

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

# POP

1/-

**Nº 43**

SECOND YEAR

WEEK ENDING  
20th JUNE

**WEEKLY**



Full Page  
Pics of → **CLIFF**  
**THE STONES**  
**KENNY BALL**  
**ADAM FAITH** Etc.



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



The Rolling Stones



# ROCK IS BACK — WILL IT LAST?

The sound of the fifties! That was what they termed ROCK! "It won't catch on!" was the cry. But catch on it did, in a bigger way than the Merseybeat. From 1954 to 1958/9 the dancehalls shuddered to the jiving of countless thousands of teenagers, to the music of Bill Haley and His Comets, Little Richard, Elvis Presley, Frankie Lymon, Carl Perkins, Jerry Lee Lewis, Domino, and other beat people with weirder names like Marvin Rainwater. So it went on. First, the riots, then the rock films brought more and more riots.

Bill Haley's *Rock Around The Clock* chalked up fantastic sales. Elvis Presley was used to seeing his name in the charts of eight different countries plus having five or six records in each chart at the same time. And then, almost as suddenly as it started, it died. Not noticeably, but quietly. Bill Haley came to Britain—and the fans just didn't want to know. Big as he was, and he was the biggest then, even bigger than Elvis at one stage, the fans didn't want to know.

Here in Britain, the artistes like Billy Fury, Adam and Cliff were just picking up their careers. Pop TV shows were still popular but the swing started when Cliff, Billy and other artistes moved towards ballads. Other artistes became popular but the wild frantic 12-bar blues material became the sort of thing that one didn't play any more. The dances changed and one was considered out of date if one did the jive. We were gradually getting more like the American teenagers.

*Every day a new dance, a new hairstyle and different styles on record. And so gradually, rock slipped out of the back door. Little Richard announced that he was going to enter a monastery. Jerry Lee Lewis came for another tour of Britain, and fans booed him back to America, tho' mainly because of his announcement that he had married shortly before. Carl Perkins, after his "Blue Suede Shoes" hit, disappeared from sight. Freddie Bell and The Bellboys slipped away to ring some other kind of bells, and the scene quietly fell apart.*

Until . . . until the last couple of months in Great Britain. Go down to your local club now and if

they're with-it there you can be pretty sure that they are playing Bill Haley's *Rock Around The Clock* or Little Richard's hits of the fifties. Elvis's *Hound Dog* has been revived. Carl Perkins is over here on tour, and has gone down a bomb and has announced that he will live in Great Britain in future. Bill Haley is rumoured to be heading for Great Britain. Jerry Lee Lewis has been back a number of times and has had fantastic success. Producer Jack Good, who produced all the old TV pop shows (the best there were—and today they are still better than the average) flew over to make the "Around The Beatles" TV Spectacular, and gained the highest figures ever.

*Watch or listen to the "Ready Steady Go" addicts, the Mods,*

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No. 10 (July issue) of

## TEEN BEAT

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Postal Subscriptions: £3 2s. per annum

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SECOND SERIES WEEK ENDING 20/6/64  
ISSUE No. FORTY-THREE

*talking. The whisper everywhere is that Rock is back—and will it stay? Another new version of "Rock Around The Clock" by Bill Haley has been released and this week another of his old discs, "Happy Baby," a hit almost ten years ago is out on the market again. "Blue Suede Shoes" is being revived. Elvis's next single has a definite rock swing to it. But the big question in all the promoters', the managers', and the artistes', minds is—will it stay for long?*

It may be here for a few days, a few months but it could also stay for some years. That's how the scene is with the pop market. In Australia *Rock Around The Clock* by Bill Haley shot into the No. 1 position. Will the same happen here?

If so, what will happen to Haley if he does visit this country for a second time. Will he be a flop or a great big hit? The same is happening in the States, and that master of rock, Little Richard has recorded his first rock song in years, *Bama Lama Bama Loo* with that same exciting drive. Watch the charts, watch the record sales, say the managers to their artistes for a new trend (and it should be quite new to some of today's teenagers) means a change in style and maybe luck for up and coming singers.

Perhaps we'll know soon, judging by the number of revived disc releases. There's one thing for certain! When Little Richard or Jerry Lee Lewis hit the stage, there's nothing more exciting!!







# A Whole Lotta Lovin'

One word that is understood in most languages is "LOVE." To The Fourmost, that real swingin' team from Liverpool, it also means "Success" with a capital "S." Their latest disc *A Little Lovin'* has gained them yet another smash hit, and their previous platter did the same. That one too has the word "Love" very prominently featured. That was, of course, *I'm In Love*. Their first record *Hello Little Girl* was a nice disc, and it DIDN'T have the word love in the title obviously. But love is a word that seems to surround The Fourmost in various ways.

They'll tell you that they "love" this or that record. They "love" recording new numbers etc. In fact, "love" in the form of marriage was also rumored to be hitting The fourmost but so far their fans haven't seen any indications of it, and this naturally has kept them pretty happy. Fan letters are a big problem

with The Fourmost. They get so many on tour that when they go to another theatre they usually end up with about two or three thousand letters from the last theatre arriving with them.

"It's a big problem" they said. "When you've finished getting ready for the show there's not that much time to read or answer letters, but we seem to get through enough to please our fans." For most who have met the boys admit that they are one of the nicest and most swinging outfits ever to come from Beat City. Personally, I am rather surprised that their latest offering *A Little Lovin'* didn't romantically slide into the No. 1 slot. Certainly, it has the sound, it has the drive, it has a beautiful melody.

All it needs now is a few hits like this from The Fourmost and I'm pretty sure that Britain will be able to proudly say that soon they'll have yet another group

who are really international. For if it's one thing they don't mind doing—it's hard work—and The Fourmost believe that they can get really good with some new stage techniques, some new records and an entirely new act—one that they hope will prove that they are all-round entertainers.

"If we get more time, we'll work and practise to make all our fans really proud of us" seems to be their motto. Judging by the records they smash wherever they go, it's one motto that looks like being adhered to with all speed. In the pop stakes they have tremendous competition—but at the same time—competition can be overcome if you are prepared to work for it, and don't be surprised to find that "work" to The Fourmost means **joyous hits aplenty for their fans!**

# BRITAIN'S TOP THIRTY

- |    |                                       |                     |
|----|---------------------------------------|---------------------|
| 1  | You're My World (1)                   | Cilla Black         |
| 2  | It's Over (2)                         | Roy Orbison         |
| 3  | Here I Go Again (10)                  | The Hollies         |
| 4  | No Particular Place To Go (5)         | Chuck Berry         |
| 5  | My Guy (8)                            | Mary Wells          |
| 6  | Juliet (3)                            | The Four Pennies    |
| 7  | Someone, Someone (8)                  | B. Poole/Tremeloes  |
| 8  | Constantly (4)                        | Cliff Richard       |
| 9  | Hello Dolly (23)                      | Louis Armstrong     |
| 10 | My Boy Lollipop (7)                   | Millie              |
| 11 | The Rise And Fall Of Flingel Bunt (6) | The Shadows         |
| 12 | Ramona (24)                           | The Bachelors       |
| 13 | You're No Good (—)                    | Swinging Blue Jeans |
| 14 | Shout (13)                            | Lulu & The Luvvers  |
| 15 | A Little Lovin' (11)                  | The Fourmost        |
| 16 | Walk On By (12)                       | Dionne Warwick      |
| 17 | Non Ho L'eta Per Amarti (16)          | Giigliola Cinquetti |
| 18 | I Will (18)                           | Billy Fury          |
| 19 | I Love You Because (14)               | Jim Reeves          |
| 20 | Hello Dolly (29)                      | Frankie Vaughan     |
| 21 | Can't You See That She's Mine (17)    | Dave Clark Five     |
| 22 | Don't Let The Rain Come Down (22)     | Ronnie Hilton       |
| 23 | I Love You Baby (20)                  | Freddie & Dreamers  |
| 24 | Nobody I Know (28)                    | Peter and Gordon    |
| 25 | Ain't She Sweet (—)                   | The Beatles         |
| 26 | Near You (—)                          | The Migil Five      |
| 27 | Don't Throw Your Love Away (19)       | The Searchers       |
| 28 | Suspicion (—)                         | Terry Stafford      |
| 29 | I Love Being In Love With You (—)     | Adam Faith          |
| 30 | You're The One (21)                   | Kathy Kirby         |

## SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

**GREAT BRITAIN'S ONLY  
★ POP STAR CHARTS ★**  
Send the names of your 3 favourite stars  
to: POP WEEKLY, Hearnor, Derbyshire

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

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

# NEW FROM



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## THE ANIMALS

THE HOUSE OF THE RISING SUN

COLUMBIA DB7301

## CHARLIE DRAKE

I'M TOO HEAVY FOR THE LIGHT BRIGADE

PARLOPHONE RS143



## MATT MONRO

I LOVE YOU TOO

PARLOPHONE RS150

## BRENDA HOLLOWAY

EVERY LITTLE BIT HURTS

STATESIDE SS307

## MIKE SHERIDAN

AND THE NIGHT RIDERS

WHAT A SWEET THING THAT WAS

COLUMBIA DB7302



## BOBBY VINTON

TELL ME WHY

COLUMBIA DB7303



# DISCussion

Hello then, and welcome to another DISCussion of the very latest releases. The first one will satisfy many thousands of fans who have been awaiting the new one from—

Elvis Presley. R.C.A. Victor release, this week, yet another film song as a single but I'm very delighted to say that "Kissin' Cousins" is far more suited to this disc-medium than most of El's past film titles on disc. This title song of his forthcoming movie is well-suited to the ear and has him in fine form. He injects much warmth into a good lyric which is not without a streak of humour despite it's romantic appeal. This is a listenable and danceable composition with a good firm beat and I like the arrangement which gives it a distinction within current idioms.

The traditional "House Of The Rising Sun", which was played by so many groups in the old Skiffle era, is now given the R 'n' B-type style of The Animals on their second Columbia release. The boys' own performance is milder and much more gentle than their last and I think the song itself doesn't come off too well from this particular treatment. The dominant feature is the organ and the vocal is, for the most part, indistinct. The slow tempo rather accentuates the repetitious phrases from the organ. A very interesting piece of work, this, but one that doesn't quite come off for me, I'm sorry to say.

## BRICKBAT

I am always unhappy and most reluctant to award a Brickbat to new recording artistes but at least this particular spot on the page throws the disc into a spotlight and draws the attention. Warner Bros. introduce us to The Premiers and a revival of our old agricultural pal Farmer John. First of all let me make one thing quite clear; this brickbat is for the technical treatment of the disc and not for the artistic performance. To my mind, this recording doesn't give The Premiers any chance at all; they fight a losing battle against being swamped by an over-abundant and utterly unnecessary mass of screams and audience reaction. Most of the time it sounds like a record of a screaming chorus backed by a group. What one can hear of The Premiers whets the appetite for more; they give a pounding, very solid beat. It could be said that audience reaction adds atmosphere to a record; that's as may be—but, in this case, it is totally distracting and very frustrating. Let's give the recording artistes a chance for goodness' sake! I wonder if the screamers will get royalties on this disc?

The Battle of The Labels is well and truly on!! Brunswick and Warner Bros. are playing leap-frog with releases from Bill Haley And His Comets. First, Warner Bros. released the new recording of *Rock Around The Clock* and Brunswick came up with the re-release of the original version. Now Brunswick give us Bill's "Happy Baby," which is certainly a happy, rocking affair. This is a perfect example of the beat and drive which brought this big trendsetter fame, fortune and idolatry ten years ago; it is infectious and likely to be very popular wherever people dance. Bill's style can be said to be a bit out-of-date when compared with our modern-day beat—but I have a sneaking suspicion that it will recapture some old hearts and capture a lot of new ones. Let's see!

That so well-publicised ex-Beatle drummer, Pete Best, has now formed his own group which makes its disc debut on Decca with a revival of "I'm Gonna Knock On Your Door." The Pete Best Four give a clean-cut performance, both vocally and instrumentally, with an infectious, hand-clapping rhythm. A pretty hefty beat completes a happy first disc and I HOPE only that the melody is not still TOO well-known amongst today's fans.

On Columbia, The College Boys say, as one, "I Just Don't Understand" and the result is a little laboured and mediocre on present group standards of this type. It jogs along with a fair rhythm background but the composition itself lacks any individuality and the vocal lacks life.

## ★★★ BOUQUET ★★★★★

★ Decca's *Something's Got A Hold On Me* is notable for quite a few things. First, it brings us the new name of Elkie Brooks who possesses a powerful voice which she knows how to restrain—and this gives her performance warmth and impact. Very good. ★ Second, the composition has much to commend it and the arrangement packs a powerful punch and this should capture the general attention. Third, it makes well-thought out and balanced use of background chorus which never distracts and always adds to the overall impact. Finally, the rhythm, beat and melody are all very up-to-date. It is a pleasure to hear such a well-balanced, well-recorded performance which, on this occasion, makes the song itself sound so much better than it would have been with just an average treatment.



Bobby Vinton comes up with an attractive ballad called "Tell Me Why," on Columbia. It has one of those pretty, "plinky-plonk" arrangements and although it is pleasant to listen to, I don't think the melody line is strong enough to make it stick in the mind. The more you hear it, however, the more you will like it.

"What A Sweet Thing That Was," on Columbia, is a Goffin and King composition with much current attraction. Mike Sheridan and The Night Riders give the song a medium-paced, bouncy treatment and while it's not exactly anything to set the world on fire, it is a polished and clean-cut performance.

"La Bamba" gets a very commercial interpretation from The Crickets on this Liberty revival, and the latin beat makes your feet want to tap of their own accord! And even The Crickets are obviously inspired by our Beatles because a touch of the "twists and shouts" and an isolated "yeah-heeh" are cleverly worked into this arrangement. The total result is infectious.

On H.M.V. The Le Roys come into their own with a very neat arrangement of "Chills." Rhythmically, it is in today's idiom and vocally it gives an opportunity (which the group takes with all larynxes!) for plenty of contrast. The whole treatment is most effective.

The smooth velvet tones of Jim Reeves are once again totally effective on R.C.A. Victor's new release called "I Won't Forget You." A dreamy, romantic number—and very slow. Jim Reeves excels with a song like this and the only drawback is that, while all the sentiment is there, melody lacks in sufficient strength to make it stick.

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Inside TV's Top Pop Show—

# READY STEADY GO!

By FRANCIS HITCHING

Editor of "Ready Steady Go!"

When we asked on our programme for a replacement interviewer for Michael Aldred (Mike's off to run our new beat group programme "Ready Steady Win!") between 3,000 and 4,000 people wrote in for the job. And strange as it may seem, we haven't yet found one applicant who we think can do exactly the job we want.

It looks easy, interviewing. But I can assure you it isn't.

Consider all the things the interviewer on "Ready Steady Go!" has to do. He—or she—has to stand in the middle of a crowd of kids impatient to get on with the dancing, surrounded by cameras, floor managers, technicians, and with the sound of his own voice booming over the studio. While all this is happening, he has to look perfectly cheerful and relaxed, as if having a quiet chat in the middle of all this madness was a perfectly natural thing to do.

Then he has to remember at least all of the following points:

1. His questions must be short so that the celebrities' answers are long.
2. He has to persuade the celebrity to speak to the point.
3. He has to finish an interview exactly on time—even three or four seconds over—or under-run is bad—without padding or cutting the interview off abruptly.
4. He must talk not necessarily about the things that interest him most, but those which he thinks will interest the audience most.
5. He must never be at a loss for a question.

This last point is the one that most of the new interviewers suffer from.

Some pop stars, for instance, are not very talkative people. "What have you been spending all your money on lately?" Cathy might ask. "Well, nothing really," they reply. It kills the interview stone dead. The trick to get over it is to get to know the person you're interviewing really well, so that you can talk to them about the things that fascinate them most.

Cathy and Michael find they bring out different subjects in different people. To The Rolling Stones—Mick Jagger particularly—Cathy talks about friends and what they do with their time off. Michael—Brian Jones is his favourite—likes to talk about music, because that's his passion.

Then of course Cathy likes talking to anybody about clothes—"he gets himself up well" is one of her best compliments. A week or so ago she caused a few boos from the girls in the audience when she suggested that The Merseybeats' new outfits were a bit effeminate. Johnny, their lead singer denied it firmly. But I

must say all those frills and ruffles take a bit of getting used to—although they may be on the right lines in moving away from the casual look.

Patrick Kerr, who does a lot of our fashion-spotting around the clubs, says he thinks the American look—tee-shirts, jeans, sneakers etc.—may be on the way out after only about six weeks of being a rage. He thinks that the most stylish people he's seen lately are wearing clothes that may not be as ornate as those The Merseybeats wear, but are moving in that direction.

He thinks it's going to be called the French look, with very well-cut suits, and ornamented shirts. We'll just have to see. As I've said before, we don't try to create trends on "Ready Steady Go!" we just show you something that we think is going to catch on.

Going back to the interviewing bit again, we've been trying out a few pop stars to do this job from time to time. I wonder what any of you think of the idea? If you'd like to write to me c/o "Pop Weekly," 234/238 Edgware Road, London, W.2, I'd be glad of your reaction.

Of course this isn't anything new for us. A long while back we used Dusty Springfield for three or four shows after The Springfields broke up—and she was lucky enough to be doing the programme the first time we had The Beatles on. It was around this stage too that we adopted Kenny Lynch as one of our favourite clowns around the studio. He's quite the most effervescent pop star we've had on the programme—and that's really saying something.

He never stops fooling for a moment. Anybody he's introducing he makes a gag about—"and now a group that's really proving once and for all that the Liverpool groups are on the down and down, here are . . . The Mojos." "Introducing to you the stars of stage, screen and electric razors, The Swinging Blue Jeans." Or he'll stamp up and down imitating Dave Clark, or Mick Jagger, or anybody who comes to mind.

The only two things I've found him serious about are song-writing (which he's concentrating on more and more), and films. Kenny has seen practically every film made in the last ten years, and he's got a photographic memory about scenes in them.

I've seen him play a kind of pro's quiz game about films in which you ask each other impossibly difficult questions: "Who was the actor who played the part of the man who was shot dead in the road outside the gambling saloon in the film "Shane"?" And I've never seen him beaten.

When Kenny helped Cathy out recently while Keith was on holiday, the person he liked interviewing best was John Lee Hooker, the great American R & B singer. John Lee, who's



Kenny Lynch, one of R.S.G.'s liveliest stars

been singing the blues for 25 years now, is happy that at last, after all this time, R & B is catching on over here.

"It's always been around, just waiting for kids to get the ear for it," he says. "I think all your Liverpool beat sound started giving teenagers an ear for a really swinging rhythm. Now they're going back a bit further and listening to a combination of this rhythm with the blues, which is really the starting point of all pop music and jazz."

Of groups he'd heard over here he liked his own backing, from John Mayall, and also The Animals, The Stones, and Alexis Korner. With Praiser coming from a man of John Lee Hooker's stature, I reckon all these groups can afford to put themselves on the back.



# Buzzin' Dozen



As more of the photographs pour in from "Wonderful Life" the latest CLIFF spectacular, it looks fairly certain that box-office takings from

this film will be the highest ever for Cliff. For the scenes from the photographs alone point to this being one of the most lavish musicals ever and it's highly likely that Cliff will become an even bigger international star. Thirteen songs are featured in the production, many of them composed by Hank Marvin and Bruce Welch and some by Cliff and Brian Bennett. Looks like life is going to carry on being "Wonderful" for Cliff!



**THE LE ROYS**, famous for backing some of the greatest British stars, are likely to find themselves well up in the charts at the first hearing of their new disc *Chills*. Released on June 19th it has just about everything that any vocal/instrumental group can offer. It's certainly made a difference to the boys. "If the disc is a hit" they told me, "we'll definitely buy our own backing group—The Beatles!" For the moment however they are content to provide their own backing on their numerous one-nighters around the country.



Now off on a tour of the United States, **PETER & GORDON** can be sure of a great reception, with their *World Without Love* a smash hit over there.

An eight-day tour is laid on for them plus radio and TV shows, further overseas tours are planned for the two boys later in the year. With their LP selling well and their new single, *Nobody I Know* moving well up the charts, things look very rosy for this young duo.



**BILLY J. KRAMER** and his road manager Roger Stinton have parted company. Although Roger liked the life, it "all became a bit too hectic" he said. Stinton, a former publicity agent, described Billy as "one of tomorrow's biggest stars. I think he'll continue to have big hits and surprise a lot of people." Stinton should know—he travelled some 20,000 miles with Kramer to every town in Britain and many places abroad. "It's a fantastic life—but unless you can stand it day after day—you soon realise that you'd be mad to keep on going" he said.



**DAVE CLARK FIVE** report that the American teenagers are a lot like the Wild West gunslingers. Since their appearances, the excitement in America

has reached a fever pitch only before made by The Beatles. All of the group have managed to escape serious injury, but many of them have reached the point where they aren't even enter their hotel rooms without a guard making sure that no fans are hiding in there. "I think by the time we get back to British fans we'll start a new style" said one. "We'll all be bald."



**DARYL QUIST** is hoping for a hit with his latest record, titled *See The Funny Little Clown*. It's rated as Daryl's best effort on wax yet. "I like singing ballads" he said. "But when I'm on stage I go for the beat ones mostly." Hectic stage movements for Daryl however are making him a bit tired these days. "What with a fast stage performance and everything else in a rush, I prefer to listen to records for relaxation" he said.



**THE ROLLING STONES** we hear, are being received with distrust and dislike in America—by the barbers that is! They're hoping that the new long haired style won't catch on over there, or else many of them will lose a lot of customers. As far as The Rolling Stones are concerned only their music counts. "We're not worried about anything else" they said. From reports that have come back The Rolling Stones are proving quite successful—although they deny that they are "knocked out" with America.



**ELVIS PRESLEY'S** closest friends have been heard to say that Elvis is not only a millionaire but a multi-millionaire! Said one friend, "I guess he's

worth about £15 million in English money!" Since Elvis rarely makes less than a million dollars a film (with his box-office takings) and his schedule for films is four a year—plus his record sales—it sounds very believable! Elvis incidentally is very excited over his role in "Frankie And Johnny." Looks like a spate of pictures with Elvis all in ruffled shirts and knee-breeches!



**MARTY WILDE** may not be making as many big-sellers as he once did, but on the songwriting side he is certainly doing well. "I've written quite a few

new songs, and I'm hoping to get some well-known people to record them" he said. Marty incidentally is changing his own style slightly on songs and we hear a new waxing he's done is one of the best bets for the charts this year.



**THE BEATMEN**—whose first record *You Can't Sit Down* was released by Pye last month—are to make two television appearances this month.

The five Nottingham lads made their T.V. debut on Friday, 12th June, as guest group in ITV's "Five O'Clock Club" and follow this with a date to appear in ABC's "Thank You Lucky Stars" on June 20th. The BEATMEN's reaction? Bill Brazier, Phil Severn, Barrie Heald, Paul Mountain and Bill Moseley—successful veterans of four months on the jumping Hamburg beat scene—declared unanimously, "This is real stand-up excitement for us!"



**BILLY FURY**, now a proud race-horse owner, is looking with a distinct gleam in his eye at other such properties. "Keeping money in the bank is O.K." he said. "But I think a race-horse is not that much of a gamble. In fact, I'm pretty sure that if it's a good horse it's bound to win some races." Billy's fans anyway have taken this to heart and are all backing Billy's horse whenever possible. What with ten dogs and a horse, Billy finally mentioned that he's thinking of starting a zoo!



**THE INNOCENTS** and **MIKE BERRY** travelled through the Scottish areas last week on one-nighters. "We knew we had a date in Aberdeen (the typhoid city) said Mike. "And we were scared to death" added one of The Innocents. Luckily for the lads, the date was called off and they didn't have to survive a lot of injections. Mike incidentally, has a new disc on release, *Who Will It Be?*



# Photo News



Top Left: Another group with an off-beat name, **The Addicts**, who are now out on disc with "Here She Comes."

Top Right: **The Dowlands** who have come up with a revival of the old Johnny Cash number "I'll Walk The Line."

Bottom: A big day for **Cilla Black**, 21 and a disc at No. 1. **Mavis Moorcroft** and **Pamela Yates**, workers at **Huntley & Palmers'** Hutton factory present Cilla with a 16 lb. birthday cake at a party in her dressing room at the Palladium.

TICH ART BUZ **THE LITTERBUGS** BY NARDI

FAME AT LAST BOYS...



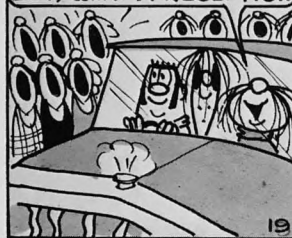
YOU'VE BEEN ASKED TO ATTEND THE OPENING OF A NEW YOUTH CLUB



A crowd of people is gathered around a car with a large 'L' on its side.



BOY, WHAT A RECEPTION



ANYONE WOULD THINK THE BEATLES WERE HERE



THEY ARE — THEY'RE OPENING THE CLUB!



A happy group of stars at Clacton for the filming of "Every Day's A Holiday." The Baker Twins, Mike Sarne, John Leyton, Grazina, Tony Daines and Richard O'Sullivan.



## New From **THE LE ROYS**

Four cases of "chills" . . . in the heart of summer! But not BAD cases—very GOOD cases, in fact. For *Chills* is the new single release, on H.M.V., by that enterprising group The Le Roys. And the chances are that many, many fans will have "chills" (of excitement) running up and down their spines when they hear the vibrant beat purveyed by the young quartet from Walthamstow, in East London.

This is the outfit who simply HAD to make records. They'd turned professional in April, 1962, then garnered experience on ballroom dates and one-nighters through the London area, later going on to show their wares to fans in Denmark, France, Germany, Holland and Sweden. In fact, they recorded before they went to EMI—a Swedish production which came about because they were such a wow of a hit in Sweden.

But they HAD to record in Britain because of public demand. Fans turned up to see John Leyton and Mike Sarne and Billie Davis—and were impressed with The Le Roys, who were mainly

employed as a backing group. In poured the letters. "Let's have The Le Roys on disc," urged the fans. So first of all they came out in the first issue of a new record magazine called "Give-A-Disc."

First HMV dinking was *Gotta Lotta Love*, a highly-rated up-dated version of the oldie *Ciribiribin*.

That set The Le Roys on the way to the top—by causing even greater interest in the boys and boosting their in-person appearances. Now it could be . . . SHOULD be! . . . that *Chills* will push them into the best-seller charts.

Though the boys have great musical ability, they also score heavily on personality. There's bespectacled Mike Sturgess, the cheekily-grinning Len Brooks, Mike Porter who is rarely parted from his drumsticks and the quiet one, Tony Cooke.

Mike, lead guitarist, started out playing violin. But it was a rather "square" instrument, he felt, so he moved on to piano and trombone. He's never had a guitar lesson. He says:

"Before we turned professional, I used to work as a lorry driver . . . But I never did as much driving as we have to nowadays on one-nighters."

Len, like the others born in Walthamstow, started on guitar when he was 12 and now plays harmonica as well. Was originally a factory worker and is glad he now can make a living out of playing music.

Come in, now, Tony—bass guitarist. He was once a bricklayer . . . the others say he now simply "drops bricks."

And Mike Porter. His first job was in the printing trade and later he became an electrical engineer . . . which makes him a useful bloke to have around should any of the other boys' amplification equipment give trouble.

Now they're just hoping for a big hit with *Chills*. If fan-mail is anything to go by, they're already well on the way to the charts. By the way, the flip is *Lost Out On Love*—and that's well worth an immediate spin, too.

They've been playing together for five years. As amateurs, then semi-professionals, now full-timers. Filled in on the details? Right! Now watch The Le Roys go, Go, GO!



# READERS' POP SHOP TALK



**Look Over Your Shoulder** by Helen Shapiro knock-out record . . . Pretty blue eyed Jan Panter fab on TV's "Time For Tich" two weeks running . . . Susan Singer deserves a big hit record . . . Both sides of Billy Fury's latest hit great . . . Will Julie Grant's latest be a hit? . . . Carol Deene's *Who's Been Sleeping In My Bed* terrific record . . . Is the navy's delight, Susan Maughan's latest, *Kiss Me Sailor*. It's a swinging disc . . . *Too Young*, Jan Burnette's latest, deserves chart placing . . .

What's happened to Brian Hyland? . . . Mary Wells' disc great . . . Change of style by *Swinging Blue Jeans* should prove very successful . . . The song *Hello Dolly* boring . . . The best groups—*Searchers*, *Hollies*, *D.C. 5* . . . *Adam's* latest disc marvellous . . . Has John Leyton finished making records? . . . Overdue: new discs from Billy J. Kramer . . . Cilla—charming . . .

Little Richard's stage act is better than any of today's groups—Ditto *Chuck Berry* . . . *Yardbirds* are a very good group indeed, and deserve a much better debut disc than *I Wish You Would* . . . In Mod clubs down in London, *Bill Haley*, *Elvis*, and *Jerry Lee Lewis* are very popular. All their old rock 'n' roll discs are played . . . Mods sure are getting bad publicity in the papers, but most is vastly exaggerated . . . *Kathy Kirby* best looking female around . . . *The Stones* are untidy—so what? Their music is fantastic . . . *The Pretty Things*

have one of the most debatable names ever . . . Many people who like Elvis won't admit it. Can't understand why, he's the world's greatest singer . . . *Dave Berry* has unusual TV act . . . *Cilla Black* should be nicknamed *Killer Black!* Only kidding! . . .

Why another disc from Peter And Gordon so soon? . . . Sorry Gerry's and *Merseybeats'* discs didn't go higher in charts . . . *Dionne Warwick* and *Mary Wells'* voices too much alike . . . Already tired of hearing *Hello Dolly* . . . *Bachelors' Ramona* not so good . . .

Wish Mark Wynter would leave the "oldies" alone . . . And that goes for *Kathy Kirby* too . . . *Dusty* bit too sure of herself . . . *Eden Kane's* "Rain, Rain" boring . . . *Adam's* new disc, wonderful . . . *Cresters* swinging group . . . *Elvis Presley* still tops . . . Shouting their way up the hit parade, *Lulu* and *The Luvvers*, fab record this . . .

*Dave Clark's* latest his greatest . . . *Dusty Springfield* definitely the best female singer in Britain . . . Only one good-looking Stone—*Keith Richard* . . . *Adam's* latest not up to standard, but still worth buying . . . *Mojos*—fab! . . . Both sides of *Hollies'* disc are good enough to be 'A' sides . . . *Millie* is boring . . . *Kathy Kirby* very old-fashioned . . . Best dressed female—*Dusty* . . .

*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 10,445, that is an average of 75 joins per postal day.

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- MIKE BERRY** Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.
- JOHN LEYTON** Fan Club—s.a.e. Mary Brigette, 234/238 Edgware Road, London, W.2.
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- BILLIE DAVIS** Fan Club—s.a.e. Ann Douglas, c/o 234/238 Edgware Road, London, W.2.
- DON SPENCER** Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.
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### PHOTO CAVALCADE

- A.S.P. INTERNATIONAL** supplied the pictures of Hayley Mills, The Merseybeats and The Le Roys.
- HUGH THOMPSON** that of Cliff.
- MIRRORPIC**, "Every Day's A Holiday" and The Beatles.
- J.B. PHOTOS**—The Rolling Stones.
- TONY PUGH**, Adam Faith.
- DEZO HOFFMANN**—Kenny Ball.

# THE LE ROYS

HAVE GOT

# CHILLS

(BUT ONLY ON RECORD)

'B' side "LOST OUT ON LOVE"

HMV-POP1312

# FACTS ON THE STARS COMPETITION

## No. 40—Brian Poole



Brian Poole, who together with The Tremeloes, is back in the charts again, is the subject of 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. How many players in The Tremeloes besides Brian?
2. What is the flip of his hit, *Someone, Someone*?
3. How old is Brian?

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

### COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 37 (Roy Orbison) is R. BURTON, Nook Lane, Bronington, Whitchurch, Salop, who will receive a copy of Roy's "In Dreams" LP. The winner of the "Fury Monthly" competition is Miss M. HART, 60 Snowden Ave.,

Hillingdon, Middx., who has asked for the "Billy" LP.

The winner of the "Teenbeat" competition is Miss JUNE LOCKHART, 20 Campbell Rd., Eastleigh, Hants., who has asked for the "Out Of The Shadows" LP.

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

Offered: *Love My Life Away*, Gene Pitney; *Sunday Kind Of Love*, Jan and Dean; *Martian Hop*, The Randalls; *Wanted: Hippy Hippy Shake*, Chan Romero; *Money*, Barret Strong; *Some Other Guy*, Ritchie Barrett. Frank Hyland, 9 Wordsworth Ave., Widnes, Lancs.

Offered: "Blue Hawaii" LP. "Elvis Is Back" LP by Elvis. "Adam Faith" LP. Wanted: "Gene Pitney Meets The Fair Young Ladies of Folkland" LP. "Session With Dave Clark" LP. "Gene Pitney Sings Just For You" LP. Miss A. Wallington, 25 Cowley Drive, South Woodingdean, Brighton, 7 Sussex.

### SWOP SHOP

Offered: Please Don't Ask About Barbara by Bobby Vee; *The Wayward Wind* by Frank Ifield; *Let's Dance* by Chris Montez; *The Locomotion* by Little Eva. Wanted: 4/6 Postal Order. Sheila Cooper, 10 Killearn Drive, Rolston, Paisley, Glasgow.

Offered: Beatles' LP "With The Beatles." Wanted: Any Peter, Paul and Mary LP other than "In The Wind." Melville Scott, Adams, 40 St. Cousan's Place, Newton Stewart, Wigownshire, Scotland.

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

Offered: "Pop Weekly" Nos. 1-49, 51 and 52 of first series, Nos. 1-40 of second series. Wanted: £3 (including post & package) o.n.o. K. Mayo, 17 Haselbury Rd., Edmonton, London, N.9.

Offered: "Pop Weeklies" Complete First Year and Numbers 1-36 Second Year, £3 Complete; "Bobby Vee Meets The Crickets" LP, £1; *Pye Golden Guinea "Hitsville"* LP 15/-; Alan Bradley 31 Albany Gardens, Whitley Bay, Northumb.

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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.

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### PEN PALS

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

Jim Slomen, 111 Vassall Road, Fishponds, Bristol. Male, 14, Beatles, Stones, Hollies, Manfred Mann, Elvis, Cilla Black.

1948023 L.A.C. McPeak, c/o Aircrew Buffet, RAF Marham, King's Lynn, Norfolk. Male, 18, Beatles, Roy Orbison and Cilla Black.

1946193 S.A.C. Aston, L. H., c/o Officers Mess, RAF Marham, King's Lynn, Norfolk. Male, 19, Elvis, Roy Orbison and Little Richard.

Teresa Nolan, Milltown, Dunsany, Co. Meath, Ireland. Female, 12, Beatles, Hollies, Stones, Dave Clark Five, Mindbenders.

Rita Weston, 190 Nether Hall Road, Nether Hall Estate, Leicester. Female, 19, Elvis, Billy Fury, Sandra Batchelor, c/o 77 Bradford Rd., Trobridge Wilts. Female, 13, Beatles, Gerry/Pacemakers,

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## SWINGIN' BALLADEERS!

One group currently hot on news, due to their bass player heading for the marriage stakes are **The Merseybeats**. Their latest record *Don't Turn Around* has proved to be one of their best and longest-selling hits. Like all British groups at the moment their fame is spreading far beyond the shores of Great Britain, and America, Italy and various other countries are taking a healthy interest in the group. So far they have managed to do what they set out to do and built up a terrific following in this country. Now they intend to head for the other countries for so many months per year and make sure that they too will buy more and more Merseybeats numbers.

The group have a refreshingly different style to the average beat bands from Liverpool and London. Too many beat groups rely on fairly average playing,

long hair, and short numbers. Many of them are pretty short of talent too. But The Merseybeats have managed to combine a swing, light as it may be, with a ballad styling on their songs and so far the combination has worked, to some extent anyway. Certainly I hope the trend for this kind of soft beat will continue for many people find The Merseybeats appealing, and to think that they might one day be forced to play fast rock music and jump about like maniacs would be a bit too much.

Incredibly The Merseybeats have not bothered to really push for the charts. By that I don't mean that they aren't trying. But one gets the feeling talking and listening to them that they just like making records, that they enjoy meeting their fans and that they are quite content to just get into the Top Twenty without having sensational No. 1's from

nowhere. Of course they would like a No. 1 but they don't worry about not having one. They worry a lot about their fans and feel happy playing concerts in Britain, simply because they know that their fans will always have some chance of seeing them.

TV dates are a rush for The Merseybeats. They always manage to have some last minute panic, but it is always finally settled before they get before the cameras. Said one reporter who travelled with them for three days, "It's like being in the rush hour except it's never-ending. How they ever manage to get into the recording studio and sit there looking so calm I will never know." Judging by their records evidently they do manage to keep fairly calm, and even being chased by fans throughout London doesn't ruffle them too much. Talking about ruffles incidentally, wait until you see The Merseybeats in their latest gear stage suits. Ruffled shirts, ruffled sleeves—and they all manage to remain ruffled but not—if you see what I mean?

# READERS WRITE

... but are not always!

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

## Any Questions?

We are two American girls who would like to rationalize what you have seen of the U.S. First of all, you stated you found only three Beatle mags. You were very fortunate to have found that many! We know of one instance to illustrate this. A very prominent newsstand ordered 200 Beatle mags. They came in Friday morning and by Saturday afternoon they were sold out. And there was no advertising for these mags, just word-of-mouth.

Secondly, lack of Beatle wigs. I don't know about anyone else, but I bought one, and it sheds! It's like black snow and besides it looks fake.

Thirdly, the Beatle wallpaper. I dare you to come over here and talk my Dad into letting me do my walls in that stuff. I can only get away with one square yard of it, and most of my friends can't even have that much.

Now off the track. You didn't need to come 12,000 miles to find out what America thinks of The Beatles. We two will tell you. They are: Tuff, Custom, Raunchy, Too Much, Wicked, Gear, Real Gone, Groovy, A Panic and A Half, Solid. Any questions?

Anne Britt and Anne Blackwell

## Why Not Sounds Inc?

With all Brian Epstein's artists doing extremely well, why not SOUNDS INC.? These six good-looking lads are a real knockout on stage! I have seen them, so I should know. They can turn any tune into a first-class instrumental!

David Shore (Manchester)

## They're Nuts!

I certainly do agree with S. Beech, Sheffield who says that Cliff is NOT slipping. Anyone who says that must be NUTS!!

Although I have not seen him in person, I still think he is marvellous and no one is going to change my mind. I am not saying that Cliff is always at No. 1, but all the same, he is a very good performer and his films were great!! An Agreeable Cliff Fan (Jersey)

## Thrilled To Bits

I was thrilled to bits to find that my favourite group The Hollies were talking about the fabulous record *You Can't Sit Down* by The Beatmen. I am glad they thought it would be a hit because recently I went to a dance where The Beatmen were playing and they gave a marvellous performance.

A Graham Nash Fan (Codnor)

## Unaffected Mike

I thought that I would write and express my opinion about Mike Sarne. As you know I am doing a special project for him. I would like to say that he is a most sincere and friendly person. I went to see him at Blackpool this year and I think what pleased me most was that he did not show off or was big-headed. He made everyone feel easy and he is very straightforward. Also he is very underrated, which is not fair to him although he has not had much chart success lately. I am sure that he will have more success soon. His appearance is neat and tidy, which is more than I can say for some of the groups today. I am sure that my opinion agrees with his fans.

Carol Prang (Blackpool)

## Too Late!

The Cliff versus Elvis war has now become a Beatles v. Dave Clark Five war. I wish some of your readers would see that both groups have some good points—and some bad.

By the way, can't you get rid of that awful Readers' Pop Shop Talk? Please, dear ex-Pop-Shop-Talk-writer, all is forgiven!

Shadows Fan (Alton)

After all the requests from readers to shoot the Pop Shop Talk writer, we finally did. Sorry we can't do anything about it now—Ed.

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

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# Kenny Ball Bounces In With 'Dolly'

One of Britain's most famous bands is hardly ever mentioned in the papers or by many teenagers today. Yet they are popular in places where Cliff and Elvis rarely mean a thing. Their title? The Kenny Ball Jazzband!

For those people who suffer under the illusion that trad jazz is dead—let me hasten to add that King Kenny gets more offers for work than any pop group mentioned. In America, France, Germany, the Far East, Australia, the name of Kenny Ball and his Jazzmen is enough to bring the crowds flocking from hundreds of miles.

Commercially, Kenny doesn't rack up too many hits. He seems to have a period when he hits the charts with about four big sellers and then his next few records sell in large quantities but not well enough to get into the charts. Remember for instance his *Midnight In Moscow* and *March Of The Siamese Children*? Just two of the hits that he hit the charts with both here and in America. Now on to his latest disc *Hello Dolly*, the disc which top jazzman Louis Armstrong recorded and which smashed The Beatles from the top of the American charts.

Now of course Louis' disc is available here and is selling steadily chartwise. Also on the market are two others. One by Kenny and one by Frankie Vaughan. All three versions are selling well and there could be a hat-trick of "Hello Dollys" in the charts. Louis Armstrong is of course, Kenny's big idol, and has been for many years. His (Kenny's) biggest thrill would be to play on a disc with Louis, or at least get into the charts with a number at the same time as Louis which looks very possible with *Hello Dolly*.

A pop group may travel a lot of miles, especially if they are a well-known group. But a top trad jazz band like Kenny's think nothing of travelling a few thousand miles in the course of a week or going to ten different countries in a few months. About travelling Kenny said, "I think that if enough people want to see and hear you, all you can do is play live. It's the only thing to do. We may get a bit tired of travelling now and then, but usually there are so many interesting things in new countries that we end up by wanting to see more."

On the subject of his latest record "Pop Weekly" has a few words to say, like "It's a hit!!"





**POP** WEEKLY

**NUMBER FORTY-THREE**  
Week Ending 20th June

**ONE  
SHILLING**

Adam Faith

