

STAR CALENDAR
PAGE FREE INSIDE

GIANT DOUBLE-PAGE PIC OF SWINGING BLUE JEANS
FULL PAGES OF BILLY J. ★ KATHY KIRBY ★ PACEMAKERS ★ HEINZ ETC.

POP



No. 24

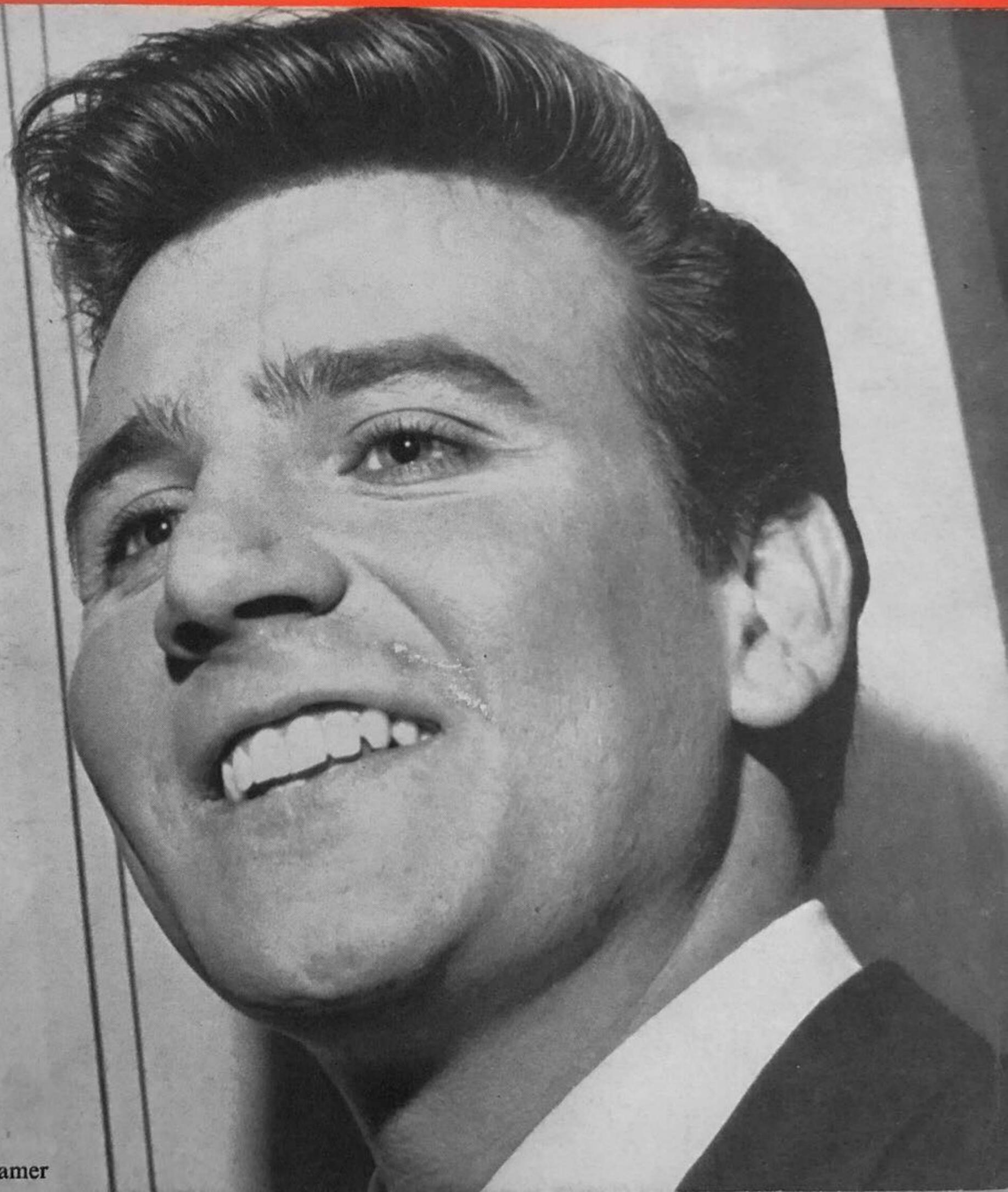
Week Ending
8th February

SECOND

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WEEKLY



Billy J. Kramer



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SECOND SERIES

WEEK ENDING 8/2/64

ISSUE No. TWENTY-FOUR



POP soapbox

By Albert Hand and David Gardwell

WHY HAVE WE REVIVED JIVE?

Since The Beatles and the "Mods" hit the scene, a lot of new dances have also invaded the ballrooms, dance halls, and various Clubs. The Shake, the Prince Philip, the Blue Beat, The Sizzle and the latest, and all good "Mods" assure me, the greatest, is the Nitty Gritty Twist. But, throughout London and a lot of the North the most popular dance at the moment is, believe it or not—The Jive! Yes, The Jive, that dance that hit this country when Elvis and Bill Haley were still green around the gills! The reason? No one seems to know, not even the "Mods" whom I admire very much for their clothes, some of which are really cool.

But it could just possibly be that some of the dancers have seen other people doing The Shake, the Prince Philip and all the others on programmes like "Ready Steady Go" and have realised how jerky and let's face it, rather funny to watch? Look at The Jive. It's not a difficult dance but the main feature of it is that half of the dance is so smooth and easy, rather like the waltz. Now watch someone doing The Shake. Their head flies from side to side or up and down, the knees bounce backwards and forwards and the whole body seems to tremble.

Even The Twist was more graceful! So if it's true, admit it all you Shakers and Sizzlers. Is it because you've seen your friends dancing it and realised how jerky and abrupt the dances are?

I went down to a London Ballroom and found half of the dancers belting out The Jive, the other half standing and watching. I found out from the watchers that they were too young to have done The Jive when it did come out and now they wanted to learn how it was being done. Clubs too, are no longer so full of Shakers and Jerkers. Instead they fly around in small circles doing the sort of steps that I was doing five years ago when the Bill Haley and Little Richard records were the big order of the day!

On the other hand, it's not so nice to go back in time for dances. I didn't like The Twist—until I tried it. I didn't like The Shake until I tried. Now The Shake is one of my favourites! BUT for people watching I've heard

some of the worst comments ever. "Look how silly he looks, or doesn't that girl look daft doing that." Be fair—and give us your comments. Is the reason why The Jive is coming back, because so many of you don't like the feeling that people think you're "mad" to do these sort of dances?

Or is it just another change of dance that happens almost every week now—and that The Jive is in because no one can think of anything better?

Could be. We'd be pleased if you'd tell us anyway and send your postcards to the Derby address above.

Whilst we're on the subject of new dances and new things on the beat scene, I think that the "Mods" with their long dresses for dancing and their kinky boots for outdoors and their various hats and clothes are doing the country a lot of good—from the teenage point of view. For a long time now all the younger people have had to stay exactly the same. Now of course, various groups are breaking away. We have the Mods and the Rockers. There are also many people still wearing the Italian look, with pointed shoes etc. At least it shows that the teenage population can change and make new ideas happen in not only the pop world but the fashion world.

Anyway, drop us a line about the new dance—and whether YOU have changed because of the jerky fashion with which all the new dances are done—and whether you think that is the reason for the re-introduction of The Jive.

BRITAIN'S TOP THIRTY

- | | | |
|----|---------------------------------|----------------------|
| 1 | Needles And Pins (4) | The Searchers |
| 2 | Hippy Hippy Shake (2) | Swinging Blue Jeans |
| 3 | Glad All Over (1) | Dave Clark Five |
| 4 | I'm The One (7) | Gerry & Pacemakers |
| 5 | 24 Hours From Tulsa (6) | Gene Pitney |
| 6 | I Want To Hold Your Hand (3) | The Beatles |
| 7 | I Only Want To Be With You (4) | Dusty Springfield |
| 8 | Stay (10) | The Hollies |
| 9 | As Usual (9) | Brenda Lee |
| 10 | Don't Blame Me (12) | Frank Ifield |
| 11 | Swinging On A Star (8) | Big Dee Irwin |
| 12 | We Are In Love (13) | Adam Faith |
| 13 | 5-4-3-2-1 (19) | Manfred Mann |
| 14 | Do You Really Love Me Too? (15) | Billy Fury |
| 15 | She Loves You (11) | The Beatles |
| 16 | I'm In Love (17) | The Fourmost |
| 17 | Diane (-) | The Bachelors |
| 18 | Kiss Me Quick (16) | Elvis Presley |
| 19 | I Think Of You (-) | The Merseybeats |
| 19 | I Wanna Be Your Man (14) | Rolling Stones |
| 21 | Baby I Love You (22) | The Ronettes |
| 22 | Louie, Louie (26) | The Kingsmen |
| 22 | The Rolling Stones (E.P.) (25) | Rolling Stones |
| 24 | For You (-) | Rick Nelson |
| 25 | Whispering (30) | Stevens & Tempo |
| 26 | Secret Love (21) | Kathy Kirby |
| 27 | Maria Elena (22) | Los Indios Tabajaras |
| 28 | Dominique (18) | The Singing Nun |
| 29 | You Were Made For Me (20) | Freddie & Dreamers |
| 30 | Money (-) | B. Elliott/Fenmen |

GRAND BRITAIN'S ONLY

★ POP STAR CHART ★

Position	Artist	Last Week	Position	Artist	Last Week
1	ELVIS PRESLEY	1	16	BRENDA LEE	15
2	CLIFF RICHARD	2	17	FRANK IFFIELD	18
3	THE BEATLES	3	18	HEINZ	16
4	BILLY FURY	5	19	ROLLING STONES	19
5	THE SHADOWS	6	20	KATHY KIRBY	21
6	JOHN LEYTON	4	21	BOBBY VEE	20
7	GERRY & PACEMAKERS	7	22	THE SEARCHERS	23
8	BILLY J. KRAMER	9	23	EDEN KANE	24
9	HELEN SHAPIRO	8	24	R'D CHAMBERLAIN	22
10	ADAM FAITH	10	25	JOE BROWN	27
11	THE HOLLIES	11	26	HAYLEY MILLS	25
12	FREDDIE & DREAMERS	14	27	SUSAN SINGER	26
13	MARK WYNTER	12	28	DUSTY SPRINGFIELD	29
14	DAVE CLARK FIVE	17	29	THE JAYWALKERS	30
15	MIKE NARNE	13	30	THE ROULETTES	28

POP STAR TOP 30

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	I Want To Hold Your Hand	The Beatles	15	Daisy Petal Pickin'	J. Gilmer/Fireballs
2	There! I've Said It Again	Bobby Vinton	16	Whispering	Tempo & Stevens
3	Louie, Louie	The Kingsmen	17	The Nitty Gritty	Shirley Ellis
4	You Don't Own Me	Lesley Gore	18	Java	Al Hirt
5	Surfin' Bird	The Trashmen	19	A Fool Never Learns	Andy Williams
6	Hey Little Cobra	Rip Chords	20	Since I Fell For You	Lenny Welch
7	Out Of Limits	The Marketts	21	Talking About	My Baby
8	Um Um Um	Major Lance	22	Drag City	Impressions
9	Um Um Um Um	The Murmaids	23	Dominique	Jan & Dean
9	Popsicles & Icicles	Bobby Rydell	24	Baby I Love You	The Ronettes
10	Anyone Who Had A Heart	Dionne Warwick	25	What Kind Of Fool (Do You Think I Am)	The Tams
11	She Loves You	The Beatles	26	Can I Get A Witness	Marvin Gaye
12	For You	Rick Nelson	27	Quicksand	Martha/Vandellas
13	As Usual	Brenda Lee	28	Hooka Tooka	Chubby Checker
14	Forget Him	Bobby Rydell	29	Somewhere	The Tymes
			30	It's All In The Game	Cliff Richard

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FACTS ON THE STARS COMPETITION

No. 21-Helen Shapiro

One for the boys this week. Three questions on Britain's Princess of Pop, Helen Shapiro. All you have to do is send off the answers to these on a postcard, together with your name and address and the title of the L.P. you would like if you are the lucky winner; to— "Facts On The Stars Comp.", "Pop Weekly", 41 Derby Rd., Heanor, Derbs.

1. How old is Helen now?
2. What was the title of her first hit?
3. What is the title of her latest single, *Fever*?

The first correct answer drawn out of our drum is the winner, not the first received.



COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars competition No. 18 (Cliff Richard) is PAT BURGESS, 16 Hornsey Road, St. Leonards-on-Sea, Sussex, who will receive a copy of Billy's "Sound Of Fury" LP.

The winner of the "Fury Monthly" competition is Miss SANDRA PARKINSON, 36 Averton Avenue, Tonge Moor, Becon, Lancs., who has asked for the "Billy" LP.



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If you wish to "jump the queue" enclose 2/6 postal order, which will ensure immediate insertion.

SWOP SHOP

Offered: Connie Francis's "Rock 'n' Roll Million Sellers" LP. **Wanted:** Either Cliff's "Summer Holiday" LP or Elvis's "His Hand In Mine" LP. Fred Hampshire, Brookside, Water Lane, Cavendish, Sudbury, Suffolk.

Wanted: Starpic photo No. S.P. 212 of Eden Kane. **Offered:** Photograph of any pop star required. Margaret Hart, 2/47 Railway Terrace, Nchells, Birmingham, 7.

Offered: Centre page pics (from "Marilyn") of George Harrison, John Lennon and Ringo Starr. Also George's and Ringo's autograph. **Wanted:** Wishing by Buddy Holly, Twelfth Of Never by Johnny Mathis, Stay by The Hollies, I'll Keep You Satisfied by Billy J. Rosemary Anstead, 12 Ivers Way, New Addington, Croydon, Surrey.

Offered: The "Billy Fury" LP or "Our Favourite Melodies" LP by Craig Douglas. **Wanted:** "A Date With Elvis" LP. Wm. McNeil, Norton Farm, Norton, Nr. Gloucester.

Offered: LP "32 Minutes And 17 Seconds with Cliff Richard." **Wanted:** "Rock 'n' Roll No. 2" LP by Elvis or "House To Let" LP by Eden Kane. Christine Kirkland, 20 Beechwood Road, Bromborough, Wirral, Cheshire.

Wanted: Made You Johnny Comes Marching Home by Adam Faith. **Offered:** 6/- Record Time. Margaret Knight, 85 Dulwich Road, Herne Hill, London, S.E.24.

Offered: 13 singles, two EP's, books and pictures of Cliff. **Wanted:** The same of Elvis, or would sell. Or anything of Fernel Roberts. O. M. Holberry, Marlton Lodge, Wadhurst, Sussex.

Offered: Some 40 records by Chris Montez. **Wanted:** F.B.I., The Shadows, N. P. Rest, St. Anne, Treowen Approach, Newbridge, Mon.

Offered: The Young Ones. **Wanted:** E.P. Cliff, 1 or 2. Angela Hukowski, 75 Hayfield Avenue, Ealing, London, W.13.

Offered: Make Me Know it by Elvis. **Wanted:** Living, Loving Doll by Cliff, James Hunt, 1/29 Sherbourne Road, Balsall Heath, Birmingham 12.

Offered: Bachelor Boy by Cliff. **Wanted:** Miss Betsy Teeny Weeny Bikini by Brian Hyland, Miss Myra Harwood, 28 Hilltop Rd., Dedworth, Windsor, Berks.

PEN PALS

George Fogden, 129 St. Pancras, Chichester, Sussex. Male, 20. Everly Brothers, Billy Fury, Jet and Tony.

Christine Beckley, 11 Elverston St., Northenden, Manchester, 22. Female, 14. Beatles, Cliff, Adam.

Janet Richards, 370 High Street, Berkhamsted, Herts. Female, 16. Beatles, Gerry/Pacemakers, Billy Fury, Rolling Stones.

Marion Cotton, 103 Broadmead Way, West Benwell, Newcastle-on-Tyne, 5. Female, 18. Beatles, Crystals, Freddie and the Dreamers.

Mavis Yates, Red Lion, 69 Park St., Walsall, Staffs. Female, 18. Cliff, Billy Fury, Heinz.

Colin Smith, 209 Trinity Road, Orton, Birmingham Male, 19. Brenda Lee, Beatles, Springfield.

Jann Lovatt, 282 Manchester Road, Oldham, Lancs. Female, 17. Cliff, Shads, Peter Jay/Jaywalkers.

Jenny Smith, 20 Ravenswood Ave., Tolworth, Surbiton, Surrey. Female, 15. J. Leyton, Beatles.

John Gymer, 26 Sandown Avenue, Dagenham, Essex. Male, 15. Buddy Holly, Beatles, Helen.

R. Norris, 64 Chestnut Road, Raynes Park, S.W.20 London, Male, 19. Elvis, Beatles, R. Charles. Janet Webb, 81 Plumstead Common Rd., London, S.E.18. Female, 15. Billy Fury, J. Kidd, Beatles.

Sally Nobes, 60 Whaddon Way, Bleckley, Bucks. Female, 16. Bobby Vee, Rd. Chamberlain, Beatles.

Wendy Powell-Tuck, The Rest Conventicle Home, Rest Bay, Porthcawl, Glam. Female, 15. Beatles, Del Shannon, Billy Fury, Shane Fenton.

Tony Fletcher, 110 Stanford Road, Luton, Beds. Male, 16. Elvis, Brenda Lee, Jaywalkers, Billy Fury. Peter Riktrup, Norrealle 20, Vajla, Denmark. Elvis Presley.

Martin Lunnon, 12 Burnham Close, Castlefield, High Wycombe, Bucks. Male, 14, Rolling Stones.

Photo News



Top Left: Bern Elliott, who together with the Fenmen had his first big hit with *Money*. They are scheduled to release an EP early this month.

Top Right: Those two glamorous popsters, The Caravelles, who are following up their recent smash hit with a revival of *Have You Ever Been Lonely?* This too could be a chart biggie for the girls.

Bottom: Mal Ryder and The Spirits whose new single is titled *Tennessee Waltz* b/w *Slow Down*.



1964 DECEMBER 1964

SUN	MON	TUES	WED	THUR	FRI	SAT
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13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



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SPATE OF NEW SINGLES FROM ALL THE TOP POPPERS

NEW singles to hit the stores are coming from all the top poppers. Freddie and The Dreamers release their follow-up to *You Were Made For Me* titled *Over You* which was composed by Derek Quinn of The Dreamers.

The Dave Clark Five bow in also on February 14th (same as Freddie) with their new single *Bits And Pieces*. Number was composed by Dave himself with Mike Smith. They combined on the earlier No. 1 smash *Glad All Over*.

Also on February 14th will be a new single from Kathy Kirby titled *Let Me Go Lover*, a new treatment of the "oldie." Bobby Vee has a new waxing scheduled for February 7th called *Buddy's Song*, a track from the new Vee album to be released shortly titled, "I Remember Buddy Holly." Heinz joins Vee with a release on the same day titled *You Were There*.

Gery of The Pacemakers has penned a newie for Tommy Quickly for release on February 11th titled *Prove It*.

TWO MORE ELVIS MOVIES

ELVIS PRESLEY, whose new film, "Love In Las Vegas" is due to be screened shortly in Great Britain, has signed for a further two films under the United Artists banner. One may be titled "Frankie and Johnny" and will go into production in December or January of next year.

Presley still has another film already "in the can" at the Hollywood Studios. Titled "Kissin' Cousins," it is not expected to be seen here until June or July.

Elvis has been hard at work recording soundtrack albums and original material both in Hollywood and in Nashville. His next single is expected to be a composition by Jerry Leiber and Mort Stoller.

JET'S COMEBACK TOUR

JET HARRIS, making his comeback on the John Leyton/Rolling Stones tour, is due to be out on disc again shortly. He will record at Decca under Dick Rowe, the man responsible for so many of Billy Fury's hits. He will have a new group backing him on the session.

Harris who commented "I'm crossing my fingers for a hit" will be featured on disc as the main soloist, and this marks his solo disc return after almost one and a half years.

Jet will be backed on tour by The Innocents, Mike Berry's official backing group.

DONEGAN VISITS NASHVILLE

LONNIE DONEGAN will visit Nashville studios in March. He will record singles there under Wesley Rose, boss of the new Hickory label, which has just started in this country. The Hickory releases will be issued through parent label Pye in this country.

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PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied pictures of Billy J. Kramer and Gerry and Pacemakers. PHILIP GUTLOP that of Heinz.

A.B.C. TELEVISION the study of Susan Lane. GORDON WHITING—The Swinging Blue Jeans.

CYRUS ANDREWS, Frank Ifield.

MIRRORPIC—Kathy Kirby.

THE LITTERBUGS ARE COMING

THE most fantastic group ever to hit the pop scene—and you will be able to read about them next week, exclusively in your favourite pop magazine, "Pop Weekly"—and only in "Pop Weekly."

To give you a small idea of what is in store for you, here's just a little tit-bit about one of the members of this fab new group. TICH, bass guitarist, born in Beatsville and has a morbid fear of having a haircut. Height 4 ft. 1 1/2 ins. (this is really fantastic as his bass stands 6 ft. high.) Colour of eyes, after parting hair, was found to be blue. Educated at Beatsville High School, his hobbies are sleeping and walking, but only when asleep. Favourite singer, anyone as long as he doesn't have to sing himself. Played his first date at the Two Ears coffee bar, biggest break in his career was three strings at one fell stroke.

Well, that's just a teeny bit about one of the members of this fantastic group which "Pop Weekly" tip as being the biggest thing to hit the group scene since The Sound started. Want to bet? After you've met the boys next week, we think you'll keep your money in your pockets.



DISCUSSION

After last week's all-star collection of some pretty exciting discs this week's little lot is comparatively tame—but that's the way the cookie crumbles, isn't it, eh? Mind you, there are some good ones but, for the most part, they are restrained and gentle as opposed to "group riots."

Even Heinz is less his frantic self on Decca's "You Were There." A bouncy little number which, for the most part, allows Heinz to make use of a more gentle, less strained tone of voice. Lots of echo and tracking makes the disc sound much more solid than it really is but I'm sure it will catch many ears; nonetheless because there is the slightest trace of Beatles influence about it.

The Singing Nun has her second single release on Philips which carries much of the *Dominique* influence! "Tous Les Chemins" has the same relaxing, satisfying air about it with the warm sincere tones of Soeur Sourire's voice and it is the kind of melody that grows on you the more you hear it. As charming as it is, I think there is just a little too much *Dominique* about it to make for strong "pop" appeal.

★★★ BOUQUET ★★★★★★

Yet another platter to be more gentle in its approach and, of this week's selection, the best. Decca's *My World Of Blue* gives us a very much restrained Karl Denver with a melodic, romantic ballad with a soft beat. Karl's voice gains much warmth and depth by the restraint and an effective performance it is, too. The strong rhythm plus sweeping strings give the backing added interest and the overall effect is pleasing and lilting even if it doesn't knock spots off some of the group discs of the current rage.

On Decca we greet newcomers Jeannie And Her Redheads with what might be called an off-beat title—"Animal Duds." This is an oddity! In a nice way! First of all, I haven't the faintest idea who is Jeannie—for she is certainly not a featured vocalist! There is certainly one girl's voice slightly more prominent than any other in the choral part of the disc—but it cannot be said to be a solo performance. The main "vocal" is spoken, against the rhythm of the piece, by a male voice with a pseudo-C & W-type accent, very much along the lines of a square-dance caller. Instrumentally, it is a lively handclapping offering. Overall, here is a novelty with a certain amount of comedy; lots of life in this attempt to be a little different. But who is Sylvia—I mean, Jeannie?

On Mercury, Dave Ventura comes up with the strongest beat offering this week. "The Hurt Stays In The Heart" is a powerful composition, with a driving treatment by Norman Stevens and his Orchestra. Dave's performance is well-matched and I like his turn of phrase and the contrasts he gives to the lyric. The weakness is the lack of an identifiable melody which I think is even more disastrous, hit-wise, with a song of this type. You can appreciate the performances but not much remains in the mind, even after half-a-dozen spins.

There is no doubt, however, when the Oriole label says it is Maureen Evans singing "I Love How You Love Me!" A slow, lilting ballad this with lots of warmth and Maureen is at her soft, romantic best. There is much appeal in the composition itself and the Frank Barber accompaniment is nicely balanced and completes a satisfying disc.

—BRICKBAT—

The London label turns back the clock style-wise with *Southtown U.S.A.* and The Dixiebelles. There is little to commend this as a "single" record to be taken as a serious contender for "pop" appeal. It's quite breezy with a gusty chorus and a strident, tinkling pianoforte—but the whole thing sounds rather like a bit of community singing of the 'twenties. Personally, I cannot understand how a disc like this is expected to catch the imagination, especially at the present time. It has been tried before and failed and, although the day is not all that far off for the advent of a new craze, I'll eat my record-player if it turns out to be the type of offering that's on this disc.

More community singing, of a type, on Pye—the community of *The Sunday Palladium Songsters*. This choral group give a certain amount of modern drive to the old favourite "I Wanna Go Home" but the total effect is a bit dreary; perhaps this is because we have had so many different versions of this song and the ear is tiring of it—but also because the treatment is really very straightforward, making it sound like just any other song sung by a chorus. They sing well but the arrangement and interpretation are uninspired.



And The TOP 4 L.P.s

ELVIS PRESLEY. "FUN IN ACAPULCO"
R.C.A. VICTOR. RD. 7609.

Thirteen tracks from Elvis here and, as the sleeve tells us, two of them are a bonus! The eleven songs from the film soundtrack are crammed full with Latin-American rhythms and atmosphere and El, himself, is in fine form. This is essentially a relaxing Elvis with the songs of romance and adventure set against captivating backings. Even his *Bossa Nova Baby* takes on a different sound here and doesn't seem out of place, as it did on the "single". This is not the strictly "pop" Elvis but a very exciting Elvis—especially if you go for the exotic rhythms of Mexico and all points West!

THE LAURIE JOHNSON ORCHESTRA. "THE BIG SOUND . . ."
PYE. NPL. 18088.

Here is a feast for lovers of the Big Band Sound! Very exciting arrangements of such old-faithfuls as *Bali Ha'i*; *South Of The Border*; *The Sheik Of Araby*; *Baubles, Bangles And Beads* and *Pagan Love Song*, to name but a few give us a clean, driving sound that seems to bring new life to these excellent compositions.

ANDY WILLIAMS. "DANNY BOY"
C.B.S. BPG. 62183.

To say Andy Williams sings Johnny Mathis would be wrong but you could be excused for thinking it when casting your eye down the titles of this superb album. There are quite a few numbers associated with Johnny like *The Twelfth Of Never*; *It Could Happen To You*; *Misty* but which now receive the further benefit of Andy's unique voice. His tones and phrasing are a joy to hear and even bring renewed interest in the album's title song. There is much warmth here and, as ever, the opportunity to listen to good songs sung with integrity and feeling. A most satisfying twelve tracks.

ALLAN SHERMAN. "MY SON, THE NUT"

WARNER BROTHERS. WM. 8137.

The comedy hitster who specialises in turning classics and standards into comic songs says *Hello Muddah, Hello Faddah* once more and adds another eleven similar offerings on this album. There are many big laughs and lots of little chuckles throughout. As nutty as a fruit-cake!

'Bye for now.





Beatlemania Hits France

Just about everyone said they wouldn't do it. Just about everyone was wrong! The Beatles slammed into the No. 1 slot in the American charts in three leaps! In other countries their platters are smashing charts left, right and centre! Say what you like about The Beatles being killed by too much publicity but they certainly are worth their salt when it comes to actually making hits. With the top three EP sellers in this country, another top two LP's, and the usual couple of red hot singles no-one can say that The Beatles aren't worth their money. France too has finally succumbed to Les Beatles! They had some trouble at first when they found out that half of the audience were old enough to be getting their pensions and also that the mikes (of course), packed up on the lads halfway through almost every big number!

Not exactly heartening, but there again, that's the way show biz is. But

since their first rather unhappy night in Paris the lads have settled down to hitting the charts and hitting the French people right between the ears with their personalities and their own particular brand of music. I have become a converted fan to Liverpool beat played Beatles' style ever since I heard The Beatles' *I Saw Her Standing There*, which to me is one of the greatest performances the lads have ever done.

Listen to a Beatles LP if you AREN'T a fan. The first time I heard the first Beatle LP I thought it was terrible! I still couldn't stand it after playing it two or three times. Then as I heard The Beatles performing various numbers from the LP on-stage, I realised that I liked their sound. So I kept on playing the LP. Now I'm a converted Beatle fan! Whatever they do on record is O.K. with me, and I find now that it doesn't take so long to like a number. The anti-Beatle fans are usually those

people who have only heard them sing one or two songs that they didn't like. But play through their two LP's and after a while the idea gets through even to the most anti-Beatle fan that there is plenty of excitement, beat and harmony.

Of course if you're a dance fanatic, and most of the fans who follow the beat groups are "Mods" and they are dance mad, do the "Nitty Gritty Twist" or the "Blue Beat" to The Beatles' version of *I Wanna Be Your Man*. If you think The Beatles are STILL just a bunch of screaming beat-men after that, I suggest you listen to the "B" side of their latest single, *I Want To Hold Your Hand*. This is a cinch of a song titled *This Boy*, sung very slowly and very, very clearly which is a gas when the parents start kicking up about the noise.

Of course if you still don't like The Beatles—then I suggest you have one last fling and try going to one of their one-night stands (if you can get in).

If you still don't like The Beatles—don't tell me!



THIRD SMASH FOR SEARCHERS!

What I prophesied some weeks ago is certainly happening! The Searchers, that real gone crew from Liverpool, are proving that vocally they have an advantage over other groups when they get on wax with their numbers. Latest example of course is their *Needles And Pins*. The disc sold at a fantastic rate regardless of Beatles or what have you! This bustling quartet seem to be enjoying exactly the same success as their fellow mates, The Beatles, but they're just not getting the publicity to go with it Discwise. They haven't hit as many dozen charts as The Beatles but this doesn't matter, for Mike, Chris, Tony and John are racking up huge sales and hits in most countries.

Said Chris to "Pop Weekly," "We're really pleased with *Needles And Pins*. Naturally, we were worried about it when it came out, since our first two singles did so well chartwise. The sound on this one was so different we didn't

know whether the fans would flip over it or not—but it looks like they have." The Searchers are at the moment trying to work out where they will be on their prospective birthdays. "Could be anywhere" said Tony, "We might be in America, Australia or anywhere on the Continent." Certainly the big feeling with The Searchers is that they want to meet some of their fans. "It gets us sometimes" said Tony. "We'd love to meet more of the fans but it's just not possible.

"Whenever we do a tour if we go near the stage door we get pulled apart, but every now and again we get little letters from some fan saying that we can't be bothered to meet them. It's not true! If we did stand outside the stage door and meet the fans everyone would start fighting to get to the front and before you know it, someone would be hurt and everyone would start blaming us for it."

The boys have a heck of a lot of tours and trips abroad lined up, but their fervent hope was that this year they'll all be able to spend their holidays visiting some of their many friends in Liverpool. "Mind you" added Chris, "people always think we're having holidays!" Anyone who knows The Searchers will know that they say that for fun, because for hard work they are about the best group in the business. I asked the boys if they, like so many other singers and groups ever felt really tired and had to take breaks. Their general opinion was that although they got tired on some of their dates, if they managed to get some good food, plenty of time to walk about and stretch their legs, and also had plenty of laughs then they knew it was O.K. Chris, usually the spokesman for the group, quoted, "It's all very nice to be able to stay in the theatre all the time, but if we can get out and about if we've only had two or three hours work, then we do."



NEW TO YOU **THE DRUIDS**

Long green smocks, hoods and leather sandals . . . that was the stage garb of **The Druids** in their semi-professional days. They felt if they were going to work under such an unusual name, they might as well LOOK the part. But now this magnificently swinging group wears more usual suitings . . .

The boys come from the Essex area and their first disc, *Long Tall Texan*, out on the Parlophone label, is stirring up the enthusiasm for their sound. Fan-mail for the youthful foursome—three are 17, one only 16—pours in nowadays. And several top critics have tipped the boys for full stardom ere 1964 has run its course.

Why such a way-out name? They explain: "We couldn't find the right title for a long time. So we decided on the old system of putting names into a hat. Only we had two hats and two sets of name-suggestions. And lo, and behold, two different groups of people picked out 'The Druids' at one and the same time."

They've been operating for about two years. Brian Mixer, lead guitar (he's

the 16-year-old) and Ken Griffiths, on rhythm guitar, had lived next door to each other in Chingford and practised guitar together in the evenings when they got home from school. Two other lads joined in, but left shortly afterwards, and bassist Gearie Kenworthy and drummer Jeffrey Kane form the other half of the group as it stands now.

The Druids are both vocal and instrumental, but the big thing is that they somehow create a sound that is different to the usual run of things. They turned full professional in October, 1963, and have had a full date-book ever since—including a tour of Scotland. And they were offered a stint at the fantastic Star Club, Hamburg—but had to cancel it at the last minute.

Says Brian: "I'm the lucky one. I had guitar lessons for two years and then went straight into the music business from leaving school. No distractions for me . . . just music all the way."

Says Kenneth: "Brian really helped me a lot with guitar. But I worked as a clerk and shop assistant before joining

the group. Life's great just now—but my big ambition is to one day pilot my own aeroplane."

Says Gearie: "I had my first guitar for two years and never learned to play it. Then I bought an electric guitar . . . but couldn't master that, either! Then I got a bass guitar and quite honestly only managed to pick it up after I'd joined The Druids. Now the others say I STILL can't play it." Gearie, a real character, has five cats at home.

Says Jeffrey: "I took up drums because I had to. There was a group called The Heartbeats who didn't have a drummer—and I stupidly said it was the easiest job of 'em all. So I bought a snare drum and practised like mad. Then I got a Salvation Army bass drum and gradually built up a kit. Before all this, I worked in an advertising agency and with an engineering firm. Because I love cars, the other Druids have loved me with the job of being the driver on tour . . . so the others can have a good kip."

Good-humoured lads, all of 'em. And they produce an interestingly exciting brand of music. They have a distinctive and star-studded future . . .

POP SHOP TALK

Adam Faith's change of style has certainly made him the most experienced artiste on style-changing but it can only do him good . . . Looks like the No. 1 battles will be raging again via Cliff, Freddie, The Beatles, Billy J. Kramer, Gerry and all the other big boys . . . Searchers look like maintaining their position as yet another Liverpool group to reduce the Mersey sound to something different . . .



Will John Leyton reveal new film plans in the next few weeks . . . Manfred Mann looks like taking over the strong r & b field . . . Is it true that most groups can't get bookings unless they play r & b? . . . Bill Haley and his Comets still turning out hits . . . Says John Taylor, tour manager for The Rolling Stones' tour, "Looks like we have a sell-out" . . . The Beatles must be so, so

sick of all the publicity they're getting in the national newspapers . . .



Jet Harris makes comeback on John Leyton package, and we wouldn't be surprised to see him in the charts . . . What happened to Tony Meehan's *Song Of Mexico*? . . . Both Rolling Stones and Dave Clark Five have strong selling EP's now . . . Will Andrew Oldham, co-manager of Stones set up music publishing company? . . . Mods are taking the country by storm it seems . . .

New Elvis Presley film, "Love In Las Vegas" given private London screening this week . . . What does Colonel Parker think of The Beatles? . . . Cliff's newie reminds us of the numbers he used to do three or four years ago . . . The Shadows' *Geronimo* bit the dust fairly quickly . . .

Is Peter Jay going to record an instrumental or vocal for next platter? . . . John Leyton's Fan Club just grows and grows . . . Susan Singer Fan Club has some of the most ardent fans ever . . . Mike Sarne seems to have become a lot, lot better acting-wise, and we hear he may have another film on his hands . . . The Searchers appeared on "Ready Steady Go" and proved their versatility at miming . . .

Chart placings for the Top Three again different in all the musical publications . . . Dave Cardwell says Beatles will easily last five years . . . Is it all just plain rumour that Tito Burns is negotiating for Elvis Presley? . . .

Bobby Vee looks likely for smash with his disc about Buddy Holly, tho' Mike Berry has better voice . . . The Innocents have proved to all that apart from being fine backing team they could easily have hits in their own right . . . Seems that the French have taken to The Beatles after all . . . Is Billy Shepherd one of the biggest friends of Beatles? . . . Cilla Black has one of "greatest" personalities ever seen or heard . . .

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 2,512, that is an average of 100 joins per day.

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Support for Soapbox

Although I'm a great fan of, as you put it, the "big boys," especially the fab Beatles, I must say your article in 'Pop Soapbox,' in "Pop Weekly" No. 21 is perfectly true. I go to dances at a club where the Washington D.C.'s, one of our best local groups, often play, and although they are well-known enough to be mentioned in "Pop Weekly," as far as most of the dancers were concerned, the group might just as well have been a record-player. Apart from a few half-hearted applause when they played Beatles numbers, they were almost ignored for most of the evening. They still played cheerily as if they were enjoying every moment of it, but I'm sure they must often have felt like giving up. It doesn't seem at all fair. I suggest that whenever dancers find themselves being mean to the smaller groups, they should remember that once, our greatest groups like The Beatles were in the same position, and if it hadn't been for their few loyal fans at that stage (credit to the original Liverpool fans, and apologies for stealing their idols) they would never have been where they are now. Please let's give them our support.

Sheila Viney (Hornchurch)

So There!

I was disgusted with the letter sent by Glyn Jones of Brierly Hill. In my opinion he is big-headed and a criticiser. He said some pretty awful things about The Beatles and most of it *not true*. They enjoyed Elvis's and Cliff's records and said that Elvis's record would get in the Top Twenty. I am fed up with people, or that's what they call themselves, running the best pop group for ages, down. Especially Ringo, why can't they keep their big mouths shut! And how dare you print it. I am DISGUSTED—so there!

Carole Pitchford (Dawley)

Billy's Blues

I bought Billy's new EP *Am I Blue*. It was great, man. It proves that Billy can sing any sort of song and fabulously too. His revival of an early disc of his, is quite wonderful. I honestly didn't expect it to be as good as it was before but he has made it mature with him and his voice, so that I really am crazy about it now. The other four tracks I am speechless about! They are great, fab, so that it really is an EP of get-at-and-under your skin songs. Really worth the cost and more. I'd love to hear more of it on disc. It's a disc that would grace any collection.

Anne Reeves (Tring)

Readers' Pop Shop Talk

Helen Shapiro deserves a chart success with new release... Heinz does a fab stage act... Carol Deene has an ordinary voice, which, with practise, anybody could get... The Ronettes are the best female group yet... "Ready Steady Go" is the best pop programme ever to be seen... Beatles overrated, Dave Clark Five much better... Dusty Springfield most fashion conscious female in show biz... Tony Meehan's new combo has a real fab sound... Elvis is going to be at No. 1 in the near future...

Heinz's new E.P. well worth chart recognition... Saints best small instrumental group next to Shads... Mike Sarne's new record very entertaining... Why don't Beatles emigrate?... Why doesn't Gene Vincent still get chart recognition any more for his fab recordings... Only thing there isn't about The Beatles is a National Society for the Prevention of Cruelty to Beatles... Both Peter Jay and The Jaywalkers and The Saints deserve hit records.

Searchers' new disc a real gas... Dusty only Springfield to make grade so far... Beatles still best beat group in business... Best Gerry and P's release yet?... Trini Lopez preferred to Beatles in Paris... New Shad, likeable sort... Adam sounds determined on new release, should make it... No more of Elvis and Ann-Margret PLEASE!... New style from Brian P. and Tremeloes on *Candy Man*... Now Lennon caps, what next?... Sam Cooke, more please... Dave really *Glad All Over*... What of Mike Sarne comeback?... New Gregory Phillips not up to *Angie* standard... Helen taking chance with *Fever*, could pay off...

Those people who think that Elvis is on the way out should look over the "Pop Weekly" Popularity Charts of the past forty odd weeks... Atrocious acting in "Live It Up" film... On his farewell performance, Little Richard was dynamic... The Beatles have a great stage act, but shouldn't they include a few numbers they haven't recorded?... "Pop Weekly" best pop magazine on the market... If *Song Of Mexico* hits big for Tony Meehan, will he want Jet Harris back?... Many people will hate me for writing this, but I thought that The Fourmost were the best turn in The Beatles' Christmas Show...

This Pop Shop Talk was contributed by a number of readers, we think it's better than our usual Pop Shop page—keep it up—Ed.

Settin' the Pace

Gerry. The small Christian name that doesn't immediately strike you, unless you're a fan of Gerry and The Pacemakers! Then, by heck, it hits you right between the eyes. You can be pretty certain that when someone says Gerry is around that there is going to be an on-rush of talent. I don't mean girls either, but pop down to a one-nighter where Gerry's topping the bill and you'll find a lot of girls there naturally! But keep your eyes wide open and you'll find that there are about 200 or so male members, all of whom watch Gerry and hope that they too, can one day stand on a stage and belt out songs that top the charts. His *I'm The One* stunned many people in show biz when they learnt that Gerry had composed the number, because for a first composition this is great material, and the backing is again, typically different!

Gerry is in some ways following along the lines of the old Elvis pattern. Never give the fans the same kind of recording. From *How Do You Do It* to *You'll Never Walk Alone* was one great big change from the usually happy go lucky song that Gerry puts over on wax. But it paid off to the tune of half a million sales, a No. 1 in quite a few countries and the promise that Gerry was going to be one of the biggest hit paraders ever to enter the scene.

In May too, another ambition of Gerry's is fulfilled. Gerry appears in the first of what will be a striking career in movie-land. With The Pacemakers he will be starring in his own film, with a strong possibility of having Cilla Black playing one of the major parts!

The film is likely to be set in—yes, you've got it—Liverpool and may have some connection with Gerry's rise to fame, but this is still being decided on. Big point here is that this offer is another big turning point in Brian Epstein's career. Brian, as you all know, is also the manager of The Beatles. This puts three of his Liverpool stars in major films. Billy J. Kramer, The Beatles, and of course, Gerry and his Pacemakers! That's a hat trick with a difference if ever there was one.

The situation with Gerry's popularity is so fantastic now that it's almost unbelievable! So many offers are coming in from all over the world, that from what we hear it takes a week for Gerry's manager to decide which one's to accept.

Mid-April sees the disappearance for a few weeks of Gerry and his Pacemakers where they appear in yet another country when they have topped the hit parade—Australia! As soon as they finish there they fly back to dear old Britain and almost immediately fly out again bound for the United States and the famed TV "Ed Sullivan Show". No summer season for Gerry and his boys this year, but the lads will be doing some seaside one-night stands. *I'm The One* seems to be the appropriate title for Gerry at the moment!



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