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POP

1/-

Nº 44

SECOND YEAR

WEEK ENDING
27th JUNE

WEEKLY



Full Page
Pics of → **ELVIS**
THE TREMELOES
LULU & LUVVERS
SEARCHERS Etc.



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



Brian Poole and The Tremeloes



Is The American Pop Influence Really Dead?

Is British Pop Really Better Than the U.S.A.'s? Everyone says that British pop is finally being recognised for what it is. Everyone is saying how great the British artistes are, and how much more talented they are compared to the Americans who everyone agrees, have "had it" over here! But have they had it over here? Have the American pop singers quietly slunk back to their corners and kept quiet? Not on your sweet life!

Take a look at the scene over here. Everyone thinks it's all British. Who are some of the most popular artistes over here? Elvis Presley, Roy Orbison, Brenda Lee, Jerry Lee Lewis, Little Richard, etc., etc. All-American. There are others, Carl Perkins, Ray Charles, newies like Tommy Tucker, Howlin' Wolf, P. J. Proby and of course Chuck Berry.

That disposes of the artistes side. Now on to styles and songs. Cilla Black for example, has had great songs, but the style was originally recorded by Dionne Warwick, another American artiste also going great guns in this country. All the rhythm and blues records selling really well are by American artistes. Most of the rhythm and blues songs that are hits by British artistes are written by American artistes or American composers. Where do the British artistes get most of their best songs anyway?

I'll tell you! Let's be honest with ourselves. Just because Elvis isn't exactly hitting the No. 1 slot every time and a few of the other artistes like Brenda Lee are not smashing up Top Five numbers every week doesn't mean that the Americans are beaten. Also you may forget that the American charts, although being dominated by British artistes for the last few weeks, or months if you like, are gradually being taken over again by the American groups and solo singers.

Also remember that our charts were completely dominated by the Americans for years and not mere months. No! Our position

has improved considerably but don't let's kid ourselves into thinking that British is best. Even The Beatles' brand of music is R & B, after a style. R & B originated in the United States. In fact, we're not showing the Americans anything yet. We've got to prove to them that we can dominate their charts every time we get the chance and show them that getting into our charts is going to be one heck of a job and I can't honestly see us winning.

For a start America is a bigger and better country. Better from the point of view that they have many, many more records released every week and have better studios, better facilities and more artistes willing to take a chance on new composers.

Imagine if The Beatles didn't write their own numbers. Most of their songs would certainly be written by American artistes. Most of the big smashes have been written by American composers and artistes like Cliff, Adam and most of the big groups always take a second look at American songs before they discard them. American influence is still as strong as ever.

We have now started to break the American strongholds by smashing their charts with British numbers and sending over groups to really create excitement. Of course the Americans aren't too happy about this. They're already starting to think of ways and means to stop the flow of British artistes into the United States. American composers are sending a lot of their songs over here to make the British artistes buy even



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more American material. For the Americans are smart people. Whilst they believe in the maxim, if you can't beat 'em, join 'em—they do two things. They join 'em and manage to undermine 'em at the same time.

They're already trying to sign our artistes for tours, whilst at the same time they're pushing the top American artistes over here as fast as possible. Short of Elvis, every artiste is smashing the English tours to smithereens. Elvis of course keeps his fight the British end up by sending over four films a year.

So let's lay off the fact that the American influence is slipping. It might be a bit dented, but it's certainly not going to topple over completely. To be blunt. I don't think this country will ever produce such a wealth of talent as America has. American singers may not always hit with the same influence as The Beatles, but by heck they're still selling a heap of records years afterwards.

Don't forget Frank Sinatra and Bing Crosby. Elvis Presley is still knocking up four to ten million a year between singles, EP's and LP's. So let's forget the influence—and those stupid critics who say British is Best—and we've beaten the Americans. We haven't beaten the Americans—and we aren't likely to.

So why not settle down and listen to one of the best records in the charts. *Hello Dolly* by Louis Armstrong. American—and was selling records before Cliff was born!!

Inside information on the greatest Pop Programme—

READY STEADY GO!

By

Francis Hitching

Editor of "R.S.G."

Don't knock the Rock! A lot of you wrote in after my article a couple of weeks ago saying that I was mad not to like the current rock revival. Well, maybe I am—because nothing I say or do has had any effect in stopping what is obviously one of the two big trends in pop music at the moment. (The other, of course, is R & B).

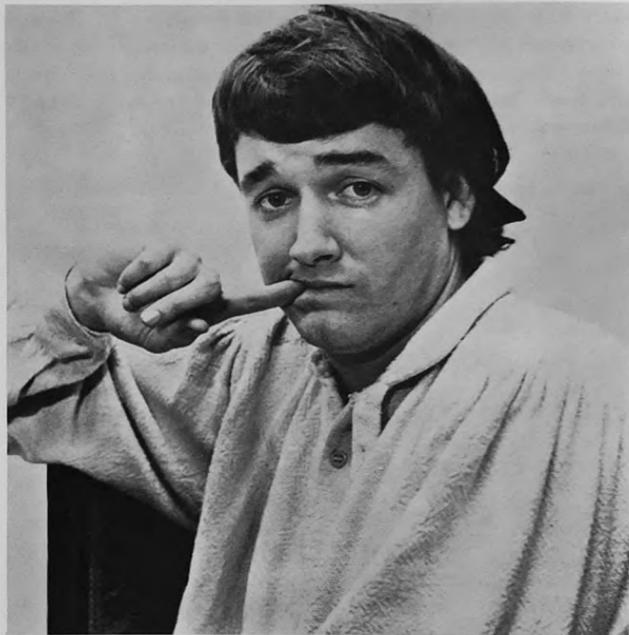
When we had a return visit of Carl Perkins on "Ready Steady Go!" he seemed to be even more popular than he was the first time. On the second occasion he was backed by a young group called The Nashville Teens, and their only record "Tobacco Road" harks right back to the great days of Bill Haley, Little Richard, Elvis and the rest.

On the same programme we had P. J. Proby whose record *Hold Me* is in the charts. As you know, *Bama, Lama, Bama, Loo* by Little Richard is also there in the top 50. And Bill Haley himself is not only seeing the release of his original "Rock Around The Clock" but his re-make too is being issued on the market.

I started to look into just why there is this current revival. Ray Innis of The Swinging Blue Jeans, told me: "I'm one of rock's biggest fans. The beat is great and has got something to teach us all. And you have to remember that they had so many good tunes in those days that it is no surprise that they have caught the public's fancy again."

Alan Price, the organist among The Animals, had a slightly different reason: "There have been so many English groups in the charts lately that we are all of us getting a bit too well known for our own good. Nowadays you get some of these great Americans coming over here—Little Richard, Carl, Chuck Berry—and there is a sort of glamour about them. Six months ago I would not have given Elvis much hope among the kids who were really way out. I reckon that if he came over here tomorrow, he would be as big a sensation as when he started his career."

What Alan says rings true to me. As



P. J. Proby whose R.S.G. appearance was very popular.

the Pop scene changes and develops, it has become more and more noticeable to me that groups nowadays really have to be the tops if they are going to break through into the big time.

More and more, the hit parade consists of established "greats" like The Beatles, Gerry, The Stones, The Searchers and so on—and in between come a lot of good solo records by comparative unknowns (Lulu is an example).

I won't mention any names, but there are certainly some of last year's groups' second rankers, who are certainly feeling the pinch as competition gets tougher and tougher and their own faces get more and more familiar.

Cathy McGowan agrees with me. Nowadays she goes out to concerts only when one of her real favourites—Dave Clark, Chuck Berry, The Stones—is topping the bill. When she joined "Ready Steady Go!" she was going to just about every road show she could

get tickets for, no matter whereabouts it was around London.

Michael Aldred, of course, has always had further-out taste than some of us. I remember when he joined "Ready Steady Go!" one of his credentials was that he wrote intellectual criticisms for highbrow jazz magazines.

Patrick Kerr, who has danced in America several times and is the most Americanized of anybody on the programme, loves the trend back to rock—of course! He encouraged it from the beginning.

The only question left, really, is whether any British musicians can capitalize on the trend, or whether it is going to stay strictly an American thing. The only pointer to this is that the Beat version of "Rock Around The Clock" that was made recently, got absolutely nowhere in the charts.

My own feeling is that the Americans have got a monopoly and are going to keep it.



Ordinary Names—Extraordinary Discs

Peter and Gordon. Two rather ordinary names for a world where *Furys, Powers, Prides, Cliffs, Wildes and Adams* reign as the top rank names. To be truthful ordinary names seem to be in vogue now, and if you are a pop singer with a name like Crazy Mazy or something equally striking the chances are that you won't be around very long. Peter and Gordon, now. Peter is, of course, the brother of TV personality and actress Jane Asher, a favourite of "Juke Box Jury" devotees because of her direct and accurate remarks, a point usually lacking on that show.

Their first record *World Without Love* written by that team of prolific smash songwriters, John Lennon and Paul McCartney, leaped into the charts and copped the boys a hefty whack of TV, radio and other personal engagements. Their second record out a couple of weeks ago, *Nobody I Know*, has strong

indications of being another smash both here and in the United States, where it seems, anything British is still best.

The two boys have a certain earthy quality on their recordings that has so far given them a different style to that employed by former male duos like The Allisons and The Brook Brothers. This different style, nice as it is, cannot be used on every one of their discs for the result would become much too monotonous. All in all, I think after *Nobody I Know* has proved itself to be the smash seller it looks likely to me that the boys should change their style (but not their material) and concentrate on a slightly different image. *World Without Love* was a nice song, with a strong melody line, slightly too "sweet" for my personal taste, and I feel, for many others who had played the disc more than once.

Unfortunately, I fear that Peter and

Gordon will end up concentrating on the same style, and so make the mistake that many other former hit parade artists did. The same thing happened with Adam Faith, but he very smoothly switched styles and songwriters when he realised the mistake and climbed back into the charts. That's the best and safest way to aim for more hits, tho' it may seem a bit reckless to the artists at first.

For Peter and Gordon I predict a long, long future, provided that they don't stay on one style all the time. It will be interesting to see what will happen if the boys don't use a Lennon, McCartney number for their next single. If they make a success of a single which isn't written by the two Beatles at least they can say that it wasn't the popularity of The Beatles that really made their discs hit the charts.

BRITAIN'S TOP THIRTY

1	It's Over (2)	Roy Orbison
2	You're My World (1)	Cilla Black
3	Someone, Someone (7)	B. Poole/Tremeloes
4	My Guy (5)	Mary Wells
5	Here I Go Again (3)	The Hollies
6	Hello Dolly (9)	Louis Armstrong
7	No Particular Place To Go (4)	Chuck Berry
8	Shout (14)	Lulu & The Luvvers
9	Ramona (12)	The Bachelors
10	Constantly (8)	Cliff Richard
11	Can't You See That She's Mine (21)	Dave Clark Five
12	Juliet (6)	The Four Pennies
13	The Rise And Fall Of Flingel Bunt (11)	The Shadows
14	Hold Me (—)	P. J. Proby
15	Nobody I Know (24)	Peter and Gordon
16	You're No Good (13)	Swinging Blue Jeans
17	A Little Lovin' (15)	The Fourmost
18	I Love You Baby (23)	Freddie & Dreamers
19	Walk On By (16)	Dionne Warwick
20	Dimples (—)	John Lee Hooker
21	My Boy Lollipop (10)	Millie
22	I Love You Because (19)	Jim Reeves
23	I Will (18)	Billy Fury
24	Bama Lama, Bama Loo (—)	Little Richard
25	Hello Dolly (20)	Frankie Vaughan
26	Non Ho L'eta Per Amarti (17)	Gigliola Cinquetti
27	I Won't Forget You (—)	Jim Reeves
28	Kissin' Cousins (—)	Elvis Presley
29	I Love Being In Love With You (29)	Adam Faith
30	Hello Dolly (—)	Kenny Ball

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

GREAT BRITAIN'S ONLY ★ POP STAR CHARTS ★

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Chapel Of Love	The Dixie Cups	17	Diane	The Bachelors
2	World Without Love	Peter and Gordon	18	Every Little Bit Hurts	Brenda Holloway
3	I Get Around	The Beach Boys	19	Tears And Roses	Al Martino
4	Love Me With All Your Heart	Ray Charles Singers	20	Today	New Christy Minstrels
5	People	Barbra Streisand	21	Do You Love Me (Just Like)	Dave Clark Five
6	Love Me Do	The Beatles	22	Romeo & Juliet	The Reflections
7	My Boy Lollipop	Millie	23	P.S. I Love You	The Beatles
8	Memphis	Johnny Rivers	24	Cotton Candy	Al Hirt
9	Don't Let The Sun Catch You Crying	Gerry/Pacemakers	25	Viva Las Vegas	Elvis Presley
10	Walk On By	Dionne Warwick	26	I'll Touch A Star	Terry Stafford
11	Tell Me Why	Mary Wells	27	Once Upon A Time	M. Gaye/M. Wells
12	Tell Me Who	Bobby Vinton	28	Rock Me Baby	B. B. King
13	What'd I Say	Elvis Presley	29	Bad To Me	Billy J. Kramer
14	Little Children	Billy J. Kramer	30	What's The Matter With You Baby!	M. Gaye/M. Wells
15	Hello Dolly	Louis Armstrong			
16	No Particular Place To Go	Chuck Berry			

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CLIFF
RICHARD
AND THE SHADOWS
A MATTER OF MOMENTS
ON THE BEACH
(From the film "Wonderful Life")
COLUMBIA DB7305



DISCussion

And off we go on an exciting, star-crammed selection of the latest releases. Hang on to your pockets and purses because I have a feeling you'll want to buy most of the discs this week.

On her new Fontana platter, young Millie now names her boy lollipop as "Sweet William." This is the Blue Beat-type mixture very much as before and it bounces along very happily with Millie as effervescent as ever. The infectious beat will win again even if Millie's high-pitched, baby-like delivery does grate on some ears.

Columbia have made the new Cliff Richard release a double "A" side affair with two titles from the much awaited film "Wonderful Life." "A Matter Of Moments," written by Bruce Welch, is a dreamy-paced, gentle ballad with Cliff caressing a good romantic lyric with his lightest touch; add to this a distant chorus singing a repeated title phrase and The Shadows (with strings attached!) neatly in the background and we have yet another highly polished production from Cliff. "On The Beach," written by Cliff, Bruce and Hank, sweeps up the tempo with Cliff bubbling over with fun as he runs through various dances from Bossa Nova to Twist. It has a wonderful atmosphere of youthful zest but I would say that *A Matter Of Moments* is by far the more effective side of the two.

Decca introduces us to The Nashville Teens on "Tobacco Road." This is an interesting piece of work, if not arresting. It lacks any solid melodic attraction and is, in the main, made up of a series of rather staccato phrases punctuated by the occasional bout of jangle piano and pick-up of tempo. A very well produced disc which fascinates—and I like the handling of the vocal—but hardly the type of material to compete with today's trends and fancies.

★★★ BOUQUET ★★★★★★

★ One of the most striking ★
★ instrumental discs for some time ★
★ is my verdict on Pye's *Husky* ★
★ which features the drumming of ★
★ that now famous stand-in Beatle, ★
★ Jimmy Nicol. A nice fat brass ★
★ sound, alternating with hand- ★
★ clapping rhythm and some solid ★
★ drumastics, makes the whole ★
★ thing bounce along full of life. ★
★ A good arrangement, extremely ★
★ well produced. I like the good ★
★ bass beat which fairly throbs with ★
★ excitement and the total result is ★
★ catching; even the occasionally ★
★ repeated title, delivered in a husky ★
★ tone (but, of course!) adds ★
★ considerably to the overall picture. ★
★ ★★★★★★★★★★★★★★

We have heard "Who Will It Be" before but at a quicker tempo than on the H.M.V. disc which brings back Mike Berry And The Innocents. Mike, himself, doesn't seem too much at home; it's as if the slow tempo is holding him back and, consequently, he doesn't register with the sharp impact expected of him. I like the sound of the basic arrangement but, here again, I long for it to get a bit of uplift.

"True Love Never Runs Smooth" is the sentiment expressed by Petula Clark on her latest Pye release. A gentle, insistent beat throughout the neat arrangement will add to its popular appeal and Pet's restrained vocal performance has considerable charm; all this, together with a lilting melody, makes this one of her most generally acceptable "pop" offerings for some time.

They're here! **The Beatles!** To tide us over until the release of the new single in July, Parlophone now give us the EP entitled *Long Tall Sally*. This title track has the boys at their very wildest; the impact is considerable and it leaves you fairly exhausted! Only one of the four tracks is a Beatles composition—"I Call Your Name"—and while this is a track which will grow on you the more you hear it, it is not one of the best to come from John and Paul. It lacks that melodic attraction so evident in most of their work but is has a clean-cut beat and is well-performed, as usual. "Slow Down" is an average composition (not by the boys, of course!) which gains extra stature from the interpretation given by John, George, Paul and Ringo. Effective as an exercise to show what an individual style can do for mediocre material. The final track is "Matchbox" which, once again, wouldn't set the world on fire if it wasn't for the Beatle Beat. Most decidedly, "Long Tall Sally" is THE track; it packs a mighty punch!

BRICKBAT

As *Tears Go By*, on Decca, has much potential as folksy-type ballad but all warmth and interest is knocked out of it by a very dreary arrangement which is very plodding and lifeless. The voice of Marianne Faithful has a slight husky quality but she delivers the lyric in a monotone which robs her of any power; in fact, she displays no artistic attack at all and the result is a bit down-in-the-mouth. A great pity, all this, because the song itself could have had much impact and warmth through strength and contrast.



Lonnie Donegan returns to the comedy song on his new Pye release, "Beans In My Ears." This is not the lusty, laughter-making song but one which brings smiles and chuckles. Lonnie brings the whole thing to life against an infectious, bouncy rhythm backing.

Terry Stafford follows his successful *Suspicion* with "I'll Touch A Star," on London; once again sounding just a little bit like Elvis, especially on his deeper notes, he gives a performance of warmth. I don't think the song itself has quite the same general impact as *Suspicion* because, according to present day ballad trends, this one might be considered just a little bit "old-fashioned"—as appealing as are the lyric and melody.

Joe Brown's latest Piccadilly platter is a right pounder! "Don't" should go a long way towards bringing Joe back to the hit scene with its hefty beat and powerful vocalising from Joe himself.

Chris Farlow And The Thunderbirds, on Columbia, give a ponderous beat to "What You Gonna Do" and there is some interesting guitar work on this clean-cut offering. Chris's deep-brown voice handles the lyric most effectively.

Those lyrical youngsters Elaine and Derek pop up on Decca with "All The Sheep In The World" which is a slow, lilting song of charm but its a bit of a strain to hear all the words. On this type of song that's a pity. The fault lies in the recording and not with Elaine and Derek.

And that's your little pop lot for another week.

Happy memories,
Bye for now.

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Buzzin' Dozen



Who said anyone couldn't take over from the Beatles? In the USA **THE DAVE CLARK FIVE** have become so big now that they're almost ranking with The Beatles in sales. They've already packed the Carnegie Hall four times in two days, which even The Beatles haven't done. All in all, their tours are becoming more and more fantastic throughout the States. Everywhere they go they have an escort of policemen, who spend their time asking The Dave Clark Five to give them autographs. From a semi-pro group earning barely live-on money to five discs in the American charts and No. 1's in other parts of the world sounds rather like a second Beatle story. Now everyone is asking. How long can they last? And who will last the longest?



Outside of London, Sheffield seems to be one of the strongest R & B centres, with many groups such as **THE JOHN CONQUEROO** from Doncaster providing really way-out rhythm and blues music. The appearance of John Lee Hooker, Sonny Boy Williamson and Memphis Slim in local clubs has led to the growth on several authentic R & B units in the area, including The Scott-William Combo, The Chevrons and The Bianco Blues. Some of these are playing to audiences almost as big as those of the visiting American R & B stars.



You'd think that by now that **THE SEARCHERS** would have known all the set-backs in show biz. Apparently they don't. For their latest tour of America, we hear, had them almost asleep and unbelieving. They've discovered that America is a lot more than Hollywood and New York. Their latest tour which takes them all over the country is rapidly tiring them out. It's not unknown to drive a thousand miles from one date to the next and the average is usually four hundred miles. In a coach that can be pretty slow and pretty tiring. But they did manage to raise one crack for an American newspaper, "With luck, the Indians will get us!"



Judging by many reports **THE ROLLING STONES** aren't going down too well in the United States. But anxious fans have one consolation. That most of the concerts they have appeared on have been seen by older people. When they did play a concert packed with teenagers, they were a fantastic success. Whatever their position is like in the States, over here their popularity is certainly as high as ever. Their new disc as yet untitled will be recorded in America by co-manager Andrew Oldham and flown over here for immediate release.



They're trying for another strong hit with an oldie too, *The House Of The Rising Sun*, although their treatment is rather different to that of The Bachelors. It may surprise some people, but **THE ANIMALS** have been almost as popular as a group like The Shadows for many months now, even without a record. Mods and Rockers alike not only listen to the boys' music but also listen to the boys talking. For when they talk they supply a lot of information about what is coming in, and they're usually right. We think The Animals could be the biggest "find" since The Rolling Stones.



ROY ORBISON, "Orby" as he is better known, is rather a mystery man in show biz. His disc *It's Over* is just one in a string of hits both here and in the United States. So far he has managed to remain still mysterious although he is never seen much at parties backstage or for the Press. Once a pop star gets over the age of thirty you'd think he was out of the limelight, but Orby seems to have taken a new lease of life. Many people don't know that Roy has been a geology student, a disc-jockey and an oil-driller. "I never discovered much oil" he says with his relaxing manner. He certainly struck when school-mate, Pat Boone prompted him to sing!



Rapidly rising group **THE WASHINGTON D.C.'s** whose first disc *Kisses Sweeter Than Wine* did extremely well, are certain of a hit EP, even tho' they have never recorded one! Solution to the mystery is that the boys recorded a track for Ember Records which is one of four tracks on an EP titled *Teenscene 64*. The other three tracks are by The Dave Clark Five when they (Clark Five) originally recorded with Ember. It looks like the Washington D.C.'s may have a lot of money coming their way, especially if the EP is released in America.



The four "millionaires" as they are known in show biz, **JOHN, PAUL, GEORGE and RINGO** have a new disc released on July 10th. The song is *A Hard Day's Night* the title tune from film of same name. Obvious No. 1 before it starts, but with the demand for groups even highpowered ones, dropping off, it will be interesting to see what happens to this latest platter. It may not move as fast as the other discs of theirs. One thing is certain. That the four boys are going to make another film.



They scored with an oldie—and since then **THE BACHELORS** have been digging up oldies and giving them the usual treatment. In fact, it looks pretty well as if the boys may have some bad periods ahead. For there's a limit to the standards that a group can carry on recording good as they may be. I think the boys are going to have a difficult time fixing up old songs. So what about giving them a hand. If you can think of any oldies like *Ramona* or *Charmaine*, write them on a postcard and send them to "Pop Weekly", 234 Edgware Road, London, W.2. We'll pass them on to the boys!



One of America's pop singers who always gets a great welcome here regardless of whether he has a record in the charts or not, will be back in the autumn. It is **DEL SHANNON**, who always leaves this country much richer in new fans and new money than when he entered it. Del has now proved himself to be one of the biggest boys in the show biz industry. He owns his own music company, his own record company and we hear that he may be heading for shares in a film company. But he still remains the same nice old guy. He even tells you what his next two or three records will be, if he knows. Most artists don't usually reveal secrets of that kind!!



"Upsetting people" is **THE NASHVILLE TEENS'** main hobby—or so they say. They certainly didn't upset anyone when they appeared on the Chuck Berry and Carl Perkins tours. Their style of music, which they say isn't really any style has prompted Decca to release a single titled *Tobacco Road* on June 26th. The exciting sound these boys manage to dig up is great, but the group themselves say they don't really want anyone to call it r & b or rock, or call it anything. "That way" they explained, "you become a rock group or a r & b team. We're not either."



The young **APPLEJACKS** who scored with their Lennon-McCartney number *Tell Me When* are having a fair stab at fame. Already they have appeared in one film "Just For You" and now they've been signed for another "Swingin' U.K.". Their new disc *Like Dreamers Do*, another song by John and Paul, is already certain to be a big, big seller—and now they've heard that their first record *Tell Me When* has already entered the American charts. Since the group's average age is only fifteen, they must be the youngest hit-making group ever.



Photo News



Top Left: The unmistakable blond head of **Heinz**, now chasing the charts with a disc titled *Please Little Girl*.

Top Right: **The Marauders** posing at a Burslem school where they gave a class of nine-year-olds a talk on the life and work of a pop group.

Bottom: **Susan Hampshire** and **Cliff** lead the cast in one of the many colourful numbers from the movie "Wonderful Life." An Eistree Distributors production.



Top Left: A very gay-looking **Frankie Vaughan**, his version of *Hello Dolly* is chasing Lous Armstrong's up the charts.

Top Right: Ever popular **Gene Pitney**, whose latest is a gentle lilter titled *I'm Gonna Find Myself A Girl*. That shouldn't be very difficult for Gene.

Bottom Left: **The Mojos**, who must have another hit with their exciting new disc *Why Not Tonight*.

Bottom Right: Glamorous **Elkie Brooks**, aiming at the charts with *Something's Got A Hold On Me*, which received Peter Aldersley's Bouquet last week.



READERS' POP SHOP TALK

Most with it D.J. Jimmy Savile—terrific on "For Teenagers Only." . . . Nice to hear Shane Fenton again . . . Carol Deene, also Glenda Collins. Deserved chart success for Mary Wells and *My Guy* . . . Jan Panter has a swinging Fan Club. Looks fab too . . . Parts of John Lennon's book sarcastic . . . **The Searchers** very poor on Palladium . . .



Facially, doesn't John Lennon resemble **Ralph Ellis** of *The Swinging Blue Jeans*? . . . **Searchers** sure making swinging albums . . . I doubt if either **Helen Shapiro** or **Frank Ifield** will ever have another hit . . . **London's Mods** weeks ahead of other towns' Mods . . . **Blue Beat**—out, Rock 'n' Roll—in . . . If everybody thinks **Ramona King's It's In His Kiss** should have been a hit, why wasn't it? . . . **Freddie and The Dreamers** are boring now . . . **Radio Atlanta** better than **Radio Caroline** . . . If girls know how stupid they look when they scream at pop stars, I'm sure they'd cease to do so . . .

El bound to have a huge hit pretty soon . . . **Crickets** obviously best American group . . . Who will follow **The Stones**, I wonder? . . . **Buddy Holly** Appreciation Society *NOT* merely a

morbid cult!! . . . Flip-side of **Cliff's** latest disc a belting **Rocker** . . .

Just lately groups seem to be going for slow discs . . . **Lulu** promising young singer . . . **Adam's** latest his greatest—**Fab!** . . . **Ramona** by **Bachelors** is a bore . . . Good new discs by **Peter and Gordon** and **The Applejacks** . . . **Manfred Mann** better than **Stones** . . . **Dusty's** new disc long overdue . . . **Cilla**, fantastic! . . . **Adam Faith** one of most polished performers on stage . . . **Searchers** just as good as **Beatles** . . .

"**Top Of The Pops**" slowly improving, but has a long way to go . . . Long, high notes spoil **Kathy Kirby's** latest . . . More publicity needed for **Aristocrats** . . . What happened to **Chad Stuart** and **Jeremy Clyde**? . . . *The Rise And Fall Of Flingel Bunt* best **Shadows** release . . . **Andee Silver** too young to be a success as well as **Too Young To Go Steady** . . . **Daryl Quist** gets lots of publicity and not much success . . . **Pretty Things**—great! . . . **John Lennon** funniest **Beatle**. **George Harrison** the most serious . . . **Rolling Stones** should go down well in America . . . **Tommy Quickly** deserves more praise . . . **Bachelors** most versatile group . . . **Brian Poole's** latest, best since *Do You Love Me* . . . **P. J. Proby**—fabulously fab! . . . Will there be as much trouble over **Beatles** tour this autumn? . . . What stupid fool would refuse **P. J. Proby's** invitation to *Hold Me* . . . **Dusty Springfield** disappointing on Palladium . . . **Bachelors** could make expert "elephant scrubbers" . . .

However did **Louis Armstrong** beat **The Beatles** with *Hello Dolly!* . . . **Swinging Blue Jeans' You're No Good** is fab . . . When will **Bachelors** record a new song, **Ramona** is a drag . . . **Nobody I Know** by **Peter and Gordon** much better than *World Without Love*. Should go to No. 1

. . . **John Leyton** best actor-singer . . . **Freddie** gets better with every jump . . . **Mark Wynter's Answer Me** drags . . . **Yardbirds**—Great! . . . **Merseybeats'** discs improve all the time . . .

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 10,658, that is an average of 74 joins per postal day.

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ASP INTERNATIONAL supplied the pictures of **The Four Pennies** and **Lulu** and **The Luvvers**. **S. J. B.A.M.**, that of **Cliff Richard**.

HIRORPIC—**Peters** and **Gordon**. **A.B.C. TELEVISION**, **The Shadows**, from "Thank You Lucky Stars."

KEYSTONE PRESS AGENCY—**The Searchers**.

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FACTS ON THE STARS COMPETITION

No. 41—ADAM FAITH



Adam is proving once more that he has again found the formula for hitting the charts and if you can answer correctly the three simple questions below on him you may win a beautiful 10" x 8" real photo of any star of your choice. The first ten correct cards drawn out win the photos chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derbs.

1. What is the flip of Adam's latest, *I Love Being In Love With You*?
2. How many players in his backing group, The Roulettes?
3. On what label does he record?

COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 38 (Freddie) is **STEPHEN WHITING**, 94 Grove Road, Harpenden, Herts., who will receive a copy of Cliff's "Summer Holiday" LP. The winner of the "Fury Monthly" competition is **MILDRED WOODS**, 14 West Street,

Toll Bar, St. Helens, Lancs., who has asked for Roy Orbison's "In Dreams" LP.

The winner of the "Teenbeat" competition is **M. WILLIAMS**, 1 Sunnydale Road, Baglan, Port Talbot, Glam., who has asked for "The Rolling Stones" LP.

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SWOP SHOP

Offered: Pics, clippings on Beatles, Rolling Stones, Billy J., Gerry, also Billy Fury LP "We Want Billy," "Richard Chamberlain Sings" LP. **Wanted:** Pic clippings of The Dave Clark Five, Hollies, Swinging Blue Jeans, and £1 for each LP. Miss P. Flavell, 31 Titled House Lane, Pensnett, Brierley Hill, Staffs.

Wanted: I'm Walkin' and You're My One And Only Love by Rick Nelson. **Offered:** Little Diane, This Little Girl by Dion, or Play It Cool EP by Billy Fury, Richard McCarthy, 235 Danebury Avenue, Roehampton, London, S.W.15.

Wanted: Ricky No. 4 EP with Travellin' Man on it, by Rick Nelson. **Offered:** Little Diane, This Little Girl by Dion, or Play It Cool EP by Billy Fury, Richard McCarthy, 235 Danebury Avenue, Roehampton, London, S.W.15.

Offered: Mecca: Town Without Pity, Twenty-Four Hours From Tulsa, by Gene Pitney, His Latest Flame by Elvis. **Wanted:** Any other Gene Pitney record except That Girl Belongs To Yesterday, Jeanie Cronin, 75 Tynwald Drive, Leeds 17, Yorks.

Offered: "Here Are The Beatles" (Four Square book); "The Beatles"; "Beatles By Royal Command" and other Beatles books plus 110 pics of The Beatles; 17 glossy, 51 in colour, and a coloured Beatles wall panel—£1 the lot. R. Luff, 106 Clarence Road, Horsham, Sussex.

Offered: Love Me Do by The Beatles. **Wanted:** One of Brian Hyland's records. Carol White, 19 Hengham Road, Sheldon, Birmingham 26.

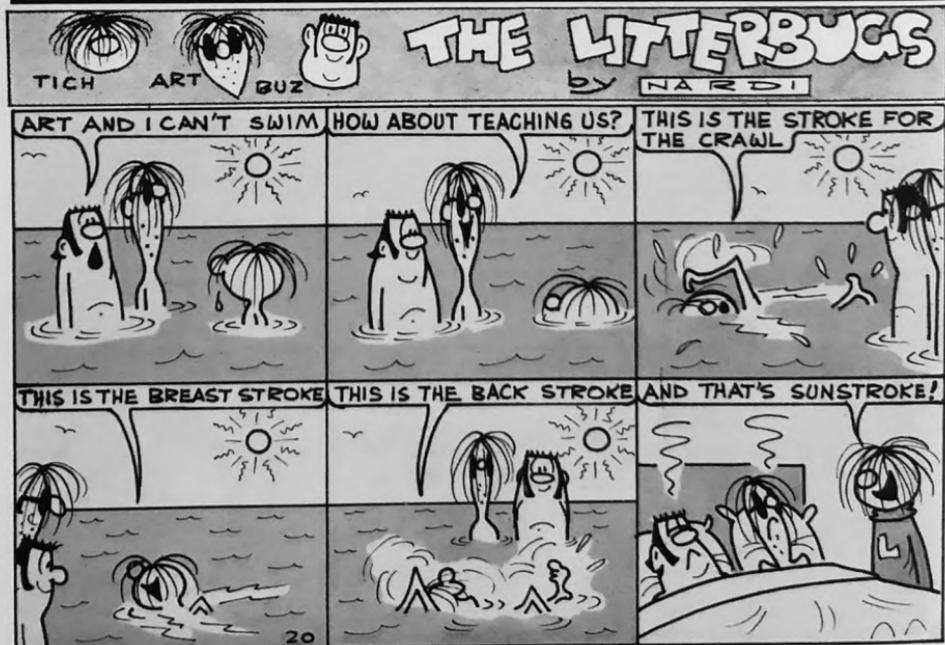
Wanted: Either or both of The Bachelors' records of Whispering or Charmaine. **Offered:** Press cuttings and pin-ups of The Searchers or Rolling Stones, or 5/6 per record. Miss Susan Hughes, Low Street, Beckingham, Doncaster.

PEN PALS

Miss Carol Whittle, 26 Elm Tree Road, Lowton, Nr. Warrington, Lancs. Female, 17. Cliff, Shadows and Searchers.

Marian Wright, 1 Gainford Crescent, Upper Rose Hill Estate, Hitchin, Herts. Female, 17. Rolling Stones, Cliff, Shads, Beatles, P. J. Proby. "The Lads," K.2., 3 Troop, Rawson Squadron, A.A.S., Harrogate, Yorks. Males, 16. Numerous pop stars.

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





STILL TOPS!

Some five years ago, a chubby faced, handsome looking lad was just beginning to make his name known on the general pop scene. His colourful clothes, slightly Elvisy style, and the fact that he was pure dynamite on stage gradually edged him into the hit parade world. Then suddenly, his name became known to everyone. Overnight Harry Webb became Cliff Richard. Radio, TV, short parts in films, hit discs, tours, all combined to make him become the biggest and most popular male singer that Britain had ever had for many years. Today, five years or so later, he still emerges as our No. 1 British hit parade artiste. True there haven't been many *Travelling Light* Gold Disc successes since then, but all of the records he has made have appeared in the top regions of the Hot 20.

Today he is accepted as Britain's Elvis Presley, as regards money, films and records. No other solo artiste in Great Britain has ever achieved such fantastic recognition, or such world-wide fame in so short a time, and still managed to remain King of The Empire all the time. This is Cliff today. Leaner, stronger, much, much more assured. But, most important of all, still as nice. Whether it be to the press or to his fans his attitude has always been the same. Any time Cliff does a one-night stand, you can be pretty sure that he'll always sign some autographs outside the stage door, a thing which seems to be rapidly disappearing these days.

Possibly one of the biggest triumphs of Cliff's varied career will be his films. Already he has produced two box-office smashes, "The Young Ones" and "Summer Holiday." His latest "Wonderful Life," looks like beating the record sell-outs of both of these two. It's pretty obvious that Cliff, once regarded by some people as an overnight success is going to rank amongst the greats both in the record industry and in filmland. His singing, acting and dancing have all progressed. To such an extent may I add that he is likely to become one of the youngest artistes to win an "Oscar" in the next few months.

The personal grooming that makes a star has been pressurised into Cliff over the last five years to such an extent that now only he can add the extra ingredients needed to become so big that his name is never forgotten. Possibly something could go wrong, but I still think that unless he gives up showbiz altogether that we have the proud honour of knowing that Great Britain has one of the multi-talented artistes of the future.

To appeal to teenagers is one thing. To appeal to everyone from the age of four to the ages of 60 and 70 is another thing altogether. But Cliff has done this and continues to do it every day.

READERS WRITE

... but are not always!

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

Without Publicity

With reference to the letter published in a recent edition of "Pop Weekly" from Miss Gillian Bates. She is complaining about the lack of publicity given to The Rolling Stones. But I would like to point out that with scarcely any publicity a great group, The Four Pennies, reached the No. 1 spot and acquired a Silver Disc. It is about time they received the acclaim due to them.

Christine Peacock (Great Harwood)

Round The Bend

So Ann Wilkie thinks Gene Pitney is greater than Elvis, does she? The poor, dumb, stupid nit! When Gene Pitney has got 51 Gold and 12 Silver Discs AND made 15 films, then we may be able to start comparing him with Elvis. Then there is the matter of looks. Elvis is ten times better-looking than Gene Pitney. I don't dislike Gene Pitney, he is a star in his own right, but Ann Wilkie must be round the bend to compare him with Elvis. Nobody is, or ever will be, as good as Elvis. He is the KING OF POP!

Miss Ellen Ward (Leek)

Stolen Status Symbol

A startling fact has come to light. The Mods have taken over Rock 'n' Roll! This is just one more example of Mod stupidity, as Rock 'n' Roll has been, and always will be, one of the status symbols of Rockers.

Mods are supposed to disapprove of our "old-fashioned" music, such as Rock and R & B, yet they have taken over R & B and have completely ruined it.

Not content with that insult, Mods are trying to claim Carl Perkins, Chuck Berry and Little Richard etc. as their idols, and, as previously mentioned, taken Rock 'n' Roll as their new MOD dance.

Still, we can't blame them for liking our music, seeing as it is superior in every way to any other sort.

Val and Chris (Gateshead)

So There!

When will people realise that although The Beatles are not fantastically popular now, they are just as popular (i.e. they have approx. the same number of fans), but they've been so long in show biz they're no longer a phenomenon. Also, as their music is different from Elvis's and as they are a group, they should not be compared. They're also just as talented—so there!

L. Hancock (Cheltenham)

Stone Poll

After adding up the many votes I received, I found that the most popular Stone was Keith Richard. Second was Mick Jagger; third, Brian Jones and Charlie and Bill tied for fourth place. Sheila Tainer (Haire)

Top Twenty

Here is a chart of the artists in the Top Twenty since the 21st December 1963. Each No. 1 receives 20 points, No. 2 receives 19, No. 3 18 etc. Note very carefully, very few Americans. British goods are best.

1	The Beatles	450
2	The Bachelors	302
3	The Searchers	267
4	Gerry and Pacemakers	236
5	Dave Clark Five	223
6	Gene Pitney	205
7	The Rolling Stones	187
8	The Hollies	185
9	Swinging Blue Jeans	181
10	Cilla Black	172
11	Dusty Springfield	162
12	Billy J. Kramer	161
13	Jim Reeves	142
14	The Merseybeats	137
15	Cliff Richard	136
16	Peter and Gordon	132
17	Freddie and Dreamers	124
18	Millie	118
19	Manfred Mann	111
20	Kathy Kirby	102

P. K. Hodgkinson (Upwood)

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

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Power-Packed Personality —LULU

As the groups, those from Liverpool and those from London, gradually begin to fade away, except for the very popular boys, in come the girls. Millie, Kathy Kirby, Cilla Black, Dionne Warwick, Mary Wells—and Lulu!! To be a bit more precise, Lulu and The Luvvers. This girl, 15 years old but with a cute mind ten years older, is just about one of the most dynamic personalities I've ever seen.

Her stage act, her singing and her whole being exude excitement. In fact, I'd go so far as to say that little Miss Lulu with her obvious power-packed personality is going to be in the business for a long, long time.

Already she has done some amazing things. Not only has she managed to get a record into the Top Twenty, almost impossible for girl singers who aren't established, but the song, *Show*, is one of the most recorded numbers in the pop field. Somehow she has managed to give this number a new air of excitement a new style of beat and has consequently racked up her first hit with her first record. Indeed, Lulu, a bouncy auburn-haired teenager, presents the first big challenge to Cilla Black's popularity this year.

Gradually the whole pop pattern over the last few months is changing. First, we showed the Americans that we had equally as good British singers in the male solo class. Now we've showed them (and how!) how good the British groups are, and now we've finally destroyed their girls' hold on our charts with artistes like Cilla Black, Millie and the effervescent Lulu. Recently Lulu went back to her Glasgow home, and whilst there visited her local dressmaker. When she left she found a crowd of people outside who went absolutely wild when they saw her. It turned out to be the first riot that Glasgow has had over a girl singer ever!

Lulu is convinced that she'll be on the pop scene for a very long time and so are we. Already we hear that her next single is lined up and that everyone thinks it has a good chance of being a No. 1 smash seller.

I hope so, for the charts after the initial bursts of talent from the groups are becoming dreary again with the same tunes all the way through, or so it sounds like when one has heard a few of them over and over again.

Let's hope that Lulu can, with her bubbling personality, provide that extra sparkle on her next batch of recordings so that she ensures herself a permanent place in the charts.

I think she will—and knowing Lulu—I bet she thinks she will too!



The Searchers

