

**GREAT NEW
FEATURE—
“THE BEATLES
IN ELVISLAND”**

POP

1/-

№ 38
SECOND YEAR
WEEK ENDING
16th MAY
WEEKLY



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



Full Page
Pics of → **ELVIS**
MIKE BERRY
GENE PITNEY
MANFREDS Etc.



Mike Berry





THE BEATLES IN ELVISLAND

BY ALBERT HAND AND DAVID CARDWELL

(Second Excursion)

Yesterday "Pop Weekly" descended on the hard-headed, no nonsense, purely business show biz people in Hollywood, to find out what they thought of The Beatles, and to tell you the truth we had the surprise of our lives! Never did we think the reaction would be as great as this! Elvis had and still has critics out here. The Beatles have no critics at all!

For the purpose of this particular article, we are only concerned with The Beatles in Elvisland. That is, in the Elvis Camp, or "People-closely-connected-with-Elvis-Camp." But, like we said, no matter who we asked, or who we talked to, the answer was the same: "The Beatles are just great!"

Sam Katzman for instance. The name Katzman may ring a bell to you. In Hollywood, it usually rings many bells—for Sam Katzman is and has been a producer of money-making films since 1915!!! His latest film is "Roustabout" starring—guess who?—Elvis Presley! So, as Elvis people were the ones we were after, we asked Sam for his views on The Beatles.

"They seem to have a pretty good idea of what the kids of today want," he ventured. "I saw them on TV when they were over here, and from an acting point of view, I guess I'd pick John Lennon as the one most likely to make good. But they've got personality, particularly the nice-looking guy, what's his name, Paul McCartney?"

"With the following these guys have got I'd give them a pretty big stab at making a good fun picture. I don't think they'd ever be able to make a real serious movie—not with the four of them, anyway, but individually they have the makings there.

"Like Elvis, they will have to be groomed! I guess that means they may lose some of that hair. So maybe after all they'd better stick to 'fun' movies!"

Tom Diskin is one of the shrewdest and most likable men on the Hollywood entertainment scene, and Elvis fans know the name well. He is Colonel Parker's Grade "A" No. 1 RHM (Right Hand Man). If ever you want to speak to Elvis you've got to get past the Colonel—and to get past the Colonel you've got to get past Tom Diskin.

A quiet man who never says too much—but when he does it's worth listening to. Tom Diskin's first words were: "The Beatles? They've got it!"

We asked him to define "it" a bit more closely, and he added, "They are like Elvis. They've come out with the one thing every big star must have, a new style, and if they can continue to write good original material like they're

writing now, they'll be in business for a very long time."

He continued: "It doesn't matter so much what the older people think of their hair or the boys on the whole. If they can convince their own set of fans that they are the tops, that's all they have to bother about."

Colonel Tom Parker, Elvis's Manager, and kiddie-in-chief of the whole cock-eyed world, roared with laughter at the sound of the name.

"The Beatles?" he bellowed. "They sure play a wonderful toon on that cash-register!"

He leaned forward, and poked a podgy finger in my stomach.

"Foist thing we did when they hit the States was to send a good-will message from Elvis and all the boys here at Paramount, and boy did they hit it good. We're real proud of 'em here, especially as they're British." He roared again. "'N' those crazy haircuts!"

"Wait till The Rolling Stones hit you," I muttered menacingly.

"The Stones?" he echoed. "S'long as they ain't real ones they're gonna chuck around, they're welcome out here any time and we'll wish 'em the best of luck, same as we did The Beatles."

ELVIS PRESLEY went into raptures over them. "The Beatles? They sure have a great sound. I like all their numbers—some are better than others, naturally—but they're all great. I dig the slower ones best, my own particular favourites being *I Saw Her Standing There*, and *This Boy*—a great one this. Those boys sure harmonise beautifully."

I popped the TV question.

"Yep, I saw the Ed Sullivan Show. Wouldn't have missed it for the world. And they capture that same exciting sound on TV as they do on record. Not many artists can do that, you know."

Well, Elvis, of all people, should know!

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SECOND SERIES WEEK ENDING 16/5/64
ISSUE No. THIRTY-EIGHT

One final word about Hollywood's show biz people. Everyone, but everyone, seemed mighty pleased and proud that they were British. And many of them expressed the hope that the "British Era" in the American Charts would strengthen even more so; basing this hope on the fact that they thought it would do the American disc scene a tremendous power of good in the future.

We couldn't help looking back on how the British press have reacted to the American dominance of our British charts over the past few years—mean, moaning, and envious—and how glad we are that the Americans don't feel the same way, now the boot's on the other foot.

It's just great, isn't it?
And now we're on our way once again.

Owing to the fact that Elvis had been ill for over a week with a virus infection, we were delayed a little in Hollywood, and Miami has had to be crossed off our schedule.

However, in next week's issue, we're covering The Beatles' radio scene, juke box scene, and stores scene, through no less than nine States, embracing California, Nevada, Arizona, New Mexico, Texas, Oklahoma, Arkansas, Mississippi, and Tennessee... an exciting journey which culminates at Tupelo, Elvis's birthplace, right on to Memphis, at the Golden Gates, behind which we shall find Graceland, Elvis's home.

And it is here, right in the heart of Elvis's flaming fanclub, where we expect to find The Beatles' greatest hurdle. We know! We met these true-blue Elvis fans just over two years ago (before they'd ever heard of The Beatles), and at that time they would accept nobody, but nobody, in show biz, other than the great Elvis himself.

Have The Beatles succeeded in doing what all other artistes have failed to do—break this Memphis and Tupelo barrier?

You'll find out the answer in NEXT WEEK'S "POP WEEKLY". See you then!





EVERYBODY'S FAVOURITE— FREDDIE!

Impish, talent-filled, full of life. Those few words describe one of the most active guys on the recording scene. Freddie Garrity of Freddie and The Dreamers. Will Freddie soon be disappearing from the charts altogether is what some people are already asking. The reason of course is that Freddie is now appealing so much to the fathers and mothers that he is being regarded by many of the teenagers as a variety artiste and not a pop recording star, and that, it seems, they do not like. His last disc, *Over You* didn't make the grade as his earlier records did. However, his newie, *I Love You Baby*, could very well give Freddie a much higher chart rating. This lively, bouncing revival of the Paul Anka hit should appeal to all his fans young and old.

Now it's all getting a bit difficult. Does Freddie lose the trademark which

he has built up, his comedy angle, and concentrate on being very serious and hoping to make enough hit records to keep the teenagers happy? Or does he carry on as he is now, balanced precariously between trying to make both teenagers and adults like his act and his records?

Certainly with the adults Freddie has already got an enormous following, and this year's summer season should see him well ahead in the race to see which holiday resort has the most popular star with a combined following of

teenagers and adults. With the swing now towards more and more rhythm and blues and groups getting, let's be honest, slightly more weird every day, Freddie stands a good chance now of heading towards more and more variety work. Obviously he is the character for pantomimes, TV spots, summer seasons and on disc, if he can continue to make big hits, all the better.

I think the sales of his earlier discs were due, not so much to the song, as to Freddie himself, with his fabulous act with The Dreamers. I only hope that Freddie doesn't get too disappointed if he discovers that not so many teenagers are crowding for his autograph. It's what Elvis Presley once said, "You can't appeal to everyone."

But Freddie's done a good job so far! !

BRITAIN'S TOP THIRTY

- | | | |
|----|--|--------------------|
| 1 | Don't Throw Your Love Away (1) | The Searchers |
| 2 | My Boy Lollipop (4) | Millie |
| 3 | I Believe (3) | The Bachelors |
| 4 | World Without Love (2) | Peter and Gordon |
| 5 | Juliet (9) | The Four Pennies |
| 6 | Don't Let The Sun Catch You Crying (7) | Gerry/Pacemakers |
| 7 | Can't Buy Me Love (5) | The Beatles |
| 8 | I Love You Because (6) | Jim Reeves |
| 9 | Walk On By (13) | Dionne Warwick |
| 10 | Move Over Darling (8) | Doris Day |
| 11 | A Little Lovin' (18) | The Fourmost |
| 12 | Mockingbird Hill (11) | The Migil Five |
| 13 | It's Over (22) | Roy Orbison |
| 14 | Hubble, Bubble, Toil And Trouble (10) | Manfred Mann |
| 15 | Don't Turn Around (14) | The Merseybeats |
| 16 | Constantly (25) | Cliff Richard |
| 17 | Everything's All Right (12) | The Mojos |
| 18 | Baby Let Me Take You Home (19) | The Animals |
| 19 | Not Fade Away (15) | Rolling Stones |
| 20 | I Will (27) | Billy Fury |
| 21 | Tell Me When (15) | The Appjacks |
| 22 | If I Loved You (30) | Richard Anthony |
| 23 | Little Children (17) | Billy J. Kramer |
| 24 | You're My World (—) | Cilla Black |
| 25 | The Rise And Fall Of Flingel Bunt (—) | The Shadows |
| 26 | Non Ho L'eta Per Amarti (26) | Gigliola Cinquetti |
| 27 | Angry At The Big Oak Tree (28) | Frank Ifield |
| 28 | Baby It's You (—) | Dave Berry |
| 29 | Hi-Heel Sneakers (24) | Tommy Tucker |
| 30 | The Rolling Stones LP (—) | Rolling Stones |

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 | THE SHADOWS | 4 |
| 3 | BILLY FURY | 3 | 3 | DAVE CLARK FIVE | 3 |
| 4 | BILLY J. KRAMER | 5 | 4 | ROLLING STONES | 2 |
| 5 | ADAM FAITH | 4 | 5 | GERRY & PACEMAKERS | 6 |
| 6 | HELEN SHAPIRO | 9 | 6 | THE SEARCHERS | 5 |
| 7 | CILLA BLACK | 6 | 7 | THE HOLLIES | 8 |
| 8 | JOHN LEYTON | 7 | 8 | SWINGING B. JEANS | 10 |
| 9 | DUSTY SPRINGFIELD | 8 | 9 | FREDDIE & DREAMERS | — |
| 10 | HEINZ | 10 | 10 | B. POOLE/TREMELOES | 7 |
| 11 | MARK WYNTER | 12 | | | |
| 12 | BRENDA LEE | 11 | | | |
| 13 | MIKE SARNE | 14 | | | |
| 14 | FRANK IFIELD | — | | | |
| 15 | DARYL QUIST | — | | | |

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★ POP STAR CHARTS ★**
Send the names of your 3 favourite stars
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AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

| | | | | | |
|----|---------------------------------|---------------------|----|--------------------------------|---------------------|
| 1 | Can't Buy Me Love | The Beatles | 17 | That's The Way Boys Are | Lesley Gore |
| 2 | Hello Dolly | Louis Armstrong | 18 | Love Me With All Your Heart | Ray Charles/Singers |
| 3 | Do You Want To Know A Secret | The Beatles | 19 | Wish Someone Would Care | Irma Thomas |
| 4 | Bits And Pieces | Dave Clark Five | 20 | Twist And Shout | The Beatles |
| 5 | My Guy | Mary Wells | 21 | Shoop Shoop Song | Betty Everett |
| 6 | Don't Let The Rain Come Down | Serendipity Singers | 22 | For Ever | Pete Drake |
| 7 | Love Me Do | The Beatles | 23 | The Matador | Major Lance |
| 8 | Ronnie | Four Seasons | 24 | Little Children | Billy J. Kramer |
| 9 | Dead Man's Curve | Jan and Dean | 25 | Needles And Pins | The Searchers |
| 10 | Shangri-la | Robert Maxwell | 26 | Cotton Candy | Al Hirt |
| 11 | Suspicion | Terry Stafford | 27 | Money | The Kingstems |
| 12 | White On White | Danny Williams | 28 | You're A Wonderful One | Marvin Gaye |
| 13 | Glad All Over | Dave Clark Five | 29 | The Very Thought Of You | Rick Nelson |
| 14 | It's Over | Roy Orbison | 30 | Kiss Me Sailor | Diane Renay |
| 15 | (Just Like) Romeo & Juliet | The Reflections | | | |
| 16 | I'm So Proud | The Impressions | | | |



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TONY ORLANDO

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CAN I DO
COLUMBIA DB7288



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GO STEADY
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DISCussion

Hello then; a little more space for "singles" DISCussion as from this week. This has been arranged in accordance with "Pop Weekly's" policy to give the readers what they want; most wished for more "singles" and less LP space so, once again, our Editor Albert Hand obliged. So here we are and let's get on with it by greeting

Mark Four, on Mercury. This new group gives a crisp, refreshing treatment to this revival of Bill Haley's "Rock Around The Clock." Comparisons being both inevitable and odious it must be said, however, that this new version lacks the body and the beat of the original but the approach is different; in lighter and faster mood, the result is effective.

Rick Nelson's new Brunswick platter is a slowish heavy beat revival of "The Very Thought Of You." Double-tracking robs Rick of a certain amount of warmth of voice but the overall effect is very pleasant without setting the world on fire.

Lance Harvey and The Kingpins have a happy beater on Pye called "He's Telling You Lies" and I'm not lying to you when I say I like it! The beat is infectious enough to get the feet tapping and the vocal is handled neatly to the point. I think the boys could have been better served by the composition itself which lacks any striking individuality but they make an impact.

★★★ BOUQUET ★★★★★★

The Hollies have done it again! Even better! Their Parlophone release, *Here I Go Again*, is the best yet from one of our best groups and should be their biggest hit to date. The distinctive guitar and vocal sounds predominate on a strong composition and the overall polish usually associated with The Hollies makes it one of the outstanding group discs. The powerful beat will attract all ears immediately and the melodic content will capture the memory after a few spins. An exciting disc with an exciting future. Warmest congratulations to Graham, Tony, Allan, Bobby and Eric! Here they go again!

I'm not nearly so happy about the new one from Nino Tempo and April Stevens, on London. Once again, the now well-known formula is given to an oldie but even the addition of a latin-type beat does not save this version of "Tea For Two" from being un-exciting and dull. As always, though, Nino Tempo and April Stevens work extremely well together but this particular style of treatment is one of which folk can get very tired very soon.

"The Girl With The Laughing Eyes," on Oriole, brings to us The Aristocrats whose whispering style is very effective on this number. The rhythmic backing is easy on the ear but I find the melody just a little bit elusive which is a pity, especially with a quiet, gentle composition and treatment such as we have here.

Julie Grant is in good voice on Pye's "You're Nobody 'Til Somebody Loves You" and the arrangement has a distinct pop appeal without losing any of the basic strength of the original song. A striking performance, this, and one which should bring Julie a little more luck than she's had in the past.

The fashionably long-hair gent who makes demonstration discs for Elvis Presley now comes into his own as a recording artiste on Decca's "Hold Me." P. J. Proby has a commanding voice and the driving arrangement of the song is right with-it for today's market. Both lyric and melody are strong and there is some formidable guitar and harmonic work to round off a complete pop picture.

BRICKBAT

Gimmick or no gimmick, the Parlophone disc, *Tomorrow* is incredibly dull and uninspired! It introduces that fictional pop-star of radio fame, Ricky Livid (and the Tone-Deafs) whose line in humour has had well-deserved success. Therefore, one gimmick disc like this should have been both welcome and funny; in my book it is neither because what humour there is sounds so deliberately contrived and heavy-handed. It is not satire, there is no charm and what basic comedy there is in the lyric is childishly banal. All this isn't helped by "Ricky Livid's" performance which gives the impression of being almost self-conscious in trying to be funny. Musically, the disc is not much above average either; very pomp-pom-pom with a dragging beat. It is all so exaggerated—and exaggerated truth has never been comic.

The Wild Ones, on Fontana/Ritz, are certainly wild when it comes to drive and speed! "Bowie Man" moves along at a breath-taking tempo with a heavy beat which must surely exhaust all dancers before the disc is three-quarters



through; always providing the tempo can be managed at all! Despite the speed, it is greatly to the boys' credit that they never let themselves get out of control; every note can be heard, crystal clear, and never does it seem chaotic. Full marks! I wonder only whether the overall effect will appeal popularly; the performance alone deserves success.

I like the sound of The Redcaps on Decca's "Funny Things." There is an attractive repetition of the title phrase throughout and a natty bit of harmonica work; these two points save the disc from being just another group offering in the idiom—and alone, should go some way towards gaining more recognition for the lads.

After their big selling first disc, The Salvation Army "pop" group, The Joy Strings bounce on to the scene again with "A Million Songs," again on Regal-Zonophone. They attack this religious song with both emotional and "pop" fervour and the result is as effective as ever, although I'm none too sure whether this one has as much melodic attraction. Nevertheless, it's all bounce, beat and happiness.

"Write Me A Letter" plead The Eagles, on their new Pye disc and I should imagine they will get quite a few fan letters as a result. A gentle-beater this one with lots of appeal; they've made an excellent job of this one but surely the one isolated "yeah, yeah, yeah!" phrase wasn't necessary? After all, it's a bit late to cash in on that old gimmick any more; but, in any case, The Eagles shouldn't have to bother—they're all right on their own!



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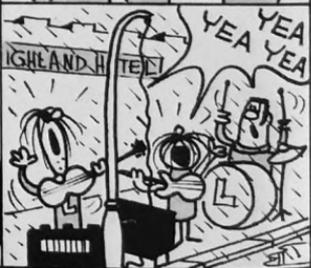
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TICH ART GUZ **THE LITTERBUGS** by NARDI



Buzzin' Dozen

1

A well-known name to most readers will be **THE REG GUEST TRIO**. These three lads have been practically resident on the B.B.C.'s "Beat Show"

for the last year or so. Reg tells us however that their act is now becoming a lot more popular with the cabaret-type of audience. They are shortly to appear for a week at the Liverpool Cabaret Club and they are much in demand in the top Manchester clubs. Their next TV appearance will be on "The Scene At 6.30" from Manchester early in June.

2

Currently wowing the audiences on the Chuck Berry tour is one of the Kings of R & B, **CARL PERKINS**. His latest disc

(which is, incidentally the first single he has released for over a year) is entitled *Help Me Find My Baby*. Here we have a real artiste who was making records, and great records, over six years ago. Carl certainly deserves more recognition than he gets from the British fans and we think that after this sell-out tour many more folks will be asking for more of this "Great New Artiste from the States!"

3

Why no hit for **THE EVERLY BROTHERS?**

These two great guys are still producing swinging discs that don't seem to do much. We all know

that the British groups are causing the Americans to take quite a knocking hit-parade wise but we think the limit has been reached. The boys are rather short of good songs right now but their latest waxing, *Ain't That Loving You Baby* should be a winner. It's an old R & B Jimmy Reed song and, given the exclusive Everly treatment, makes it a real class disc.

4

Currently wowing the charts with their LP, **THE ROLLING STONES** are still without material for a follow-up single to *Not Fade Away*. Still, the

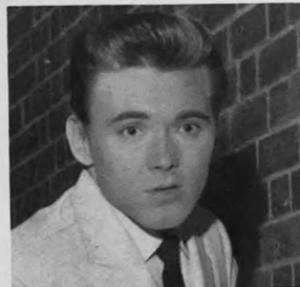
lads aren't worried about this, because when you've got an LP in the singles charts, who's bothered about singles! There's no doubt that their next record will make the top of the charts (that's sticking our necks out if you like!). Their popularity all over the country has to be seen to be believed so we won't be wrong with that prediction you see.

5

One of the most polished artistes to hit the charts for a long time is America's **DIONNE WARWICK**, with her fantastic *Pye International* success *Pyle*

On By, a wonderful song brilliantly sung, a winner all the way.

This disc was released in England before the United States to avoid a quick cover version being made by a British artiste.



6

BILLY FURY fans have been waiting so long for his new single, four months to be exact, but it has been well worth the wait. *I Will* is a slow, attractive

ballad, very well sung and with a great backing. In contrast, the up-tempo flipside, "Nothin' Shakin'" packs plenty of excitement.

Starting June 11th, Billy has a summer season at the Royal Aquarium Theatre, Great Yarmouth, but prior to this comes an intense schedule of Radio and Television appearances.

7

Nothing much has been heard, discwise, recently of actor/singer **JOHN LEYTON**. The reason

for this is that John has been very busy with his new film, "Guns At Batasi," a 20th Century Fox production due for general release in the near future.

John's leading lady in the film is beautiful young American actress Mia Farrow.

8

Have you heard **THE FOURMOST'S** new record *A Little Loving* yet? This is gonna be big. The boys

have had a long break from making records and they all admit that they were a bit apprehensive about the new one but let's assure you it can't fail! We hear that they flogged their old bus the other week for about £50. We're rather surprised about that, not many groups have got a full-sized bus to go round in and it must be a lot more comfortable than those pokey little vans!

9

Surely four of the nicest guys in the business must be

THE SWINGING

BLUE JEANS. On every

interview we've seen them or read about they are very

modest in their achievements and always ready to praise other artistes' work. Surely by now they can afford to blow their own trumpets a little. They are now really established as one of the top big beat outfits. However their next disc, scheduled for release soon is going to be quite a bit different from *Good Golly Miss Molly*. Although we can't find out any more about it, you'll probably hear quite a different sounding Blue Jeans from their last two discs. You see!

10

Surely the tops in comedy and sheer knockout stage presentation must be

FREDDIE AND THE

DREAMERS. Have you

seen him do "Short

Shorts"? Wow! He also does an impersonation of Groucho Marx that just about doubled us up with hysterics. So many of today's groups just stand there and look miserable, it's great to see someone who can entertain the folks. Freddie's new single was released on May 8th, it's a revival of the old Paul Anka number *I Love You Baby*. He's also recorded the title song from his new film "Just For You" so that should be enough material for Freddie's fans for quite a while.

11

At last getting the recognition he has so long

deserved is Sheffield's

DAVE "SUGAR"

BERRY. Dave, and of

course his great group The

Cruisers deserve a bouquet for sticking to their guns and relying on their own talent to get on. Never, as often happens nowadays, did they take the easy way of jumping on someone else's band wagon. They have played R & B for years and inevitably the popularity they have enjoyed for so long in Yorkshire has spread to the rest of the country. Congratulations Dave on the best version of *Baby It's You* to date, keep up the good work.

12

MANFRED MANN, in fact all five Manfreds, they

all answer to the same

name, are hubble bubbling

with happiness over their

two chart successes. Plans

are now under way for the boys' first LP which will be comprised of entirely original material.

The boys are all keen modern jazz fans, their favourites being Miles Davies and John Coltrane. They were originally a jazz group, Mann-Hugg Blues Brothers, before they started playing R & B and as drummer Mike Hugg says "who knows, we may be playing out-and-out rock this time next year."



Photo News



Top Right: **Mike Sarne**, star of the recently released movie, "A Place To Go," pictured here talking to a girl employee on his visit to Morphy-Richards' factory at St. Mary Gray.

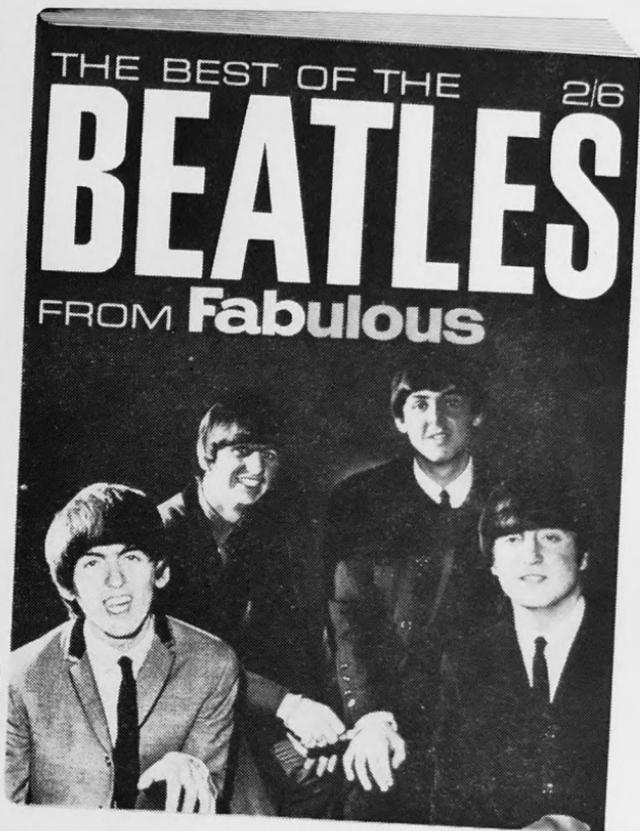
Our other three pictures are from the special edition of "R.S.G!" at Montreux.

Top Left: **Les Surfs**, the sensational African singing group.

Bottom Left: **Petula Clark**, who sang two numbers in the show.

Bottom Right: Cooling off by the Casino swimming pool. **Johnny Hamp**, producer of "Pop Scene" and **Kenny Lynch**.

Agence Helevetia-Press pictures.

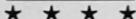


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NEW TO YOU



BOBBY TAYLOR

That fine, still-exclusive, six-string guitar sound is adding a new depth to pop music these days . . . which means that the very likable Bobby Taylor should be set for a great new career. Wanna bet? Right, then listen to Bobby's disc *Temptation*, a violently modern treatment of the oldie—it's out on the Columbia label.

A bit of a mixture is Bobby. For a start, he spent his spare time away from his printing trade and formed a skiffle group—they played around the North London clubs. Then he decided to turn professional and joined up with Chris Farlowe and The Thunderbirds.

"That was great fun," recalls Bobby. "We played for three months at a night spot in Frankfurt. But you know how it is—it's hard hanging on to your money. So I came back to England flat broke—and had to work as a scaffolder for a while, just to earn enough to eat."

And it's around here that events switched the direction of Bobby's career. "I'd always wanted to become a serious actor. So, about eighteen months ago, I joined up with the Actors'

Workshop. That was more fun—but I didn't have so much time to devote to guitar-playing. Didn't matter, though, because that acting stint was the direct cause of me now appearing on record."

Actually the cause was star-spotter Bob Stigwood. His company, Robert Stigwood Associates, found, developed and signed Bobby. And produced his debut disc.

Flip side of that disc is *Mod Bod*, which is (again) fair enough. For Bobby is a very modern young guy . . . in every way; from the style of his clothes to his taste in music. "I guess my enthusiasm for modern jazz shows through a bit in my playing," he says. "But I dig the modern beat-group sound, too. Though I haven't been long on six-string bass, I'm already very keen on the instrument. Anyway, it's a bit of a pace-setter in the business as it stands."

Now let's get down to some real personal gen about up-and-coming Bobby. He was born in North London—June 29, 1943, was his actual birthday. He stands nigh on six feet tall, nudging the mark when he wears one of his

umpteen pairs of stylish boots. His hair is brown and the eyes, which are particularly alert and enthusiastic, are an unusual shade of grey-green.

He went to Baresbury Central School and pretty early on developed an enthusiasm for the music of Jim Hall, Thelonus Monk, Gerry Mulligan and Ray Charles. Talk to him about his likes and his answer is easy: "All kinds of girls." Talk to him about his dislikes and his answer comes up: "Girls who insist on smoking in the street," which could be a trifle 'opposite' in view!

So it's been quite a hectic career already. The son of a carpenter, through printing, to skiffle, to beat group, to acting, to solo performer. As he says: "The breaks come up at the most unusual time. You think you aren't making much progress and all of a sudden somebody comes up with an offer—and bang! you're off at a tangent."

Well, the critics have gone for Bobby's debut disc. So it could easily lead to the big break-through . . .

For Robert Taylor. Yes, that's his REAL full name. But there was another bloke of that name who didn't do so badly in films!



Most underrated R & B man **Georgie Fame** . . . New craze in snazzy night-wear promoted by **Ringo, Charlie Watts and Keith Richards** . . . Nothing seen of **Teresa Kerr** now . . . "Top Of The Pops" needs living up, also dancing lessons on latest dances required . . . Could **Peter and Gordon** have made it without **John and Paul**? . . . Tough time for American artists in British charts, at last . . . Wish people would stop comparing **Cliff, Elvis and The Beatles**. Why can't they exist in their own rights?

What do **The Rolling Stones** think of **Manfred Mann**? . . . **Fourmost's** newest worth waiting for . . . any one of the tracks from **Elvis's** new EP would hit the top if released as a single . . . No, **The Stones** should not have haircuts . . . Where would the **Dave Clark Five** be without **Mike Smith**? . . . **Chad Stuart** and **Jeremy Clyde** every bit as good as **Peter and Gordon** . . . **Flipside of Applejacks'** latest good enough to be a top side . . . "Ready, Steady, Go" best pop music show on TV . . . **Vera Lynn's** new disc, delightful . . . **Cliff's** new disc, a bore . . . Can't understand anyone buying **Dionne Warwick's** record . . .

Hayley Mills still the greatest star in show biz . . . What has happened to **Brian Hyland**? . . . Beats me how **The Bachelors** get into the charts . . . **Hollies** have excellent material . . . **Rolling Stones** look as if they have just come out of an exploration into the jungle—can't

they tidy up? . . . Shouldn't **Kathy Kirby** go into an opera? . . . Let's face it, **The Shadows** have had their day . . . **The Litterbugs** certainly live up to their name—they are absolute rubbish . . .

Billy Fury's latest his best yet . . . **Merseybeats'** next disc should be a fast one . . . Where's **Joe Brown** these days? . . . **Searchers** are now a highly polished group—the best . . . When will **Kenny Lynch** get that big hit he so much deserves . . . **Kathy Kirby**—Wow! . . . **Beatles** losing many fans to the **fab Stones** . . . **Shadows** gained many new fans because of **John Rostill** . . . When the group scene dies down, what will it be then? . . .

Gambler's *It's So Nice* was plugged 12 times in one day on **Radio Caroline** . . . Where's new **Dusty Springfield** single? . . . **Helen Shapiro** still Britain's top female singer . . . **Cliff Richard** getting fantastic reception on current tour . . . **Adam Faith's** comeback hasn't lasted . . . **School Is Over** by **Billie Davis** deserves a hit . . . As a song **World Without Love** much better than **Can't Buy Me Love** . . . **Rolling Stones** second most popular group to **The Beatles** . . .

Denny Payton definitely best-looking of D.C.5 . . . **Gene Pitney** most talented American singer . . . **Animals**—great! . . . **John Lennon** was, is and always will be greatest Beatle . . . **Keith and Brian** best-looking **Stones** . . . So glad **Mike** isn't leaving **The Searchers** . . . *Don't Turn Around* ought to be No. 1 . . . Waiting

patiently (?) to see D.C.5 tour . . . **Mike Sarne**—lovely! **The Escorts** need more publicity . . . **Del Shannon** should have hit charts with **Mary Jane** . . .

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 9,445, that is an average of 87 joins per postal day.

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PHOTO CAVALCADE

TONY PUGH provided pictures of **Cilla Black** and **Gene Pitney**.

A.S.P. INTERNATIONAL that of **The Migil Five**.

PHILIP GOTLOP—**Manfred Mann**.

HUGH THOMPSON, **Gerry** and **The Pacemakers**.

MIRROBIC—**Freddie and The Dreamers** and **The Beatles**. **ELVIS** is seen in a shot from M.G.M.'s "Kissin' Cousins."

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FACTS ON THE STARS COMPETITION

No. 35—BILLY FURY



Billy's back on disc again with a great new waxing and back in our competition this week and your answers 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, Derbys.

1. What is the flipside of Billy's latest, *I Will*?
2. What is the name of his new backing group?
3. What job was Billy doing before he became a pop singer?

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

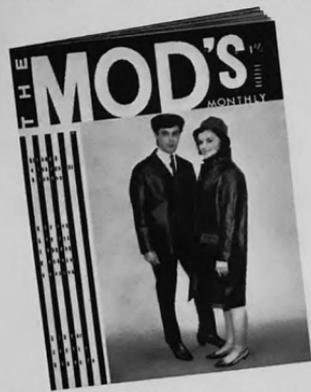
COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 32 (Kathy Kirby) is Miss J. M. KEEN, 58 Alderney Gardens, Greenford, Middlesex, who will receive a copy of Elvis's "Elvis Is Back" LP. The winner of the "Fury Monthly" competition is Miss SANDRA McNAMARA, 57

Harleston Road, Paulsgrove, Portsmouth, Hants., who has asked for Billy's "We Want Billy" LP.

The winner of the "Teenbeat" competition is Miss F. GRANT, 8 Lygon Road, Edinburgh 9, who has asked for "The Rolling Stones" LP.

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No. 3 of this great mag

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SWOP SHOP

Wanted: "The Amazing Elvis Presley" book. Published 1958. Or any other Elvis book of that period. **Offered:** Such A Night (EP) by Elvis or Cash. Graham Dall, 226 Blackthorn Road, Bitterne, Southampton.

Wanted: Help from Mike Sarnes fans! **Offered:** Chance to take part in special project. No money involved. Please send s.a.e. for details. Miss Carol Prang, 85 Newhouse Road, Marton, Blackpool, Lancs.

Offered: Little Children, Billy J. Kramer; Beatle Crazy, Bill Clifton. **Wanted:** 3/6d. each. Dorothy Walmsley, Centre Farm, Treloren, Nr. Oswestry, Salop.

Offered: Johnny Remember Me, J. Leyton; Bachelor Boy, It's All In The Game, Cliff; Needles And Pins, Searchers; Stranger In Your Arms, B. Vee; ochers. **Wanted:** Anything of John Leyton's before Cupboard Love except Wild Wind and Johnny Remember Me. Amanda Hayman, 38 Chesterfield Road, Chiswick, London, W.4.

Offered: Glad All Over, Dave Clark Five; I Like It, Gerry & Pacemakers; Wayward Wind, Frank Ifield; Money, Bern Elliott; I'll Never Get Over You, Johnny Kidd and others. **Wanted:** 3/6d. each, or Do You Want To Know A Secret? Billy J. Kramer; Mecca, Gene Pitney. J. Davis, 76 Grays Road, Hemsingtham, Gored.

Offered: Cliff Richard's LP, "Me And My Shadows" and Voice In The Wilderness single. **Wanted:** "Please, Please Me" LP and I Want To Hold Your Hand. Kenny Day, 31 Woodside Ave., Cockermouth, Cumberland.

Offered: Frank Ifield's "I'll Remember You" LP as new. **Wanted:** Any LP by Gene Pitney, Roy Orbison or Bachelors in very good condition. B. Paterson, 18 Central Avenue, Aveley, Essex.

Offered: Billy Fury EP, Play It Cool and Treat Me Nice by Elvis. **Wanted:** Both the following records for the EP and single: "Act 1 That Just Like The Hollies and Forever by The Mojos. Kathleen Hart, 53 Alfreton Road, Westhouses, Derbyshire.

Offered: "Beatles Monthly" books Nos. 2, 4-9, 1/- each. "Mirabelle" Pop Pics Super on George Harrison, 1/-; "Four Square" paperback "Here Are The Beatles", 2/-; "The Beatles" Songbook, 3d. "The Beatles in America", 2/-; "The Beatles by Royal Command", 2/-; "The Beatles At Carnegie Hall", 2/-; "Meet The Beatles", 2/-; Katie White, Oxenbourne House, East Meon, Petersfield, Hants.

Wanted: Dusty Springfield's EP, "How Do You Like It?" LP by Gerry and the Pacemakers. Any Bobby Vee LP. **Offered:** Cash. Miss B. Korman, 3 Duchy Road, Hadley Wood, Barnet, Herts.

PEN PALS

Jim Meek, 35 Garron Crescent, Larne, Co. Antrim, Northern Ireland. Male, 19, Beatles, Cilla Black, Cliff, Searchers, Bachelors.

Valerie Glasspole, 82 Rochford Road, Cosham, Portsmouth, Hants. Female, 17, Beatles, Searchers.

Georgina Shiells, 133 Heath Road, Clapham, London, S.W.8. Female, 14, Beatles, Hollies, Tommy Quickly and Billy Kramer.

Anne Simpson, 29 Chiltern Drive, Westminster, Newcastle-upon-Tyne, 12. Female, 15, Peter and Gordon, Dave Clark Five and Manfred Mann.

Ann Darling, 5 The Crofts, Ayton, Eymouth, Berwickshire. Female, 16, Beatles, Searchers, Billy J. Kramer and the Pacemakers groups.

Audrey Nichol, 6 Currier Street, Salfirk, Scotland. Female, 14, Elvis, Rolling Stones, Hollies, Beatles.

Shirley Robinson, Martin's Farm, Cambridge Rd., Newport, Essex. Female, 15, Beatles, Cliff, Heinz.

Maureen Stubbs, 19 Wulstan Road, Cobridge, Stoke-on-Trent, Staffs. Female, 16, Beatles, Billy F.

David Haigh, 317 Holbourne Rd., Blackheath, London, S.E.3. Male, 17, Beatles, Brian Poole.

Peter Martin, 62 Corelli Road, Blackheath, London, S.E.3. Male, 17, Beatles, Buddy Holly.

Michael O'Halloran, 63 Corelli Road, Blackheath, S.E.3. Male, 18, Beatles, Shadows, Heinz.

Anne McLeish, 12 Windsor Tce., Newcastle-upon-Tyne, 2. Female, Meeting stars, Cliff, Beatles.

Pete Randall, 34 Farm Lane, Honicknowle, Plymouth, Devon. Female, 13, Beatles, S. Maughan.



A Hit Every Time..!

Five discs, five hits, that's the record of Gerry Marsden. Out of the five, three have been real solid No. 1 chart-busters, one which hit the No. 2 slot, and his latest, *Don't Let The Sun Catch You Crying*, a huge seller which is still forging its way up the charts. Not a bad record out of five discs, whichever way you look at it, and Gerry's fans must be feeling very proud of him indeed, and by Gerry's fans we include not only those in Britain, but many thousands overseas, in fact very many made recently as far away as Australia.

Gerry has every right to be proud of himself and I hear that he is trying to make certain of even more big hits in the future by spending what spare time he has looking through piles and piles of old and new songs.

Already he has proved that he can

record numbers which have already been recorded and been hits and still makes the number a bigger hit. What about *How Do You Do It?* Adam Faith turned that number down! So did other singers too, I hear. Well, that's show business. Gerry of course, has proved that whatever number he records now, providing he gives it one of his own particular stylings, has a very good chance of hitting the top. Gerry is managed by Brian Epstein who also manages The Beatles. A week ago I was speaking to another big manager in show business. The question, as always, was "How long will The Beatles last?" I won't bother you with the rest of the conversation but this certain manager says that Gerry and The Pacemakers will last longer than The Beatles. What do you think?

Will The Beatles last longer than Gerry and his Pacemakers? Write your opinions on a card and drop a line to "Gerry v Beatles," "Pop Weekly," 41 Derby Road, Heanor, Derbys. The best letters will be printed in "Pop Weekly." As for my opinion on who will last the longest, I think Gerry and The Beatles both have tremendous talent. Gerry, will, I believe, still be around as long as The Beatles, provided he can get the right songs. The Beatles of course are O.K. for they have their own songs.

What will be the position in five years' time? Apart from the fact that between now and then Gerry will call himself Gerry Marsden, I don't think there'll be much change. Let's just hope that he can find those songs.

POP Weekly

16/5/64

READERS WRITE

...but are not always!

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

No One's Perfect

In a recent "Pop Weekly" Dave Clark Five fans and Beatles fans were again criticising one another, and the pop group that they followed.

I admit that I prefer The Beatles to The D.C.5, but I also admit that The D.C.5 are a good group who can both sing and play well, and are also good-looking. But I think The Beatles are just that bit better, in every way, to the D.C.5.

When fans write in they should say things for, and against their favourite group, for no one (not even The Beatles) is perfect in EVERY way!

Sheila (Liverpool 18)

Absolutely Fabulous

As a Northerner, my answer to Margaret Bulpitt's question, "What do the Northerners think of The Rolling Stones?" is "absolutely fabulous!" Their sound is great, in fact they are as good as, if not better, than The Beatles. Long live The Rolling Stones!

Susan Chadwick (Kirkby Thore)

Too Many Groups

Like the idea of your "Buzzin' 12," please you keep up like you are but hope don't let's have so much attention paid to groups. I know they are very popular but so are some other artistes. Glad to see we are going to get something in about Elvis, even if it is mainly Beatles.

Devoted Elvis Fan (Syston)

Where Is Sylvie ?

We feel that we ought to bring to your notice the fact that the very talented French singer Sylvie Vartan has recorded several excellent numbers in English, but for some reason none of these have been released in England. We are certain that one of them at least, called, *Since You Don't Care*, could develop into a really big hit if it received enough plugging on radio, television and in magazines, especially as other French singers such as Richard Anthony and Françoise Hardy are becoming quite well-known over here.

V. E. W. Taylor (Woking)

Stones Poll

As there has been so much talk on The Rolling Stones in "Pop Weekly" recently, I would like to set up a scheme to see who is the most popular Stone. If you are a Stone fan please send your favourite Stone to: Miss S. Joiner, 4 Rose Cottages, Haine, Nr. Ramsgate, Kent. Closing date is June 1st 1964.

S. Joiner (Haine)

Room For All

I really do get fed up of reading in pop magazines that Cliff is slipping. I was fortunate enough to obtain tickets for Cliff's one-night stand here in Leeds recently and I am sure that if the people who say that he is on the downward track had been in the audience they would have had to retract their words.

The screaming which greeted him and The Shadows was deafening and just as loud as The Beatles got on their two shows which I attended. It was also very noticeable that Cliff could control this screaming. All he had to do was lift his finger and it stopped so that we heard all the introductions to the songs, a thing which I have yet to hear when seeing The Beatles, even when John yells "shurrup."

From the above you might think that I am not a fan of The Beatles. Far from it; I think they are wonderful, and am sick and tired of the fans of each getting at one another.

As both Cliff and The Beatles say, there is room for them all in show biz and it takes all sorts to make a world doesn't it. It really wouldn't do for everybody to like the same people. There are quite a few people who I think are very overrated but I certainly don't start slamming them all over the place.

D. S. White (Leeds 10)

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

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They All Flip Over Gene

A few weeks ago I wrote a feature on Gene Pitney and said although he was versatile, for a pop singer, I thought he had an ordinary face. I should have known by now that the "ordinary pop singers" are usually the one's who everyone flips over anyway. Since that feature I have been inundated with letters from kids saying that I must be blind, looking at someone else or jealous, all three of which I deny. However, one thing everyone agreed with me on was that *That Girl Belongs To Yesterday* was a whopping gigantic number that should have reached the No. 1 slot.

Instead, it did reach the Top Ten, which should please quite a few well-known names in the entertainment world, especially The Rolling Stones, for the number was written by Brian and Mick of that celebrated group. Recently a Gene Pitney LP came onto the market which contains tracks which should delight enough of his fans over here to put the product dancing into the Top Ten Album Sales. Pitney is, of course, a big composer himself, having had terrific hits with his own numbers in America and having written numbers for such recording geniuses as Rick Nelson etc., all of whom have occasion to thank Gene for the fantastic boost given to a disc's sales when his name is on the label.

It's only since *24 Hours From Tulsa* that he has managed to really break through the competition in this country and get one of the biggest hits of all time. "I'd like to spend a lot more time in Britain" he told reporters at the airport. He has since announced that if it becomes possible he will be living in Great Britain for six months of every year. "One is never too sure what the future will bring!" he said over here on his last tour. "But I'm hoping that I can get more hits here to enable me to meet some more of my fans by having some tours arranged over here."

He looks likely to have more hits, for The Rolling Stones have written him more numbers and Joe Meek, one of Britain's top recording managers, has written two numbers which Pitney has accepted like a "bullet" as he put it. In fact, the only American who it seems is doing well both in and out of Great Britain is Gene Pitney. I asked him how long it would be before the British chartsters in America were pushed out and the situation went back to what it was before, with about one British record in the American Top Twenty every month or so.

"I think they'll be there for some time" he said, "especially The Beatles. I have a feeling that The Hollies and The Rolling Stones will do well over there too." If they do as well as Gene Pitney does here, they'll all be delighted.



POP WEEKLY

NUMBER THIRTY-EIGHT
Week Ending 16th May

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