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Nº 45
SECOND YEAR

WEEK ENDING
4th JULY

WEEKLY



Mick Jagger

**FULL PAGE PICS OF
MICK JAGGER
THE BEATLES
THE SHADOWS
MILLIE Etc.**



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





Independent Record Producers' Influence Growing

The big record companies get bigger, the smaller ones do a little bit better, but the boys who are really showing signs of taking over the whole industry are the independent record producers. The Rolling Stones, The Dave Clark Five, Heinz, The Animals, John Leyton, Mike Sarne, etc., etc. The list is endless and grows bigger day by day. So many of the best records in the charts are produced by people like Robert Stigwood and Andrew Oldham who record John Leyton and The Rolling Stones respectively.

In a way this is a good thing. Too many artistes in show biz cut their first records in the rather frightening atmosphere of a huge studio, where no one seems to do anything but give directions. Yet those same artistes, put into a smaller private studio and with musicians who realise that the first take isn't likely to be brilliant, make pretty sure that the artiste or artistes certainly do their best.

I've seen The Rolling Stones and other top groups at work in a private studio. The sound they get is just as good, if not better, than any they could get in the larger studios. Also they have a big laugh and at the same time get down to serious work. In time I predict that nearly ninety per cent of the recording men in the big companies will be starting their own studios or becoming independent producers. Take Joe Meek for example, he records Heinz and The Tornados amongst other people, and his records are definitely different. In fact, he assures me that he can get new and better sounds in his very small studio than most other artistes

and recording men can think of in their ultra-large studios.

One thing is certain. That anyone with any imagination, and a group of fairly good musical ability can go into a studio and, provided that they can afford to spend a fair amount of money, fool around until they get a new or different sound and maybe a hit record. I think that the record companies' studios, although they do, obviously, turn out most of the hit records at present, are going to find it hard going using their own men and their own musicians.

Into the breach will step these independent record makers who don't even have to own recording equipment, or a recording studio. They are needed, urgently. There is one famous group on the scene at the moment who had at one time been turned down by every big company after different recording tests.

Then they cut some of their own tracks in a private studio and made some of the biggest sellers ever. That is why the record companies will eventually find

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their ultra-large and ultra-modern studios standing idle. In America the same thing happens. But over there they do it on a grander scale. They not only record independently they also start their own record companies and distribute their own records. One such person, already a millionaire at 27, is Phil Spector who has had thirteen consecutive hits with artistes like The Crystals and The Ronettes.

The wind of change is blowing and we are betting that the independent boys will be the ones to govern the record scene soon. There's nothing to stop them and let's face it—who wants to? Certainly not the fans of artistes like Mike Sarne, Heinz, John Leyton or The Rolling Stones, and that adds up to quite a few thousands with just those particular artistes.

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Hit after Hit for Bachelors

"The most successful trio ever" is what they are hailing The Bachelors by now. It must be true too. Rarely have I heard such applause from Palladium-goers as when the three Irish laddies burst into their string of hit numbers, *Charmaine*; *I Believe*; *Ramona*; *Diane*, and *Whispering* have put these boys on the map and in almost as big a demand as The Beatles. In America they are rated as one of the best ever. In Britain they can't put a step wrong and now gradually the other countries are beginning to get the message.

In a way their success is almost more incredible than that of The Beatles. For all The Bachelors' songs are oldies, and yet it's not the mums and dads who are flocking for the records, it's the teenagers. In just over a year these boys have not only proved that you can have hits with old numbers but that you can also keep to the original styling

of those numbers. Whilst The Searchers, The Beatles and everyone else spend their time frantically being chased by photographers and Press men, The Bachelors quietly continue to knock up hit after hit, all selling over a quarter of a million, and just pick up or reject bookings when they feel like it.

In America, they (the promoters) have tried many times to get the boys, but on a number of occasions the boys have turned them down and are pretty sure that they can afford to do so. Big problem is finding the oldies, but I'm sure that when and if the time comes when the boys don't get so many good oldies to revive, that they will be quite capable of turning out plenty of numbers with strong melodies certain to hit the charts. For most people, old and young, The Bachelors have come as a refreshing change to the many, many beat groups who are clad in weird suits, weirder names

and usually look like the Americans' conception of an East Side beatnik.

The Bachelors appear on stage and everywhere as normal healthy looking guys having a ball on-stage and obviously enjoying their work, and of course their play. Although I've never been an ardent fan of old songs, and never liked them being revived, I must say that when The Bachelors do a revival it's usually a first class number worthy of just about everything—certainly the No. 1 slot. Whilst the beat groups roar to success and then die out in the space of three disc releases, The Bachelors are likely to continue smashing charts for a long, long time.

I for one, hope that they will remain popular. Their upbeat swing style is something that has been sadly lacking on the disc scene. Especially where the talent side is concerned.

BRITAIN'S TOP THIRTY

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

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

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★ 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 World Without Love	Peter & Gordon	16 What'd I Say	Elvis Presley
2 Chapel Of Love	The Dixie Cups	17 Little Children	Billy J. Kramer
3 I Get Around	The Beach Boys	18 Tears And Roses	Al Martino
4 My Boy Lollipop	Millie	19 Can't You See That She's Mine	Dave Clark Five
5 People	Barbara Streisand	20 Hello Dolly	Louis Armstrong
6 Memphis	Johnny Rivers	21 Diane	The Bachelors
7 Don't Let The Sun Catch You Crying	Gerry/Pacemakers	22 I'll Touch A Star	Terry Stafford
8 Love Me With All Your Heart	Ray Charles Singers	23 Don't Throw Your Love Away	The Searchers
9 No Particular Place To Go	Chuck Berry	24 Today	New Christy Minstrels
10 Love Me Do	The Beatles	25 Rag Doll	Four Seasons
11 Tell Me Why	Bobby Vinton	26 Don't Worry Baby	Beach Boys
12 Walk On By	Dionne Warwick	27 What's The Matter With You Baby	M. Gaye/M. Wells
13 The Girl From Ipanema	Getz & Gilberto	28 Beans In My Ears	Serendipity Singers
14 My Guy	Mary Wells	29 Good Times	Sam Cooke
15 Bad To Me	Billy J. Kramer	30 Alone With You	Brenda Lee

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AND HIS ORCHESTRA

MY BABY DON'T DIG ME

HMV POP1315

MIKE LEROY

500 MILES

COLUMBIA DB7318

THE MOQUETTES

RIGHT STRING, BUT
THE WRONG YO-YO

COLUMBIA DB7315

BILL ODDIE

NOTHING BETTER TO DO

PARLOPHONE RS153

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DISCussion

Ready to spin a few of the latest releases to see whether we agree with each other on our views? Right, here we go:

And here, at long last, is the brand new one from **The Rolling Stones**, on Decca. Recorded in America, "It's All Over Now" is the best single to come from the boys to-date. The balance between the vocal and instrumental is even and there is none of that distortion, which only goes to prove that The Stones can have impact without it! So very much in the R 'n' B idiom this time, both from the points of view of composition and performance, this medium-pacer has great attraction even if the melody is not quite as distinctive as on the boys' other platters. This is one which will grow on you—and until it does you still have The Stones themselves to hold your attention. It is all very neat, clean-cut and completely within the idiom without being "way-out." And you can sort that bit out for yourself, eh?

On Parlophone there is a group called **The Firing Squad** who are obviously aiming for the R 'n' B-type market with "A Little Bit More." The song lacks any distinction and although the Squad perform it with a neat line in beats they, themselves, sound much the same as many other groups.

This is a very happy time for all fans of **The Everly Brothers**. Don's and Phil's new Warner Bros. release, "The Ferris Wheel," sees them right back on top of their form with a haunting, dreamy-tempo little ditty that has the kind of melodic lift so popular in Britain right now. By design or by coincidence, I don't think this particular song and performance could have been timed better. The duo's personal showing is reminiscent of their earlier luring hits which should please the "trusty" fans and capture very many new ones.

★★★ **BOUQUET** ★★★★★★
★ There can be no getting away ★
★ from the fact that Brenda Lee is ★
★ not only "Little Miss Dynamite," ★
★ as she has been tagged, so rightly; ★
★ but also very much "Little Miss ★
★ Constant." Her performance of ★
★ *Alone With You*, on her new ★
★ Brunswick release, packs an im- ★
★ pressive punch through sheer ★
★ simplicity and depth. This is ★
★ another of her show-with-feeling ★
★ ballads and her warmth, sincerity ★
★ and sheer technique give a very ★
★ straight song all the popular ★
★ appeal in the world. Brenda has ★
★ sung better songs before this but ★
★ has seldom sung better. There is ★
★ magnetism here—yet again! ★
★★★★★★★★★★★★★★★★

"I Just Don't Know What To Do With Myself" is a Burt Bacharach and Hal David composition and it gives **Dusty Springfield** her best material for

some time. A hefty orchestral beat backing builds up the atmosphere very gradually from a quiet opening and **Dusty** rises to the occasion in full voice; a performance of strength and a song with much impact—but surely to goodness Messrs. Bacharach and David did not write such a powerful composition with that dreadful "fade-out" ending? Once again, I ask myself, what is the point of building anything up to a driving climax only to end on what always strikes me as an utterly unimaginative, inartistic anti-climax? Spoiling the ship for a ha'porth of tar! Such a pity but, fortunately, it doesn't detract from the initial impact of the performance and orchestration.

Our old pal "500 Miles" is with us again on Columbia's revival by **Mike Leroy**. The accompaniment by **Alyn Ainsworth** is softly lilting and Mike's smooth, even voice caresses the well-known lyric but while the disc is very polished I have a feeling that the overall impression will fall short of expectations for a general pop hit. I find it very soothing and satisfying, myself—how about you?

Oriole's "Don't Believe Him" gives **Maureen Evans** an Italian-inspired ballad and **Frank Barber** gives Maureen a light beat orchestral backing. Maureen is in good voice although for some strange, unknown reason her performance lacks the warmth we have come to expect of her. However, the song is tuneful and, although not quite so powerful as some, well in the present idiom of beat ballads.

BRICKBAT

On H.M.V.'s *Give Me Back My Heart*, The Healey Sisters give a completely unsophisticated performance which takes the style back to the pom-pom-pom days of the early "sister-acts." The treatment of both vocal and instrumental is not even "with-it" in any of the accepted present day senses of the expression. The song itself is pleasant enough and I can imagine how effective it could have been with a more solid treatment. As it is, I find the whole thing a bit "square" and very dull. The ever-so-precise enunciation, the staccato phrasing of both vocal and instrumentation plus all the dum-dum-dums and da-da-di-da's are too old-fashioned in their approach to be believed! Oh no! Not for me, I'm sorry to say.

Sam Cooke gives a driving, up-tempo revival of "The Tennessee Waltz" on R.C.A. and the only thing against this unusual treatment is the resultant incongruity of the title dance! You try waltzing to this new rhythm, even if you



wanted to! But **Sam** gives an impressive performance of great interest and the backing almost commands you to get up and attempt almost any of today's dances! An intriguing experiment in treatment that comes off.

I rather like **Bobby Lord's** "Take The Bucket To The Well," on the Hickory label. The guitar sound rather reminds me of The Rooftop Singers' style and Bobby gives a lively, bouncing performance of a folksy sing-song song!

The Polydor label gives us the first release in Britain from **Gus Backus**, whose platters have been golden in Germany. "Short On Love" reached Japan's Top Five, among other universal achievements, and it now remains to be seen whether this well-above-average song will catch on in Britain. Gus employs a warm, slightly husky tone of voice and what I call a beautiful, clean dirty laugh which could well be an ear-catching gimmick. As far as the disc itself is concerned, I find it melodically attractive and the bouncy treatment totally effective. A well produced disc.

Although his own performance is excellent, I think **Ray Charles's** "My Baby Don't Dig Me," on H.M.V., might well be an overall disappointment to his fans. Driving brass and the occasional chorus are dominant on this disc and, while the quality of these is good, they are apt to throw the soloist into relief. The disc is a mixture of a typical Ray Charles performance and "any other" instrumental accompaniment with no particularly defined style. The result robs us of the total excitement which Mr. Charles is so capable of whipping up.

Well, they're my views—how do they match up with yours?

Pop around to this page next week for some more DISCussion, eh?

Happy memories—Bye for now.



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READY, STEADY—WIN!

By FRANCIS HITCHING

Editor of Ready Steady Go!

Goodness knows how many pop groups must be operating in this country today, but anyone thinking of starting a new group has my sympathy!

Every week about fifty or sixty new record releases come into our office and, of these, somewhere between half-a-dozen and a dozen are by groups which have never recorded before. Add that up over a year and the total is getting on for five hundred young hopefuls all trying to make the grade. Hardly any of them will make the charts, of course. These are so crowded out with old favourites that each week it seems to be more difficult for anyone to bust in.

Now we are guilty of adding to all this overcrowding, with our new programme "Ready, Steady—Win!" When we originally announced that we were looking for new talent of a high enough standard to appear on "Ready Steady Go!", nearly five thousand groups wrote in. We deliberately, so that we could sort out the very best of these, made entry for the competition as difficult as possible.

The groups had to send in to us a finished demonstration disc, and they had to have performed a number which they had composed themselves. Even so, nearly a thousand of the original entrants managed to fulfil the qualifications—and we have got room in the programme for only about sixty of them.

We are making sure that we audition all the likely ones, but it is fair to say that all of us have been astonished by the high standard.

And it isn't just we who are impressed.

Immediately after the first programme, two of the six groups appearing were signed up for record contracts—the Scene Five and The Falling Leaves. And they didn't even win! My guess is that one of these records will just edge into the charts, but I am not prepared to stick out my neck and say which one!

Gerry (Of The Pacemakers), one of the judges, was knocked out by the programme, I'm glad to say.

"They're real gear" he told us afterwards. "I never would have reckoned that there were so many groups with so much talent lying around the country waiting to be discovered." And he had some interesting things to say about the benefit of musicians working together for a long while. "They get to a point where they know each



Gerry Marsden, seen here on one of his appearances on *R.S.G!*, was one of the judges for *Ready, Steady—Win!*

other well, and then they begin to get a bit bored, then suddenly they seem to go through this and find out all sorts of things they can do in music which none of them realised before." "Were The Pacemakers an example?" I asked. "Well, sort of" he said.

Norrie Paramor, another of the judges, seemed to feel the same way about the standard of the groups. Norrie has recorded many of the best known singers in England—Cliff Richard and The Shadows, for instance, (in fact at one point he nearly became even more closely connected with Cliff's career).

Norrie and I judged a Beat competition at The Cavern Club in Liverpool not long ago, and of the six finalists there, there was one quite exceptional group who were out and out winners. But on "Ready, Steady—Win!" Norrie said his job was much more difficult, because the overall standard seemed to him much higher.

Anyone who watched the programme

must agree that any one of the four best groups could have won and there would have been no injustice.

Another thing that was noticeable, was the high standard of the songs the groups wrote. It has always been a grumble outside the circle of established song writers that, unless you are "in", it is impossible to get a song recorded. Of course, this isn't true—just as it's difficult to get your first article accepted by a magazine or newspaper, or difficult to get work with the firm you particularly want, there is a bit of luck involved in the early stages.

I was worried that Lionel Bart, one of the best song writers to have emerged since the war—and almost certainly the richest and nicest, would be critical of some of the efforts. But he too, when he was a judge, was impressed. "When you start off writing songs, there is a lot of freshness and rawness and imagination in your work" he told me. "It comes through in your competition."

Buzzin' Dozen



The boy with golden suits and a golden voice (at least where money is concerned), **ELVIS PRESLEY** is turning out new films, it seems, by the dozen. His

latest "Roustabout" is supposed to be his most hectic yet. Already Presley has had stitches in his head after one fight scene and it's pretty lucky that the studio do stop him from doing stunts in every film. In "Roustabout" he had no stand-ins. But film companies are rumoured to be worried over this fact. They don't want to lose a golden investment like Elvis. Incidentally, British disc boys are tipping Elvis's latest single for a double-sided smash here. "Kissin Cousins" and "It Hurts Me." Both, we'd say, have a good chance.



Still recovering from the shock of a No. 1 that they never thought they'd have **THE FOUR PENNIES** have just received another shock. Their latest record

I Found Out The Hard Way is released on July 10th. But seven days after the single comes a new EP and then shortly after, on July 28th comes their new LP. Say the lads, who've just turned down a Christmas Panto because of Lionel Morton the lead singer, (he's going for a tonsil operation) "We'd love to have a hit EP, a hit single and a hit LP." Chances are that with the scene changing every day that it just could happen.



One female definitely on the upgrade is **DUSTY SPRINGFIELD**. She's trying like mad for international fame and looks like setting the pace for

other British artistes. Already German and French companies are getting ready for a big boost on her platters and Dusty, one of the most loved birds in the biz, looks like becoming our biggest export since Bassey. She's already signed for America, to appear on a nationwide tour later in the year with The Searchers, who are also a rave in Yankee land. Flip an ear to her latest wax released on June 26th—it's a gas!



BILLY FURY, whose disc *I Will* certainly didn't make the grade as it was supposed to, is still proving a hit—in his Great Yarmouth summer season.

The show is better than the previous ones, and now Billy is doing dance routines too. Fury fans have, however, posed one interesting question. Isn't it right that Billy should have started all the dancing and other things, like films a bit earlier in his career? After over a dozen Top Twenty hits, no one has yet managed to put a definite date for Billy to do another film, and plenty of fans are getting impatient. What about it, Billy?



FREDDIE GARRITY, the boy with the show-biz rubber legs, and the swinging voice, is going all out to further his career. One big step seems to have

worked. His new film *Just For You* went on release on June 28th and after seeing it we pronounce it one of the best ever. Of course Freddie's not the only guy in the film. There are stacks of pop artistes throughout the production but Freddie's the boy who comes over with plenty of punch. We've got a feeling that quite a few other film companies are going to start slamming contracts in front of Freddie after this performance.



People thought they had seen the lot when they'd seen The Rolling Stones.

In actual fact, adults have flipped since they've seen the group called **THE PRETTY THINGS**. The group's hair is longer than that of The Rolling Stones by a good few inches. Everyone said too that another group like The Stones just couldn't happen. Just shows how you can be wrong. The Pretty Things have come bounding in with *Rosalyn* in the lower regions of the bestsellers and their rating has soared fantastically. Already they are being lined up to appear in America, and their next disc is certain to break thru. Which goes to show that you can climb to peaks of popularity no matter what the length of your hair.



Those three swinging lads from Ireland, **THE BACHELORS**, must have heard "Pop Weekly's" plea for a new single instead of a revival of an

oldie. Their next single after *Ramona* is a new number. They've also put two other numbers in the can. But we hear that one of the reasons why they have recorded their next three singles so early is that they will be working abroad most of the next year. Let's hope that they're not away too long. This business of getting hits in America is all very nice, but many British fans who make the stars in the first place, like to see them as much as possible.



Many of the **ROLLING STONES'** fans seemed rather pleased when they heard that their idols had not made out too well in the United States. Main

reason was that they want them to stay in this country as much as possible. Sorry, but it looks as if The Rolling Stones may be going back again. We hear that although the trip didn't go off too well, another promoter is after the boys for a second tour, and in July too! Stones fans needn't worry too much. They will be able to see the boys on the Robert Stigwood tour on September 5th to October 11th. The tour goes to Scotland, Wales and all over Britain.



Gerry of **GERRY AND THE PACEMAKERS** is currently proving that where work is required he's first in line. He's just finished putting the finishing

touches to eight new songs which he's just penned for the new album to coincide with the release of his film "Ferry Cross The Mersey." In between filming he's also managing to cope with interviews, rehearsals for various TV shows, and in the odd minute drinking as much as possible. Not the hard stuff I'm glad to report. But what with singing and acting and all the talking Gerry has to do lately, he spends his time drinking tea! Verdict from the film set is, "It's going to be a gas of a film."



Back after a hectic four-week tour of the Scandinavian countries are **CLIFF** and **THE SHADOWS**. People may shout about how hard The Beatles

work but they'd have a pretty hard job to keep up with Cliff and the boys. They've so many TV and radio appointments, plus summer shows to do that it's a wonder these boys can stand the pace. Incidentally Shadows fans who have been enquiring after ex-Shadow Liquorice Locking may be pleased to hear that he's back on the disc scene after all with a new group. I'm sure that Cliff and The Shadows send their best regards.



That unusual singer from America currently showing that he knows all about the record scene, **P. J. PROBY** has had a lotta success here. Enough it

seems for him to work on a lot of new things, including a film version of his own life story. Things are really swinging, and not only has Proby introduced a fairly different style on his new disc *Hold Me*, he's also flipped over new and different styles in "Mod" gear. Proby has brought a refreshing change of singing, clothes and hairstyles to this country. Just about everyone is wondering what next he will introduce.



The *If I Had A Hammer* boy, **TRINI LOPEZ**, although not taking this country by storm as regards his last tour here, is really going all out in

America. So big is he over there that promoters usually reject his name for tours because he has so much work already lined up. Trini however, may be coming here to plug some new records later in the autumn. We predict more chart entries if he does.



Photo News



Top Left: Jan Burnette, who could have a big future ahead of her both in films and on disc.

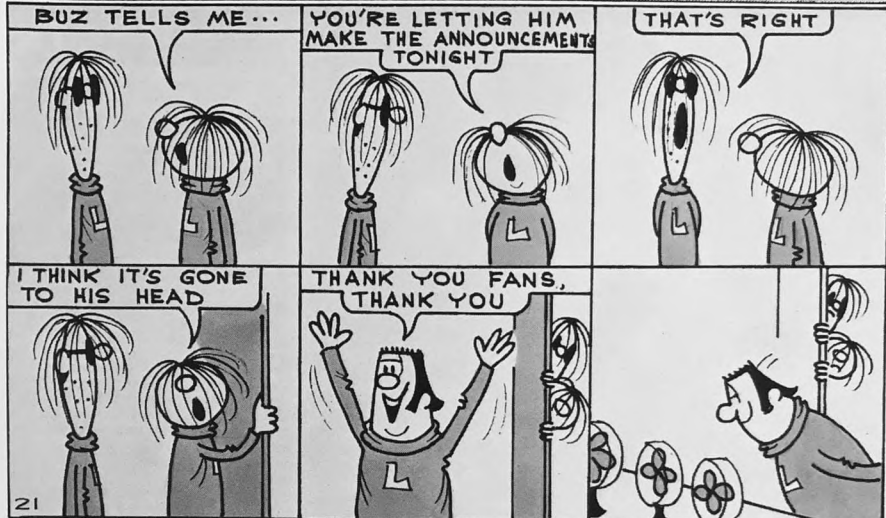
Top Right: Now out on wax with their version of Sally Go Round The Roses, **The Remo Four** strike up Eros poses in Piccadilly Circus.

Bottom: A scene from Elvis's movie for M.G.M., "Kissin' Cousins." This could prove to be his greatest success ever, in the first six weeks of release in the States it took nearly two million dollars at the box-office. And, of course, there are two Elvises for the price of one.

TICH ART BUZ

THE LITTERBUGS

by NARDI



Left: **Kenny Ball** says "Hello" to a few dollies, but his *Hello Dolly* has been beaten in the charts race by Louis Armstrong's and Frankie Vaughan's versions.

Right: **George Bean**, whose latest disc is titled *Sad Story*, with the rather oddly-named *Er, Um, Er* on the flipside.



★ ★ ★ NEW TO YOU ★ ★ ★

MARIANNE FAITHFULL

It was a party. A pretty ordinary party. But a little seventeen-year-old blonde was there, and after a while she started singing over one of the pop hits of the day. Also there was disc producer Andrew Loog Oldham—and he was very impressed with the way the little blonde was performing the number. Which was very fortunate for the girl. For Andrew, co-manager of The Rolling Stones, is a go-ahead recording manager—and was also in the process of starting a new project known as Forward Look Ltd., which combines his youthful enthusiasm with the highly-experienced resources of song-writer Lionel Bart.

Andrew talked to the girl. Found out all about her. Discovered that she very much wanted to be a pop singer and that she had some rather way-out views on the business. He also found out that she is the daughter of Baroness Erizzo, which puts her in the genuine aristocratic class.

Now comes the first disc by the lovely young blonde, under the name Marianne Faithfull. She debuts on Decca with *As Tears Go By*, which is a very important debut indeed as it was written by Rolling Stones, Mick Jagger and Keith Richard, along with Andrew Oldham himself. Flip, by the way, is a dramatic revival of the oldie *Greensleeves*.

Now Marianne is a lissom girl, wears her hair long—and she has a shy smile. She says: "Sometimes people think I am a bit of a nut-case. But the sort of people I like best are those who ARE long-haired and don't give a cuss about social barriers. I guess that all stems from the fact that I like folk music so much." Marianne likes all sorts of different things, including distinctly original things like "the skin on custard" and she's building quite a collection of long evening dresses.

She really is lovely. And that beauty surely surges out through her voice—give the disc a spin and you'll see what THAT means. Decca executives are convinced it is one of the finest debut discs in years. And they point out: "Girls are coming back much more into favour in the charts these days. Stars like Kathy Kirby, Cilla Black, Dusty Springfield, Mary Wells, Dionne Warwick . . . classy performers with a distinctive sort of style. And we reckon Marianne has as distinctive a style as any of 'em."

Incidentally, Marianne still attends a convent in Reading, so she can't immediately make a full stab at fame by travelling all over the country.

It is, then, all happening for the little seventeen-year-old blonde who just happened to sing at a party. Lionel Bart thinks she is a unique talent. So does Andrew Oldham.

READERS' POP SHOP TALK



Dave Berry deserves a really big hit, he's terrific . . . What happened to John Leyton? . . . Cilla Black best female singer . . . Ballads are in at the moment . . . Brian Poole's *Someone, Someone* fab . . . Elvis's *Suspicion* should be on a single, it's GREAT . . . Rolling Stones better than Beatles . . . El's *Blue Moon* fab . . . Flip of Roy Orbison's *It's Over* is real nice . . . What do I think of Elvis? THE WORLD! . . .

Cilla most dynamic girl singer on scene . . . What's so fantastic about The Beatles? . . . Brian Poole best dressed Mod singer on-stage . . . Manfred Mann singer Paul Jones nicest person to talk to . . . Everyone seems to forget Brian Poole's success at the Olympia and that The Beatles followed him there . . . Frank Ifield sings too much to the gallery . . . Mickey Finn And The Bluemen have terrific future . . .

Merseybeat on the slide . . . Duane Eddy needs good fast instrumental to get him back in charts . . . Peter And Gordon are just watered-down Everlys! . . . Sounds Inc. should have bigger hit with next record . . . Carl Perkins deserves hit with latest platter—so does Tommy Roe . . . Kenny Ball version of *Hello Dolly* is the best . . . Lulu sounds like early Brenda Lee, but what's wrong with that . . . What's so good about Cilla Black? . . . How did Sam Cooke's *Good News* miss the charts? . . . Brenda Lee still World No. 1 Female Singer . . .

Fourmost stage act extremely good . . . Flipside of new Roy Orbison disc is fab . . . Shadows still tops . . .

Eden Kane should be in the charts . . . Watch out for Heinz's *Please Little Girl*—Gear! . . . Why does Dave Clark scowl so much on stage? His new record great . . . Wayne Fontana's record fab . . . More publicity and plugging would have given Eden another chart success . . . D.J.'s please note *Roulettes* are a great group on their own, forget they back Adam and play their records more . . . I'll Remember *Tonight* a great disc . . . Congrats Cliff on your Scandinavian tour. Proves he's the greatest . . .

Both Mike Berry and John Leyton deserve a big chart success . . . "Top Of The Pops" lousy, ought to take a look at "R.S.G." . . . Wayne Fontana should have had a hit with *Stop, Look And Listen* . . . Jimmy Savile best D.J. there is . . . Shadows still knocking out hits, they'll go on for ever . . . P. J. Proby is fabulous, especially his hair . . . Helen Shapiro still top girl singer . . . Tommy Quickly underrated . . . Cathy McGowan cute . . . Billy J. Kramer always nervous on television . . . Lulu And Luvers' recent record deserves No. 1 spot . . . Andee Silver a marvellous voice for her age . . . Elvis is still and always will be King . . .

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 10,802, that is an average of 72 joins per postal day.

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PHOTO CAVALCADE

ASP INTERNATIONAL provided pictures of Mick Jagger, Gerry Marsden and The Bachelors **J.B. PHOTOS**, that of Brian Poole and The Tremeloes.

MIRRORPIC—Millie, **ASSOCIATED NEWSPAPERS**, The Beatles.

HUGH THOMPSON—Louise Cordet. **PHILIP GOTLOP**, Adam Faith.

NICHOLAS WRIGHT—Marianne Faithfull.

the singer

the song



beautiful young

MARIANNE FAITHFULL

Record produced by FORWARD SOUND on DECCA FI1923.

"AS TEARS GO BY"

By MICK JAGGER

KEITH RICHARD

& ANDREW LOOG OLDHAM

Published by FORWARD MUSIC LTD. 164, SHAFESBURY AVE., W.C.2.

FACTS ON THE STARS COMPETITION

No. 42—Cilla Black

Vivacious, red-headed Cilla Black has again topped the charts and stars in our competition this week. Answer the three simple questions below and 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, Derbys.

1. What is the flip of her hit, *You're My World*?
2. Where is Cilla's home town?
3. What date is her birthday?

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

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COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 39 (Dave Clark) is **CHRISTOPHER ARCHER**, Horn Rise, Rockland St. Mary, Nr. Norwich, Norfolk, NR8 8W, who will receive a copy of the "Session With Dave Clark Five" LP. The winner of the "Fury Monthly" competi-

tion is **Miss H. A. COLLINS**, 31 Repton Road, Bulwell, Nottingham, who has asked for the "Billy" LP.

The winner of the "Teenbeat" competition is **SANDRA RICHARDSON**, 155 London Road, Chatteris, Cambs., who has asked for "The Rolling Stones" LP.

Address to "Pop Weekly," Heanor, Derbys. Mark "Pen Pals" or "Swop Shop." Announcements for the Pen Pals and Swop 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: Move It, High-Class Baby, Living Loving Doll, others, by Cliff. **Offered:** Warpaint by Brook Brothers, Lorraine by Allison, others, Barbara Cook, 7 Hanover Street, St. Paul's, Cheltenham.

Wanted: Shadows' LP "Hurrah For The Shadows." **Offered:** Mike Sarne LP "Come Outside" and singles, R. Crowthurst, 24 Gladeside, Shirley, Croydon, Surrey.

Offered: "Beatles Monthly's" Nos. 5, 6, 7, 8, 9, "The Beatles At Carnegie Hall" (book), "The Beatles" (book). **Wanted:** 1/- each, "Beatles Monthly's" two books 1/6 each. Christine Ford, 5 French Street, Stalybridge, Cheshire.

Offered: Spotlight On The Shadows EP, Hungry For Love EP and Ain't Gonna Kiss Ya EP, both by Searchers. **Wanted:** Any Mark Wynter LP or offers, Christine Downs, 221 Hollins Road, Oldham, Lancs.

Offered: "With The Beatles" LP. **Wanted:** Susan Maughan's "Bobby's Girl" LP. David Thomas, 61 Hemstal Road, London, N.W.6.

Wanted: "Beatles Monthly's" 1 and 4. **Offered:** Cash (please state price required), Miss Eileen Gomersall, West Garch, Low Green, Baldon, Shipley, Yorks.

Offered: Second-hand pop books, records, pictures, photos, cuttings of most top pop stars including The Beatles, Gerry and Cliff for sale. Send for list, Miss Leslie Avis, 84 Tamworth Lane, Mitcham, Surrey.

Offered: Beatles Books 1, 2 and 4-11 with From Me To You, She Loves You and Hippy Hippy Shake. **Wanted:** "Please Please Me" LP or any offers. Richard Evans, 15 Paddock Way, Chersley, Surrey.

Offered: Postcard size pics. of The Beatles at 1/6, or 9d. each; three books: "Meet The Beatles" at 1/6, by Royal Command" and "The Beatles" at 1/6, each; "Beatles in Paris" and "Beatles in Sweden", both for 1/-. Miss S. Wood, 46 Birchdale Road, Forest Gate, London E.7.

Wanted: Moonraker's Song by Ronnie Hilton. **Offered:** Full cash value, Miss M. Ferris, 8 Warren Avenue, Milton, Portsmouth.

Offered: Beatles' From Me To You or I Want To Hold Your Hand or Twist And Shout EP. **Wanted:** Shadows' Apache or Wonderful Land or any Rolling Stones record or any Elvis record. Two records for the EP. Hazel Stoddard, Post Office, Ullesthorpe, Nr. Rugby, Warks.

Offered: "Beatles" books monthly, Nos. 1-10. **Wanted:** 7/6d. each or offer for the lot, or will swap for "Elvis Monthlies" first year. Nos. 1-10— one for one, K. Molden, 60 York Road, Headington, Oxford.

Offered: £5. **Wanted:** Elvis' "Rock 'n' Roll No. 1" LP on H.M.V. in good condition and with proper cover. B. Green, 1 Selsey Crescent, Welling, Kent.

Offered: Glad All Over, Dave Clark 5. **Wanted:** Twenty-four Hours From Tulsa, Gene Pitney, Miss G. Finch, "Sannerville," Cooks Lane, Calmore, Totton, Hampshire.

Offered: "Freddie And The Dreamers" LP. **Wanted:** Any LP in good condition or best money offer. Kenneth Remington, 17 Lower Thomas Street, Barnsley.

Offered: Roy Orbison's latest LP, "Crying". **Wanted:** Any previous Roy Orbison LP. Also offered, Mark Wynter's Golden Guinea LP or 20/- Record Voucher. Required: any Billy Fury LP. A. L. Slann, 32 Brinnington Road, Stockport, Cheshire.

PEN PALS

Anthony L. Slann, 32 Brinnington Road, Stockport, Cheshire. Male, 24. Billy Fury, Mark Wynter, Jess Conrad, Cliff.

Susan Wigley, 45 Harcourt Street, Derby. Female, 14. Stones, Manfred, Mojos, Merseybeats, Janet Baldwin, St. Brides, The Parade, Monmouth, Miss Mamale, 15. Beatles, Billy Fury, Cilla Black, Robert Hughes, Chandaou, Stowe School, Buckingham, Bucks. The Rolling Stones, Cilla Black, Françoise Hardy, Animals, Buddy Holly, Thomas Butler, 19 Sharp Street, Wigan, Lancs. Male, 15, Cliff/Shadows.

Graham Hartley, 11 Allerton Grange Gardens, Leeds 17, Male, 14, Beatles, Cilla Black, Searchers. Pat Hughes, 30 Pulpits Close, Greensward Lane, Houlkey, Essex. Female, 16, Beatles, Billy Fury, Jack Palance.



Up and Down Adam

Adam Faith is an up and down artiste. One moment his records are knocking the stuffing out of the hit parade, the next he is languishing at the bottom of the Top Thirty. Take his latest platter *I Love Being In Love With You*. One of the best he has put on wax in recent months and yet it oodles around the lower regions never quite certain whether to go up or down. Take Adam's earlier career. After hits like *What Do You Want* and *Somebody Else's Baby* he slips from sight. Then back his name appears in the Top Fives and the Top Tens with new arrangements, new styling and a new songwriter.

He smashed into the top reaches of the charts with *The First Time*, presenting a completely new Adam. The fans returned to scream and shout and Adam promptly kept them to it with *We Are In Love*. Now he's back with *I Love Being In Love With You*—but the formula doesn't seem to have worked very well. Now Mr. Faith it seems has got to revert to his former style, which is highly unlikely, or try another new sound. It's a funny, peculiar and tragic situation for poor old Adam.

He doesn't want to go back to his earlier style. He doesn't particularly, as far as I can learn want to change his style away from his recent hits, but obviously he will have to if the fans won't buy in large quantities. Cliff and Billy Fury and other top flight singers keep more or less to one style of music and continue to rack up hits. But Adam? He has to change styles almost as fast as he changes his mohair suits. Yet he is one of the most talented guys in the country.

Actingwise he has greater potential than anyone except maybe John Leyton and Mike Sarne, both of whom always get very good critics' reviews. But so far Adam has had to suffer the indignity of being pushed into films with absolutely terrible scripts. This is a pity. Adam, although not an actor in the Peter Sellers class is one of the best I've seen as regards potential, and to waste it on bad scripts is, to use the very hackneyed phrase, very dodgy.

One wonders what the Adam Faith fans think of Adam's films. Undoubtedly they have been good box office but surely Adam's fans have their own personal likes or dislikes among the Adam films that have been on release? Let's see what the country thinks of Adam's films and records. If any Adam fans can stir themselves to write in to "Pop Weekly" we'd be pleased to hear what you liked or disliked about Adam's films, plus too the fact why you think his record sales weren't so high on his latest disc.

It might be of terrific value to Adam!

READERS WRITE

... but are not always!

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

Queen Of Pops

In a recent "Pop Weekly" someone said 'why are people scared to admit they are Helen fans?' Well I am a Helen Shapiro fan, and very proud of it. When Dusty had a big hit they said she was Queen of Pops, and the same with Kathy and now Cilla Black. RUBBISH!! When will everyone realise and admit that HELEN SHAPIRO is, and always will be, the one and only greatest, QUEEN OF POPS!

Jenny Powis (Tamworth)

Should Make EP

I went to see a Cliff Richard show and I think he should make an EP with *Doo La Ron Ron, Moon River, 24 Hours From Tulsa*. The fourth should be the drum solo that Brian Bennett called "Big B."

Michael Coldrick (Cheltenham)

No Comparison

Since 'Readers Pop Shop Talk' started there has been quite a lot of rubbish printed in it, but last week's remark about Peter and Gordon being better than The Everlys beat the lot. There is obviously no comparison between the two duos, The Everlys have had dozens of world-wide hits but Peter and Gordon have had one hit in Britain! I heard Peter and Gordon singing the Everlys' *Leave My Woman Alone*. I use the word 'singing' lightly as it was a terrible noise. If Peter and Gordon must carry on they had better stick to singing songs written by Lennon and McCartney and leave The Everlys' songs alone.

Phil and Don Fan (Lancashire)

Oldies Not For Her

In a recent "Pop Weekly" Jim Corkin said "The oldies are better." Well he is wrong, very wrong. There is nothing better than the music of today. He says we will have to wait a long time when we find someone as good as Cliff, Billy and Elvis. Well there is someone—Billy J. Kramer. He also says that there will never be another group like The Shadows. He's right. There could never be a group as bad as The Shadows!

Sheila Bye (Marple)

Still Elvis

I don't know how people can say that Gene Pitney is better than Elvis. Gene was unheard of in Britain not long ago. I don't think he would have hit the top five without the help of The Rolling Stones. No, I'm with Elvis *all the way*. He remains to be Elvis when all the others play Beatles etc. E. Rogers (Derby)

The Difference

In my opinion when you look at The Shadows and then at other groups e.g. The Beatles, you see a difference that sticks out a mile. The Shads look like old public schoolboys, they are so polished and sophisticated and speak well. They have upgraded themselves but these other groups only degrade themselves with their rough dress and manners. I know that some groups would look queer singing R & B in dress suits with short back and sides but could they not try and look more human both in looks and in manners? I'm not a square and incidentally I am not a Cliff fan and love the 'Shaggy' groups but I can see their faults.

Eleanor O'Kene (Co. Antrim)

Plea For Brenda

I have been reading your mag for more than a year now and I have only one fault to find—the lack of publicity given to that great American songstress, Brenda Lee. As far as "Pop Weekly" is concerned, she is being completely ignored. There has only been ONE full-page pic of Brenda during the past 16 months. She has only been featured ONCE in the 'Pin-up' page while other female artistes have been included four or five times. Even when her great recording of *As Usual* reached No. 5 in the charts, she did not appear on the 'Chart-Riders' page.

I'm sure all Brenda's many fans must agree with me so why not compensate by including a Giant double-page pic within the next few weeks.

A Hopeful Fan (Edinburgh)

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

INVINCIBLE SHADOWS!!

Well, falling *Flingel Bunt* may be, but The Shadows' popularity certainly isn't. Whilst other groups may come and go, The Shadows go on and on for ever. Or so it seems. They have their slight ups and downs. Not all their records smash straight into the Top Five, but they have so far managed to rack up a higher list of hits than The Beatles must envy somewhat. Life is certainly not going to be easy for some of the groups the way the Americans are trying for a comeback and the way some of the British girls are storming the scene.

What is it about The Shadows that makes them so invincible? Why is it, that in seven or eight years of pop music deluging the market, for the last five only The Shadows can claim to have had major instrumental hits? Why can't other groups, also equipped with musical talent do the same thing all over again? Why The Shadows? I spoke with some of the members of the country's leading vocal and session men, who have enough musical experience, and indirectly are the real hit-makers behind the stars.

Their answer? "The Shadows, like The Beatles have two strong points. They picked out a sound that is very easy to copy. In fact, it's so easy that any average group should be able to do it. Plus, they can also write a great number of their own recordings." That, it seems is all The Shadows have. In fact, to be blunt, The Shads' hits could be played by any average group within minutes of hearing the numbers. They could also (the other groups) play a new tune in The Shadows style and make it a hit, if The Shadows weren't on the scene.

Strange as it may seem, The Shadows' records sell simply on their name. True the numbers are good and I think *Dance On* one of their earlier numbers is a gas—but even then their style and playing is so simple that there is no earthly reason why the other groups can't do it, except for the fact that The Shadows were first, and that any group who releases a record in the same style is accused of being a Shadows copier.

So for The Shadows it's purely a matter of making sure that they're seen by every fan in the country, that they always turn in a good performance and that they also write fairly strong tunes. The rest the fans will do. The only way to prove what the musicians say is to release a record by a group of session men called The Shadows of a new tune that The Shadows didn't write. Or have their fans any other ideas about whether they buy The Shadows' records because of their talent or because of their—what?

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Millie

