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SECOND YEAR

WEEK ENDING
8th AUGUST

WEEKLY



**FULL PAGE PICS OF
CLIFF RICHARD
THE ANIMALS
THE BLUE JEANS
ELVIS Etc.**



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





THE UNSUNG HEROES

What do you say when you buy a record that's in the charts? Or one by your favourite singer? Do you say just "Fred's latest?" Or do you say the actual title of the number? But do you ever ask for a song, and even bother to read that little name below the title? The composer? Who honestly thinks about pop music composers outside of pop music? Do the record buying public? No! Yet, without these writers, there would be nothing. Everybody would be recording mediocre songs or reviving oldies.

The top pop writers are well-paid—when they get a hit. But they deserve more national publicity than they get at the moment. To be a pop composer is even more precarious than to be a top singer. The composer may write a string of hits, but as soon as he writes one that isn't a hit, bang goes his chance at getting good money or getting the top artistes to record his numbers. Even today, there is a lack of really professional song writers. There are hundreds of thousands of amateur songwriters but the number of professionals, who spend their entire lives living on their proceeds are growing fewer.

Too many artistes these days are either recording old numbers or using material that they have written themselves, or copying American numbers. The well-known songwriters seem to be getting less known every year. Doc Pomus and Mort Shuman, once rated the tops, are not notching up the numbers of hits that they used to. Burt Bacharach and Hal David are becoming rapidly popular, but they have been on the scene for many a year. Chris Andrews had plenty of publicity over Adam Faith's hits that he wrote, but he's died out slightly. The same goes for Johnny Worth, who penned The Shadows' and Faith numbers some time ago.

Geoff Goddard who wrote the early John Leyton hits is now virtually doing all he can to get a hit. In desperation, music publishers and artistes are turning to the United States for their hits, and the situation for British songwriters gets worse and worse. There are many amateur song-

writers who have had numbers published but haven't the nerve to turn professional because so many pro's have told them how hard it is.

Isn't it about time that some enterprising agency was started, solely to take new songwriters' songs, and then distribute them to every music publisher and singer possible? For even the most hardened professional gets tired of tramping around music publishers with new songs.

Such an agency could guide the careers of these new Bernsteins and Bacharachs, and show that your name doesn't have to be Lennon or McCartney to write a hit song. But it could only be of use if there is sufficient demand for new compositions by recording artistes, and the present trend of reviving all tunes and making endless cover versions of already popular numbers all combines to keep down this demand.

Surely the top artistes of today could be more adventurous in selecting the numbers they are putting on wax, trying new types of songs rather than relying on the probability that, because a particular number was a hit several years ago, it is very likely to repeat its success again, giving a slightly more up-to-date styling.

Probably the current group trend also does very little to help the independent songwriter, it is much easier for a group to pick on a comparatively simple melody and improvise on it until they hit on an arrangement worth recording. The solo singer cannot of course do this, and must rely much more on a well-finished product from the composer. Therefore is it reasonable to

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suppose that any swing away from the groups towards more solo artistes in the charts could well mean a change in the fortunes of today's songwriters?

However, the next time you buy a disc, don't just look at the artiste's name, take notice of the composer too, and perhaps you will find that a particular writer composes the type of music that you enjoy most. It will all help you to appreciate the work of the boys behind the discs and, who knows, one day might help us to get a better standard of composition and thereby better records.

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COMMERCIAL MANFREDS

In the last few weeks we've had some darn good records. But two weeks ago the most commercial ever smashed the market. It was a number called *Do Wah Diddy Diddy*. The group? Manfred Mann. This disc must qualify for the title of most commercial disc of the year. The chorus line is the main appeal, a thumping ribby "Do Wah Diddy Diddy" which to look at may not look very commercial but when The Manfred Mann team get going it really swings. One of our hottest groups for years, someone once called The Manfred Mann crowd.

At that time six months ago, I wasn't so sure. Now I am. If they can continue to make records as commercially appealing as this I'll give them every help towards the No. 1 slot. Not that they need it judging by their progress

up the charts with every new disc. Dates are pouring in thick and fast for this multi-talented set, whose aim it appears is to make commercial as much of their rhythm and blues instincts as possible.

What else is happening with The Manfred Mann Group? They are scheduled to appear on another long tour very soon, details of which are being worked out, but it's certain too, Manfred will be somewhere at the top of the bill. The one thing about this group is their energy on-stage. Even on TV where they have to mime a record they look as if every word is actually being sung and that every movement is making them work like mad!

In other words they are one of the most exciting groups on the whole scene. Their power and drive is limitless, and

they have a technically good knowledge of what numbers will sound the most commercial if they are done in different tempos, and with new instruments. Personally, I doubt very much whether their music could be classified as rhythm and blues, but they certainly have a style of their own, which sounds rather like a combination of rhythm and blues and mid-tempo rock. Whatever it is, it's certainly commercial.

With the influence of groups dying out, it's only those with the more commercial sounds that are going to continue to smash the charts and I have a very strong feeling that unless The Rolling Stones and the other groups don't watch out, that The Manfred Mann team will be really moving in with their new sounds, and their exciting pounding music. Watch this group. After four smashes they may prove to be the group to get The Rolling Stones rolling out of the charts. Especially if they continue to get any more popular than they are at present. Now let's get back to *Do Wah Diddy Diddy*.

BRITAIN'S TOP THIRTY

- | | | |
|----|---|---------------------|
| 1 | A Hard Day's Night (1) | The Beatles |
| 2 | I Just Don't Know What To Do
With Myself (3) | Dusty Springfield |
| 3 | Do Wah Diddy Diddy (7) | Manfred Mann |
| 4 | It's All Over Now (2) | Rolling Stones |
| 5 | Call Up The Groups (5) | Barron Knights |
| 6 | House Of The Rising Sun (4) | The Animals |
| 7 | Tobacco Road (11) | Nashville Teens |
| 8 | Hold Me (6) | P. J. Proby |
| 9 | On The Beach (8) | Cliff Richard |
| 10 | Some Day We're Gonna Love Again (10) | The Searchers |
| 11 | Wishin' And Hopin' (14) | The Merseybeats |
| 12 | I Won't Forget You (9) | Jim Reeves |
| 13 | You're No Good (12) | Swinging Blue Jeans |
| 14 | I Get Around (17) | The Beach Boys |
| 15 | La Bamba (23) | The Crickets |
| 16 | It's Only Make Believe (20) | Billy Fury |
| 17 | Someone, Someone (15) | B. Poole/Tremeloes |
| 18 | Long Tall Sally (EP) (18) | The Beatles |
| 19 | Kissin' Cousins (13) | Elvis Presley |
| 20 | From A Window (-) | Billy J. Kramer |
| 21 | Hello Dolly (16) | Louis Armstrong |
| 22 | How Can I Tell Her (-) | The Fourmost |
| 23 | I Found Out The Hard Way (-) | Four Pennies |
| 24 | It's Over (19) | Roy Orbison |
| 25 | Ramona (21) | The Bachelors |
| 26 | My Guy (24) | Mary Wells |
| 27 | Sweet William (22) | Millie |
| 28 | You'll Never Get To Heaven (-) | Dionne Warwick |
| 29 | Like Dreamers Do (28) | The Applejacks |
| 30 | A Hard Day's Night (LP) (25) | The Beatles |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

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	A Hard Day's Night	The Beatles	16	People Say	The Dixie Cups
2	Rag Doll	The Four Seasons	17	I Wanna Love	Jelly Beans
3	I Get Around	Dusty Springfield	18	Him So Bad	Nancy Wilson
4	Wishin' And Hopin'	Jan and Dean		(You Don't Know)	The Premiers
5	Little Old Lady	Dean Martin		How Glad I Am	Sam Cooke
6	Everybody Loves	Roger Miller	20	Good Times	Al Hirt
	Somebody	Getz and Gilbert	21	Sugar Lips	Del Shannon
7	Dang Me	The Supremes	22	Handy Man	Marvin Gaye
8	Girl From Ipanema	The Impressions	23	Try It Baby	Millie Bobby Freeman
9	Where Did Our		24	My Boy Lollipop	
	Love Go		25	C'mon And Swim	
10	Keep On Pushing		26	Don't Let The Sun	
11	Under The	The Drifters	27	Catch You Crying	Gerry/Pacemakers
	Boardwalk	Peter and Gordon	28	I Like It Like That	The Miracles
12	Nobody I Know	Johnny Rivers	28	People	Barbra Streisand
13	Memphis		29	Don't Throw Your	
	Can't You See			Love Away	The Searchers
14	That She's Mine	Dave Clark Five	30	Aint She Sweet	The Beatles
15	Steal Away	Jimmy Hughes			



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PETER HARVEY

BIG MAN IN A BIG HOUSE

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AND THE EMBLEMS

MIXED-UP, SHOOK-UP, GIRL

STATESIDE SS322

NOLA YORK

I DON'T UNDERSTAND

HMV POP1326

The question of R & B crops up on

READY STEADY GO!

By FRANCIS HITCHING

Editor of R.S.G!

If there's one question you can guarantee is bound to set any two singers against one another, it's this: just how do you define rhythm and blues?

There was a recent "Ready Steady Go!" when we had both Long John Baldry and Mick Jagger of The Rolling Stones.

Long John was interviewed and said openly: "There's no group playing in Britain today that can produce real R and B."

Mick, soon afterwards, said: "Well, John and I have argued about this for years. I just don't agree with him, and I probably never will."

The first thing to say about rhythm and blues is that it's a negro sound. The blues part comes from traditional American negro songs, and is usually categorised as jazz.

And generally speaking, most people would accept that the rhythm part is what makes blues commercially successful.

Perhaps it's easier to quote a few examples of what R and B is: it's any song by John Lee Hooker, Muddy Waters, Howling Wolf; it's *I've Got My Mojo Working*, *Mana*. Where you get into the area of doubt is when you start arguing about songs like *House Of The Rising Sun*, or groups like The Stones.

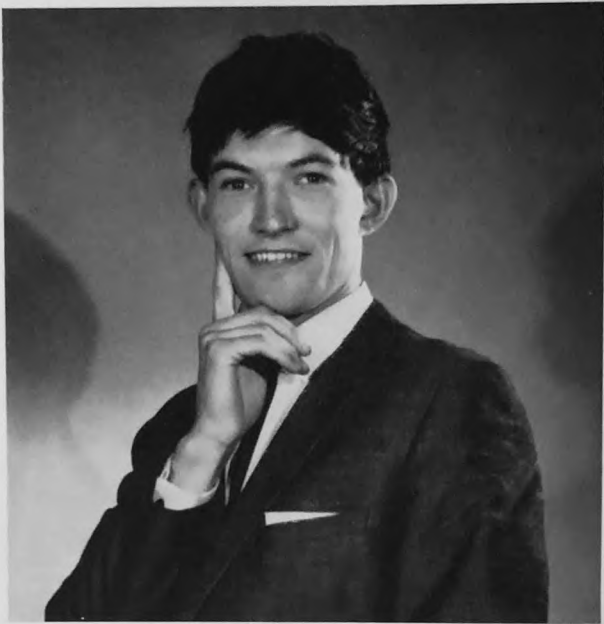
The Stones themselves are quite convinced that they sing R and B. Says Brian Jones: "The basic sound we make is right. The point of rhythm and blues is that it's got soul. You've got to believe in what you're doing."

But then again, others don't agree.

Jimmy Witherspoon (and he ought to know—he's a singer of blues whose name could be coupled with John Lee Hooker etc.) agrees with Long John that *nobody* here sings rhythm and blues. "I'd pick Elvis. Most people call his stuff rock 'n' roll, but if any white man can sing R and B, it's him. He really knows how to feel it."

What about The Animals? *House Of The Rising Sun* was an old Josh White number, and the smart thing to say is that you prefer his version—or, at a pinch, Bob Dylan's. That moves The Animals right into the folk class, which is certainly something they wouldn't agree with.

Says Alan Price the organist: "It's the feeling that counts. Of course you've got to have the right sound, but you can't have one without the other. I reckon it just boils down to this. If some people think you're playing R and B, you are."



Dave Berry, who has been singing his brand of R & B for years and claims that the "B" side of his latest disc is the genuine article.

What's interesting is that whatever label you put on the music, it's becoming increasingly popular.

When Manfred Mann first came on "Ready Steady Go!" with *Cock A Hoop* (that's right—he was on before he recorded "5-4-3-2-1") he was putting all his R and B on the B sides of his records.

I remember him saying: "Groups like ours are just too far out for the general public. We've got to do pop stuff, or they just won't bother to buy it." Nowadays, although this is still true, it's much less so. What is happening is that the R and B artistes are becoming popular largely because they've had the training in that sort of music.

Georgie Fame, for instance, is a rage in any of the clubs where he plays. He's one of the only singers in Britain who can get a "coloured" sound into his voice. With straight R and B numbers, backed by his Blue Flames, he's failed up to now to make a national hit. But his new number, though it's more commercial, still retains an R and B element.

And we all think he's going to have his first hit.

It was a toss-up for Dave Berry which of his two sides he made the A side. In the end he went for *The Crying Game*—but he told me: "I've been singing R and B for years, and the B side of *The Crying Game* is typical of all this. In the end, I just didn't think it was quite unusual enough to sell on a mass market—it sounded too like lots of other records."

Perhaps if you're trying to sort out in your own mind just who is playing R and B in the modern pop world, the place to look is on America's Tamla-Motown label. On these records are such artistes as The Beatles' favourite Marvin Gaye, Mary Wells, and The Marvelettes. Dusty Springfield is another of their biggest fans.

"It's useless sitting down and trying to work out these things in cold blood," she says. "You've just got to sit down and listen, and make up your own mind. "I can tell you after the first three bars if a song is R and B. But I'm not asking anybody to agree with me."

Buzzin' Dozen



Those zany hit parade stars, **FREDDIE AND THE DREAMERS**, will be appearing with the famous four Beatles on The Beatles' Christmas show this year. The show opens at the Hammersmith Odeon on December 24th. The boys will be doing sketches (naturally comedy) with The Beatles, as well as singing in the show. Other artistes haven't been booked yet, but there are rumours that Duke D'Mond and The Barron Knights may be appearing. They appeared last year and went down a bomb, and this year they will have at least one hit to their credit. Freddie incidentally, complains that he hasn't got enough time to dig his garden. That's the way it goes Freddie—let's see you dig up some more hits!



Films, films, films, seem to be taking up most of **JOHN LEYTON'S** time. But he has had time to record a new single. Title of his latest one *Don't Let*

Her Go Away. It's a brand new number written specially for John by Hubert Pattison, noted South African hit-maker now composing in this country. John hopes to have plenty of time next year to do more tours and to see his fans, tho' he always manages to have a Fan Club party every year for the members of his huge Fan Club. When I asked him what was his biggest break in his career, he said, "Meeting my manager and having so many wonderful fans." There's one artiste who hasn't changed over the years.



THE ANIMALS are working hard on their next disc. We hear rumours that on the disc will be some female vocal sounds. Also, too, that The

Animals will be trying to add some new instruments. No one is talking about release dates or even titles yet. One thing is certain, that it will have to be of the highest quality to smash the charts as their first record did, *House Of The Rising Sun*. Films for The Animals are also in the offing, tho' no one is sure what is happening there. Everyone is certain that the next single will reach the Top Ten. If it's half as good as their last disc I can see The Animals looking seriously towards the American market.



Strange things are happening in the **P. J. PROBY** camp. Newspapers have carried various stories of P. J. Proby being turned out of his hotel, leaving

the country and not appearing on his scheduled TV shows. P. J. so we hear has a big grudge against Britain. He doesn't want to appear on TV unless he can have his own TV shows. He doesn't even want to appear on one-nighters until he gets a lot more money. As yet no one seems to know anything. One thing is certain. EMI have an oldie of his that he recorded in 1961 and someone said that it's got one of the highest advance orders ever. Wonder what the outcome will be?



Those rumours keep flying. Latest is that **THE BEATLES** are going to split up again. There's also another rumour that George Harrison has been

mighty quiet of late, and that he will soon be going out as a solo performer. The Beatles however, are not worried about rumours. They have stated many times that they are going to stay together whatever happens. Seems like things could be happening anyway. The Epstein camp is keeping fairly quiet for once. Let's hope that none of these rumours is true! I don't see how they can be with so much money being made by The Beatles with their fantastic successes.



Someone scooting up the charts now is **BILLY FURY** with his new single *It's Only Make Believe*. The number has been featured in his act for

some time, since the start of his summer season. Things are really happening with Billy. After the summer season he goes straight into his new film, "I Gotta Horse" which will give him time to learn a spot of more dancing and should give him some new ideas for the next two films that he is lined up for in the next two years. He is also on the lookout for another race horse, plus I'm told, there are rumours that he may have his own stable.



It looks as if we'll have the great **JERRY LEE LEWIS** back in the charts again. Fans have been eagerly demanding his latest State-side single *The Hole He*

Said He'd Dig For Me. It's getting rave reviews over there and it's sweeping the Southern States very quickly. If it does click here, we can expect Lee Lewis back in double-quick time for, like Little Richard he has become immensely popular here. Little Richard is already due back in September. Be nice also to have Jerry Lee Lewis scheduled to be on the same tour. The two great rockers together!



Plans are afoot for **GENE PITNEY** to come to Great Britain again and also to record over here. In the States he is hitting with his new release *Hawaii*.

His last session in Great Britain was recorded by Andrew Oldham, co-manager of The Rolling Stones, and it seems pretty certain that Andrew will be recording him again, especially as the last session produced a smash hit in the shape of *That Girl Belongs To Yesterday*. Pitney may be setting up a new recording outfit in the States so we hear. Perhaps he'll own his own record company by the end of the year.



Now **THE ROLLING STONES**, rated as being almost as popular as The Beatles, return to their old stamping ground on 7th August. It's at the Rich-

mond Athletics ground where a three day annual Jazz and Blues Festival is held with established and new stars every summer. Last year The Stones were bottom of the bill. This year they appear at the top of the bill, which almost sounds like overnight success, or at least overyear success. The Festival runs from August 7th to 9th. The Stones only appear on the first day, so tickets are likely to be in heavy demand.



A new girl singer is about to burst on the scene. Her name? **NOLA YORK**. Her record is called *I Don't Understand*. It's a great swinging up-tempo ballad

that looks set to make her one of the very few girls to hit the charts first time out. She not only debuts on wax as a singer, but also comes up as a very good composer. She wrote the number in co-operation with Glen Stuart. What's her main ambition? "To be an all-round entertainer and to write a stage musical" she told me. "But I'd also like to have lots of hits." So would everyone.



Film-star and disc-hitter **MIKE SARNE** is being lined up for more films and for a lot of new discs and TV shows. He also comperes one of the

"Thank Your Lucky Stars" programmes. On the other side, the personal side, Mike is getting excited over the publishing of his latest book and also that he has some plans for writing a new musical. A blunt speaker, and sometimes using a very blunt manner, Mike is likely to cause a few heads to turn with his book, and with his musical if he ever manages to finish writing it.



From *A Window* the latest **BILLY J. KRAMER**

release is moving well, and some are even tipping it for the top. It's another composition by the two Beatles, Paul McCartney and John Lennon and it looks a straight cert for the Top Five. Billy is soon scheduled to pull out on another big tour on his own, or rather topping the bill. His main worry these days is not hitting the charts but keeping his weight down. "I dash about so much I use up a heck of a lot of food" he grinned ruefully when I saw him at "Ready Steady Go!"



Photo News



Top Left: Top favourite of the Rhythm and Blues fans, **George Fame** in action. George's latest, *I'm In Love With You* received Peter Aldersley's 'Bouquet'.

Top Right: **Cathy McGowan** is a great fan of **P. J. Proby**, but, unlike most fans, Cathy has the opportunity to meet her favourites, here you see her with P. J. himself.

Bottom: Echoes of the "Music Man" for Cliff and Susan Hampshire, leading the parade in the "Imagination" sequence, in Elstree Distributors' "Wonderful Life" movie.



Top Left: Westward Television's Beat Group Competition winners, **The Rustiks** from Paignton watch Decca's A & R manager make out the recording contract which was part of their prize. Also looking on is Alan Freeman, who compered the show.

Top Right: Glamorous **Elkie Brooks** whose *Something's Got A Hold On Me* has received quite a lot of TV and airplay.

Bottom: **The Federals** look dreamy while leaning on the bonnet of a Rolls Royce, perhaps they are dreaming of the day they can all afford one themselves.



NEW TO YOU **NOLA YORK**

The show-biz prophets reckon that the group scene, bar the highly-successful few, is dying down. And that solo singers are on the way back to full chart honours. Point is borne out by Mesdames Cilla, Dusty, Dionne, Lulu—and by P. J. Proby, among many more. Which means that new soloists have to be found ready to meet the demand.

Which is where shapely red-haired Nola York appears deliciously on the scene. The 22-year-old, green-eyed bundle of talent is a new Robert Stigwood signing, debut-discing with *I Don't Understand* on the HMV label. Her clear, forceful, diamond-bright voice is right in the commercial vein.

Let's listen in as Nola chats about her past. "I was born in the Isle of Man, but when I was only six weeks old the family moved to Liverpool. Yet another Liverpudlian hits the disc business! No, seriously . . . an odd thing was that I studied art at the same place in Liverpool as John Lennon. For a while I sang as a semi-professional with a group on Merseyside and got interested in song-writing.

"Anyway, I also studied piano, and got a teacher's diploma for ballet-dancing and learned tap-dancing. I also became a drama fan and went to a dramatic school up north. I guess show business was in the family. My mum was a Tiller Girl, my dad a professional pianist—and my sister is now a dancer.

"But I eventually got fed up with being a clerk in Liverpool and found my way down to London, enrolling in another drama school. This was fine . . . Just what I wanted. I had my eye on trying show business as a full-time career."

However, fate, as it often does, stepped in. For Nola went to a party one evening and met up with Glen Stuart, an actor who sings and who also writes songs. He suggested Nola might have a go at adding the music to his words of pop songs. Nola agreed—and they took the finished products round to a publisher.

So far, so good. The publishers asked Nola to make a demo disc of one of the songs, just to keep on file. It

went to star-finder Bob Stigwood. Bob liked the song. Invited Nola over to sing over some of the other ones from her repertoire.

Armed with a guitar and accompanied by Glen, Nola visited the Stigwood offices. Bob particularly liked *I Don't Understand* and, instead of giving it to another of his artistes to record, suggested Nola have a go at discing it herself.

The result of that session can be heard on the disc . . . and it's a result that has already carried favour with the top dee-jays.

Nola is way up-to-date in her clothes sense, preferring casual garb to anything formal. And she says: "I definitely prefer drinking coffee to alcohol. A chat over a cuppa is one of the best ways to relax . . ."

Funny how things work out in this business. Nola could have gone in any one of several different directions when it came to becoming a professional entertainer. But a chance meeting at a party led to something that she honestly hadn't even thought about.

Just goes to show. Never turn down an invitation to a party . . . Even if you do prefer coffee to champagne.

READERS' POP SHOP TALK

Billy Fury anxious that latest disc should reach Top Five... John Leyton holidaying in Italy... Noted composer, Hubert Pattison, wrote "A" side for new boy wonder singer, Simon Scott... Billy Boyle likely to score biggest success ever in *Maggie May*... Billie Davis set for chart honours with her newie... Publicist, Peter Bowyer, trying hard for success... Expect upheavals soon concerning one of Britain's biggest groups... Why no hits for Mark Wynter?... More managers of pop stars starting to buy houses and flats... Ringo the only Beatle who so far hasn't bought a large house... Will Beatles' manager Brian Epstein bid for John Bloom's £300,000 yacht?... True that Beatles are considering buying racehorses?... Mike Sarne considering new film offers... New trade musical magazine to be launched in September... Mike Berry still without hit, which is a great pity...

Billy J. Kramer dieting?... The Innocents should have made charts with last disc... Old disc by P. J. Proby looks cert for charts... When's Roy Orbison's next disc?...

Ray Charles concerts don't seem to have that live wire feeling any more... Will Marianne Faithful star in new short film?... Manager of Joe Brown, George Cooper complains group scene is overdone... Heinz likely to star in first pantomime season this Xmas... Expect a new single from Polydor

which could reach charts... Will P. J. Proby return to Texas?... Brian Epstein moving offices again... The Hollies likely to make No. 1 slot with next disc...



Hasn't Adam been signed for another film yet?... Rolling Stones will feel effect of "Juke Box Jury" performance in six months time... Elvis recording film tracks (but he will be recording new songs not from films)... Bigger publicity for Simon Scott, new rage, than for any other singer... Will Nola York smash charts with first record... Elvis's new single *Such A Night*... Big revival of Johnny Ray numbers going on...

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 11,521, that is an average of 64 joins per postal day.

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RECORDS

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BOOKS AND MAGAZINES

ELVIS FANS! On sale everywhere "ELVIS MONTHLY" price 1/- Always 100% Elvis.

FURY FANS! On sale everywhere "BILLY FURY MONTHLY" price 1/- Always 100% Billy.

PHOTO CALVALCADE

ANDRE KING supplied the pictures of The Animals and Lulu.

HUGH THOMPSON that of The Manfred Mann.

PHILIP GOTLOP—Cliff Richard.

A.S.P. INTERNATIONAL, The Swinging Blue Jeans and Simon Scott.

MIRRORIC—The Beatles.

ELVIS is seen in a shot from M.G.M.'s "Kissin' Cousins."

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FACTS ON THE STARS COMPETITION

No. 47—BILLY FURY

Billy Fury is back in the charts with another great disc and back in our competition. Answer the three questions below 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, Derbs.

1. What is the name of the racehorse he bought recently?
2. What is the flipside of *It's Only Make Believe*?
3. Who are his backing group?



COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 43 (Cilla Black) are R. Sephton, Jean Robinson, Alan Nuttall, Julian Lanham, J. Lisgo, Joan Knight, Ann Moran, Robert Hay, David Clifford and J. Guillon.
The winners of the "Fury Monthly"

competition are Erica Greenfield, D. Curryer and Jane Knights.

The winners of the "Teenbeat" competition are B. Carter, Colin Brown and Donald Fraser.

All the above will receive the photos selected by them.

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

(BEATLES SECTION)

THE TEENBEAT RECORD CLUB ALSO HAS THE FOLLOWING SECTIONS:
ROLLING STONES - ELVIS - CLIFF - BILLY FURY
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For full details write enclosing s.a.e. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derbs.

Address to "Pop Weekly," Heanor, Derbs. 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.

PEN PALS

Hazel Baines, 5 Burdett St., Burnley, Female, 16, Beatles, Beatles, Beatles, Rolling Stones.

Judith Alburt, The Lodge, Seaford Grange, Pershore, Worcs. Female, 14, Cliff, Adam, Billy.

Dennis Plumb, 3 Cross Street, Wash-upon-Dearne, Nr. Rotherham, Yorks. Male, 13, Beatles, Shads.

Pam Rice, 211 Blithdale Rd., Abbey Wood, London, S.E.2. Female, 17, Cliff, Billy Fury.

Sylvia Selby, 7 Windsor Cres., Brossley, Salop. Female, 15, Beatles, Gerry, and Searchers.

Mike Robinson, 15 Hulme Hall Cres., Cheadle Hulme, Cheshire. Male, 15, Shadows, Brenda Lee.

Sandra Smithce, 33 Braehad Street, Kirkintilloch, Dumbartonshire, Scotland. Female, 15, All groups.

Pauline Smethurst, 28 Bankfoot Place, Bradford Road (C), Batley, Yorks. Female, 17, Cliff, Shads.

Eva Lotta Ohrn, Midsummarvagen 14, Hagersten, Stockholm, Sweden. Female, Cliff, Beatles, Shads.

Jean Canham, 17 Grantham Terrace, Bradford 7, Yorks. Female, 19, Most pop stars.

Virginia East, 19 Leighfield House, Woodberry Down E. St., London N.4. Female, 15, Beatles.

Linda Schuster, 2 Weardale House, Seven Sisters Rd., London N.4. Female, 14, Beatles, R. Stones.

Rob Burman, 20 Retreat Rd., Westcliff, Essex. Male, 13, Joe Brown, Beatles, B. Poole/Tremloes.

Dorothy Berry, 15 Edmunds Way, Wexham Est., Slough, Bucks. Female, 14, Beatles, Billy Fury.

Ursula Kenton, 52 Menton Rd., Bootle 20, Liverpool, Lancs. Female, 15, Elvis, Beatles R. Orbison.

Brian Dyer, 48 Dallas Rd., Hendon, Middx. Male, 15, Rolling Stones, Beatles, Frank Sinatra.



A STAR IS BORN

The guy who everyone is predicting as the next big hit parade and film star walked into my office to be hailed by dreamy sighs from the office girls. Every girl, so the saying goes, wants to marry a tall, dark and handsome man. Well, there's no denying that Simon Scott is tall, dark and *very, very* handsome. He wore a dark blue suit that fitted his lithe figure like a glove, and were it not for his dark unruly hair, one could picture him wearing anything from a top hat to a dustbin lid and giving both of those objects a sense of charm. Charm is, in fact, Simon Scott's password to the world of show biz. From the moment he speaks, with his white teeth flashing and his dark brown eyes somehow laughing all the time, you become enveloped in his charm.

He crashes upon the disc scene now, armed with this potential film star look, and primed, so to speak, for the Top Twenty with a new record. The title is *Move It Baby*. The record too, is surprising. Someone as handsome and charming as Mr. Scott wouldn't have to be able to sing to get into the charts. Just turn him loose with a few thousand girls, and the very sight of him would send his disc bounding merrily up the charts. BUT—this man *can* sing! Not only that, but he has one of the most commercial voices I've heard since Cliff began to break the charts into little pieces.

At the moment, he is being heralded by fantastic advance publicity. Advertisements in all the musical magazines, photographs, stories, and he has already been signed to appear on the bill to the chart-topping Rolling Stones, in a nation-wide tour that starts in September!

This then is Simon Scott. After listening to him, on record, after listening to him talking (and discovering that he's a very intelligent guy) I thought that it was time that I watched him on-stage. I was lucky. I managed to catch him doing a "tryout" stage performance at one of the seaside resorts, where he was scheduled to appear before The Rolling Stones, not the best spot on the bill by any means. An experienced artiste may have felt worried about going on before a crowd of Rolling Stones fans. A new artiste could be forgiven for being scared to death.

Mr. Scott took it all in his stride. He simply went on-stage and inside two minutes had just about every teenager literally screaming her head off.

I went away feeling that for Simon Scott, screaming is going to be part of his daily life very soon. You'll know what I mean when you look at him, or better still listen to his disc, *Move It Baby*. "Moving" is precisely what Mr. Scott is doing. Straight to the top.





READERS WRITE

...but are not always!

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

Shadow Protest

In a recent "Pop Weekly" Sheila Bye stated that there will never be a group as bad as The Shadows. Well, apart from being the only group who are real musicians, talented singers and have a great stage act, we would like to remind her that these are the boys who started it all, five years ago. Every record they make is a hit and they will never be outdated. We are sure we speak for thousands of fans who read her outrageous letter.

Six Ardent Shad Fans (Rochdale)

Get Your Facts Right!

Perhaps L. Hancock's arguments in favour of The Beatles might be more convincing if she/he had checked on her/his facts beforehand. I quote, "Could Elvis . . . even write songs?" If this person had examined several R.C.A. record labels the name Presley would be seen in brackets after the song.

El was co-writer with Otis Blackwell on *Don't Be Cruel*; *All Shook Up* and *Paralysed*, and combined with other writers to pen many of his early discs, the most famous being *Heartbreak Hotel*. More recently, he also helped to write a song on the "Pot Luck" LP. Dear, dear, some people do need informing.

E. Jones (Lincoln)

At Last

At long last we have another disc from The Crystals which is certain to be another great hit for them. Why is it that we don't hear more records from this wonderful group and their counterparts, The Ronettes? I realise that they both have a rather specialised sound which might not succeed if they issued a disc every few weeks, but I am sure that they could sell many more than they do at present.

Ron Scaland (Glasgow)

Dreary Movies

Why do the people making films in which top pop stars are appearing produce such pathetic efforts. If stars are employed who are capable of earning millions in box-office takings, surely more money could be spent on producing a decent entertaining script and a really first-class musical score. I realise that most musicals on stage and film do not have a particularly strong story line, but at least we might have something which does not appear to have been written for children of six and under. All pop fans are not the morons that our film producers seem to think.

Mavis Mowberry (Eastbourne)

Flipside Flops

How much longer have we got to put up with the rubbish that most singers and groups put on the "B" side of their discs? A few artistes make really good flip-sides, why cannot the remainder? After all when we buy a record we pay for two sides, and in most cases only get one worth playing.

Chris Longden (Cheltenham)

Why Not The Gamblers?

Why do we not hear more about Billy Fury's new backing group, The Gamblers? Surely this great group are capable of making a disc of their own which would reach the charts? I hear that they are to do two numbers without Billy in his forthcoming film "I've Got A Horse," perhaps they will be given a chance to record these in their own right. After all the backing groups of other stars and The Tornados, when they were backing Billy, have all had their own hits, so why not The Gamblers?

Colin Charlesworth (Manchester)

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

S.B.J.s SCORE WITH FIRST SLOW DISC!

Rated as one of the most exciting stage acts and one of the technically expert groups are The Swinging Blue Jeans. The groups are all on their way out, say the pessimists, but judging by the huge crowds that The Swinging Blue Jeans manage to capture wherever they appear one wonders whether this is so. Certainly not in their case, as they seem to have fans in just about every town you've heard of, and many towns I've never heard of before. Hitwise, The Swinging Blue Jeans are really scoring with their first slow disc to date *You're No Good*. A good change this. After spending their energies on three records, all fast movers, The SBJs' slowie was a good change of tactics and has brought them one of the longest sellers of their recording career.

They are at present being scheduled for one-nighters, TV and radio with a speed that a year ago they would never have believed. Even now they find it rather hard to believe that they can do so much, and yet at one time it was difficult to get really well-paid bookings.

Said Ray Ennis, "We have a ball now. Whenever I get a bit tired of touring, I just think to myself, 'Just imagine what it would be like not to be with a top group!' and then I get back to thinking that touring isn't so bad. It's not that any of The Swinging Blue Jeans really hate touring. It's just that the theatres are the things that put you off. People say to us, 'Oh you've been to so many towns, what's that one like?' and we haven't even seen it.

"Usually, all we see if we're lucky are a few houses and that's it. The rest of the time is spent in the dressing room. Still, that's the way it goes. But sometimes, especially when we haven't got a date the next day and we feel like a rest, we stay overnight in a town and then have a look around the next day. It's fabulous and we have a ball of a time. But most artistes can't really stand a long holiday. They wonder and worry what's going on all the time."

The Swinging Blue Jeans evidently don't have to worry too much about their future. Judging by the way their day is crammed to the limit with TV and interviews etc., it's small wonder that they get tired sometimes. But, although the pop world is a difficult place to gamble in or on, I reckon that I wouldn't be far wrong in saying that the next Swinging Blue Jeans' record will be a TOP FIVE item! Even if it's only their charm that gets it up there!

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