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CLIFF RICHARD
IN THE CENTRE**

POP

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Nº 48

SECOND YEAR

WEEK ENDING
25th JULY

WEEKLY



Bill Wyman



**FULL PAGE PICS OF
BILL WYMAN
THE HOLLIES
THE STONES
BILLY FURY Etc.**



**EXCLUSIVE
SERIES BY THE
EDITOR OF
READY**

STEADY

GO!



The Hollies



Pop Weekly Predictions For 1964-65

POP WEEKLY

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SECOND SERIES WEEK ENDING 25/7/64
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Many papers have a habit of saying what they think about coming trends. However they are generally vague until something happens that they did predict and then they go around shouting to the world that this has happened. Well, this week we're going to make some predictions. Obviously we could be wrong but maybe we'll be right. Until the end of 1964 groups will still hold the scene slightly. But it's pretty certain that American stars will take at least fifteen of the Top Thirty places by the end of the year. Artistes still in the charts from America by the end of 1964 will be Elvis, Orbison, Mary Wells, and a return of Brenda Lee.

Out of the British charts? No one!! Yes, no one. All of the artistes in the charts at present are all talented and all have an equal chance of staying where they are. The Beatles, The Dave

he changes from rock to ballads or tries something new.

Rock definitely out. More ballads and more mid-tempo stuff in the charts and less of the 12 bar numbers currently striving for hitdom. A hit certain for Françoise Hardy, the French girl singer. She made a big impact here on her last trip, and I predict that with the right number she'll go storming up the charts. Lulu will have a job to keep her hits in the charts unless she tries a different style, although she's a talented lass. Brian Poole has got the hardest job of the lot. Although his discs are extremely popular he may have to search hard to find the right kind of material. If he doesn't get it, I don't think he'll be resting around the upper regions long. But one never knows with Brian.

Elvis of course will have a choice of languishing in the bottom of the Top Twenty or flying straight up to the top. I doubt very much whether he will have any No. 1's for a long time, if ever in Great Britain, unless he records some different material. Expect back in the charts Mike Sarne and John Leyton. These two are working hard on new songs in between films and this could tip the scales in their favour. Girl singers will be in until mid-1965 when there will be another deluge of male singers.

Expect more male singers in the charts anyway, and less groups for the beginning of 1965. Watch out for more films in 1964. But don't be surprised to see some of the bigger artistes get bad reviews. Critics have a thing about pop

stars turning into actors overnight. Mod styles will come in for every pop singer. This is certain. All of them are trying to turn themselves into fashion kings and queens too quickly but clothes worn by pop singers have a big influence on their popularity with their fans.

Last but not least. We hope that all British artistes do well. If our predictions are wrong—or you think they are—why not send us what you think will happen to the chart scene and the music scene in general between now and 1965?



Billy Fury—still tops in 1965.

Clark Five, The Rolling Stones, The Hollies, Cilla Black, Billy Fury, etc. will all remain, tho' The Bachelors may find it one heck of a job to keep in the Top Ten, especially now that they are trying new songs and not revivals.

Our influence in America will die almost straight away. Only British groups to continue making the scene will be The Beatles, The Dave Clark Five and maybe Gerry and The Pacemakers. The Searchers too may last out there. Back to the British charts again. Little Richard won't survive unless

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MORE FANTASTIC SALES FOR BEATLES

One disc that was a certainty for the No. 1 slot before it even reached the market was The Beatles' newie, *A Hard Day's Night*. This number alone looks like providing The Beatles with at least three Gold Records. One from Great Britain, one from the U.S.A. for the single, and another one for the LP which has already sold a million in America. Isn't it amazing? The chances are, that with just the LP and the single from the film, The Beatles can pull in something like four million sales. That's little short of fantastic! In America, where the LP "A Hard Day's Night" has been rush-released, over 800,000 were ordered in advance!

That's something that's never happened before! The film too is likely to earn The Beatles a few more shekels. I estimate that from their singles, EP's and LP's from "A Hard Day's Night" the boys can safely work on about

another half a million to a million coming their way. Plus of course, in America the record company have released three singles all at once!! Beatle business was once said to be so hot it couldn't get any bigger!! Don't believe it. They might have suffered slightly in Britain but in the States they are certain to go on racking up enormous money.

Over here the single is reputed to be around the million mark, with advances for the LP totalling around the 400,000 mark. Beatles slipping? Don't believe it. One of the most amazing things is that their film is virtually an ordinary black and white, fairly low-budget film. Already rumour has it that another film is already signed, but details haven't been made available yet. Every country wants them and due to the brilliant management of Brian Epstein, almost every country will have a chance of

seeing the boys, if only for a few days.

From Japan to Sweden, from the Philippines to Peru, their discs are selling in tens of thousands, hundreds of thousands, and eventually millions. My guess is that they must be on the verge of their first ten million sales. An unofficial estimate puts their disc sales at eight million without any of the film's releases. There are only two artistes who can equal that fantastic selling rate and they are Bing Crosby and Elvis Presley. Really the duel is between Elvis and The Beatles. Bing has had forty years or so to sell his records, Elvis just short of nine and The Beatles two years.

Beatle land, Beatle mania, Beatle Britain. Somehow I think the Americans are a bit ashamed to admit that they haven't got a group capable of hitting the charts like The Beatles!

BRITAIN'S TOP THIRTY

- | | | |
|----|--|---------------------|
| 1 | A Hard Day's Night (1) | The Beatles |
| 2 | It's All Over Now (2) | Rolling Stones |
| 3 | House Of The Rising Sun (3) | The Animals |
| 4 | Hold Me (4) | P. J. Proby |
| 5 | I Just Don't Know What To Do
With Myself (16) | Dusty Springfield |
| 6 | I Won't Forget You (8) | Jim Reeves |
| 7 | You're No Good (7) | Swinging Blue Jeans |
| 8 | On The Beach (13) | Cliff Richard |
| 9 | Someone, Someone (6) | B. Poole/Tremeloes |
| 10 | Kissin' Cousins (10) | Elvis Presley |
| 11 | Call Up The Groups (—) | Barron Knights |
| 12 | It's Over (5) | Roy Orbison |
| 13 | Hello Dolly (11) | Louis Armstrong |
| 14 | Tobacco Road (28) | Nashville Teens |
| 15 | Some Day We're Gonna Love Again (27) | The Searchers |
| 16 | Ramona (9) | The Bachelors |
| 17 | Long Tall Sally (EP) (22) | The Beatles |
| 18 | Sweet William (24) | Millie |
| 19 | Hello Dolly (18) | Frankie Vaughan |
| 20 | Nobody I Know (12) | Peter and Gordon |
| 21 | Wishin' And Hopin' (29) | The Merseybeats |
| 22 | My Guy (14) | Mary Wells |
| 23 | Like Dreamers Do (23) | The Applesjacks |
| 24 | Do Wah Diddy Diddy (—) | Manfred Mann |
| 25 | It's Only Make Believe (—) | Billy Fury |
| 26 | Near You (—) | The Migil Five |
| 27 | I Get Around (—) | The Beach Boys |
| 28 | You're My World (20) | Cilla Black |
| 29 | Can't You See That She's Mine (15) | Dave Clark Five |
| 30 | A Hard Day's Night (LP) (—) | The Beatles |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

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	16	Under The Boardwalk	The Drifters
2	I Get Around	The Beach Boys	17	Good Times	Sam Cooke
3	Memphis	Johnny Rivers	18	Everybody Loves	
4	Can't You See That She's Mine	Dave Clark Five	19	Somebody	Dean Martin
5	The Girl From Ipanema	Getz & Gilbert	20	Chapel Of Love	The Dixie Cups
6	My Boy Lollipop	Millie	20	Try It Baby	Marvin Gaye
7	Little Old Lady	Jan and Dean	21	Bad To Me	Billy J. Kramer
8	Dang Me	Roger Miller	22	People	Barbra Streisand
9	A Hard Day's Night	The Beatles	23	I Wanna Love Him So Bad	Jelly Beans
10	Wishin' And Hopin'	Dusty Springfield	24	No Particular Place To Go	Chuck Berry
11	Don't Let The Sun Catch You Crying	Gerry/Pacemakers	25	Farmer John	The Premiers
12	Keep On Pushing	The Impressions	26	Alone	The Four Seasons
13	Don't Throw Your Love Away	The Searchers	27	Little Children	Billy J. Kramer
14	Nobody I Know	Peter and Gordon	28	Love Me With All Your Heart	Ray Charles/Ginger
15	World Without Love	Peter and Gordon	29	Walk On By	Dionne Warwick
			30	Steal Away	Jimmy Hughes

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Hello then—and welcome to another selection of the latest releases; with all the Mighty Big Ones jostling for those coveted high slots right now, any new contender has got to offer something particularly striking to stand a chance to compete. Let's see if we think any of these newcomers qualify, shall we?

The first new disc comes from the London label and is a revival of Edith Piaf's famous "Milord" by Bobby Darin. Bobby sings in the lyric's original French and there is considerable atmosphere in the backing; but I must confess to being slightly disappointed at Bobby's overall performance. I could have done with a little more of the drive and power we all know he can muster. This is a fairly light treatment which rather detracts from the song's great strength. All in all, pleasant but certainly no match for "The Little Sparrow's" unique original.

In complete contrast to his lilting *I Will*, Billy Fury rings the changes on his new Decca release, which is a revival of Conway Twitty's big hit of the past, "Only Make Believe." This is a driving orchestral arrangement that builds up into a big climax (with a nice, clean and strong ending!) and so it should appeal to all those to whom the driving beat ballads from Roy Orbison, Gene Pitney, Kathy Kirby, Cilla Black & Co. meant so much. The treatment here is right along those lines and Billy himself copes with this style of presentation to great effect and I can see no reason why this shouldn't be one of his bigger successes.

★★★ **BOUQUET** ★★★★★★
 ★ George Fame's latest Columbia ★
 ★ release is *I'm In Love With You* ★
 ★ which is fascinating because of its ★
 ★ overall treatment. First of all, ★
 ★ George maintains all the early ★
 ★ promise that he is an artiste of ★
 ★ much depth and feeling; here, he ★
 ★ makes every word, and even every ★
 ★ thought behind the lyric, come to ★
 ★ life. Then there is a particularly ★
 ★ ear-catching backing, the rhythm ★
 ★ of which is well within present-day ★
 ★ dancing trends. A very interesting ★
 ★ and satisfying platter with striking ★
 ★ performances from all concerned. ★
 ★ At 21 years of age, George ★
 ★ possesses an incredible degree of ★
 ★ instinct and "feel" for a lyric— ★
 ★ as this disc goes even more to ★
 ★ prove—and as a performer he is ★
 ★ ahead of his time. He will be a ★
 ★ force to be reckoned with in due ★
 ★ course. ★

Entering into friendly combat in the group field of battle are *The Zombies* with their Decca offering, "She's Not There." This is a light beater with a rather thin, sometimes uncertain, vocal sound. The composition is not endowed with any striking originality and I'm very sorry to say that I do not think the disc quite strong enough for the intensely competitive group scene.

Dionne Warwick, on Pye International, says "You'll Never Go To Heaven (if you break my heart)." Here again is all the warmth and intensity that adds great power to all Dionne's work. A slightly more gentle arrangement than on her past hit material. Great attraction, however, with an above-average lyric and a haunting orchestral backing.

Lee Stirling and The Bruisers, on Parlophone, have a gentle lilt and a sad romance in "Sad, Lonely and Blue." Lee handles the lyric to good effect and with lots of assurance; The Bruisers' backing gives striking support but, because of all those good things, it is a pity that the melody isn't more "hummable."

Another new Parlophone platter is the one from *The Fourmost* who come up with a pretty powerful performance of "How Can I Tell Her," which was written by the Carter-Lewis team. The first thing to make an impact here is the almost martial quality of the beat; it gets the feet tapping (or stamping?) immediately. A good, clean-cut, very definite sound. The boys are in good vocal form but the song itself lacks the immediate melodic appeal of *A Little Lovin'*. Its strength lies in the initial impact of the form and tempo of the beat which should be sufficient to capture the attention.

A very moving folk song is "Seasons In The Sun." This is the new Capitol disc from *The Kingston Trio* who always make it sound all too easy! There is great simplicity here with a well-blended vocal performance backed by effective guitar. Hardly for the present-day hit-stakes but a definite must for all those who like *The Kingstons* and/or the haunting quality of this type of folksy music.

The Crystals are back with us, on the London label, with "All Grown Up." Once again, the Spector mixture-as-before which will, doubtless, please a whole host of fans. The dull pounding beat and all the now famous hazy definition is here with *The Sound* dominating the girls' own performance. I don't think this one is nearly as striking as previous discs from this group mainly because of the time-honoured and now almost hackneyed (but still true) viewpoint that the melody is not distinctive enough to allow the song to stick in the mind.

I like the hand-clapping rhythm of *The Shevells* on their United Artists release "I Could Conquer The World..." and the lead vocal has a personality that should appeal generally. It is a happy, bouncing affair.

BRICKBAT

Any kind of aural comedy is always very difficult to put across and I think that to get a laugh from a funny disc the material must needs be very specially written for the medium and performed by artistes who fully understand the same medium. It is not sufficient to record just what comes and hope for the best, which is exactly how Parlophone's new "funny" strikes me. *Goodbye Dolly* (Gray) by The Massed Alberts uses the hit song "Hello Dolly" as its launching pad—as the bracketed title will tell you—and, after the introduction goes into what sounds like a send-up of any old smoking-room concert group singing the old 1914-1918 marching song. The comedy of the lyric is banal and the overall treatment is so heavy-handed that the whole effect is one of everybody trying much too hard to be funny. It sounds like public-bar entertainment, which can be excellent and very entertaining in its own setting; but, taken out of its indigenous environment, it can be flat and uninteresting to the point of embarrassment. I quite like the basic idea behind this disc but, to be successful, it should have had either a more tongue-in-cheek or downright satirical treatment, especially as we have only our ears to rely upon.

And there we are; how many of these platters will actually enter the arena to do battle with present charistars? I would put my money on only two of them, and I wonder if you can guess which they are?

If you care to flip the pages next week I'll be right here with some more discs to DISCuss; so till then, 'Bye for now.



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Slow ballads create a problem for

READY STEADY GO!

By FRANCIS HITCHING

Editor of R.S.G!

We've got problems on our programme!

Or at least, one problem in particular—there are too many slow ballads in the charts.

Now as you know, "Ready Steady Go!" is based on the kind of music you're buying and putting into the charts. We like to anticipate trends—I'll be back to that subject in a moment—and give you a first hearing of everything that's going to be popular in a few months' time.

At the same time, we have to show you something lively and interesting on the screen. And in the past this has always meant dancers. But what do you do when the music is slow and the dancers don't want to dance?

For the first time since the programme started, there's a big gap between what's happening in the charts and what's happening in the clubs. It is the clubs that have always given us our inspiration in the past. When the programme was being devised a year ago, we would go night after night to places like the Scene, the Last Chance, the Craw Daddy in Richmond (where The Rolling Stones started their career), the Kilt in Greek Street (for continental dancers and music)—all these and many others, so that we could find out exactly who were the right sort of dancers and what was the best sort of music.

Over a period of time we found that trends in music happened much more quickly in the clubs than they did in the charts or the shops.

It wasn't difficult to find out, for instance, that the Phil Spector sound of The Crystals and The Ronettes was knocking out the kids in the clubs; so we put it on "Ready Steady Go!" and pretty soon it caught on all over the country.

The same with The Rolling Stones. Nobody could be as popular as they were locally in Richmond, and not catch on all over England once they had been shown on the screen. And the same with Blue Beat, and with R & B, and with the American negro singers, and with any other trend.

If it was popular in the clubs in London, you could be pretty sure that sooner or later they were going to be swinging to it in Birmingham and points north.

(This isn't being patronising. It's just a fact. And we've come some croppers too—the system hasn't always worked!)

So "Ready Steady Go!" became in atmosphere very like the London discotheque clubs. We had the newest



The Four Pennies, whose stage and club presentations are quite different to their discs, says Francis Hitching.

dances, the most up-to-date groups. But in the last few months we've found that the hit parade doesn't include quite so much of the material we've been used to. Of course, new groups are breaking in with wild numbers (The Nashville Teens, for example); but old favourites like Brian Poole have gone slow and ballady, and some of the most popular groups model themselves on The Four Pennies.

Now surely nothing could be much slower than the current Four Pennies hit. A marvellous record—but have you tried dancing to it? It's soft and smoochy and dead right for around midnight.

Unfortunately, "Ready Steady Go!" takes place in the early evening, at a time when most people don't want to get soft and smoochy—at least in public.

And the point I'm getting to, in a roundabout way, is that The Four Pennies' records aren't played very often in just the clubs which are the model for our programme.

Indeed, The Four Pennies themselves,

in their stage act, perform a high number of up-tempo songs. When they're in a club, they play quite differently from the way they record.

Our dancer Patrick Kerr thinks there are two quite different record-buying publics today—those who go solidly for the Top Ten, and those who buy far-out records by people like John Lee Hooker just so they can dance to them.

I don't think there can be any question about it: "Ready Steady Go!" is a rave-up for kids who want to dance. What we'll have to do is to keep playing the sort of records that please dancers.

Of course there are great artists who produce ballads and who must be on our programme just because they're so good. And if Brian Poole has another aberration and produces another slow record next time, then I'll go on record here and now to say that he'll be welcome.

But if you notice the absence of *some* of the singers and groups in the Top Ten from now on, you'll probably know the reason why!



Photo News



Top Left: Cliff and Susan Hampshire in a romantic moment on a deserted stage in their new movie, "Wonderful Life." Elstree Distributors.

Top Right: A new use for parking meters, Don Spencer uses this one as a vaulting horse. Don's latest disc is *Pride Is Such A Little Word*.

Bottom: We sometimes wonder where the groups find their names, this outfit is *The Barron Knights* with Duke D'Mond, extreme left. Their latest, *Call Up The Groups* could make the Top Thirty.



Two artistes, well known in their own spheres, both seeking charts honours with new discs.
Left: **Long John Baldry** with *You'll Be Mine* and
Right: **Polly Perkins** with *Hello Young Lover*.

Buzzin' Dozen



Many critics after seeing The Beatles' film plumped for **RINGO STARR** as one of the funniest. I too, thought he was great, and met him recently at Radio Luxembourg when The Beatles were receiving yet another award, the "Getaway" trophy. I asked Ringo what he thought their next film would be like. He gave one of the typical answers, for which he is so famous. "Don't know mate. But we're not going in for all that music and colour gear. It's alright I suppose, but people get tired of it. I enjoyed this film. All the boys did. But we don't want to turn out lots of films." The next film? "Oh, we're making that in February. We don't know much about it yet, but it should be fun." And a success.



One group currently falling over themselves with happiness are **THE BARRON KNIGHTS** with Duke D'Mond, their lead singer. Their disc

Call Up The Groups is doing very well indeed and is the boys' first really big seller. They have been on the scene for a long, long time but it's only the last five or six months that things have really started to happen for them. First of all there was Beatles' manager Brian Epstein signing them to appear on The Beatles' Christmas show. Now their disc is really moving they are celebrating as much as possible. "It's great" they said when I met them at "Ready Steady Go!" One of The Searchers also echoed this. Which is a nice compliment from one member of a group to another.



A disc that is the first to break the English influence in American charts. In fact, the first disc to get to No. 1 since The Beatles and other British stars stopped the Americans, looks like being a hit here too. The disc is called *I Get Around* by **THE BEACH BOYS**. Funny thing is that The Beach Boys have been racking up hits now for over a year in the States. They've had a string of single smashes and many LP chart climbers. They are about the only American group that haven't taken a knocking from The Beatles or The Dave Clark Five. I wouldn't be in the least surprised to see them heading into our charts. So keep your eyes open.



One of the most popular groups in the country, **THE HOLLIES**, have just finished recording a new tune. But you won't be able to buy it. The tune is a jingle for Shell Petrol and will be featured on Radio Luxembourg. The Hollies were knocked out when they were told about the idea. It took them two hours to get the thing recorded exactly right. Said one of the Shell men present at the session. "I've never known a group to be so careful. They made us run it over two or three times before they said it was O.K." Said manager Tommy Sanderson, "The boys are always certain of making good records. They consider an 'A' side to be no different from the 'B'. They always make good recordings."



THE LE ROYS, whose *Chills* are getting stronger every day. That's their latest disc for those who wondered what on earth I was talking about—are worrying about their next tour with The Rolling Stones. They are getting a large chunk of the bill to themselves. Mainly because of their fantastic reviews from their last show. Then they were only doing a small spot, but one reviewer gave them the headline in his paper!! "We're a bit worried" they told me. "With The Stones on the bill we think we may have to really go mad."



Film star and record maker **JOHN LEYTON** is off again. This time to Hollywood where so many British stars try to get, but can't. John however is more than likely to be accepted. For three very good reasons. The film he is appearing in will be with Frank Sinatra. John is one of the nicest guys on the record scene. Plus the fact that as an actor he is fast approaching world fame. No other British pop singer-actor has made such an impression on film companies as John. Without being top of the charts. But he is leaving behind at least ten new singles from which to choose his next couple of discs.



THE BEATLES (maybe you've heard of 'em?) are back in the old No. 1 slot again. This is an amazing occasion which nobody seems to have noticed. Look at the score. *Please Please Me* was a No. 1. *From Me To You* was a No. 1. *She Loves You* was a No. 1. *I Want To Hold Your Hand* was a No. 1. *Can't Buy Me Love* another No. 1. *A Hard Day's Night* makes their sixth No. 1, which is a new record. Elvis managed it five times. I pity anyone who ever tries to break The Beatles' stranglehold on the charts. Certainly no one on the scene at the moment can possibly get seven No. 1's one after the other.



MIKE SARNE, currently "lazing" after finishing yet another film, has two things on his mind at the moment. His new book due to be published soon is called the "Three Lives Of Nigel Kelland." The other thing occupying Mike's mind is his new passion for photography. We hear that Mike's current girlfriends, he always has more than one, are all getting used to being blinded by flashlights whenever Mike appears. "I think it's fascinating" he told me. "When I first started I took forty shots. Not one of them came out. Now I know more about it." Sarne fans will be pleased to know that Mike has a gas new disc on the way.



People in the business are rather puzzled that **BO DIDDLEY**, one of the greatest R & B favourites in the world, hasn't hit the charts in Great Britain. Certainly his friend and current King of R & B, Chuck Berry, is beating a path to chartdom lately. But Bo just hasn't made it. Which is surprising, because in the last few months various singles and EP's have been issued, all of which sound to us rather like strong chances for the charts. So, R & B fans who don't normally listen to Bo, take an earful of his latest releases.



Those boys that are really going to town after The Beatles' title, **THE ROLLING STONES**, don't seem to have been affected by the No. 1 success of their *It's All Over Now*. Said Mick Jagger. "It's a No. 1. So what's the difference? I suppose it's good, but I wish people wouldn't try to say that we are after No. 1's all the time. We couldn't care less if it didn't get to No. 1." The Rolling Stones' couldn't-care-less attitude seems to have got even worse lately. Rather than worry about tours they spend most of their time discussing new clothes.



BILLY FURY appears to be trying to make sure of his future finances. We hear that he is planning to sell his cottage in Sussex, buy a new house and a new racehorse. Anselmo, his first venture into horse ownership won him the fourth prize in the Derby. Now Billy's going all out to make sure of the future. He's just been signed for three films for the next two years. His latest record, a new upbeat version of the 1958 Conway Twitty smash *It's Only Make Believe*, should bring him in some more loot.



The artiste who many considered could twist his way to the top still hasn't had a hit disc. His name? **DARYL QUIST**—and his real one too. On one-night stands he is believed to have had fantastic support, and on stage he really wears himself out. But when it comes to hitting the charts, it seems he can't win. His latest disc *See The Funny Little Clown* unfortunately had heavy competition. Quist fans wonder why he doesn't make the charts, especially as his latest disc received such good reviews. "Pop Weekly" disc tipper Peter Aldersley gave Daryl the "Bouquet" of the week in his column. Let's hope that the next 'Bouquet' is the right one.

FACTS ON THE STARS COMPETITION

No. 45 — FRANKIE

Answer the three questions below on Frankie Vaughan and you may win a 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, Derby.

1. Name two other artists who have made versions of *Hello Dolly*.
2. What is the flip of Frankie's version?
3. Name a movie in which he has appeared.

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



COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 42 (Cilla Black) are Christine Herbert, Stephanie Hunt, Soli Mehta, B. Carter, Evelyn Ashley, Molly Cavanagh, Michael Betts, Valerie Hurst, Patricia Hutchings and Carol Canham, who will receive the photos selected. The winner of the "Fury Monthly" competi-

tion is Erica Greenfields, Hexton, Hemming Way, Chaddeley Corbett, Mr. Kidderminster, Worcs., who has asked for the "Sound Of Fury" LP. The winner of the "Teenbeat" competition is Miss Stella Hind, 75 Ingram Road, Bulwell, Nottingham, who has asked for the "Stay With The Hollies" LP.

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FAN CLUB ADDRESSES

PETER JAY & THE JAYWALKERS Fan Club—s.a.e. Secretary, 21 North Drive, Great Yarmouth.

ELVIS PRESLEY Official Fan Club—s.a.e. 41 Derby Road, Heanor, Derbyshire.

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.

THE LE ROYS Official Fan Club—s.a.e. John Rouse, 23 Ashwood Avenue, Hillingdon, Middx.

THE MOJOS Fan Club—s.a.e. Secretary, P.O. Box 51, William Road, London, N.W.1.

CHANGE OF ADDRESS! The ILFDOR branch of the BACHELORS Official Fan Club will be operating at Renown House, 54-58 Wandour Street, London, W.1 from July 27th. Jacqueline will still be Secretary. S.a.e. for details to that address.

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For full details write enclosing S.A.E. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derby.

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

SWOP SHOP

Offered: "Joe Brown Live" LP; Buddy Holly's "Reminiscing" LP and 45's, Johnny Remember Me; Lonely City; Wild Wind (L.I.); It Only Took A Minute (J.B.); Tell Me What He Said (H.S.); Listen To Me (B.H.); Too Young For Sad Memories (S.F.); Little Town Flirt (D.S.); Misery (K.L.). **Wanted:** Highest offers. Elaine Ball, Holly Villas, Hurley Common, Nr. Ashersstone, Warwick.

Offered: Assortment of 40 books and cassette tapes. Beatles, D.C.S., Cliff, Billy, El, Gerry, Searchers etc. Very good condition. Worth £3. **Wanted:** El the lot, or I Wanna Be Your Man (Stones) and Come On (Stones or Chuck Berry). Carol Binns, 150 Clifton Drive, Starr Gate, Blackpool, Lancs.

Offered: The following LP's: "Meet The Searchers," "Hats Off To Del Shannon," "Please Please Me" (Beatles), "Summer Holiday," "32 Minutes And 17 Seconds With Cliff," "Lonely And Blue" (Roy Orbison), "Wanted," "Ready Steady Go" LP or 20"/Record Voucher each. R. Jaekels, 9 Frome Road, London, W.2.

Wanted: "Elvis Monthlies" First Series 1960 Nos. 1-12, Second Series 1961 Nos. 1-12, Third Series 1962 Nos. 2 and 7. Full price offered if in good condition. Mrs. J. Guillon, 29 Brendon Road, Wallaton Road, Nottingham.

Offered: 80 "Pop Weeklies," 20 "Elvis Monthlies." Good condition. **Wanted:** "Pop" £3, "Elvis" 10/-. postage included. Miss Iris Brannan, 48 Greenway Street, Small Heath, Birmingham 6.

Offered: "Beatles Monthlies" Nos. 2 and 4 to 10. **Wanted:** 7/6 each or offers. K. Molden, 60 York Road, Headington, Oxford.

Offered: LP "That'll Be The Day" (Buddy Holly). Singles I Want To Hold Your Hand (Beatles), Atlantis, Apache, Savage, Dance On (Shadows). **Wanted:** "Elvis Is Back" or "Girls! Girls! Girls!" by Elvis. Elvis Books or pre-Army singles, or offers. Charles Oliver, 128 Allotts Crescent, "Jump," Nr. Barnsley, Yorks.

Offered: 24 Hours From Tulsa, Gene Pitney; Hi-Heel Sneakers, Tommy Tucker; Mona, Bo Diddley; Louis Louie, Kingmae; Wishin' And Hopin', Dinno Warwick; also EP's. **Wanted:** 3/- per single, 5/- per EP. R. N. Browning, Woodpecker Lodge, Beacon Hill Road, Hindhead, Surrey.

Offered: Can't Buy Me Love, Twist And Shout (EP), All My Loving (EP), Beatles Hits (EP), Beatles No. 1 (EP). **Wanted:** Cash offers. P. R. Venables, 68 Priestleys, Luton, Beds.

Wanted: "Elvis Monthlies," all First Series and Nos. 1 to 4 second Series. **Offered:** 2/6 each copy in good condition. Miss Sallyanne Gedge, 29 Upland Road, Ipswich, Suffolk.

Offered: Beatles' Long Tall Sally EP and Ain't She Sweet. **Wanted:** Roy Orbison's imported U.S.A. singles Updown/Pretty One or Blue Angel/Today's Teardrops (EP and single for one single). G. Schafer, 14 Hayfields, Shawheath, Knutsford, Cheshire.

Offered: Elvis's "Kissin' Cousins" LP. **Wanted:** "Date With Elvis" LP, "Something For Everybody" LP, "Elvis" LP or "King Creole" LP by Elvis, or will sell for 28/6. R. Macdonald, 8 Gorse Road, Blackburn, Lancs.

Wanted: Elvis 78's or 45's H.M.V.: I Want You I Need You I Love You, Love Me, Love Me Tender, Rip It Up, Too Much, Lawdy Miss Clawdy, How Do You Think I Feel. **Offered:** Cash. Anthony Hill, 79 Wittenham Way, Chingford, London E.2.

Offered: She Loves You, Can't Buy Me Love, The Girl Who Sang The Blues (Everlys), also two Beatles EP's. **Wanted:** Any seven Elvis singles except Bossa Nova Baby and It's Now Or Never or three singles and two EP's except Follow That Dream or 3/6 each single and 5/6 each EP. Christine Ford, 5 French Street, Stalybridge, Cheshire.

Offered: "G.I. Blues" and "Elvis Golden Records Vol. 2," both LP's for one LP. **Wanted:** "Elvis Is Back" J. Gresham, 8 Willingham Avenue, Lincoln.

PEN PALS

Seven Chicks, Drake's Drum, Deans Cross, Plymouth. Female, 15. Dave Clark Five, P. J. Proby, Cilla and other groups.

Brian Rennell, 97B Downs Park Road, Clapton, London, E.5. Male, 24. Billy Fury, Cliff Richard, Jess Conrad, Eartha Kitt.

Pauline E. Marshall, Burnshields, Kibbarchan, Renfrewshire, Scotland. Female. Beatles, Roy Orbison, Cilla Black, Cliff/Shadows, Searchers.

HEINZ IS HOPING FOR A SMASH HIT!

The record that was supposed to break the charts but didn't, *Please Little Girl*, is causing the singer some anxiety. The last three Heinz records have scraped in the Top Thirty or gone into the Top Ten. Heinz had high hopes for this one. Another person who also tried to will the record into the charts is Chad Christian who wrote the song. It's one of the best songs she's written, and as only an amateur song-writer and a fan of Heinz's she naturally hoped for a hit. It's not my idea of Heinz's best singing, and personally I think there's too much guitar work and not enough clear singing for the record to be a chart entrant.

Heinz however is determined to show everyone that the still-current craze for groups doesn't mean that he will be forgotten. At present doing a summer season in Rhyll and then off to Australia and New Zealand, Heinz is trying to build up as big a following as possible in Great Britain, but whilst the groups are having most of the publicity at the moment, Heinz is showing everyone that his talent alone is fixing him tours in the bigger countries. Between dashing down to Rhyll and doing TV shows, Heinz has been busy in the studios cutting more and more singles.

I asked him whether or not he was going to record any more of Chad Christian's numbers. His reply, "I don't think so. I feel rather sorry for her. She's talented but unless *Please Little Girl* had been a hit we wouldn't have recorded more. That's just the way things are. If a songwriter does write a hit, he or she usually gets first chance at writing the follow-up. But if the number isn't a hit then it's anybody's guess who will write the follow-up."

Added Heinz, "Still, I've got plenty of problems at the moment. I've got stacks of letters to write to people. I've got plenty of dates to do. I've also got to get another new act worked out. Things aren't easy at the moment. I don't want to make another record that people say may be a hit. I want to make a record that's going to be a hit from the word go. One that will also start people talking. I want a new style and a new sound." Judging by the way Heinz is being received at Rhyll and the way he gets mobbed every time he appears, it's unusual for him even to worry about a new style.



READERS WRITE

...but are not always!

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

Deserve Publicity

After seeing The Beatmen first on "5 O'clock Club" and then on "Thank Your Lucky Stars" I have decided that they are one of the best groups out. The 'A' side of their disc *You Can't Sit Down* is a great number and the flip is another good number. I think they deserve twice as much publicity as they are getting. What about a huge picture of them in "Pop"?

David H. (Nottingham)

Quiet Flops

There can only be one answer as to why you always pick on Adam, when his discs don't reach the top ten—and that's because he's the greatest. All his discs go straight into the charts which is more than can be said for Heinz, John Leyton, Mark Wynter etc., etc.—yet nothing is written about their FLOPS.

Joyce Martin (Harrogate)

Pass That Crown

So Miss Jenny Powis thinks Helen Shapiro is still "Queen of Pops." Well, it's about time Jenny and other people realised that Helen has been "de-throned." Once she was the Queen, but now that position has been taken over by CILLA BLACK, and in my opinion it will stay that way for a long time.

Sue Drew (Coventry)

What's So Fantastic?

I read with disgust what two of your readers in "Pop Shop Talk" had to say about The Beatles.

One reader had the audacity to ask what was so fantastic about The Beatles. Well let me enlighten him (or her!).

The Beatles have broken just about every possible record and will certainly go down in musical history. Also at one time they had records at Nos. 1, 2, 3, 4, 5 and 9 in the American Hit Parade. (Top Ten only). They have written over a hundred songs and are feted all over the world. The reception The Beatles received on their return from America was too marvellous for words. They should be knighted! Their shows are always sell-outs.

Now for reader number two. He or she said that The Rolling Stones are better than The Beatles. The Beatles do not need to pull ridiculous facial contortions and dress slovenly and outrageously or wiggle their hips to gain fans. Their musical talent is enough. Also The Beatles produce the same sound on stage as on record which is more than I can say for The Stones.

Jill Denoon (Bromley)

A Knockout

The latest record by Sounds Inc. is a 'knock-out.' As many of "Pop Weekly" readers will have gathered by now, it is called *Spanish Harlem*. It has been recorded by many a fine artiste, but never has it been recorded instrumental-wise. The boys have done a terrific job of it, and if it doesn't click for them, I honestly don't know what will! These lads haven't had a sniff at the charts yet! Anyway I'm hoping it will do the job for them, because they deserve it! There will never be another instrumental group to rival "Sounds" — NEVER! — they're the greatest! Good luck boys!

David A. Shore (Manchester)

A Good Year For Girls

As this has been a good year for girl pop-singers I have compiled a chart showing the total Hit-Parade merit of all the girls to get into the Top-Thirty during the first 45 issues of "Pop Weekly's" second year. I have given 30 points if a girl was No. 1, 29 points if she was No. 2, right down to 1 point if she was No. 30. Here is the chart:—

1	Kathy Kirby	477
2	Cilla Black	463
3	Dusty Springfield	377
4	{ Crystals	295
	{ Millie	295
6	Ronettes	290
7	Shirley Bassey	235
8	Brenda Lee	198
9	Dionne Warwick	181
10	Singing Nun	174
11	Doris Day	151
12	Caravelles	149
13	Mary Wells	126
14	Lulu	90
15	Gigliola Cinquetti	88
16	Dora Bryan	40
17	{ Lesley Gore	2
	{ Dixie Cups	2

Regular Reader (Bargoed)

Seeing Them Off!

I'm fed up! Why does everybody keep complaining about The Beatles? They ARE the best group, and always will be in my mind.

Going out! What utter rubbish! People say that not many fans were there to see them off. Well, how can we all (and there's millions of us) get up to see them off at London Airport.

Although we might not be there to see them, we are with them ALL the time.

Patricia Hill (Chobham)

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

STONES HIT TOP

Rather like a game of chess, or the wall chart of a big company's expansion scheme. That's the way The Rolling Stones are working out their chart success. First they started off with *Come On* and made their way into the Top Twenty. Then followed the slightly more successful *I Wanna Be Your Man* which made the Top Ten. *Not Fade Away* came out with the backing of many thousands of new fans and roared into the Top Five. Now their latest *It's All Over Now* has made the coveted No. 1 slot. How's that for planning?

In America they didn't fare too well with their records. They started off slowly with *Not Fade Away* which after their tour shot up to the No. 44 slot in the Top 100. Their second release *Tell Me* (taken from their first LP) sold 130,000 and moved into the Top 100 fast and then slowed down. Gradually however they are breaking ground there too. Their LP is zooming into the Top 100 LP charts and looks like being a best-seller of some renown.

Recently I spoke to The Stones' manager, Andrew Oldham. He told me that he couldn't really care whether the group got to No. 1 or not. "Everyone's just so crazy about having No. 1's" he said. "Why they are I don't know. It doesn't make any difference to how much the group gets moneysave for a booking whether they're No. 1 or No. 5." The Stones recently became the subject of a great deal of controversy about their "Juke Box Jury" debut. Many people, mainly anti-Stones and adults slammed The Stones for 'wasting the public's time.'

The Stones as usual took it all in good part and didn't let on that they were the slightest bit interested in the programme. Personally, I thought they were terrible, and I'm a fan of theirs. This couldn't-care-less attitude is getting a bit irksome and I'm not the only one in show biz to think so. Still, that's up to The Stones. On the other hand they turn out good R & B, and have proved that when it comes to making records they are among the tops in this country. One point not too many people have realised is that instrumentally The Stones are streets ahead of most of the other groups in this country.

In *It's All Over Now* they have an instrumental break that must be one of the longest on a pop vocal disc. They're certainly one of the most versatile groups we have in this country. Funny isn't it too, how everyone is complaining about The Animals' record being too long when The Rolling Stones' record lasts almost as long? Well, as The Stones might say (when they say anything) "I suppose that's show business!"



THE STONES

TOP BEAT



POP WEEKLY

NUMBER FORTY-EIGHT
Week Ending 25th July

**ONE
SHILLING**

