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POP

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Nº 47

SECOND YEAR

WEEK ENDING
18th JULY

WEEKLY



Charlie Watts

**FULL PAGE PICS OF
CHARLIE WATTS
CILLA BLACK
P. J. PROBY
SEARCHERS Etc.**



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





THE STATESIDE ARTISTES ARE FIGHTING BACK!

You may remember that a few weeks ago we said, or rather prophesied, that the Americans wouldn't take the British chart successes lying down. Last week "Pop Weekly's" British Top Thirty chart showed that we couldn't have been more right!! Out of the Top Thirty there were ten records by American artistes. One third of the chart!! Looking to the future the British may take a stronger hold again with new releases, but I prophesy the American singers coming in with some newbies to the extent that over half of our charts will again be occupied by Americans.

Certainty for the charts is the Marvin Gaye, Mary Wells speciality out last week. Marvin Gaye should also have a new single release soon that I reckon will jump into our charts. *Tennessee Waltz* has a strong chance for hitting our charts by Sam Cooke. Roy Orbison may make the Thirty with a reissue of an old hit by his former label. Brenda Lee could jump in. Inez Foxx could make chart debut with an R & B single. The Everlys could make long-awaited entry with *The Ferris Wheel*, especially after being given great support from The Rolling Stones on the "Juke Box Jury."

The Crickets' *La Bamba* is selling well. *Smokestack Lighting* by Howling Wolf is moving fast. *In fact, the scene is definitely edging towards the Americans. In America, Britain still continues to dominate. But I reckon that with the influx of American stars here in September, sales of American discs will reach chart proportions. Possibly too, we'll see the re-appearance of Del Shannon and Bobby Vee when they come for their British tours. They have both been consistent chart-smashers for years and now that the British scene is quietening down somewhat, I think we'll have the undoubted pleasure of seeing them back.*

Orbison and Elvis are about

the two most consistent Top Twenty sellers over the years, and although there's no likelihood of seeing Roy until 1965 or Elvis in the near future, I have a strong feeling that both of these two are going to get back to the Top Three in Great Britain. Especially Elvis, who is selling a lot more records these days after a brief spell of slow stuff three or four months ago. His new album "Kissin' Cousins" is moving fast and his new single. Expect to hear more from the swinging singer.

Expect an invasion from Top French singer Francoise Hardy too. This chick has been lining up hits like Rugby points in France. Now that she's made some appearances over here, her new single *All The Boys And All The Girls* (that's in English, unfortunately it has a French title) is moving towards the Thirty.

Of course British companies really prefer to have British artistes in the charts, but it's quite conceivable that they could be getting slightly tired of the fact that most of the top British groups aren't plugging their stuff in this country, but going to America and Europe.

With American stars stepping up trips here, and going back to the old system of getting one hit here and then coming over, I can see some sparks flying very soon.

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Down however to details. By the end of the year, I forecast the Americans taking over at least half of the charts. In America I estimate that, except for four or five artistes from Britain, America will hold her own.

So watch out Britain. For those British artistes who want to make sure of their chart strength here, I wouldn't line up too many trips abroad. Otherwise you may come back to nothing.

That little old British flag is almost certain to be knocked over again by the Stars and Stripes. Anybody care to bet?

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Mike deserves a Hit!

Funny things happen all the time in show business. Some singers can record a number and know that it stands a good chance of being a hit, but they won't do it!! Amazing, but true! One example of this is Mike Berry. His latest disc, *Who Will It Be?* is a very good number but it hasn't crashed the charts and certainly the chances of him hitting the charts are very small now after the disc has been out three weeks.

But I'm sure if he had recorded one of the tracks from "The Rolling Stones" LP he would have had a hit. I asked him why he didn't and he said, "Every singer, whether he's Frank Sinatra or an ordinary pop singer has his pride. I wouldn't record one of 'The Rolling Stones' LP tracks if I thought it might be a hit. It's just not done." Talking about his latest disc *Who Will It Be?* he said, "I don't particularly like the song.

But it was the best of several that I had to record. Songs these days are difficult to get. I'm pretty sure that if I could get hold of a really strong, rough-type song that I'd get a hit."

Everyone in show business on the artistes side has worked with Mike. Everyone knows him and likes him. He's a good instrumentalist and a very, very good singer. He has had hits, and he has tried to give a good stage act on every occasion, and he has done. But Mike desperately needs a hit. He isn't at a loss for fans. He has plenty. He isn't at a loss for new ideas, but he needs a song that can get him into the charts. Once he's had a good strong hit I'm convinced that he'll continue to smash the charts.

He has one of the best groups in the country, The Innocents. He has a good style and is a professional. He knows

the ropes. So let's hope that all those Mike Berry fans who have given him hits before will give him hits again. It's about time that talent wasn't only judged by faces and fairly good songs and long hair. Mike Berry is Mod too, but that doesn't make him versatile—but he is!

It's about time the beat fanatics who buy records to only listen to them once, started taking some notice of Mike Berry. He doesn't only deserve recognition, he deserves a few hits, and an award for making consistently good sellers and consistently good records. Surely all the Mike Berry fans must have realised that his records are ten times better than most of the beat groups and male singers? Take a few spins of his latest *Who Will It Be?* I say that it will be Mike Berry!!

BRITAIN'S TOP THIRTY

- | | | |
|----|---|---------------------|
| 1 | A Hard Day's Night (—) | The Beatles |
| 2 | It's All Over Now (14) | Rolling Stones |
| 3 | House Of The Rising Sun (1) | The Animals |
| 4 | Hold Me (5) | P. J. Proby |
| 5 | It's Over (2) | Roy Orbison |
| 6 | Someone, Someone (3) | B. Poole/Tremeloes |
| 7 | You're No Good (4) | Swinging Blue Jeans |
| 8 | I Won't Forget You (11) | Jim Reeves |
| 9 | Ramona (7) | The Bachelors |
| 10 | Kissin' Cousins (15) | Elvis Presley |
| 11 | Hello Dolly (6) | Louis Armstrong |
| 12 | Nobody I Know (8) | Peter and Gordon |
| 13 | On The Beach (24) | Cliff Richard |
| 14 | My Guy (10) | Mary Wells |
| 15 | Can't You See That She's Mine (12) | Dave Clark Five |
| 16 | I Just Don't Know What To Do
With Myself (—) | Dusty Springfield |
| 17 | Shout (23) | Lulu & The Lovers |
| 18 | Hello Dolly (17) | Frankie Vaughan |
| 19 | Here I Go Again (13) | The Hollies |
| 20 | You're My World (9) | Cilla Black |
| 21 | Chapel Of Love (25) | The Dixie Cups |
| 22 | Long Tall Sally (EP) (20) | The Beatles |
| 23 | Like Dreamers Do (27) | The Applejacks |
| 24 | Sweet William (—) | Millie |
| 25 | The Rise And Fall Of Flingel Bunt (16) | The Shadows |
| 26 | Dimples (21) | John Lee Hooker |
| 27 | Some Day We're Gonna Love Again (30) | The Searchers |
| 28 | Tobacco Road (—) | Nashville Teens |
| 29 | Wishin' And Hopin' (—) | The Merseybeats |
| 30 | Why Not Tonight? (29) | The Mojos |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	3
2	CLIFF RICHARD	2	2	ROLLING STONES	2
3	BILLY FURY	3	3	THE SHADOWS	1
4	KATHY KIRBY	8	4	THE HOLLIES	5
5	ADAM FAITH	5	5	DAVE CLARK FIVE	4
6	CILLA BLACK	4	6	THE BACHELORS	8
7	ROY ORBISON	10	7	SWINGING BLUE JEANS	—
8	BRENDA LEE	6	8	B. POOLE/TREMELOES	6
9	JOHN LEYTON	9	9	GERRY & PACEMAKERS	7
10	HELEN SHAPIRO	7	10	THE SEARCHERS	10
11	SUSAN MAUGHAN	—			
12	P. J. PROBY	15			
13	BILLY J. KRAMER	11			
14	FRANK I FIELD	14			
15	DUSTY SPRINGFIELD	12			

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	Rag Doll	The Four Seasons	15	The Little Old Lady	Jan and Dean
2	Memphis	Johnny Rivers	16	Good Times	Sam Cooke
3	I Get Around	The Beach Boys	17	Keep On Pushing	The Impressions
4	My Boy Lollipop	Millie	18	Wishin' And Hopin'	Dusty Springfield
5	Can't You See That She's Mine	Dave Clark Five	19	Little Children	Billy J. Kramer
6	World Without Love	Peter and Gordon	20	Try It Baby	Marvin Gaye
7	The Girl From Ipanema	Getz & Gilberto	21	Love Me With All Your Heart	Ray Charles Singers
8	Don't Let The Sun Catch You Crying	Gerry/Pacemakers	22	Walk On By	Dionne Warwick
9	Chapel Of Love	The Dixie Cups	23	Nobody I Know	Peter and Gordon
10	Bad To Me	Billy J. Kramer	24	Alone	The Four Seasons
11	Dang Me	Roger Miller	25	What's The Matter With You Baby?	M. Gaye/M. Wells
12	People	Barbra Streisand	26	Love Me Do	The Beatles
13	No Particular Place To Go	Chuck Berry	27	Tell Me Why	Bobby Vinton
14	Don't Throw Your Love Away	The Searchers	28	Yesterday's Gone	Chad and Jeremy
			29	Hello Dolly	Louis Armstrong
			30	I Wanna Love Him So Bad	Jelly Beans

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DEL SHANNON

HANDY MAN

STATESIDE SS317

DISCUSSION

Hello then—and so another week comes round: a week which presents a varied selection of releases and it will be most interesting to see how some of them fare in the Big Battle of the Giants who are jostling each other right now in the top brackets. Nevertheless, there are a lot of old pals in this week's selection—so let's, first of all, offer a welcome return to:

Del Shannon, who is now on the Stateside label in this Country, and who revives "Handy Man" in his own inimitable way. There's plenty of drive in this arrangement and lots of the famous Shannon falsetto gymnastics. This is vintage-type Del Shannon and should please his real fans. It moves along at a fair old lick and Del's own performance can be classed with his best.

Richard Anthony, the French star with the English name which most announcers and D.J.'s pronounce with a French accent, also gives us a revival. On Columbia, it is Johnny Ray's "Cry" and I'm just a little bit surprised that Richard Anthony should even attempt to emulate Johnny's now recognized style, as he does do on one or two occasions. He treats the lyric very nicely for the most part; then, all of a sudden, we get deliberate shades of Johnny Ray which are enough to make those who remember the original long to hear it again. A good solid arrangement, though, and I like Richard A's performance in the main.

No longer Earl Preston and the T.T.'s but now Earl Preston and the Reals on Fontana's "Raindrops." This is a performance which jogs along very pleasantly but one which is not totally unlike a lot of other groups at present. It is easy on the ear, clean-cut but lacks any special distinction of identity for the big chart stakes.

★★★ **BOUQUET** ★★★★★★
★ *The Crying Game*, on Decca, is ★
★ a fascinating platter on which ★
★ Dave Berry gives a performance ★
★ of much depth. Here is a slow, ★
★ nostalgically sad love song with ★
★ tenderness and observation which ★
★ is greatly enhanced by a beauti- ★
★ fully atmospheric backing. This ★
★ accompaniment is dominated by ★
★ a guitar which is both discreet ★
★ and totally striking at one and the ★
★ same time; the occasional jingle- ★
★ jangle that punctuates the arrange- ★
★ ment is quite inspired to add to ★
★ the overall atmosphere and effect. ★
★ Lots of appeal here and the disc ★
★ should catch many ears at this ★
★ time of "... Rising Suns" etc. ★
★ My warmest admiration, too, ★
★ for the overall inspiration and ★
★ execution of this recording. ★
★★★★★★★★★★★★★★★★

Chubby Checker leaves the Twist and the uptempo stuff well alone on his new and melodic disc called "Rosie." His performance is full of warm appeal and the song itself jogs along very happily

with a catchy rhythm and an infectious melody. A very satisfying disc, this, and well within the present-day chances of success.

After breaking away from them for his *Little Children*, Billy J. Kramer returns to Lennon and McCartney for his new song on Parlophone. "From A Window" is a medium-pacer which will grow on you the more you hear it. Billy J. handles an above average lyric with an appealing, light touch and the ever-attendant *Dakotas* ensure that the beat and rhythm is well within the current idiom. A pleasing, melodic and successful disc for Billy J.

The Diddy-Man, himself, is back on disc but, h'as h'is 'is wont on these recorded occasions, he is without his comedy and very much with the melody. Columbia's "Happiness" is a Lionel Bart composition which will get loads and loads of spins on family request shows. Unlike most of Ken Dodd's previous releases, there is no slow, romantic ballad here but an uptempo beating with a strong melodic line. It bounces along with—er—well, just plain Happiness! It's sentiment is most infectious and, as the Diddy-Man, himself, would say—"So!!!!!! to the lot of you!!" and enjoy your happiness while you've got it!

The Manfred Mann go "Do Wah Diddy Diddy" (nothing to do with Ken Dodd!) on their new H.M.V. release. I think this is, all round, the best to come from this group. A clean recording, nicely balanced with a strong vocal performance backed by a solid beat give the disc great attraction. The composition itself is slightly unusual, which always helps and I feel sure The Manfred Mann will gain themselves even more fans with this one.

On Columbia there is a group called *The Executives* with an instrumental number under the title of "The March Of The Mods." It moves along with a foot-tapping rhythm but little identifiable melody. It is all very clean-cut and well presented but I think it might get lost in the rush through being not sufficiently individual.

There have been two separate releases from Johnny Mathis over the past couple of weeks. On his old label, C.B.S., and his new one, H.M.V., "Taste Of Tears," the H.M.V. disc, is a slow, romantic ballad in the strict Mathis style. He is in good voice with a lyric of much appeal and Don Costa's Orchestra supports him with weaving strings. A polished disc. The C.B.S. offering is "How To Handle A Woman,"



one of the songs from the musical "Camelot." Another slow ballad but the type that rather defeats the purpose of a "single" release; this is strictly for the LP track. A good song, with a brilliant lyric which Johnny handles well, with all his usual technique much to the fore; but it is a song to listen to and think about.

BRICKBAT

I still find it very hard to believe that the Joan Turner on Pye's cover version of *The Girl From Ipanema* is THE Joan Turner! I am assured it is, and I am overcome with surprise! I have always admired Joan Turner very greatly as both mimic and singer; she can be very funny and can sing well; she does neither on this disc, I'm sorry to say. What is her reason, I ask myself, why she treats the lyric so dully, monotonously and oft-times flatly? Apart from the jazz-like backing, which livens things up at times, the disc never seems to get off the floor! It's all so "weary, stale, flat and unprofitable" to my ears. Even if it is supposed to be a mickey-taker, on Miss Turner's behalf, it doesn't come off for the simple reason that we are not well-enough acquainted with the original American disc. Only an institution and anything very well-known to the populace can have the mickey taken to any degree of success. But, also strangely enough, I have been assured that this disc is NOT mimicking or taking the mickey! Personally, I don't know what it's doing!

And there we are for another week. Enjoy all your spins over the next seven days and we'll soon see what the next brings us. Happy memories, 'Bye for now.

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We take another look behind the scenes of—

READY STEADY GO!

By

Francis Hitching

Editor of "R.S.G."

I suppose you've all asked yourselves once in a while: what would it be like if I was popular? What if all the fans who scream and shout for The Beatles and The Stones were doing the same for me?

It's a problem for all young pop singers, or members of pop groups, who want to make the grade. We put the question straight, to the leader of one of the groups on "Ready Steady Win!"

"Would you give up your girl friend? Or would you give up the chance of success?"

He answered immediately: "Well, you've got to make a living for yourself, haven't you? If the girl friend isn't prepared to see you go away and work, then you've got to give her up."

"After all, unless you're reckoning to take a chance, you can't get into the big-time."

Recently, I asked some of the hopefuls on "Ready Steady Go!" how success would change their lives. What would they have to give up?

Mike Berry told me: "If I had a record high in the charts, the first thing that would happen is that I would be making more money."

"I've got a mob of friends I go out with. We go dancing to the local Palais, sit around in coffee bars, go to the pictures, and do everything else that kids enjoy."

"But if I made a hit? Well, everybody would be looking at you. Even now, when all I'm known for is some radio and TV appearances, people keep coming up all the time and asking for autographs."

"It's very flattering, but I sometimes wonder to myself what it would be like if I got to the stage of being cooped up in a room and not allowed to go out into the street, like The Beatles, or going all the way to America or Australia and seeing nothing of the place except the sky, because you didn't dare go out."

"At the moment, if a girl goes out with me, I know she likes me for myself. If I was famous, I'd always be



Always a hit on R.S.G! the ever-popular Rolling Stones whose new single *Its All Over Now* was first performed on R.S.G! on their return from America.

asking myself if she was just getting on the bandwagon."

If you think this sounds like sour grapes, think again. The fact is that everybody I know on the pop scene has found these disadvantages—or some like them.

Brian Jones of The Rolling Stones told me: "It's the travelling that's the worst thing about it. You're moving so quickly from one place to another that you never get a chance to see what's happening there—let alone the people who live there."

"The other thing that happens is that when fans really start raving they seem almost like enemies. You know in your heart that all they're trying to do is to make contact, to touch you or talk to you or something."

"But what it seems like, when you're there in the middle, is thousands of kids all trying to tear you apart, to throw things at you, knock you over.

"All this drives you in on yourselves. You get so that the only people you talk to properly are the other people in the group with you. All of us in the group get on fine, but that's not the point."

"You get to the point where you're aching to talk to someone outside, really talk to them. And at the same time the fact that you're so popular stops you."

Of course, nobody's pretending that it's not fun to be successful.

Lulu, who was on the programme with her record *Shout*, told us: "Don't kid yourself, it's great having money."

"You can buy clothes for yourself, presents for your family, you meet more interesting people."

And Lulu, who was brought up in Glasgow and whose father works in a slaughteryard, seems to me to have the last and most sensible word.

Buzzin' Dozen



Although a smash hit at Gt. Yarmouth in his summer show, **JOE BROWN** certainly isn't packing them in the record shop with his latest single *Don't*.

Discwise it's been a bad year for Joe, yet popularity-wise he has had fantastic success. If Joe has the talent and versatility to make a medium song sound good, why don't Lennon, McCartney or The Rolling Stones write a number for him? For someone with that much talent and definitely one of the most popular guys with young and old alike Joe is certainly losing out on a good chart hit. What about it, John and Paul?



Pye Records have gone literally plug mad over getting the *Chapel Of Love* single in the charts by the American group, **THE DIXIE CUPS**. Personally,

the record isn't that good by our rating, but evidently The Dixie Cups' disc has done something by managing the last few places in the chart. Already negotiations are in hand for them to appear over here in the autumn. Two big promoters are reputed to be battling for the honour of bringing them over.



BILLY J. KRAMER'S name has been sorely missed from the British charts for some time. Now he's all set to remedy that with his new single, *From*

A Window, released July 17th. In America however, the name of Kramer evidently means a lot more. At the moment he is riding high in the Top Twenty with *Bad To Me* and *Little Children*, his first two British successes. Billy however, barely has time to look at the charts. Soon he'll be off on his travels again, this time to Australia. In fact his recordings are creeping into just about every country's chart. Yet in Great Britain, his name is scarcely heard any more.



With the trend still around on the R & B kick it's not really surprising that one of the most popular American singers, **JOHN LEE HOOKER** is doing

so well with his *Dimples* single. Although it's not been a fantastic hit in these days of a quarter of a million discs in seven days, it's made his name known to many pop fans who previously didn't know he existed. In the States he has had a lot of success, but his albums have always been in more demand than his singles. He writes all of his numbers and this could mean the biggest break ever for Hooker. With so few good song-writers on the scene, he could "hit British" with both his own recordings and with writing songs with other British artistes in mind.



An American who has had six or seven big hits here over the last few years yet never made any impression on his last tour is **JIM REEVES**. Reason

why he didn't make any impression last time was that because of Musicians Union rules he was forced to appear at United States Air Force bases only. A big disappointment to his fans and to the many members of the Press, who although they managed to interview him didn't see any of his shows. Now Jim's back in the charts with a newie to follow the Silver Disc success of *I Love You Because*. Title is *I Won't Forget You*. It's already picking up on sales despite all Britain's established artistes coming out with newies. When is some enterprising promoter going to book Jim?



Shooting on the first **DAVE CLARK FIVE** film (as yet untitled) will begin at Blackpool. Location shots have been arranged whilst they are doing their

summer season at the Winter Gardens. The film however, is likely to have quite a few interruptions. Real day to day shooting will not take place until after the summer season. Then the boys have some dates to finalise and they're off again in the autumn to America for another tour.



Cliff's backing team, almost as chart famous as their "boss" are more than pleased with their summer season, the first show they have ever done

without Cliff. They're currently appearing at the Gt. Yarmouth ABC theatre, and evidently their singing and playing are a riot. Naturally, they're sticking to a lot of the tunes that have been their biggest chart successes. Many a backing group having become famous via their singer have had a touch of the limelight to themselves, and not got anywhere due to nervousness, the right kind of act, etc., but **THE SHADOWS** have proved again, that what Cliff can do they can do also.



SAM COOKE who has had varied success in Great Britain over the years but is rated as one of America's best artistes, is trying hard for a chance at British

chart success with the many times recorded *Tennessee Waltz*. This number, a hit for Ernie Ford here many years ago was recently revived in great beat form by Alma Cogan. Unfortunately, it doesn't mean much for Sam either at the moment. But he's a great artiste and with a bit more plugging his many fans over here feel that he could smash the charts. Many of the established top singers over here are Sam Cooke fans.



Our office is being deluged with letters from **ELVIS PRESLEY** fans, who are

up in arms about The Rolling Stones' comments on "Juke Box Jury" on Elvis's disc. The Presley followers feel that the remarks were not fair criticism and accuse The Stones of bias against Elvis, pointing out that this is not the first time that they have made derogatory comments about his singing without any real reason for doing so. One reader goes on to say that for The Rolling Stones to accuse Elvis of being not "with-it" or "out-of-date" is ridiculous, as The Stones owe a very great deal to Elvis in the styling of their own music. This, however, is mild compared with some of the more caustic remarks.



A great disappointment to **MICKEY FINN AND THE BLUEMEN** fans has been the non-appearance of Mickey's latest disc *Reelin' And Rockin'*. Although the

boys have carried full-page advertisements and are a very popular group, many of their fans feel that their unusual style should have put them into the Top Twenty. Recent TV appearances have helped the disc along slightly but many critics "panned" the platter. Like The Yardbirds 'tho' The Bluemen with Mickey have become increasingly popular with the Mods. We wouldn't be surprised to see the disc get into the charts. There have been records that have been "Sleepers" for more than six months. We think that *Reelin' And Rockin'* could still happen.



A singing duo who certainly aren't ranking with the best at the moment are **THE EVERLY BROTHERS**. Their latest single *The*

Ferris Wheel is yet another stab at the charts. A ferris wheel is what we in Britain call the Big Wheel at the circus fairground. Certainly everyone is doing their utmost to get the boys in the charts. But after their disastrous tour last year and their lack of hit parade success since, The Everlys are going to find it mighty hard to get into the charts, especially with competition from duo Peter and Gordon.



Don't be too surprised to learn that whenever they really start hitting the American charts and other European charts, that **THE ROLLING STONES**

will be recording all their new singles in America. The influence of American studios has evidently done them a lot of good and their latest single *It's All Over Now* which is selling furiously could be the only encouragement they need. Their manager Andrew Oldham who records all their numbers, has said that he only wants to record in America, and that the British disc scene is pretty dead.



Adam and The Roulettes

Photo News



Top Left: Scotland's glamorous Mod songstresses, **The McKinleys**, who are attracting a lot of notice nowadays.

Top Right: Another group of up and coming artistes, **The Martin Jae** outfit. Earlier this year they won The National Beat Group Contest at the Lyceum Ballroom.

Bottom: One of the many dance routines from **Cliff's** movie, "Wonderful Life." The number is *All Kinds Of People*. The film is being hailed as Cliff's best ever.



Top Left: **Jimmy Powell** has really got going with his latest disc, *That's Alright*.

Top Right: Visiting London to promote their first record called *Two Lovely Black Eyes*, **The Cousins**, a group from the Channel Islands.

Bottom: A group who must be due for a big break in the near future, **The Federals**.



BIG FUTURE FOR D.C.5

Dave Clark, leader of one of the most popular groups in the world has now left the hospital and his records certainly aren't suffering from any kind of illness except speeditis. His latest *Can't You See That She's Mine* has fairly roared up the American charts whilst their new LP "The Dave Clark Five Return" is doing likewise. In Great Britain the disc hasn't had that much success even tho' it naturally jumped to the Top Ten. But to be fair there are many, many new discs out all by big groups like The Searchers, The Beatles, The Rolling Stones, Cliff and The Shadows, etc.

Critics of the music profession have noted, not that one could fail to miss it, that on the latest platform *Can't You See That She's Mine* the footstomping beat, prominent on the earlier Dave

Clark Five records has disappeared, and many of them have been wondering whether or not this is the reason why it hasn't shot up into the Top Three.

Maybe so, but I think that Dave's done the best thing he could. I've always had a "thing" about groups using the same style on records. In my opinion it doesn't benefit them in the slightest and after a few hits their fans get sick of the same sound.

Brian Poole tried it, and it flopped and just about everyone has had the same sad story. If Dave can continue to turn out good records, whether or not they are in the same style doesn't matter. His earlier footstomping discs have got him the fans. Now he needs to make sure that those fans will really stick with him, and to do that he must have better tunes all the time, and

different sounds and styles. The Beatles have more than proved that the idea is acceptable, so has Elvis and The Rolling Stones, and now of course Brian Poole has also proved it with his *Someone, Someone*.

The Dave Clark Five have a very big future ahead of them. In the States they are even bigger than they are here. They can continue to be as big both here, and in the States, plus the other somewhat smaller record-buying countries in Europe, simply by following the golden rule that they have already started—by new and different styles and maybe different sounds. Plus of course the songs or the tunes are better with some melody. I think a hit is made two ways. Good melody and well-sung catchy. Or good beat, danceable, plus also a group "image." Like The Rolling Stones. Well, The Dave Clark Five have an image, they have good beat to their records and they are danceable, so I wouldn't worry if I were any of them too much about the strong melody!

FACTS ON THE STARS COMPETITION No. 44 — ELVIS



Back again this week is the King of them all, Elvis. 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 his latest hit, *Kissin' Cousins*?
2. Name the movie he has just completed, not released here yet?
3. What date is his birthday?

COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 41 (Adam Faith) are Margaret Higgins, Janet Laker, Sandra Parkinson, S. Rogoff, Fred Hampshire, Beverley Cooke, L. Boone, Heather Vernon, Judith Flee and Margaret Brown who will receive the photos selected.

The winner of the "Fury Monthly" competition is Miss Suzy Bellow, Hengrave Hall, Bury St. Edmunds, Suffolk, who has asked for any Billy Fury LP. The Winner of the "Teenbeat" competition is Miss J. Smith, 5 Miles Close, Shirecliffe, Sheffield 5, who has asked for "A Session With The Dave Clark Five" LP.

WHICH SECTION DO YOU WISH TO JOIN? THE TEENBEAT RECORD CLUB (BEATLES SECTION)

THE TEENBEAT RECORD CLUB ALSO HAS THE FOLLOWING SECTIONS:
ROLLING STONES ELVIS — CLIFF — BILLY FURY
BILLY J. KRAMER, SEARCHERS, FREDDIE AND THE DREAMERS, GERRY AND THE PACEMAKERS AND THE SHADOWS
For full details write enclosing s.a.e. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derbys.

SWOP SHOP

Offered: *Walking The Dog*, Rufus Thomas; *Come On*, Chuck Berry; *Shout*, Isley Brothers; *New Orleans*, U.S. Bonds; *Poison Ivy*, The Coasters; *Mona*, Bo Diddley; *Stupidity*, Solomon Burke and many other R. & B. and pop originals for 3/- each, R. N. Browning, Woodpecker Lodge, Deacon Hill Road, Hindhead, Surrey.

Offered: *I Want To Hold Your Hand* by The Beatles. Wanted: *Glad All Over* by The Dave Clark Five. Janet Atherton, 19 Somerset Road, Kingston-on-Thames, Surrey.

Offered: "Session With The Dave Clark Five" LP in good condition. Wanted: "Girls! Girls! Girls!" LP by Elvis Presley in good condition. G. Wilshaw, 65 Hereford Road, Colwick Wood Estate, Nottingham.

Wanted: "Pop Weekly's" Numbers 1, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 46, 47, 48, 49, First Year. Offered: One Pound. Miss Carol Grant, 85 Newhouse Road, Marton, Blackpool, Lancs.

Wanted Very Urgently: Help from Mike Sarne fans! Please help to support him. Offered: Chance to take part in an important special project. No money involved. Please send a s.a.e. for details. Miss Carol Grant, 85 Newhouse Road, Marton, Blackpool, Lancs.

Wanted: Any Shadows record released before Apache. Offered: 5/- for each record. Stuart Randall, 165 Reevy Road, Wibsey, Bradford 6.

Offered: Over 300 pics of The Stones, incl. 39 coloured. Offer: 250 pics of The Beatles incl. 42 coloured, 235 coloured pics, incl. 60 'Boyfriend' portraits. Over 900 assorted pics. (no coloured). Wanted: Any Pop LP's/EP's for all or some of pics. Best offer accepted. D. Martis, 28 Cumbrae Drive, Motherwell, Lanarkshire.

PEN PALS

Brenda Smith, 32 Christchurch Gardens, Kenton, Harrow, Middx. Female, 14, Dave Clark Five, Rolling Stones, Billy J. Kramer.

1949909 B/E Hodges, J., Room 6, Gray Block, 'H' Fl., 2 Sep. BEW, Royal Air Force, Hereford, Herefs. Male, 17, Beatles, Rolling Stones, Swinging Blue Jeans, Lulu And The Lovers.

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

TICH

ART

BUZ

THE LITTERBUGS

BY NARDI

CLOT—YOU'VE
BLOWN A FUSE!

NIT!

OUCH!

IDIOT!

TWIT!

HARD WORKING FREDDIE!!

Freddie and The Dreamers were reckoned nine months or so ago, to be one of the groups with the biggest chance of success chartwise and popularitywise. Unfortunately, since they started, the scene has changed somewhat and guys, groups and gals are really going to town. Freddie, because he doesn't have long hair, and because he doesn't dress weirdly, plus the fact that he makes the teenagers laugh rather than scream, is finding it hard going in the charts to prove that he is one of the most successful hitmakers.

That's the only trouble with the world of pop. The sense of values sometimes gets mixed. There's poor old Freddie and The Dreamers still with loads of work and doing well, but they haven't got higher in the charts. Reason being I'm sure that Freddie hasn't got the right "image" for a pop singer with his group. He needs to be dressed more weirdly and not to jump about. But then he would lose his older fans, mainly the mothers and fathers, who, if you can say it about mothers and fathers, literally slip over him.

Freddie is, or rather Freddie and The Dreamers' act is one of those that could not be called "pop". It's more a combination of tuneful songs and comedy sketches. What does Freddie do now? Does he turn to the strict pop side, or is he going to rely on his songs to keep him in the charts and really try to overcome the pop fans saying that he is (virtually) just an ordinary comedy act with some good songs added to his repertoire.

Personally, if I were Freddie I'd stay as he is now, and continue to try and please old and young alike. That way he is going to find his real fans who are prepared to stay with him through thick and thin. Freddie and The Dreamers are yet another group to suffer from the fan temperaments. If they all had long hair, and wore Mod gear perhaps they'd get higher in the charts. But as they don't many fans think that they shouldn't buy their records. Teenagers are funny. They don't want to appear not with-it.

Yet at the moment many are buying Bill Haley's records simply because it's the "Thing." Yet Billy Haley hasn't had a hit for years. I hope that when this group business has died down a little that more and more people will try to understand that Freddie and The Dreamers aren't just a ten-minute act full of the usual pop songs, but a good act who can sing, tell jokes, dance, and generally make everyone happy.

So lets have a little more support for the artists, who really work for their money. Like Freddie and The Dreamers.



READERS WRITE

...but are not always!

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

Should Be A Rocker

I think Billy Fury's next record should be a Rocker as it is very popular at the moment. If the trend goes back to ballads Billy can handle those well as he has proved so he could change back too.

E. Venables (St. Albans)

Elvis Quiz

I have decided to start fighting for Elvis. I would be very grateful if you would please print this in your fab magazine "Pop Weekly."

I am making a survey on the popular points of Elvis. I would be very grateful if you would put on a postcard why you like Elvis, his looks, personality, voice etc. and send it to me at the address below. Come on fans, don't get rooted—root for ELVIS.

Miss Ellen Ward, Rottenstone Bank Farm, Owelote, Leek, Staffs.

Stop Digging—Dig!

How tired I am of the 'digs' at The Beatles in nearly every (otherwise gear) "Pop Weekly." One misguided member of the staff even likened their music to R & B. Utter rubbish! He also said that if they did not write their own songs, most of them would definitely be written by American artists. Could an American write *All My Lovin'*? Of course not! He hinted that the foursome cannot last. With their talents at song-writing, as well as singing, they'll be with us for many years in show biz. Could Elvis, always praised so much in "Pop Weekly," write such lovely songs as The Beatles?—could he even write songs? He's very talented of course, but The Beatles are just as much so—if not more—so come on—give them the credit they deserve!

L. Hancock (Cheltenham)

Double-Sider

I would like to give my opinion of Elvis's song *Kissin' Cousins*. I think that it is a good one for dancing to or just listening to. It is not straightforward and not watered down. In other words it is a great song and so is the 'B' side *It Hurts Me*.

Elvis Fan (Derby)

Searchers' Poll Result

Here is the result of The Searchers poll which I started a few weeks ago. Mike Pender won with 41 votes, Chris Curtis second with 23 votes, John McNally third with 20 votes and Tony Jackson fourth with 15 votes.

Janet Underwood (Cambridge)

Leave Them Alone

Why all the controversy over The Rolling Stones?

Stone-haters, please leave them alone. They play the kind of music they like, and whatever kind you like to call it, you can't alter the fact that it's good. They wear their hair long because they like it like that, and they wear the kind of clothes they like. In other words they are honest and I admire them for it.

Anyone who says they are ugly should try opening their eyes next time. Brian and Keith, at least, are two of the most fab looking boys I have ever seen on the pop scene, and none of them is ugly.

I say long may the fabulous Stones continue to Roll.

Keith Richard Fan (Scarborough)

Highly Polished Group

The Shadows are the best instrumentalists, the most 'highly polished' group. They are the best-looking and the most versatile group ever discovered (apart from the crude insulting remarks written by Sheila Bye in a recent edition of "Pop Weekly.")

I suggest the B.B.C. take heed to the first statements in my letter and invite The Shadows to be the panel on "Juke Box Jury" instead of The Beatles and The Rolling Stones.

David Green (Peterboro)

Still Alive

I think your article on "Is The American Pop Influence Really Dead?" was great, and I entirely agree with you. It isn't dead. I prefer many American pop stars to British ones although I am not saying anything about British stars. I like especially Bobby Vee. He is fabulous, and everyone who says he is finished must be NUTS! He is NOT finished, he's just as great as he ever was!

A. Loyal B.V. Fan (Staffs.)

More Of P. J.

"Time For New Male Solo Artist To Hit The Scene!" That was the heading in a recent "Pop Weekly". Now is the time to act! Please publish some more pictures and write-ups on the one and only fabulous performer P. J. Proby. The only times I have seen P. J. Proby were first on The Beatles' show, secondly on "R.S.G!" and "Pop Weekly" has published only one pic. Let's see more of him and more articles on him.

David Jackson (Nottingham)

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

Aiming For The Top— P. J. Proby

One of the most colourful characters on the British pop scene at the moment, and one not even British, is that fab guy P. J. Proby. With his first British release Proby has smashed into the Top Five. Had The Animals and The Rolling Stones not happened alone, maybe he would have had a No. 1 hit with his first disc. Still, first release and a Top Five smash is some going. Not even The Beatles have done that, and as P. J. says, "In six months time I want to be bigger than The Beatles. If not bigger, then as big."

Far be it for "Pop Weekly" to dispute that, but surely another two releases aren't going to get him anywhere near the status The Beatles have reached in world charts. Is Proby only talking about the British charts? One must admit, however, that for a newcomer, Proby has certainly done very well. In comes a new disc, a new style, a new look fashionable, and someone who's not afraid to say what he thinks. Not many of the top pop stars commit themselves when it comes to talking. Some of them are so nice that one often wonders if they ever get mad, and if they do, who at?

But Proby is of a different mould. I like his brash approach, and whether he will get what he wants remains to be seen. Certainly it's going to be very difficult for him to achieve half of what The Beatles have done, even in Britain. But Bobby Darin used to be something like Proby in his approach and look where he is now! He may not hit the charts here every time, but Darin is now a record company owner, a songwriter, owns a music publishing business, is a top film-maker, owns restaurants and has scores of other interests.

With a bit of luck, and some of those rather colourful special qualities that make the commercial pop stars in this day and age, I see no reason why P. J. Proby shouldn't soon start soaring to the top of the popularity polls over here. Perhaps he'll even take over from Cliff. P.J.'s publicity manager told me, "P.J. has some terrific ideas for promotion and for new recordings. He's a wov to work with, because whenever you think of an idea he's already sorted out three more along the same lines. He's so go-ahead that, in three years or less, he could be the biggest thing that's happened in the business."

Well, P.J. the stage is ready, waiting and so are your audience. Every go-ahead teenager in the country. Let's see what you can do.



The Searchers

