

THE LITTERBUGS

GIANT DOUBLE-PAGE PIC OF ELVIS PRESLEY INSIDE

FULL PAGES OF JOHN & GEORGE ★ PACEMAKERS ★ SEARCHERS ★ APPLEJACKS Etc.

POP

SECOND ONE SHILLING YEAR WEEKLY

No. 36
Week Ending
2nd May







THE BEATLES IN ELVIS LAND

BY ALBERT HAND AND DAVID CARDWELL

In front of us stands a giant Boeing 707 ready to whip us from London Airport to that wonderful and mystic place known as Hollywood. In the next four weeks we shall be heading for Los Angeles, New York, Memphis, Nashville, Tupelo, Ohio, Texas, Las Vegas and just about every place possible in a trip that will cover over 5,000 miles by car and 7,000 by air. The purpose? To discover whether the Americans are really Beatle-mad throughout the whole of America. To find out what they think of The Beatles now that they have left America. To visit Elvis Presley and his almost legendary boss, Colonel Tom Parker, to discover what they think of The Beatles.

Will Elvis reveal secret thoughts of The Beatles? What will he say about their fantastic popularity in America, knocking him from his perch as biggest record seller in the American charts? What will Tom Parker say about The Beatles? Does this amazing man think they will last as long or longer than Elvis. What do the film people in Hollywood think of The Beatles' popularity.

Every week we will be sending back an exclusive report to "Pop Weekly" saying what the typical American teenagers think of The Beatles, whether they prefer Elvis to The Beatles? Beatles in Elvisland we have called this assignment, and it will only be in "Pop Weekly."

There are the questions that no one has asked Elvis for some years. When will he be coming to Britain—or will he ever come? Is it only the teenagers in New York who have created such a fuss over John, Paul, George and Ringo? Will they decide that The Beatles can't last but they are fun at the moment.

So many conflicting reports have come back from the United States that we intend to find out whether The Beatles mean as much there as people say they do. Some people say that, although their records are selling, they might be on the American scene for only a few months as a passing fad. Now that other groups have also successfully invaded the American shores, do The Beatles mean

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WEEK ENDING 2/5/64

as much. But of course all these questions will only be a small thing connected with our talk with Elvis. Will he think The Beatles are going to be a serious threat to him? Remember he has just had enormous publicity in the United States because of his record company's announcement that he has sold over 100,000,000 records in eight years.

This is an incredible feat. At the moment The Beatles will have to do at least the same as they are now to equal that fantastic figure in six years.

Can they do it? Wait and see. But don't forget, order your "Pop Weekly" for this exclusive report. What Elvis really thinks of The Beatles. What the teenagers think. What the adults think. What Hollywood thinks. How long will they last. Can they outlast the fantastic Elvis Presley?

**"READ ALL ABOUT IT" BUT ONLY IN "POP WEEKLY"!
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Why No Movie For Adam?

One of our most brilliant actors and singers is Adam Faith. Many people have yet to see him in a good film. Good, that is, from the newspaper critics' point of view. Unfortunately, many of the critics have slammed Adam in his few film appearances, when in actual fact the acting by Adam has been of a very high degree. It was the actual film story itself that was so badly done. In fact, if some enterprising story-writer could turn out a decent story, Adam Faith could become one of the best and most brilliant actors for some time.

When I spoke to him some weeks ago, he mentioned that filming and singing topped his list of favourites. "I'd like a really strong story that I could get my teeth into" he said. It seems unlikely that he will get his wish for some weeks yet, as he is taken up with many, many one-nighters, TV and radio shows, plus of course, producing yet more and

more hits for the future. The most ridiculous situation exists in this country where Adam Faith is concerned. So many of the country's teenagers who adore Adam have to search and search to find his name mentioned in any of the papers usually, except when he has a big hit. This is stupid, especially as Adam is one artiste who is continually in demand and of whom it has been said will always be on the scene. Many people seem to forget that even when Adam went without hits for a year he was one of the most fully-booked artistes and also topped the bill on many shows.

In other words he is in as much demand from his ever-increasing number of fans, wherever or whatever his chart positions are. I know one promoter who is rumoured to have telephoned to book Adam for a one-nighter and discovered that he was just as expensive without a hit as with one. Unfortunately,

not too much is said about Adam, as I remarked earlier and this is wrong. He could become as big in America as he is here not just by record charts but by his acting skill. There were some stories floating around not so long ago that Adam was destined for Hollywood for a big film, but since then everything seems to have fallen through, or at least been put to one side for the moment.

I certainly hope that something will be done about Adam and his filming. Everyone agrees (apart from a few cynical anti-pop-singer critics) that Adam can really act. Shouldn't he be given the chance? I think so, and I know Adam does, although obviously he doesn't say as much. I really enjoyed Adam's acting in "Mix Me A Person," his last film, and had the story been a lot better I feel that Adam would have done exceptionally well.

What about the Adam Faith fan having a few demonstrations, or writing to the national newspapers about it? It might not be such a bad idea, especially if you are an ardent Faith fan.

BRITAIN'S TOP THIRTY

- | | | |
|----|---|---------------------|
| 1 | World Without Love (1) | Peter and Gordon |
| 2 | I Believe (3) | The Bachelors |
| 3 | Can't Buy Me Love (2) | The Beatles |
| 4 | Don't Throw Your Love Away (13) | The Searchers |
| 5 | My Boy Lollipop (7) | Millie |
| 6 | I Love You Because (5) | Jim Reeves |
| 7 | Tell Me When (5) | The Applejacks |
| 8 | Little Children (4) | Billy J. Kramer |
| 9 | Move Over Darling (11) | Doris Day |
| 10 | Not Fade Away (9) | Rolling Stones |
| 11 | Mockingbird Hill (16) | The Migil Five |
| 12 | Everything's All Right (14) | The Mojos |
| 13 | Just One Look (8) | The Hollies |
| 14 | Don't Let the Sun Catch You Crying (30) | Gerry/Pacemakers |
| 15 | Huddle, Bubble, Toil And Trouble (24) | Manfred Mann |
| 16 | Good Golly, Miss Molly (12) | Swinging Blue Jeans |
| 17 | That Girl Belongs To Yesterday (10) | Gene Pitney |
| 18 | Juliet (23) | The Four Pennies |
| 19 | Walk On By (22) | Dionne Warwick |
| 20 | Don't Turn Around (29) | The Merseybeats |
| 21 | Theme For Young Lovers (17) | The Shadows |
| 22 | Viva Las Vegas (19) | Elvis Presley |
| 23 | Baby Let Me Take You Home (—) | The Animals |
| 24 | Anyone Who Had A Heart (18) | Cilla Black |
| | Bits And Pieces (15) | Dave Clark Five |
| 26 | Constantly (26) | Cliff Richard |
| 27 | I Will (28) | Billy Fury |
| 28 | Think (25) | Brenda Lee |
| 29 | Diane (20) | The Bachelors |
| 30 | The Rolling Stones LP (—) | Rolling Stones |



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SOLO ARTISTES POP STAR CHARTS TOP GROUPS

| Position | Artiste | Last Week | Position | Group | Last Week |
|----------|-------------------|-----------|----------|--------------------|-----------|
| 1 | ELVIS PRESLEY | 1 | 1 | THE BEATLES | 1 |
| 2 | CLIFF RICHARD | 2 | 2 | ROLLING STONES | 3 |
| 3 | BILLY FURY | 3 | 3 | THE SHADOWS | 4 |
| 4 | BILLY J. KRAMER | 4 | 4 | DAVE CLARK FIVE | 2 |
| 5 | ADAM FAITH | 6 | 5 | THE SEARCHERS | 6 |
| 6 | DUSTY SPRINGFIELD | 5 | 6 | B. POOLE/TREMAKERS | 5 |
| 7 | CILLA BLACK | 8 | 7 | GERRY & PACEMAKERS | 7 |
| 8 | JOHN LAYTON | 7 | 8 | THE HOLLIES | 9 |
| 9 | HELEN SHAPIRO | 9 | 9 | FREDDIE & DREAMERS | 8 |
| 10 | HEINZ | 10 | 10 | THE MERSEYBEATS | 10 |
| 11 | MARK WYNTER | 12 | | | |
| 12 | BRENDA LEE | 11 | | | |
| 13 | MIKE SARNE | 13 | | | |
| 14 | GENE PITNEY | 15 | | | |
| 15 | KATHY KIRBY | 14 | | | |

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**RONNIE
HILTON**

DON'T LET THE RAIN
COME DOWN

(Crooked Little Man)
H.M.V. POP1291



**CLIFF
RICHARD**

CONSTANTLY
(L'Edera)

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**MIKE
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AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

| | | | | | |
|----|----------------------------------|------------------|----|------------------------------|-----------------|
| 1 | Can't Buy Me Love | The Beatles | 17 | White On White | Danny Williams |
| 2 | Hello Dolly | Louis Armstrong | 18 | Hey Bobba Needle | Chubby Checker |
| 3 | Suspicion | Terry Stafford | 19 | You're A Wonderful One | Marvin Kaye |
| 4 | Twist And Shout | The Beatles | 20 | Money | The Kingsmen |
| 5 | Glad All Over | Dave Clark Five | 21 | She Loves You | The Beatles |
| 6 | Do You Want To Know A Secret | The Beatles | 22 | I Want To Hold Your Hand | The Beatles |
| 7 | Don't Let The Rain Come Down | Serenity Singers | 23 | Ain't Nothing You Can Do | Bobby Bland |
| 8 | Bits And Pieces | Dave Clark Five | 24 | Please, Please Me | The Beatles |
| 9 | Shoop Shoop Song | Betty Everett | 25 | The Matador | Major Lance |
| 10 | My Guy | Mary Wells | 26 | I'm So Proud | The Impressions |
| 11 | Ronnie | Four Seasons | 27 | Forever | Pete Drake |
| 12 | Dead Man's Curve | Jan and Dean | 28 | Ebb Tide | Lennie Welch |
| 13 | Shangri-la | Robert Maxwell | 29 | My Heart Belongs To Only You | Bobby Vinton |
| 14 | That's The Way | Lesley Gore | 30 | Wish Someone Would Care | Irma Thomas |
| 15 | Needles And Pins | The Searchers | | | |
| 16 | The Way You Do The Things You Do | The Temptations | | | |

DISCUSSION

Hello, then. This is one of those interesting weeks regarding releases; generally varied and, for the most part, good—and that's the way I like it! So let's take a closer look:

First, we have the new one from Kathy Kirby, on Decca, which follows up her *Secret Love* and *Let Me Go Lover* hits very effectively. On "You're The One," Kathy is in rich, powerful voice; a little more restrained this time which only adds to her strength. A powerful orchestration, nicely balanced, completes a satisfying overall performance. Mind you, you'll say to yourself on the first spin: "Ah! now where have I heard this melody before . . . ?" And you'll be right; it's so well known as to make the disc even easier on the ear.

The composition, beat and overall sound of Mike Sarnes' "A Place To Go," on Parlophone, rings familiarly in the ear; except for comedy, it can be said to be much the mixture as before but I think of a higher standard. It jogs along very pleasantly but there is little extra to make it stand out from the ordinary.

The personable voice of Steve Perry has a slight touch of the Jimmy Rodgers (the current folk, *not* the late C 'n' W) on Decca's "Crooked Little Man" and I find it very easy on the old ear! Its folksy style and easy bounce make it a happy and warm offering. Despite the title and slight rearrangement of the lyric the song remains, basically, the original *Crooked Little House*—one has heard Jimmy Rodgers sing—although at a faster tempo. I would like to think this will do well for Steve.

★★★ BOUQUET ★★★★★★

Well, here's an exciting surprise! Not only have Brian Poole and The Tremeloes turned from variations on a theme but have broken away completely from their big beat style on the new Decca release, *Someone*. It is a most welcome change—and a wise one too, I think, bearing in mind that the more gentele and melodic songs are making much headway on the present group scene. Brian has a totally effective line in gentle restraint with a rather wistfully romantic lyric. A strong melody line lilts along at a slow jog and The Tremeloes' discreet backing is exactly right. Bags of appeal here and Brian is to be warmly congratulated for both his choice of material and his controlled and tasteful treatment. All deserve top awards!

★★★★★★★★★★★★★★★★

It's almost presumptuous to say Ella Fitzgerald gives a good performance; she never falls below a high standard whether her material or style

suit the individual ear or not. Her interpretation of The Beatles' "Can't Buy Me Love" is both outstanding and particularly striking; striking, perhaps, because here is an artiste adding a new dimension to an already overwhelmingly popular pop hit while still retaining the vital essence of the composition. The combination is quite electrifying and I really fail to see why the most radical Beatles-fan should object or not be fascinated. The result also emphasises the solid construction of John's and Paul's writing. I think this is a most stimulating disc; one which makes this immediate revival so worthwhile.

On Piccadilly's "You Might As Well Forget Him," Tommy Quickly may rest assured that the "him" of the title is not himself! He gives his best disc-performance on this one but I regret to find the song itself a little dull. A medium-paced heartbreak ballad with a pretty heavy beat and not much else to stick in the mind. For me, the frustrating thing is that this is a good disc on the whole but falls short on that elusive point of having no tangible hook upon which to hang my ear! Even after six spins; but, on this occasion, I'm prepared to spin another half-dozen to see if it grows on me. How about you.

On Pye, The Wedgwoods instil a great deal of new life into "September In The Rain"; the treatment holds much fascination throughout from the vocal harmonies and rather lively rhythm to the spasmodic touch of a hawaiian-type guitar. There is much charm here and the disc is so very easy on the ear.

BRICKBAT

After hits like "The Folk Singer," H.M.V.'s *Be A Good Little Girl* is a very "in the rut" offering from Tommy Roe. Deeply disappointing for me, personally, because I admire Tommy's work very greatly—even when he is on his Buddy Holly kick! I find this particular performance lacking any individuality—it could well be "just anybody" singing. The composition itself is no great shakes, either; and the only distinctive thing about the arrangement is the occasional introduction of (yes, again!) a hawaiian-type guitar! Tommy has so much natural talent and it seems almost wicked to bury his individuality beneath the anonymity of double-tracking and rather heavy backings. It wouldn't be so bad if the song itself was a rip-roaring success—but the whole thing is very mediocre and I could cry tears of blunt sapphires on Tommy's behalf.



And The TOP 3 L.P.s

"MEMORIES ARE MADE OF HITS Vol. 5"
LONDON HA 8148

Here's another gathering of the old clan! This re-spin of pop hits of the past makes the album worthwhile, even if it is just to have them all to hand on one disc! It's good to hear again, platters like Duane Eddy's *Shazam*; Little Richard's *Good Golly Miss Molly*; the very original *Sweets For My Sweet* by The Drifters; Roy Orbison's *Running Scared* and Del Shannon's *Hats Off To Larry* with Jerry Lee Lewis's *High School Confidential* making up fifty per cent of the showcase. Apart from anything else, it is interesting to hear these tracks nowadays, in the light of current trends; and most of them live up to their original reputation.

PEGGY LEE. "PEGGY LEE IN LOVE AGAIN"
CAPITOL T. 9699

"... In Love Again"! Yes, and that's what all Peggy's fans will be after a spin of this swinging and smooth album! Swinging on one side, smoothy-smooth on the other; and she's at her best in both moods. A more than listenable LP for everyone, I feel; if you are not a particular fan before you listen, you will be afterwards! Take note of *A Lot Of Livin' To Do*; *I Can't Stop Loving You* and *I Got Lost In His Arms*, for a start!

JOEY DEE. "DANCE, DANCE, DANCE"
COLUMBIA SX. 1607

Not a great deal of listening pleasure in this one, but it is certainly great for dancing; therefore, it is a must for all party-givers. *Dance, Dance, Dance*; *Dance Calypso* and *He Call Me Boy* are the outstanding tracks. 'Bye for now.

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Plus 13 pages of super colour portrait pics of BEATLES, STONES, DAVE CLARK, CILLA, SEARCHERS, SWINGING BLUE JEANS, BILLY J., GENE PITNEY, ELVIS!

GO FOR THE MAY RAVE
OUT NOW—
AND WAY OUT AHEAD
IN THE POP WORLD
2/6 MONTHLY



Buzzin' Dozen

1

CLIFF BENNETT, whose disc *I've Got My Mojo Working* has been pipped to the post once again. When will this great guy finally make it? Cliff has been recognised on the scene as one of the tops in R & B for a very long time but that elusive hit record is holding him back. His backing group, The Rebel Rousers is made up of some of the finest musicians in London and the sound they produce on disc is fab! Keep at it Cliff, surely real talent must win out in the end!

2

The first major film from **THE SEARCHERS** called "Saturday Night Out" is produced by Robert Hartford-Davies.

This should give the fans their money's-worth. Tony Jackson was quite worried about *Don't Throw Your Love Away*, he thought it wouldn't be strong enough for a hit but the people have certainly proved him wrong. "I'm very glad I was wrong about this" admits Tony. So are we mate, if there is one group that absolutely shines on all their records it's The Searchers. They've never made a bad disc yet, in fact their records get better each time and what class harmony—wow!

3

Without a shadow of doubt, one of the finest show groups in the country is **THE ORIGINAL CHECKMATES**. The boys, George, Ken, Dave,

Al and Barry have been serving up polished and varied numbers, with spot-on presentation for some considerable time now and in Germany and Sweden enjoy the popularity they deserve.

They are playing the Star Club in Hamburg at the moment and later this summer have dates in Sweden and the Channel Islands. Their latest disc *Sticks And Stones* is bang up-to-date and their best effort yet, worth 6/8d. of anyone's money.

4

MILLIE, whose Blue Beat disc *My Boy Lollipop* rocketed into the charts recently, found herself the surprise guest of a group of students from Chiswick recently. She was kidnapped after a Saturday night appearance at Liverpool's famous Cavern Club and whisked off to a flat in Willesden where she was held for 48 hours.

It was not until Monday that she was released after a promise to appear as Queen of Blue Beat on their Carnival Float the following Saturday.

Congratulations Millie on a very refreshing record, keep up the good work.

5

BRIAN POOLE AND THE TREMELOES' latest disc, *Someone*, is the old Crickets' number of some years back. It should sell well but it

is not quite as strong as *Candy Man*. Their EP with *Yacketty Yak*, *Swinging On A Star* etc. is selling well and it's a real swinging EP. The boys are still heavily booked with TV, radio and one-nighters. They've got a great act and ensure a packed house wherever they play.



6

The new **BUDDY HOLLY** release is titled *You've Got Love* b/w *An Empty Cup*. The 'A' side is taken from an LP which was with The Crickets at

that time. Looks like the record company is running out of old Buddy Holly tapes because otherwise they wouldn't use LP material which has been released before. No doubt the disc will please Buddy's true fans but it's a great shame they couldn't have anything more original.

7

No doubt one of the big surprises to many fans, on the current Roy Orbison tour, has been the **BOBBY PATRICK BIG SIX**.

Six great fellows from Glasgow, with a knock-out sound, they have backed Emil Ford frequently and are now with Tony Sheridan who they teamed up with in Hamburg some months ago. Says Tony, "This is a band I can really work with".

8

CILLA BLACK'S great new disc *You're My World* is released this week and judging by the sound it's bound to shoot straight up the charts. An Italian

ballad it is written by Birdi and Sigman (that sounds Italian doesn't it?) Cilla continues to make a great hit with the Mods for her very modern taste in clothes. Here is a girl who knows what she wants and isn't afraid to say so! It's so refreshing to have someone on the scene like that who doesn't bow to all the formalities of show biz.

9

Currently wowing their audiences in Australia and New Zealand are **GERRY AND THE PACEMAKERS**. They

were delighted to hear that Gerry's latest single *Don't Let The Sun Catch You Crying* had reached the Top Twenty although with Gerry's enormous fan following in this country who could have had any doubts.

Gerry says they are having a bit of trouble mastering the noble art of boomerang chucking, but they should have known from Charlie Drake's previous experience of the trouble involved in getting the ***?*** thing to come back.

10

THE SHADOWS' next single is a real change from their last couple of releases. A twelve bar rocker with a completely different sound, it should rocket

them into the charts without any difficulty at all.

The big question that everybody is asking is "When are they going to do a vocal?" Hank B. said "We'd love to do a vocal as an 'A' side but there are too many vocal groups on the scene and people would be bound to say we're copying." We don't agree lads, a vocal number with the same quality as your instrumentals couldn't fail to be distinctive. Go on Shads, have a bash. We'd all love to hear it!

11

What a great show from **JIM REEVES** last week on TV. He's a real polished performer and surely one of the nicest guys in the business. Jim says that

next time he tours over here he hopes to bring his backing group, The Blue Boys. Jim and the lads are regarded in the States as the tops in C & W and one can see why. The bass and drummer are from the Chet Atkins group so that is a compliment for a start. Dean Manuel (piano) and Leo Jackson (guitar) complete the group and they are all really accomplished musicians.

Jim's follow-up to *I Love You Because* is being released soon and should provide him with yet another great hit.

12

A fast-rising group from Yorkshire are **THE SHEFFIELDS** with their new release on *Pye Got My Mojo Working*.

Teenagers in their home town, Sheffield, of course, describe them as "Great" or "Fab" and let's face it any group's strongest critics are the audiences who know them so well.

Apart from hearing the record, audiences all over the country will be able to form their own opinions. Commencing May 14th the group embark on an extensive tour of Northern England and the Potteries, followed by several one-nighters throughout the rest of the country. During the next three months there are very few free dates, so if you want to book them step in quick mates.



Photo News



This week we have a page of artistes all with new releases. Top Left: **Tony Colton** who has a waxing titled *Lose My Mind* on Decca.

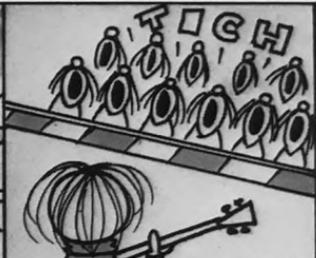
Top Right: Northern group, **Wayne Fontana And The Mindbenders** who are out with a real beltin' disc called *Stop, Look And Listen!* which should put them slap in the charts.

Bottom: **The Escorts**, who are pinning their hopes of fame on *Dizzy Miss Lizzie*.

TICH ART BUZ

THE LITTERBUGS

BY NARDI



A MARVO PERFORMANCE
TICH

I DON'T KNOW WHERE
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I BELIEVE
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★ ★ ★ ★ ★
New to You

Mickey Finn and The Blue Men

How big IS Blue Beat? Signs are that it's catching on all over the country, specially in the clubs and dance-halls. And if it becomes the natural follow-up to the fabulous Mersey Sound, then look for the strangely-named Mickey Finn and The Blue Men to be right up there at the top.

They're a bunch of five Mods, with long hair and Blue Beat hats, who have been playing Blue Beat music for no less than 18 months—which is long before anyone really realised how popular it could become. They started off merely as a rhythm 'n' blues group but decided that the basic West Indian music was more for them. So they listened to imported records, studied the music and went to the few appearances of Blue Beat artistes in West Indian sections of the community around London. The more they heard, the more they learned, the more fascinated they became in this sort of music.

And now it looks like it's paying off for them. Their first record, called *Tom Hark Goes Blue Beat*, sold fantastically well on the Blue Beat label—and now their second, a Bo Diddley number *Pills*, is out on the Oriole banner.

But let's have a closer look at the boys themselves. Despite their hairy appearance, and their Mod dress, they're a dedicated bunch of young musicians who have built up considerable reputations around the East End of London. They come from the Mile End area—and all five are good instrumentalists.

King of Blue Beat—Prince Buster—saw the boys when they welcomed him back from Jamaica for his latest British tour. Buster told the boys he'd heard their records and he thought they were really "great." And a close friendship has sprung up between him and the long-haired disciples.

Next stage in the group's development is a series of television appearances so

that they can get their talents across to a really wide audience. They're also making regular club appearances around London.

So why doesn't Blue Beat get in and dominate the Top Twenty? Says Mickey, Cockney-accented and quiet-spoken: "Well, there hasn't been all that many releases on the bigger labels. But it's starting to move—and our guess is that everybody will be raving about it before the end of the summer . . ."

Do listen to the Mickey Finn and The Blue Men version of *Pills*. It really swings and it's a good tune . . . and it has some lyrics that are definitely worth close attention. "We enjoyed the session," says Mickey. "Now we're just keeping our fingers crossed, that it'll sell its way into the charts."

Well, it's a funny "Finn," but a lot of shrewd judges in the pop business are convinced it'll do just that.

READER'S POP SHOP TALK



With one of his film songs **Cliff** would make better Palladium comper than **Bruce Forsyth**... **Hollies** are great on-stage... **Dave Clark Five** far superior to **Beatles**... **Freddie and Dreamers** excellent on Palladium show... Goodness knows why **The Bachelors** are so popular... Why all the fuss over **Millie**?... Deserved success for **The Applejacks**... **Searchers** ought to have Palladium booking... **Adam Faith** greatly improved since joining with **The Roulettes**...

Once the "novelty" of digging British groups has worn off in America I can't see them making an impact there any more... So far this year **Gene Pitney** is most successful American artiste in Britain... For being a success, mass publicity seems more important now than talent... On records **Jay Harris** should team up again with **Tony Meehan**.

Will **Peter Jay** ever have a big hit?... **Liverpool** comedian **Jimmy Tarbuck**

... **Don Spencer** Fan Club... **The Bachelors** Official Fan Club... **Susan Singer** Official Fan Club... **Robby Royal** Official Fan Club

... **Kenny Lynch's** record FAB!... **Cilla Black** best female singer... **Beatles** records get better every time... **Cliff Richard** getting very polished... **Ringo**, only Beatle without girlfriend... **Manfred Mann** most Mod group in show biz... **Ringo's I Wanna Be Your Man** better than Rolling Stones' version... **Jimmy Savile** really with-it D.J... More Beatle programmes please... Who's the group with the longest hair? Who else but the **Rolling Stones**... **Billy J. Kramer** always sticking tongue out when singing...

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 8,954, that is an average of 93 joins per postal day.

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PHOTO PICTORIAL PRESS—Connie Francis, **ASSOCIATED NEWSPAPERS**—The Beatles. **ELVIS** is seen in shots from M.G.M.'s "Kissin' Cousins" and "It Happened At The World's Fair."



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No. 33—Cliff Richard

This week, the subject of our comp is Britain's King of Pop, Cliff. The correct answers to these questions may win you any LP you want, all you have to do is answer the three questions below and the first correct answer drawn out wins the LP chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derby.

1. What is the flip side of Cliff's latest disc, *Constantly*?
2. What is the title of his film, now being made?
3. Cliff Richard is his stage name, what is his real name?

Don't forget to put your full name and address on the card and the LP you choose should you be the winner.

COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 30 (Gene Pitney) is V. BRENNAN, 15 Hillside, Larchfield, Maidenhead, Berks., who will receive a copy of Gene Pitney's "Blue Gene" LP. The winner of the "Fury Monthly" competition is Linda Lipscombe, 31 Northwick Rd.,

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Norah Harris, 12 Playfair View, Hunstet Carr, Leeds, 10, Yorks. Female, Beatles, R. Orbsion, Gene Pitney, Rolling Stones, Hollies.

Anne Sugars, 19 Everton Road, The Heath, Everton, Sadsy, Beds. Female, 18, Peter Jay And The Jaywalkers, Billy Fury.

Two Girls, 57 Gayhurst Drive, Yardley, Birmingham, 25. Females, 16, Roulette.

Audrey Byrne, Cherry Cottage, Kilpedder, Greys Court, Farnham, 15, Berks. Female, 13, Elvis, Cliff, Billy Fury and all Liverpool groups.

Announcements for these columns should be accompanied by a 2/6 postal order.



Chart-Topping Duo!

At the moment everyone, but everyone is talking about Peter and Gordon. I see their point. The lads have topped the charts in three weeks which is not bad going for anyone. But I do wish that some more credit should be given to John Lennon and Paul McCartney who wrote the song. It's a beautiful song and well performed by Peter and Gordon. But surely without this song Peter and Gordon don't mean a thing? I've listened to them and I think they have a nice refreshing style. They are fairly proficient performers. But so were The Allisons and what happened to them after their gigantic No. 1 success? They are now out of show biz and retired altogether. I'm not saying that this will happen to Peter and Gordon, but I do urge them not to forget that show biz is always precarious. However, one bright spark among

my rather dismal outlook is that John Lennon and Paul have written or are writing a new number for the boys. If the boys can keep up the standard of their first disc they should be hitting the charts fairly hard with their next platter. I think it would be a good thing to have a male singing duo in this country. Apart from The Everly Brothers (who are American anyway) and The Brooks who haven't hit the charts for some time, it would make a happy change from the usual groups or solo singers.

I like the creative way the arrangement of *World Without Love* has been done so that these two boys, whose voices are obviously not too strong can get the most benefit and turn out a good commercial disc. Let's hope that the future will bring them plenty of hits, and I hope many from The Beatles

themselves. One point that always puzzles me about The Beatles is that they always give away such marvellous songs. This is amazing. Most artistes having written songs like *World Without Love*, would keep it to themselves and record the numbers only when they wanted a hit.

Still, I think it's extremely nice of John and Paul to make such a generous gesture. If the boys can, I know they will continue to make the best of the numbers that John and Paul have written. I hear that The Beatles all congratulated Peter and Gordon on their success and hoped that they would be topping the charts very, very soon with more Beatle numbers. Knowing the fab tunes that The Beatles write it's highly unlikely that they will not be at the top!

READERS WRITE

...but are not always!

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

Reviving Elvis

Why don't RCA re-release some of Elvis's real early recordings. We have many revivals of his old hits e.g. *I Love You Because*—Jim Reeves; *A Fool Such As I*—Dave Kaye; *I Believe*—The Bachelors; *My Baby Left Me*—Dave Barry; *Money Honey*—Mickie Most; *Suspicion*—Terry Stafford and Millicent Martin; *Have I Told You Lately That I Love You*—Al Martino; and *Long Tall Sally*—by The Kinks and re-released by Little Richard. If El's versions of these discs were released now they'd reach the top.

Margaret Dawkins (Chichester)

Top Album

In reference to your article 'A Stomping Five' I agree that *Bits And Pieces* is not up to the standard of some of The Beatles' compositions, but in my opinion, *Glad All Over* is great. Now I urge you to buy "Session With The Dave Clark Five." I am sure even you must admit it out-classes The Beatles (with flying colours).

Pam White (Edmonton)

The Grand Slam

Congratulations on your article "The Slamming Of Elvis." It is the most sensible Elvis-article I have seen in any publication (except the "Monthly" of course) and I think this is because you are not biased against him, like so many newspaper reviewers, columnists, etc. You can usually pick holes in their arguments, but when you write for Elvis, you are armed with plenty of indisputable facts. It's about time somebody besides yourselves stood up for Elvis. His ordinary fans always do, but we need a platform.

D. Hadfield (Stockport)

Group Chart

Looking back at my "Pop Weeklies" I find there are about four people who have sent in Pop Star Top Thirty charts. I thought it would make a change just to add up the groups, so I have done this. There are eleven groups so I have awarded 11 points to the first group, 10 to the second and so on.

- | | |
|-------------------------|-----|
| 1. The Beatles | 121 |
| 2. Dave Clark Five | 100 |
| 3. The Shadows | 87 |
| 4. Gerry & Pacemakers | 82 |
| 5. The Rolling Stones | 69 |
| 6. The Hollies | 67 |
| 7. The Searchers | 59 |
| 8. Freddie & Dreamers | 38 |
| 9. B. Poole & Tremeloes | 28 |
| 10. The Roulettes | 21 |
| 11. The Jaywalkers | 11 |
- Miss J. Johnson (Camberwell)

Anti-Beatle

I have just finished reading H. Sawyer's letter in "Pop Weekly." I would just like to say that you are talking utter RUBBISH!!

Dave Clark is totally underrated and he is 1,000 times better than The Beatles (Ugh!!). I have never just heard The Beatles play an instrumental (thank goodness). Dave Clark does write songs of his own, such as *Glad All Over* and *Bits And Pieces*. You say they scream, when haven't you ever listened to a Beatle record. I agree Mike Smith is the best-looking but he is nothing like John Lennon.

S.G. (Walsall)

Pro-Beatle

I think Lisebeth Peacock's letter about The Beatles was terrible. She said they couldn't sing which is absolute rubbish. She said she didn't like the way John acted about, well, that was daft because when I went to see her precious Dave Clark he and the rest of the group were moody and didn't think about their fans at all when they arrived at the cinema in the afternoon. It took them all their strength to smile at us. I like Dave Clark and Co. but for personality and music they are not a patch on The Beatles.

Penny Attle (Cambridge)

Some Like It—

I think that it is a good idea to separate the groups from the solo artistes in the Pop Star charts in "Pop Weekly." It may be better, though, to have not 15 positions for solo artistes, but say 20 or even 30. "Pop Weekly" readers would then be able to see how other artistes were in the charts.

J. L. Thompson (Newcastle)

—And Some Don't

The "Pop Weekly" has now gone to the dogs! Now we have lost the Pop Star Top Thirty and have got instead two ridiculous other charts. Why have a top 15 of solo artistes and a top 10 of groups. One chart is much better and shows how all the stars fare against one another. Lesser known artistes might just make the Top Thirty with enough votes for them but now they don't have a chance of making the top 15 or 10. For Pete's sake bring back the Pop Star Top Thirty and let's have fair play for all not just the top stars.

Taffy (Bargoed)

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

HUGE HITS FOR SEARCHERS

The Searchers. Not such a weird name as The Beatles perhaps but one that is rapidly becoming just as well-known in the United States where they have been racking up huge hits and even bigger sales over the past few months. In Britain they continue to dominate the charts with *Don't Throw Your Love Away* and it seems fairly certain that the next few months will see them becoming very big throughout the world. Unfortunately, *Don't Throw Your Love Away* didn't strike me as being as good as the previous platter *Needles And Pins* which looks fairly certain to hit the charts (where it has not already done so) in the rest of the world.

Searchin' for a hit can be difficult, but the four Searchers have made certain of one thing. That every one of their waxings is different from the last. "Particularly" Chris told me, "when there are so many people reviving oldies." I did hear rumours that the boys are to record another batch of singles, maybe of their own composition, which could prove pretty exciting, for unlike The Beatles, The Searchers do not write many of their own numbers.

Stage shows with The Searchers have, however, become more and more riotous!! "The fans go mad these days" commented Tony. "I really don't know what is the matter with them" he added with a slight smile. He knew all right!! One person has only to mention that The Searchers are around and immediately thousands of fans appear from almost nowhere. In fact, it's getting so difficult for The Searchers to hit the theatres without being seen that new plans have to be made for every venue. "It's not that we mind meeting the fans" added Tony, "but they usually arrive in hundreds at a time and then everyone makes one huge rush. Well, if you've ever seen a few hundred people descending on you at the same time, all shouting and screaming, you can get the idea why we run away."

There have been times tho' when the boys haven't been so lucky and they have been caught by the fans. "Then it's terrible" they told me. "You try and stand there and ask them what they want to know, or whether they want autographs, and before you know it you've been half strangled." A few weeks ago one of the boys had two girls pulling from different sides of his tie and was nearly strangled!! "It does get a bit mad" they said. "But then, it's all a game really. They want us, and we have to run. If we get caught, well, that's our hard luck. Unless, of course there's only a few of them. Then all that happens is we head straight for them and ask them if they want autographs."

So from now on The Searchers' motto isn't "Don't Throw Your Love Away" but "Don't Throw Your Lives Away"!!





The Applejacks