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Nº 42

SECOND YEAR

WEEK ENDING
13th JUNE

WEEKLY



John Lennon

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



**FAB! FAB! FAB!
EXCLUSIVE SERIES
BY THE EDITOR OF
READY
STEADY
GO!**







THE BEATLES IN ELVISLAND

(Summing Up)

This feature is the last in our series of "The Beatles In Elvisland," and of course we are now back in Britain where we find the scene hasn't changed much at all, except The Rolling Stones seem to have become even more popular. After nearly four weeks of travelling over a great deal of the United States, and of asking countless questions about The Beatles to everyone from the man in the street to Elvis himself, we are now able to sit back and give our completely unbiased opinion on the subject of "The Beatles in Elvisland."

First and foremost—The Beatle influence, or if you prefer it what everyone tends to call Beatlemania is not so evident in the States as one might think. There are certainly no screams of applause, girls fainting over newsreel shots in cinemas or anything of that nature. The teenagers aren't so mad on Beatle sweaters and T shirts as one might think. But they have a different approach to the whole situation than we do in Great Britain. Over here, one can see girls screaming at TV shots of The Beatles. Beatle magazines, Beatle products and Beatle records are prominently displayed.

But in America the idea is not so much that The Beatles aren't worth screaming over—it's only when to scream. Every one of the Beatle fans we met only admitted that they went "real crazy" when the boys were actually somewhere in the country—live—where they could go and see them. This it appears is what The Beatles mean to their American fans. But it is definitely a peculiar scene.

As soon as *The Beatles arrive in America, it seems, everyone goes mad. But when they're back in Britain or somewhere like that,*

then they've had it, as regards the sale of Beatle products—apart from records—which sell an absolute packet. (At the last count somewhere between five and six singles were in the US singles charts). Of course the situation is changing somewhat these days. The Beatles are eventually going to slow up between their releases over there.

If you have missed any of these articles in earlier issues
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This will have to be done or they will just be releasing a new number every week or so!! However their film "A Hard Day's Night" is likely to yield quite a few interesting numbers, four of which will probably go out as singles or on an EP. One thing that everyone likes about The Beatles in America was that their songs or rather the melodies were so easy to remember. Said one man (who must have been fifty if he was a day) "I like their toons (his



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Postal Subscriptions: £3 2s. per annum

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SECOND SERIES WEEK ENDING 13/6/64
 ISSUE No. FORTY-TWO

pronunciation) they remind me of the old songs!"

The teenagers, it appears, like the faster ones and the more exciting songs like "She Loves You" and "Twist And Shout" more than songs like "All My Loving" or any of the slower ones! Indeed, we heard "Twist And Shout" so many times over there that we learnt almost every word backwards just for a change!

Now then. What about Elvis as regards The Beatles' influence? Have they managed to get him really tied up in knots—and destroyed him chartwise? The answer is a big resounding "No." In fact, at the moment he is making more money and selling records faster than before. For example a quick glance at the latest chart shows him heading for the Top Ten with three different numbers, *Viva Las Vegas*; *What'd I Say* and *Kiss Me Quick*. *Kiss Me Quick* incidentally has only just left the charts, or rather the Top Ten by another singer in Ireland! Everyone too is doing revivals of Elvis songs. *Suspicion*, a number which Elvis did as an LP track, has already raced to the top in America by a singer called "Terry Stafford" who sounds remarkably like Elvis.

There you have it. Instead of The Beatles smashing the charts and Elvis's reputation all they've managed to do is give Elvis a new lease of life. To sum up our US trip, The Beatles are real big—and Elvis still remains the King!



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Another look behind the scenes of—

READY STEADY GO!

By FRANCIS HITCHING

Editor of Ready Steady Go!

Dionne Warwick took over the "Ready Steady Go!" team just about as soon as she set foot in town. Cathy McGowan, Michael Aldred and Vicki Wickham went to have tea with her at her hotel just after she'd driven in from London Airport.

They clicked with her immediately. "You three look the sort of people who know how to show me London," she said. "And I'm going to make sure you do just that."

So that night Dionne went down to the Scene Club just off Piccadilly, and was knocked out by the place.

"We've got nothing like it in America," she said. She liked the music there, she liked the informality, she liked the cheapness—and above all, she got the feeling that kids over here had got themselves organised so that they could enjoy themselves the way they wanted to.

Then, a couple of days later, came "Ready Steady Go!"

Like most visiting Americans, she didn't at first know whether to like the show or hate it. Everything on our programme is so casual that it comes as something of a shock to singers used to the way they put on TV shows in the States.

But the reception she got would have melted anyone's heart. It was fantastic, as any of you who saw the show will agree. Michael Aldred had to forget most of the questions he'd carefully thought up and just stand there smiling while everybody in the studio cheered.

Dionne still reckoned she hadn't seen enough of London. Immediately after the show she was out again—she and Vicki Wickham, Dusty Springfield and her brother Tom.

They really tore the town apart!

They went to an East End pub called the City Arms where Dionne had her introduction to pub singing. After watching the acts, she thought it was so great she'd have a go herself. So up on the stage she jumped and started to sing *What'd I Say*. Before she was through the first verse Dusty was up there with her belting out a duet. And they brought the house down with a rowdy version of *Twist And Shout*. At one stage of the evening, Vicki tells me, Dionne even had a policeman's hat on!

On Saturday Dionne showed London what a good dancer she is. First at the Scene again, then on to the Ad Lib and the Saddle Room, she demonstrated the Swim (shown by Patrick on "Ready



Dionne Warwick, a hit with the R.S.G. team

Steady Go!" two months ago), the Monkey, and the other dances that are the current rage in the States.

What did she like about England best? Our clothes—she bought four pairs of shoes in Bond Street, and a suede jacket—our kids and our pubs. Her one dislike: English food. She picked at several English dishes, then decided to eat nothing but Italian spaghetti and Chinese food.

Now back to the English music scene. Just up the road from where I live is the Craw Daddy Club in Richmond—the place that found The Rolling Stones. About this time last year, only a few thousand kids who were members of the club had heard of The Stones, but already their following was noisy and enthusiastic enough to let any outsider know they were quickly going to make it in the big-time.

The National Jazz Festival last summer was held on the same premises as the Craw Daddy Club. As The Stones were playing a normal Sunday night date there, they became part of the Festival. They were so popular that they had to be moved out of the club and into the biggest marquee on the ground. Jazz fans who had come from all over Britain were crowding in—even standing on each other's shoulders—just to get a look and listen at this weird new group.

Shake Keane, the great modernist trumpet player, couldn't believe it. "I've never seen anything like it, just never," he kept repeating.

Well, all this is to tell you that after a short period in the doldrums, the Craw Daddy Club is back to its best form. And all because of the latest group they've got playing there, The Yardbirds.

It strikes me that kids at the club rave even more about this group than they did for The Stones—if that's possible! They're not so wild-looking as The Stones, but most of their fans think the music's wilder.

Gorgo Gomelsky, their manager and the owner of the club, thinks they're a bit more thoughtful about their music than The Stones. I've not been to a recording session with them yet, so I wouldn't know for sure. But one thing's sure: if their really *are* more perfectionist about their sound than The Stones, some poor recording manager is going to do his nut. Because The Stones are so fussy it takes them weeks to decide on which number they're going to record—let alone what the arrangements will be like.

It's one of the reasons why they've had only three singles on sale. Right now they're looking for a new one—but typically, they can't make up their minds.

For The Yardbirds it's easier. They're just waiting to see how high *I Wish You Would* gets in the charts. I'm making no predictions about this one, because I think there are much better records to come from this group.

In fact I'll say here and now that their second record will make the top ten.



A REAL COOL FIVE

One of the smartest and really cool groups is The Dave Clark Five. In the United States they have almost the same reaction to their personal appearances and records as The Beatles have. Certainly, they are well in the running for second most popular British group over there. Disc after disc recorded by The Dave Clark Five smashes into the Top Twenty within a very few weeks. Film plans are the next big thing on the roster. Also scheduled are massive tours of Britain, America and the European countries where their discs are setting up records only surpassed by their confederates, The Beatles.

The Americans have taken to The Dave Clark Five in a very big way, the older people more so than they did to The Beatles. Mainly it's their appearance that the more adult members Stateside

like them for, with their neat white trousers, their almost shortened Beatle haircuts and their happy solid looking appearances, they make themselves the biggest team of handsome looking guys on the whole American pop scene.

Their latest disc in this country *Can't You See That She's Mine* has certainly proved to be yet another Dave Clark smash tho' the usual ingredients of their early recordings, *Bits And Pieces* and *Glad All Over*, the big foot-stomping beat, appears to be missing from this one. Even then, however, the boys have managed to make this disc a wild enough platter to have your feet dancing and your head bobbing. Before they turned professional of course, The Dave Clark Five made sure that they would really be acceptable to everyone and not just to that part of the country

where they played as resident dance band.

Dave's idea of a good disc is one that you are able to dance to, and on all his discs you'll notice that a dance beat is always there, not just a steady monotonous sound. As part of their image The Dave Clark Five also believe that a visual act is of as much importance as their sound. Their stage movements are well executed and in America proved a blessing in disguise, for contrary to what many teenagers in this country think, American artists rarely move on-stage, or for that matter on TV. Usually the American pop TV shows are far, far worse than ours. This is mainly because artists are signed sometimes at the last minute, and that none of them are required for any rehearsals at all.

Consequently, Great Britain has smashed the American charts to bits and pieces via The Dave Clark Five. Judging by the enthusiasm of the Americans it will be some time before they manage to recover from the shock. Perhaps they won't want to.

BRITAIN'S TOP THIRTY

1	You're My World (1)	Gilla Black
2	It's Over (4)	Roy Orbison
3	Juliet (2)	The Four Pennies
4	Constantly (5)	Cliff Richard
5	No Particular Place To Go (8)	Chuck Berry
6	The Rise And Fall Of Flingel Bunt (7)	The Shadows
7	My Boy Lollipop (3)	Millie
8	My Guy (16)	Mary Wells
	Someone, Someone (12)	B. Poole/Tremeloes
10	Here I Go Again (13)	The Hollies
11	A Little Lovin' (6)	The Fourmost
12	Walk On By (10)	Dionne Warwick
13	Shout (21)	Lulu & The Luvvers
14	I Believe (11)	The Bachelors
	I Love You Because (15)	Jim Reeves
16	Non Ho L'eta Per Amarti (18)	Gigliola Cinquetti
17	Can't You See That She's Mine (28)	Dave Clark Five
18	I Will (17)	Billy Fury
19	Don't Throw Your Love Away (9)	The Searchers
20	I Love You Baby (20)	Freddie & Dreamers
21	You're The One (19)	Kathy Kirby
22	Hell Let The Rain Come Down (29)	Ronnie Hilton
23	Hello Dolly (—)	Louis Armstrong
24	Ramona (—)	The Bachelors
25	Don't Let The Sun Catch You Crying (14)	Gerry/Pacemakers
26	Don't Turn Around (22)	The Merseybeats
27	Can't Buy Me Love (23)	The Beatles
28	Nobody I Know (—)	Peter and Gordon
29	Hello Dolly (—)	Frankie Vaughan
30	Move Over Darling (27)	Doris Day

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE SHADOWS	1
2	CLIFF RICHARD	2	2	THE BEATLES	2
3	BILLY FURY	3	3	ROLLING STONES	3
4	CILLA BLACK	5	4	THE SEARCHERS	5
5	ADAM FAITH	4	5	DAVE CLARK FIVE	4
6	BILLY J. KRAMER	6	6	THE HOLLIES	10
7	HELEN SHAPIRO	7	7	B. POOLE/TREMELOES	6
8	DUSTY SPRINGFIELD	11	8	GERRY & FACEMAKERS	7
9	JOHN LEYTON	8	9	THE MERSEBEATS	—
10	MARK WYNTER	9	10	THE BACHELORS	8
11	HEINZ	10			
12	FRANK IFIELD	14			
13	MIKE SARNE	12			
14	BRENDA LEE	13			
15	KATHY KIRBY	—			

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HMV POP1310

DANNY WILLIAMS

TODAY (FROM THE MGM FILM
"COMPANY OF COWARDS")

HMV POP1305

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Chapel Of Love	The Dixie Cups	18	I Get Around	The Beach Boys
2	Love Me Do	The Beatles	19	I Don't Want To Be Hurt Any More	Nat 'King' Cole
3	A World Without Love	Peter & Gordon	20	Tell Me Why	Bobby Vinton
4	My Guy	Mary Wells	21	Every Little Bit Hurts	Brenda Holloway
5	Love Me With All Your Heart	Ray Charles Singers	22	It's Over	Roy Orbison
6	Hello Dolly	Louis Armstrong	23	Be Anything (But Be Mine)	Connie Francis
7	Little Children	Billy J. Kramer	24	Shangri-la	Robert Maxwell
8	Walk On By	Dionne Warwick	25	To-day	New Christy Minstrels
9	Do You Love Me	Dave Clark Five	26	The Very Thought Of You	Rick Nelson
10	P.S. I Love You (Just Like)	The Beatles	27	Tears And Roses	Al Martino
11	Romeo & Juliet	The Reflections	28	Don't Let The Sun Catch You Crying	Gerry/Pacemakers
12	Diane	The Bachelors	29	Three Window Coupe	The Rip Chords
13	People	Barbra Streisand	30	Once Upon A Time	M. Gaye/M. Wells
14	What'd I Say	Al Hirt			
15	Cotton Candy	Elvis Presley			
16	Viva Las Vegas	Dave Clark Five			
17	Bits And Pieces				

DISCussion

Well, here we go again! In this week's little lot there are quite a few interesting new releases so let's sort them out.

Gene Pitney's new United Artists title was written by The Avons; called "I'm Going To Find Myself A Girl," it gives Gene the chance to play it a little more gently than on recent releases and, amid much double tracking, he handles the romantic lyric with warmth and ease (what else can we expect of him, anyway?) A slow-ish, solid beat makes the arrangement most acceptable. Another good one for Gene, although perhaps not quite as striking as earlier hits.

I like "If You Ever Change Your Mind" by The Big Three, on Decca. A slow beater with an attractive melody line and a particularly memorable "yeah-yeah-yeah" phrase repeated throughout which is not a bit like the now famous "yeah-yeah-yeah"; this is The Big Three's own variation and it should stick in the mind. I would like to think this disc will gain a lot of notice.

If you're a fan of the so-called Blue Beat, then the Pye platter "Early In The Morning" (nothing to do with Buddy Holly!) will be a "must." It introduces us to The Blue-Beaters who have a nice, appealing tone—both vocally and instrumentally. The lazy beat is soft and as infectious as ever. One of the more successful Blue Beat offerings.

The Roulettes come into their own again on Parlophone's "I'll Remember Tonight" and give a good performance of an average composition. A clean-cut recording with vocal contrasts and a consistent medium-paced beat throughout make this the boys' best to date. The only real doubt in my mind, as far as pop success goes, is that there is very little individuality in the melody line.

★★★ **BOUQUET** ★★★★★★
★ Come Closer is not only the most commercial disc to come from Craig Douglas but also his best, for all-round performances, in every department. A heavy beater, this one, with an oft-repeated title phrase which catches the ear. It is perfectly balanced within the idiom of this type of up-tempo beat ballad and deserves much success. The composition is by Chris Andrews, who has been writing Adam Faith's songs for a little while now, and if you just imagine those you will be able to tell the kind of song this one is; but make no mistake, I'm not suggesting that Craig is "doing an Adam"—he makes his own very good job of the vocal, and I hope he has a hit with it.

★★★★★★★★★★★★★★★★★★

H.M.V.'s "Jealous Girl" sees Johnny Kidd and The Pirates in powerful form but I doubt if the composition itself has sufficient appeal to make the disc an outstanding one for the top stakes. There is a good beat from The Pirates and Johnny handles the lyric with much assurance—but the straw to which all contenders for the charts must cling is missing—there is no really strong melody to help us retain the disc in the mind. Apart from gimmicks, unless this is so, all good performances are usually in vain—as has been proved so many times, alas.

Another H.M.V. platter gives us the chance to hear The U.K.s folksy type performance of "Ever Faithful, Ever True" which is a gentle litter of some charm but little individuality. It has certain appeal but is the kind of disc which is likely to get lost in the fray.

George Bean's new Decca disc, "Sad Story (All I Can Do Is Cry)" is a very gentle beat ballad with the kind of lyric that tells a story all the way through and, because of this, the song never really seems to get going. George's voice has a light, appealing tone but he seems to be weighed down by the lyric which isn't really one of the best. The reason why the song doesn't come to life is that the pop-pom backing does no more force the attention on to the lyric, which is not necessarily a bad thing providing the lyric is worth listening to.

BRICKBAT

That's Alright (not to be confused with Elvis's first disc of the same title, with an added "Mama") by Jimmy Powell starts off quite promisingly with harmonica and a "Rolling Stones"-type treatment but before you know where you are the tempo is increased and increased until it not only becomes almost undanceable but positively frenzied. Now, there is nothing wrong in a bit of recorded frenzy, but, on this occasion all semblance of effect is lost through what appears to be an over-earnest desire to get through the number as quickly as possible. "Gabble is not speed," as many producers have said to many actors, and the same principle applies to singers. Speed, "life" and effect can be obtained only through contrast, which gives the impression of the desired effect without letting the performance run away with the artiste. This performance, both vocally and musically, runs so fast that it trips over itself and all power and impact is lost.



Nowadays, instrumental discs are few and far between (and who can remember the last time one got into the Top Ten—apart from The Shads, of course?) I've always thought that good instrumentals should make their mark but, like everything else in the pop world, things go in cycles. If the instrumental kick is about to come full circle again, The Johnny Howard Band should be well in with their Decca recording of "Rinky Dink." A very danceable beat all the way and a haunting melodic phrase plus a nicely balanced and cleanly recorded sound should make this an irresistible performance for all dancers.

Recorded on Brunswick, Carl Perkins has a fast moving little offering called "Lonely Heart." Carl's own performance has much appeal but, all pop impact is lost through the tempo being too fast for dancing and there being no particularly strong melody to make the disc stick in the mind. I hate to harp on these things (but I can't help it!)—nothing will convince me to the contrary that pop hits are made of memorable stuff—something that sticks in the mind; if there's no outstanding melody then it must be a variation on a theme, a catch-phrase or some other little thing which catches the attention—and, what is more important, holds it! We are here to discuss the potential of performance standards, treatments and pop hits; ergo, these things must come under DISCussion. If a disc for the pop market falls short of those commodities then one wonders why everybody bothered; after all, they should know the business! There are hundreds and hundreds of precedents.

And on that controversial note it's time for me to say—
"Bye for now."



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Buzzin' Dozen

1

Rumours are rife that **ADAM FAITH** will be starring in another film very shortly. Again, the role is likely to be a dramatic one. Whereas many other pop stars are making musical films and cashing in on the strength of the records from the films as well, Adam has always taken the tougher trail and tried to become a better and more serious actor. Let's hope that this next movie will be the one to make the name of Faith one of the biggest in the acting field. For if anyone deserves a medal for being one of the hardest working and nicest guys ever, it's Adam.

2

Ireland's biggest pop star, **BILLY BOYLE** and currently getting very big in England, signed a contract to play one of the leading roles in Lionel Lincoln's musical "Maggie May." Just another example of Billy's versatility as literally hundreds of actors auditioned for the part. Said Billy, "I had to sing, dance and act. I did all three in ten minutes. Then I was signed for the part!" Billy recently took a quick trip back to the West of Ireland, and did a one-night stand at a theatre where the total population of the town was 250! How many turned up?—4,500!! From all over the country. Nuff said?

3

Fans haven't seen too much of **BILLY FURY** on one-nighters this year. The only chance now of seeing him for the next three months will be at Great Yarmouth where he will be appearing in the Yarmouth summer show. When someone asked Billy whether he would try and beat last year's record of nearly half a million people at the theatre. Billy replied, jokingly, "I hope not! All those people last year tried to come backstage for an autograph! I thought I was at Wembley Football Ground, and I was the football!"

4

Those fans of **ELVIS** who expect to see him visit this country this year had better forget it for a while. Elvis's film contracts after "Roustabout" are "Isle of Paradise" and about four or five others. These will take him up to the beginning of 1966. Incidentally, Elvis's latest film "Kissin' Cousins" has grossed more money in a shorter time than any MGM musical. Latest estimates are 2½ million dollars in seven weeks of playing America only!! Elvis however never makes any comment on his earnings, especially since he paid over a million dollars in tax last year!!

5

That famous foursome, **THE BEATLES** must be beginning to wonder what they have to do to avoid attention. Beatle spotters have traced them from hotel to beach, from cars to buses, and wherever they go they are followed. The Beatles are supposed to be on holiday, but so far everyone has found them wherever they have been. Quite a few holiday resorts and beaches now have the sign, "John sat here" or "Ringo sunbathed here." No one has funnily enough put up a sign saying "We've had Beatles here." We wonder why?



6

One of **MIKE SARNE'S** biggest ambitions (most of them he's already realised) is to sing a very straight ballad and reach the charts with it. "Something like Jim Reeves sings" he mused. "I've been having a look at some old records while I've been filming and I've come across one or two numbers." Sarnes is now one of the most sought-after actors on the pop scene. Asked what his most nervous time is, Mike replied "Whenever I read my record or film reviews!"

7

That old adage about pop singers losing their popularity hasn't happened to **JOE BROWN**. Although he's not had much chart success lately Joe has been inundated with letters and presents from loyal fans congratulating him on his marriage and hoping that he will be very happy. "So far," says Joe, "I haven't learned how to cook an egg yet—but I'm trying pretty hard!" The Bruvvers, Joe's backing team complain that they haven't had an invitation to dinner yet!!

8

THE SEARCHERS, currently smashing the American charts and in line for a full length feature film, have been practising in their spare moments what they call "acting." "Actually, we just stand there and quote bits out of books, but one or another of us says a funny answer and we never get around to any serious stuff." In fact, it looks likely that, whatever the film script, the result is bound to be a movie that's comedy all the way!

9

One name not gracing our charts lately is that of **BOBBY DARIN**. Reasons being that Darin is switching his style to more smoochier recordings. Most artists prefer to stay along the same path when success comes their way, but Darin, many times described as "bigheaded" prefers to change his style of singing whenever he feels like it. After all, what does a few million dollars matter when you have plenty of film contracts, own a record company, hotel, music publishing business and a film company! "Now I save my money" admits Bobby. "When I first became successful I used to have money and throw it around. I even had a Cadillac with crushed diamonds mixed with the paint!"

10

One of the busiest pop stars ever is **JOHN LEYTON**. His acting career progresses in leaps and bounds and it is rumoured that he has eleven films waiting for him under contract! John however, takes it all as part of the job. "I like filming" he said. "I've liked all the people I appeared with and we've had some good times. Even as Willy the Tunnel King ("The Great Escape") we had a good time, until the tunnel accidentally fell in on me!" In his latest film "Every Day's A Holiday," the nearest John gets to digging a tunnel is playing sandcastles! The action takes place at a holiday camp at Clacton.

11

A great admirer of Louis Armstrong is Britain's top man of now, **KENNY BALL**. Trad, however Kenny is in competition with Louis on his latest disc *Hello Dolly*. Says Kenny, "I'd like to have a hit with the disc, but it would be nice if we both had a hit with it. I think Louis is the greatest." Proudest moment of Kenny's career was when Louis handed Kenny a Gold Disc for a million sales of *Midnight In Moscow*. Now that Louis has knocked The Beatles off the No. 1 slot in America with *Hello Dolly*, Kenny is going to try the same here with his version. At least he is certain of selling one copy—to Louis!

12

One number tearing up the charts is a surprise to everyone, including the group who recorded it. The number is *Someone, Someone* by **BRIAN POOLE AND THE TREMOLES**. Brian recorded the number (which was a Holly hit some years ago) and the record was released before the boys realised completely just how different it was from their other recordings. "We're pleased that it's started to move, though," Brian told "Pop Weekly." "It's so different from our usual style we were really worried about this one." Says Brian, "Give all the 'someones' a big thankyou for putting it there!"



Photo News



Top Left: Originally known as The Echo Four, now renamed **The Pickwicks**, this group has come up with a swingin' version of the oldie, *Apple Blossom Time*.

Top Right: Peering round the pier, **Mark Wynter** takes a break by the sea. Mark has also revived an old number for his latest disc, *Answer Me*. A beautiful ballad and one of Mark's best ever, it should see him back in the charts.

Bottom: Three more artistes with a reputation for giving oldies the up-to-date treatment and placing them high in the charts, **The Bachelors**.

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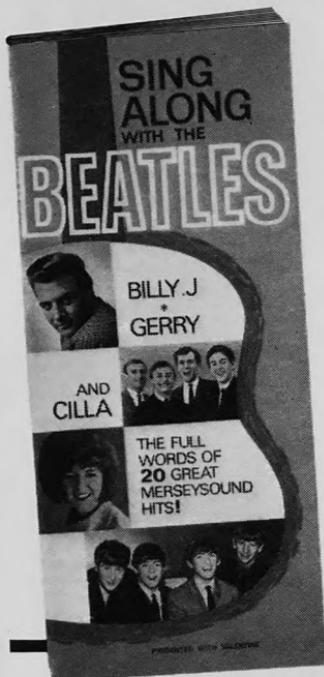
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READER'S POP SHOP TALK

Tommy Quickly could have success with his fab new record... The best Shadow?—John Rostill... Wonder what The Stones would look like all dressed the same... Mojos a great group... Only two good American singers around—Gene Pitney and Roy Orbison... Beatles expected their latest to stay at the top longer... Gene Pitney far better than Elvis... Why no chart success for Mike Sarne? He's great... Mike Berry has some excellent records without success... Hollies marvellous... Peter and Gordon better on stage than record... How can people say The Stones are handsome?... Shadows' latest excellent, ditto Merseybeats'...

Will Rolling Stones take over from Beatles?... Merseybeats best looking group... The Pretty Things very much, too much, like The Rolling Stones... George Harrison most handsome Beatle but Ringo cutest and most lovable... Four Pennies' Juliet fab... Rolling Stones now the favourite for Mods... The Swinging Blue Jeans' next record should be a ballad... When will we see The Rattles in the charts?... What will Dusty's next record be?...

Dave Clark Five new record better than ever... Jimmy Savile most modern D.J... Roy Orbison becoming more popular... Kathy Kirby's TV show great... Why did Tell Me When not go higher?... Tommy Q. only one under Brian Epstein who has not had a hit... Hollies record, great... Dusty becoming less popular... "Big Beat '64" on TV

was great, fab, gear etc... Beatles got the biggest reception... It's wonderful how Kathy does not lose her breath on new record... Manfred Mann's new record not as good as last... When are Bachelors going to record new song?... "Top Of The Pops" great show... "Pop Weekly" is getting better every week especially with front page in colour... Kathy and Cilla two great singers... Wayne Fontana has great new record... Ringo is most popular Beatle... Mick most popular Stone... Beatles are not fading...

Rolling Stones are much better on stage than on records or TV, their stage act better than that of Beatles...



Cilla's You're My World fab... When will Helen come back chartwise?... Millie being pushed too hard... Buddy Holly's records, great... Stones should be next rare when Beatles fade away... Freddie becoming a bit childish... Hollies deserve to get to No. 1—so do Swinging Blue Jeans... Even Elvis is said to be talking about The Rolling Stones, but what's he saying?...

Rolling Stones or Searchers second most popular group in country?... Sounds Inc. have best act in the country... Practically all our D.J.s are squares... Everlys still the world's best vocal team... Having heard Presley's *Kissin' Cousins* I predict a chart comeback for him... Beatles' novelty' wearing off... Sooner The Ronettes and Crystals return the better... Tommy Roe deserves hit with new platter... Brenda Lee still the greatest...

Hits by Kyu Sakamoto and Gigliola Ciannetti proved that lyrics are not all that important... Shouldn't The Four Pennies be called "Fourpence"?... Yardbirds sure have a swinging stage act... If Rock 'n' Roll is in, how can Elvis be out? No, El's still the King...

Sam Costa's midday show very funny... Who is the top girl singer, Kathy, Cilla or Dusty?... Mike Berry's *Lovestick* Top Ten worthy... In their way, The Stones are pretty smart really... Merseybeats definitely best-looking group... Hope Stones aren't going to be too commercialised... Cilla's new disc even better than last one... New LP by The Merseybeats should be a fast seller... Freddie's latest not as good as previous ones... America will be too busy fussing about The Stones' hair to listen to their great sound... When will The Beatles have another tour?... Dionne Warwick received biggest welcome on "R.S.G."... Yardbirds a cert for the charts... What has happened to The Ronettes?... Their next disc should be a smash... British teenagers are going more for real R & B nowadays... Elvis would be tops if The Beatles had never happened... Cavern being caught up by other clubs such as Three Coins (Leeds), Black Cat (Sheffield), The Dungeon (Bradford), Boulevard (Nr. Leeds)... Hollies F-A-B... Liverpool not the top city any more for newcomers... Is David Cardwell really a Mod or just a Mid off his Rocker?...

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 10,188, that is an average of 77 joins per postal day.

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MIRRORCO supplied the pictures of The Rolling Stones and Dionne Warwick. A.S. INTERNATIONAL that of Billy Fury. CYRUS ANDREWS—Billy J. Kramer. TERESA CHILTON, The Swinging Blue Jeans. TONY FIGHT—The Dave Clark Five. ANDREW KING, John Lennon. J. B. PHOTOS—The Bachelors

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FACTS ON THE STARS COMPETITION



No. 39—Dave Clark

This week our competition is based on that swingin' character, Dave Clark, who is hitting charts all over the world. Answer the three simple questions below and you may win any LP of your choice. 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, Derbs.

1. What is the flipside of Dave's latest hit, *Can't You See That She's Mine*?
2. What instrument does Dave play?
3. Which of his discs is now in the American Top Thirty?

COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 36 (Frank Ifield) is K. JONES, 39 Oakland Drive, Uppery, Carlisle, Cumb., who will receive a copy of the "Freddie And The Dreamers" LP. The winner of the "Fury Monthly" competition is JACQUELINE MANDALL, 39

Bushey Ley, Welwyn Garden City, Herts., who has asked for Billy's "Halfway To Paradise" LP.

The winner of the "Teenbeat" competition is RICHARD KELLY, 11 Firdene, Tolworth, Surbiton, Surrey, who has asked for the "Freddie And The Dreamers" LP.

WHICH SECTION DO YOU WISH TO JOIN?

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(BEATLES SECTION)

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For full details write enclosing s.a.e. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derbs.

Address to "Pop Weekly," Heanor, Derbs. Mark "Pen Pals" "Stoop Shop." Announcements for the Pen Pals and Stoop Shop columns should be accompanied by a 2/6 postal order. Although every care is taken, and these announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered or persons advertising in or replying to the Pen Pals Column.

SWOP SHOP

Wanted: "Drifun" With Cliff Richard" written by Jet Harris and Royston Ellis. **Offered:** Full cash value. R. F. Newell, 194 Penn Road, Hazlemere, High Wycombe, Bucks.

Offered: Fifty pics of the Beatles plus 100 pics of other top stars. **Wanted:** Any, preferably old, newspaper cuttings and pics or autographs of Billy Fury; 1963 editions 1 and 3 of "Fury Monthly" for 2/-; Anne Hopcroft, 16 Lowfield Avenue, Ridgeway, Sheffield.

Offered: "The Shadows" LP (autographed), "Out Of The Shadows" LP (autographed), both as new. **Wanted:** 20/- each, or highest offer. Jeanne Brown, 251 Preston Old Road, Blackpool, Lancs.

Offered: Twenty-six singles including Joe Brown, Karl Denver, Billy Fury. **Wanted:** "Stay With The Hollies" LP or "Rolling Stones" LP or "Pop Package '64" LP. A. Richardson, 91 Totterdown Road, Weston-super-mare, Somerset.

Wanted: Gene Vincent's "Unchained Melody." **Offered:** Cash, full price or less according to condition. Ann Jeffery, 8 Leigh Avenue, Redbridge, Ilford, Essex.

Offered: Cash. **Wanted:** Any articles (pictures of John Leyton, published before 1963). Please write, giving details and price wanted to: Miss S. R. Taylor, 29 Brendon Way, Westcliff-on-Sea, Essex.

PEN PALS

Susan Howe, 4 Commercial St., Seven Sisters, Neath, Glam. Female, 14. Billy Fury, Beatles. John Watson, Q.E.H., Clifton, Bristol 8, Male, 14. Beatles, Searchers, Wayne Fontana.

Dag Hollands, 12 Ashgate Rd., Eastbourne, Sussex Male, 15. Beatles, Searchers, Billy J. Kramer





The Casual Stones

To anyone but an idiot, The Beatles are by far the most popular group in the world as of the moment. Not far behind in the race for popularity alone, however, come The Rolling Stones, the five boys who have been described even by some of their most ardent fans, as "the untidiest pop singers ever." This is not entirely true. Untidy yes, in a manner of speaking, but really it is just that they like casual dress and they don't really care too much one way or the other what the public thinks of them. Says Mick Jagger, "It's amazing. We've been dressing like this, and had our hair in these styles for as long as we've been together, long before we became famous.

"But just because we have had some success, everyone says it's all a gimmick, and lots of other groups copy us, and think that they're going to get big because of it. Good luck to them, but I think copying just doesn't get you

anywhere." It appears that Mick, outspoken spokesman for the group has been proved right. So far, many other groups have had little or no success by trying to imitate The Stones. Although I had met The Stones a few times, I assumed that when they were recording, their couldn't-care-less attitude would change once they walked into a studio.

Well, to be honest, they do change slightly when they're in the studio but not as much as one thinks. They still sit around and look half asleep, which they usually are from their night-clubbing. But once the song is ready, and they have a fair idea of what is to be done, it usually only takes a few minutes to put a perfectly recorded number in the can. What is the secret? I don't know, but the manager of another of Britain's top groups is continually amazed at the standard of The Stones'

recordings, especially since they manage to double-track and use various other "aids" to recording with no trouble whatsoever.

In fact, whatever other people may do, The Rolling Stones have a recording technique that makes one wonder whether they have been recording for just one year or twenty years.

The Rolling Stones cause a lot of distress amongst the pop photographers in this country. Not too many of them are pleased at the fact that it usually takes a good while before they can get any new shots of The Stones. I mention this because obviously The Stones are not worried unduly whether they get publicity or not or what the publicity is like, good or bad. Whereas other groups have to strive for mention in the magazines and newspapers, The Rolling Stones aren't too bothered one way or the other.

They are an amazing example of a top group. Even more amazing is that their popularity grows every day, rather than fading away!

READERS WRITE

... but are not always.

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

Searching Poll

I am starting a poll to find out which of The Searchers is the most popular. So please send the name of your favourite Searcher to: Miss J. Underwood, 17 Perse Way, Arbury Estate, Cambridge. Closing date June 30th, 1964.

Deserve A Hit

I would like to say how pleased I was to see the article on The Beatmen in a recent "Pop Weekly." It's high time they had a bit of publicity and they really do deserve a hit. Here in Nottingham we have some great groups, the best being The Beatmen, The Jaybirds and Tony and The Varitones. Stella Hind (Nottingham)

No Gimmicks Needed

They don't need long hair for a publicity gag, Or have their photo plugged in every musical mag, They've been making records for half a decade, All of which shoot into the Hit Parade. And apart from many hits to their name, They helped Cliff to find his fame. They've topped many shows on world-wide tours, Hank, Bruce, Brian and John are the fabulous four, They've written hits for many a star, Yes, let's face it, they're still top by far. They beat The Beatles, so everyone knows, They're Britain's top small group— The Fabulous Shadows! Melvyn Barker (Derby)

True R & B

There has been a lot of argument recently on which groups play true R & B music and which don't. Pat Wayne and The Beachcombers, a very underrated group, play true R & B as you will know if you listen to their waxings of *Go Back To Daddy, Roll Over Beethoven* and *Bye Bye Johnny*. So I hope that settles the argument. I wonder what your readers think. M. Maynard (Watford)

Well, Who Is ?

What's modern about the music and clothing of the teenagers of today. Elvis Presley wore shoes with thick high heels about five years ago. The kind of music (R & B) which is popular today was popular five years ago. The kind of clothes Cilla Black wears and the clothes worn by the groups today were also popular. Who's Old-Fashioned?—NOT ELVIS!! G. Rogers (Derby)

Not Finished

Don't anybody think Helen Shapiro is finished. She's here to stay and anyone who doesn't believe me ought to go and see her on stage. She always brings the house down. She has a wonderful personality as well as a great voice and believe me she is still Britain's greatest. Paul Cook (Birkenhead)

Tribute To Buddy

He was a singer, guitarist and songwriter, And for my money there is no one greater, Than the singer who died at the peak of his fame, Buddy Holly was this great idol's name. His fabulous records still reach the charts, With them he captured many girls' hearts. No other singer with him can compare, Though The Crickets his success story did share, You can keep The Beatles and others too, This singer's memory will remain my life through. Lynne Guppy (Plymouth)

Knockout Voices

We thoroughly agree with the passage you wrote on The Bachelors in the 'Buzzin' Dozen' page recently. It is about time someone supported them, as they are the most fabulous group, with really knockout voices, and we think readers who write in and say "Beats me how The Bachelors make the charts" must not only be tone deaf, but unable to appreciate a no-gimmick group, which does not have to wiggle, or make faces and odd noises to get into the charts. I hope we speak for all ardent Bachelor supporters. Two Spinners (20) (London)

Fury Petition

Would Fury fans and non-Fury fans please write to me, enclosing a s.a.e. for a petition form to help get Billy Fury starring on the Palladium. Our target is half a million signatures, so we need all the support we can get. George Harrison has signed the petition and John Lennon has promised to sign, so I do hope all Beatle fans will help with this petition too. If The Beatles can sign, then there's no reason for Beatle fans not to sign! Thanks. Carmen Bailey, 21 Oakley Street, Chelsea, S.W.3.

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

NEW STYLE BLUE JEANS

The Swinging Blue Jeans have toned down their Swinging a little. So, at least one gathers from their latest disc, which is selling like a bomb. Title is *You're No Good*—rather a reversal of what the fans think of The Swinging Blue Jeans themselves. I'm pleased to say that the boys have changed their style from the usual 12-bar all-out blues to a slightly lighter offering on this recording. Unfortunately, when I slammed them some weeks ago in another feature for recording the same kind of stuff all the time they must have grabbed the first different song that happened on the scene. For although this disc is different and certainly a sweeping change of style, it's not a brilliant song. Rather mediocre really, which is a pity. But I think the disc will still sell enough here and in the United States to make the boys record another along the same lines. Of course, many of The Swinging Blue Jeans' earlier recordings like *Good Golly, Miss Molly* are still terribly popular at the moment. They are certainly still selling, now that the "Mods" are buying as many revivals as possible.

Surprisingly in some ways The Swinging Blue Jeans have had a lot of success in America. Surprising, because so many of the Americans have recorded these numbers before them, and had great success with them. Fans of The Swinging Blue Jeans have all pledged themselves to give the boys their biggest support since the boys reached the charts with their first record and judging by their sellout ballrooms and concert dates, they (the fans) are certainly doing a good job.

Possibly the biggest factor in The Swinging Blue Jeans' success is their completely uninhibited approach to their stage shows. They move well on stage, but not too well-ordered so that they look like a team of robot men, which seems to be the general fault of many a group these days. They are like this too in their personal manners and it's no surprise when they talk to you for the first time that you feel as if you've known them for years. Like most of the Liverpool groups they have a fascination for London, and spend a great deal of what little spare time they have walking around and seeing the sights.

As one of the boys told me (no names mentioned) "There are two things we always look at when we're in London. The girls and the charts." Now I know why they spend nearly all their time in Trafalgar Square! !

Anyway, let's hope that The Swinging Blue Jeans really go to town and manage to hit the charts—and meet their female fans—every time they hit London! !



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