmuth Zacharias |
| 7 Tokyo Melody (8) | Pretty Things |
| 8 Don't Bring Me Down (12) | Gene Pitney |
| 9 I'm Gonna Be Strong (—) | The Shangri-Las |
| 10 Remember (14) | Jim Reeves |
| 11 There's A Heartache Following Me (17) | Rolling Stones |
| 12 Little Red Rooster (—) | Sandie Shaw |
| 13 Always Something There To Remind Me (4) | Matt Monro |
| 14 Walk Away (9) | Dusty Springfield |
| 15 Loving You (19) | Julie Rogers |
| 16 The Wedding (10) | Nashville Teens |
| 17 Google Eye (13) | The Searchers |
| 18 When You Walk In The Room (11) | Cliff Richard |
| 19 Twelfth Of Never (16) | Roy Orbison |
| 20 Pretty Paper (—) | |

HERMITS ARE SOMETHING GOOD

An artiste who intends to make his mark on the charts and in the pop field is Herman. Already he's shown that getting into the charts looks easy when you have a record producer like Mickie Most and a voice like Herman's. His first disc, *I'm Into Something Good*, shot Herman and his Hermits way up the charts. Their second waxing, a hefty slice of entertainment titled *Show Me Girl* which has vague overtones of *I'm Into Something Good* should also smash into the market of big sellers and provide a slightly firmer basis for Herman to improve his many talents.

To most of the general public Herman is just another pop singer with just another hit record who'll probably never be heard of after the next year. But to Herman, show business is going to stand and watch, as he intends to make sure that the name Herman isn't just a fluke name that has had a few fluke hits. He intends to go all out to show that singing isn't going to be his only talent. Certainly more and more people are realising that if a pop star can stay on the scene long enough then he or she is regarded not as a mere pop

singer but as an all-round entertainer with a desire to become not only a No. 1 in the Hit Parade but a No. 1 all-round entertainer in every country possible.

How do we see Herman's future? Well, provided Herman can last long enough songwise, he could get around to appearing in films, but I don't think that Herman, until he breaks with his group and uses two names instead of one will ever become a star in the sense that Cliff Richard or Bobby Darin are, or even The Beatles. He may have the talent but as every budding actor and singer knows, it's usually how many lucky breaks you get rather than your singing or acting.

As far as the United States is concerned I think there could be quite a big future for Herman there. Certainly the States are getting a lot more choosy about who they have in their charts now, and most English groups are beginning to feel the pinch a bit. Herman could become a threat over there, but before he makes the big mistake of going over there to plug his records, I say he should have at least three record hits in Great Britain.

POP PEOPLE GO FOR

rave



LOVE LETTERS AND THE STONES Secret devotions that have won their hearts

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THE BEATLE WHO LOST OUT Rave finds the man who quit too soon

RAY (KINKS) DAVIES Talking heart-to-heart with Alan Freeman

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SHILLING**

Gene Pitney

