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POP

1/-

Nº 51

SECOND YEAR

WEEK ENDING
15th AUGUST

WEEKLY



Dave Clark



FULL PAGE PICS OF

**DAVE CLARK
THE BEATLES
BARRON KGTS.
D. WARWICK Etc.**



EXCLUSIVE
SERIES BY THE
EDITOR OF
READY

**STEADY
GO!**





Can You Have Too Much Of A Good Thing?

Music is timeless. There will always obviously be music, whether it's opera or beat. Pop stars can never get enough good songs, or enough new ideas. The industry thrives on new faces, or new gimmicks. The entertainment industry is one of the wealthiest in Great Britain. One can be poor one day and on the way to thousands the next. Pop music, or beat, as the national newspapers and general public call it, looked as if it would never die. Always, new idols, new sounds, new names, new styles. But gradually throughout the country, a very definite attitude is affecting the teenagers.

The teenagers' screams are getting fainter, the idol worship is now falling away. Sure, The Beatles may get around to knocking up a wall of sound from their fans that sounds like a jet crashing the sound barrier, but even the teenagers are admitting that their interest in artistes is not so strong. The group scene has in fact done more harm than many agents or managers seem to have noticed.

For the teenagers, like the adult population, are getting sick and tired of pop music. It was O.K. when we had Cliff, Elvis, Adam and a few others. But now we have about twenty top groups, numerous male singers, and almost a new artiste or singer per week in the Top Thirty.

It's not so much the changes that the teens and twenties are kicking about. It's the fact that pop music, which they once had to fight to listen to, is now being rammed into them. They are being deluged, suffocated, strangled and rendered speechless by the mere fact that since The Beatles, everyone has decided to hop on the bandwagon.

We have the pirate Radio Ships belting out another 12 hours a day. We have the TV newsmen more worried about Ringo having a cold than someone getting ready to drop the H bomb. The radio blares from morning to night and then almost to the start of another morning with more and more news and records on pop artistes. The national newspapers together with the Sunday newspapers have a ball trying to get exclusive stories on what pop stars do after they've finished their tours and who and

where they go on holiday with.

Television, radio, pirate stations, more discs, more magazines not connected with show business putting pop stars inside—all these things aren't contributing to the teenagers' love of pop music any more. Publicity agents don't have to try any more. The big artistes don't need to worry—most of them have fears at the moment of being too popular! At present everything's fine. Everyone is making a packet. The big managers and promoters are happy. So are the artistes.

But the teenagers, the golden goose (or geese?) are just getting to the point where you can have too much of a good thing. Their natural rebellion against their parents, who traditionally dislike pop music, has faded. Now the adults are just as interested in watching The Beatles on TV as the teenagers are. Sure, for the moment it means bigger sales. It also means a lot of work for a teenager who wants to be with-it. It used to be fun to switch on the TV and see your favourite singers. Now? Now the teenagers are wondering just whether it's worth switching on, because they are being smothered with pop music when they don't want it.

Have you been to a speedway circuit lately? No! Try it. You'll find yourself deafened by loudspeakers pounding out pop music. The same wherever you go. The teenagers just don't want any more. It's like giving a kid a favourite sweet, which he appreciates and likes. Then turning round and giving that kid another thousand sweets of the same kind. Eventually, much as the kids like

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sweets, they're going to grow sick of the sight of them.

That's what's happening with pop music. It's no good the managers and the record companies saying it can't happen. Nor "Our record sales are going up." Go and ask the ones who matter. The teenage record-buyers.

If they ever desert to something new, as they already are with clothes, the disc biz is going to find itself in the worst downward slide for years. The only stories that create any interest these days are on pop singers' alleged marriages etc. And even those are getting old hat!

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Looking back on a year of

READY STEADY GO!

By FRANCIS HITCHING

Editor of R.S.G!

Getting to the end of "Ready Steady Go's" first year on the air has made us all think how much the pop scene has changed in just twelve months—and for that matter, how much the programme has changed as well.

I remember in our first programme we had a dance competition, judged by Joe Loss, in which the winner was twisting—of all, dear, dead-and-gone things to be doing. And Joe went on record as saying that he didn't think any dances were going to replace the twist.

Since then we've had the Shake, the Hitchhiker, the Blues, the Bluebeat, the Block . . . ah well, you can't be right all the time!

I don't think any of the established people in pop music at that time had any conception of the boom in beat groups which was about to happen when "Ready Steady Go!" first hit the screens. Brian Epstein knew, of course, but he wasn't established.

As for ourselves—well, we were scheduled for a six-week run, and it took everybody by surprise when suddenly it was discovered that people actually liked the programme!

We—and the music we played—appealed to both adults and kids, but for different reasons. For adults, there was a kind of horrid fascination in seeing for the first time how their children behaved, and in watching the beat groups in action.

The reason kids liked it was simpler. They felt quite quickly (and accurately) that it was *their* programme, where they could dance and enjoy themselves without being shoved around.

A year ago, of course, nobody except kids knew about Mods and Rockers. At the beginning, we didn't set out to be a Mod programme—we just wanted to choose as our audience a cross-section of the best-looking dancers we could find.

It was more that the Mods adopted us. Everywhere we went to choose dancers, the Mods were the keenest to come on the programme, and usually they were the ones who had most to offer us in the way of new dances and new clothes.

Employing Cathy McGowan and Michael Aldred finally pushed the programme towards the modernists. They began to advise us more accurately what groups Mods liked, what clubs they went to, what clothes they wore, and so on.

Looking back on it, the opening number of the first programme wasn't a bad one to start off with—*Twist And Shout* from Brian Poole and The



Brian Poole, whose *Twist And Shout* was the opening number of the first R.S.G!

Tremeloes. Any of you who have heard the record recently will realise that it hasn't dated nearly as much as some of the sounds that have happened in the past year.

Think about the noise Phil Spector created with The Ronettes and The Crystals. The first time I heard it I thought it was marvellous—and come to that I still do. But I confess it sounds almost old-fashioned now.

And the dances, too. In some parts of the country they are still doing the Shake and the Blues (in fact, I saw both dances on somebody else's television programme recently). But you wouldn't catch any London Mod at it nowadays. They'd rather dance cheek to cheek!

Fashions, as well. I was looking at some film we'd taken before our first programme went on the air. Dresses were quite different, with waists and full skirts. Men's clothes were drabber.

In fact, over the year I'd say men have become more adventurous in what they wear than girls. After playing *Twist And Shout*, I remember Brian Poole telling Keith in an interview about shirts with tab collars and high necks.

They were just about to come in, he said—and he was right. Of course, they went out again after about a month. Can anyone tell me why? It seems to be that men's fashions nowadays seem to be changing faster and faster. Six weeks is about the top for any shirt to be fashionable, and eight weeks for any jacket.

One reason, I'm told, is because of "Ready Steady Go!" Once a new style has been seen on the programme a lot of kids go out to buy it, and then save up their money until the next style comes along.

I suppose now is the time to get rich—by forecasting what's going to happen during the next year of "Ready Steady Go!" Michael Aldred thinks the need for girl singers is going to increase, and that there'll be more and more girls in the hit parade.

Cathy McGowan thinks there's going to be a continued revival of rock on the one hand, and of dreamy solo singers like Cliff Richard on the other.

And I think that they're probably both right. The scene seems to have settled itself down now.



HITS WITHOUT GIMMICKS

The Beatles have done many fantastic things. Judging by all accounts it's going to be a goodly few years before show business can start betting whether their latest record will reach the charts. But they have had fantastic promotion, and nearly every country whose hit parade has their name in it has seen them at least once. America, France, Australia, Sweden, etc., etc. But what about the guy who has been turning out hits for eight years, is regarded as the greatest in show business, and yet has never moved outside America?

Elvis of course. Whatever you are, for or against Mr. Presley, you must admit for a guy who has only been to Germany for one trip (and that only to do his National Service!) Elvis is a pretty fantastic guy. Hits in Great Britain (according to the longest-running musical mag "N.M.E.") are about 55! That's not bad going for a guy who hasn't toured for nearly five

years, and hasn't appeared on radio or TV for about the same period.

In fact Elvis does two things as his contribution towards a hit. He makes films, and he makes records. Simple as that. There are no in betweens. Elvis simply wouldn't benefit from doing a world tour. Maybe some countries would buy more of his discs. But that's a gamble. Maybe he would get to the No. 1 slot a lot quicker. But that's a gamble, and anyway, whilst he continues to make film songs he's very unlikely to get a No. 1. Not many people, in fact, can say what power it is that enables one man to consistently score in the charts in countless countries. Whose films, despite the fact that they seldom have a strong story line, bring in more money than anything that Sinatra or any of the other Hollywood biggies are doing.

You can't even say that Elvis uses promotion gimmicks. He's never seen.

Even in America, and believe it or not, in Hollywood itself, Elvis is the big mystery boy. Nobody I met in Hollywood had ever met Elvis. When I met two people who had met him they turned out to be simply guys who'd said "Good Morning." His latest film completed is "Roustabout." Then follow "Girl Happy" and "Island Of Love."

Whatever the Elvis fans think about Elvis not coming to Britain, whatever anyone thinks against Elvis, they should always remember one thing.

That Elvis has done what no one has done since. The Beatles are a group, and even if you pitch them against Elvis, will they still be doing the same as now in eight years' time? I doubt it. Behind Colonel Parker's sincerity when he talks about The Beatles, I think he doubts it too. Meanwhile in a bungalow with 12 rooms perched on a mountain slope in Bel Air, California, enclosed by a high wall, Elvis Presley may sometimes ponder over whether it's all worth it. I can assure him that the fans—50,000,000 of 'em say it is!

BRITAIN'S TOP THIRTY

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

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	ROLLING STONES	2
2	CLIFF RICHARD	2	2	THE BEATLES	1
3	P. J. PROBY	5	3	THE SHADOWS	3
4	BILLY FURY	3	4	THE HOLLIES	7
5	ADAM FAITH	4	5	DAVE CLARK FIVE	5
6	BRENDA LEE	11	6	FOUR PENNIES	—
7	HELEN SHAPIRO	9	7	THE MERSEBEATS	—
8	CILLA BLACK	6	8	THE ANIMALS	9
9	ROY ORBISON	8	9	THE SEARCHERS	4
10	JOHN LEYTON	7	10	GERRY & PACEMAKERS	8
11	KATHY KIRBY	10	GREAT BRITAIN'S ONLY		
12	DUSTY SPRINGFIELD	12	★ POP STAR CHARTS ★		
13	BILLY J. KRAMER	13	Send the names of your 3 favourite stars		
14	FRANK IFFIELD	14	to: POP WEEKLY, Heanor, Derbyshire		
15	MIKE BERRY	—			

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	A Hard Day's Night	The Beatles	15	C'mon And Swim	Bobby Freeman
2	Rag Doll	The Four Seasons	16	Nobody I Know	Peter and Gordon
3	Everybody Loves Somebody	Dean Martin	17	(You Don't Know) How Glad I Am	Nancy Wilson
4	Where Did Our Love Go	The Supremes	18	Memphis	Johnny Rivers
5	Wishin' And Hopin'	Dusty Springfield	19	Handy Man	Del Shannon
6	The Little Old Lady (From Pasadena)	Jan and Dean	20	Sugar Lips	Al Hirt
7	Dang Me	Roger Miller	21	Ain't She Sweet	The Beatles
8	I Get Around	The Beach Boys	22	Because	Dave Clark Five
9	Under The Boardwalk	The Drifters	23	Try It Baby	Marvin Gaye
10	Keep On Pushing	The Impressions	24	How Do You Do It	Gerry/Pacemakers
11	Kiff From Ipanema	Getz and Gilberto	25	I Like It Like That	The Miracles
12	Steal Away	Jimmy Hughes	26	Such A Night	Elvis Presley
13	People Say	The Dixie Cups	27	Walk Don't Run '64	The Ventures
14	I Wanna Love Him So Bad	Jelly Beans	28	Mixed Up, Shook Up Girl	Patty and Embles
			29	Just Be True	Gene Chandler
			30	Tell Me	Rolling Stones

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AND THE CASTAWAYS

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BOBBY SHAFTO

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PARLOPHONE R5167

THE SHOWTIMERS

YOU MUST BE JOKING

H.M.V. POP1328

STEVIE WONDER

HEY HARMONICA MAN

STATESIDE SS323

DISCUSSION

Hello then; a varied little lot this week with just about something for everybody; and there'll be more than a few thousand everybody who will be interested in the new one from

The Swinging Blue Jeans. On H.M.V. "Promise You'll Tell Her" is a S.B.J. composition which the boys perform with all their distinctive bite. A good, firm beat plus effective guitar work and the usual vocalising will keep faith with the fans but for further advancement I think this one lacks the individual melody that has put the other discs from the S.B.J. way out in front. In other words, as good as this disc is, there is little extra to make it really stand out.

Solar is a new independent label and one of its first signings is **Bobby Allison.** In 1961 Bobby and John Allison were all the rage with their "Song For Europe," *Are You Sure*, as you may remember. Eventually they retired from show biz but now Bobby has changed his mind and returned to the scene with "Change Your Mind." A very gentle and lilting little number with certain appeal in Bobby's light voice. It all makes for pleasant listening but, perhaps, the overall effect is too restrained for immediate impact. Hear it sufficiently and it will click, in time.

★★★ BOUQUET ★★★★★

On Parlophone there is another striking performance—of a different calibre. **Duffy Power** goes from strength to strength with each new release and, although he has not bettered his memorable "It Ain't Necessarily So," *Where Am I?* just about does this with the added advantage of being completely commercial into the bargain. Here is one of those driving, beat ballads so popular nowadays, and a pretty strong one at that. It builds up to an exciting climax, but WHY it has to fade away to a miserable nothing after all the hard work put into building the climax, I'll never know! As always in such a case, a terrible anticlimax which makes me feel robbed of something. Nevertheless, the work that has gone into the disc is of the highest order and makes the most of the material. Duffy, himself, gives a compelling performance full of heart, warmth and natural commonsense which makes the lyric come to life. Unlike most singers of pop beat ballads, Duffy does much more than just scrape the surface of the mood and meaning of a lyric—thanks, undoubtedly, to his instinctive feeling for true R'n'B. I hope this is a real "smash" for him.

★★★★★★★★★★★★★★★★★★★★

R.C.A. Victor have released an old title as the new single from **Elvis Presley**; from his album "Elvis Is Back," it is El's hall-marked performance of the Johnny

Ray hit "Such A Night"; and this is such a performance! Every Elvis fan will know it, of course, and while I am against issuing old titles on a "single" release, there may well be some justification in this case. There is no getting away from the fact that here is a striking arrangement of the composition and the vocal has tremendous impact with Mr. P at the very top of his form. It is a fascinating interpretation, full of contrast and point. Rhythmically, it is not all that far short of the style so popular today. A powerful disc, full of interest. Until such time as Elvis goes into the recording studio for the purpose of cutting a new single, I'd rather have this type of release rather than some of the film soundtrack titles we've had of late, which have meant little when divorced from the vision. *Kissin' Cousins* was a notable exception, mind you, but there's nothing like a song arranged and recorded for the specific purpose of hitting the bull's eye of the current trends. Let's hope Colonel Parker will let Elvis do that very thing very soon; meanwhile *Such A Night* fills the bill admirably.

Bobby Shafto has a good follow-up to *She's My Girl* in Parlophone's "Love, Love, Love." The overall style is much the same but I don't think this matters this time; I'll never know why *She's My Girl* wasn't a hit in Britain but perhaps it has, at least, paved the way for this new one. It bounces along with lots of zest, and the driving beat compels the feet to move. Bobby really knocks life into the lyric and my only doubt is whether this type of fast beater will be acceptable to all in this present age of lilt, so-called R'n'B, and dramatic beat ballads. I hope everyone joins me in thinking there should be room for every sort of hit, chartwise. So let's hope for Bobby.

Following up her Eurovision Song Contest hit, Italy's young **Gigliola Cinquetti** now gives us her second release in this country, on the Decca label. "Non E Niente, Lasciami Stare," (Call it "Non e Niente" for short!), is similar to *Non Ho L'Eta Per Amarti*, as a composition, although perhaps a little less appealing melodically. Gigliola's attractive voice does much to establish contact, despite this, and you'll find yourself listening before you know it. A gentle and effective "smoothie" this one and I hope only that her big hit will help launch this one.

On Pye, **The Migil Five** stick faithfully to their own brand of Blue Beat as they give out with "Boys And Girls." There is really little to choose between this and their other discs—and its success must surely depend on whether this type of beat is still welcomed by one and all.



Personally, I would have liked to welcome a slight change in their approach this time, so that they could have consolidated their success rather than run the risk of wearing it away. However, on performance values, the boys are just as polished and professional as ever and I really do hope my little fears will turn out to be unnecessary.

BRICKBAT

I cannot help wondering why **Warner Bros.** saw fit to issue *Descansado* as a pop single! From the film soundtrack of "Yesterday, Today And Tomorrow," this instrumental jogs aimlessly along, getting nowhere in particular and making little impact as it goes on its way. I've no particular argument with the piano-playing itself but more WHAT it plays; backed by discreet rhythm, it reminds me ever-so-faintly of a very poor man's "Desfinaido" without the charm! Perhaps one should see the film first, eh? If so—we're back to the original question: why issue it as a "single" pop platter?

Decca herald the arrival of **One and One** with the waxing of a composition that, at times, sounds as if it could have been written by John Lennon and Paul McCartney—"I'll Give You Lovin'" is the title—but it wasn't written by Those Two Young Lads, anyway! It moves along with a pleasant melody and an attractive beat and could well catch the ear in these days of melodic litters. And when you hear it again and again, it also sounds as if it could have been a good number for The Searchers, perhaps, or—? Well, it's that kind of disc. One and One have not yet found a niche completely their own; but I like the disc, and wish it well.

'Bye for now.



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Buzzin' Dozen



Tommy Bruce's former backing group **THE BRUISERS**, are now doing very well with **LEE STIRLING**, once a Bruiser himself. With Lee they have had quite a lot of success. Their *Blue Girl* disc penned by Stirling almost made the Thirty but not quite. He wrote the song under his pen-name, Peter Green. He also wrote The Merseybeats' *I Think Of You* and their *Don't Turn Around*. Strikes me that Lee Stirling should have used the number to get himself into the charts. However, it looks as if he may do that anyway with his latest disc, *Sad, Lonely And Blue*. A haunting number, it stands a good chance of smashing the charts first time round.



Rather out of the news lately, **MARK WYNTER** is the B.B.C.'s choice to represent Great Britain in a major series of concerts of pop music in European cities, which will be broadcast through the continental network to Germany, Holland, Norway, Sweden and Belgium in addition to this country. Helen Shapiro will also be on the bill of the London concert and will represent this country in the last of the series from Belgium in September. Mark, whose singing is reckoned by many critics to be "too good" for out and out pop success will have a TV showing when he comperes "Lucky Stars Summer Spin".



The group that outshone everyone on a major tour last year and received great publicity over it, **THE LE ROYS**, are on another tour this year. This time it's The Rolling Stones' package which hits the road in September. They too were involved in the riots with The Stones at Blackpool recently. Most of their equipment was damaged, and The Le Roys weren't any too happy about it. Joked one of the boys, "We're hoping to have our bullet-proof Mod vests ready for the tour if that's an indication of how things are going to be." In the meantime they are catching colds without vests via their latest disc, *Chills*.



Big talking point about **THE BEATLES** is the same theme. Can they keep it up. In America they have three LP's and five singles released almost within days of each other. Plus too they have their other hits still knocking about the charts. Same story but not quite so bad in this country. They have one EP, one LP and a single doing battle in the Top Thirty. How long can it last? Even The Beatles seem to have got rather wary of that question lately, although they know that they have a superb contract for a new film in February. Title is *not* by the way "Ringo Around The Roses".



Unusual report, or rather two unusual reports, from our man in America, both about **KING ELVIS**. Seems that the Colonel is keeping mighty cagey about dates for Elvis, films or otherwise after February 1966! Could it be that Elvis is going to take some time off or could there be some other reason? Another report from the Elvis Camp is that Elvis's fortune, believed to be tied up in hotels, houses, land and music publishing is worth £58 million. So far no one denies this. Now you know why Elvis doesn't need to do tours.



Will it be three chart-toppers in a row for **CILLA BLACK?** Her new single *It's For You* certainly looks strong enough to do just that. She has however a lot of competition with the new Manfred Mann disc and her biggest rival, Dusty Springfield is belting up to the same coveted position. Cilla has the added advantage of having the two Beatles to write her numbers so perhaps that will do the trick. So far no girl has yet had three No. 1's on the trot. Only trouble is that some people regard the disc as a much too jazzy number to hit the top. We'll just have to wait and see. But it would be nice to have a girl topping again!



It may seem unbelievable, but it's all happening for **SIMON SCOTT**, the new sensational pop singer. He's already cut his first single, been launched with a barrage of publicity, and looks a certainty for a chart placing. Even a No. 1. What you don't know is that, so confident is everyone of Simon making the grade, that he's already cut his first LP and already had the sleeve notes of the album done. This is fantastic news! A few weeks ago "Pop Weekly" said it was about time that someone new hit the scene. It looks like Simon is the one. Watch out girls!!



The group that have racked up some of the biggest group hits this year, **THE SEARCHERS**, are splitting up. Or rather their lead singer Tony Jackson is leaving. He hopes, so we hear, to strike out on his own. I hear he may be recording some numbers that he has written himself. It's a pity as this I feel will weaken the group. A pity too because Tony is, or has been, one of the group's most valuable assets when it comes to finding new songs. One thing is certain. That he'll get plenty of TV and radio plugs on his own new single when it hits the market. Good luck Tony—and I'm sure The Searchers say the same!



I have just had the great opportunity of seeing the rapidly becoming world famous **JOHN LEYTON** in his new film. Title is "Guns At Batasi." John has one of the starring roles, and tho' it's all been said before, he comes through extremely well in it. This should inevitably mean more starring roles for John, although he has many films already on hand and shortly flies out for a starring role in the latest Frank Sinatra film. For a guy who's as nice as John Leyton (and he is about the nicest in the business) I think that nothing less than a film of John's fantastic career would be a great tribute. Thing is, I doubt whether he'd find the time!



Those **ROLLING STONES** have been grabbing plenty of publicity again. This time it was over a ballroom riot at Blackpool. But happily they've been making news in other ways too. They have heard that their disc *Tell Me* is bounding up the United States' charts. That they have a film lined up, and that they have a new EP, *Five Five*, with naturally five new tracks! Advance orders are pretty strong and it's fairly certain that the disc will be heading for the United States charts in no time at all. In Britain, it's a certainty for the singles parade, although many people in the business say that The Stones are on the way out.



The two Americans, whose singing has started to catch on in Britain in a big, but big way, **CHARLIE** and **INEZ FOX**, are skedded for a tour here in September. They join The Mojos and The Stones on a nationwide trek that should prove something of an eye-opener for fans of ordinary beat music. They have a delightful singing and dancing act that looks, and is, one of the most colourful on the scene. Why they haven't clicked before I just don't know. But their latest disc is shooting towards the Top Thirty. Pity that The Migil Five robbed them of their hit, *Mockingbird Hill*.



Many countries have always been rather envious in some ways of having our traditional Kings, Queens and Dukes etc. Now Australia, one such envious country has the privilege of one of our "Lords" going over there. His name? **SCREAMING LORDS SUTCH**. EMI are throwing a special Welcome Party for Sutch when he arrives that may be almost as much a sensation as Sutch himself. Somehow I can't quite see the Australians going quite so mad over Sutch as we are. They like their pop stars to be ordinary, rather than unusual.



Photo News



Top Left: Outside Buckingham Palace, **Mary**, of Peter, Paul and Mary, poses on her Triumph 500cc. Speed Twin, which she finds the easiest way of getting around London.

Top Right: **Adam Faith**, host for A.B.C.'s "Lucky Stars, Summer Spin," takes the opportunity to introduce his discovery, **Sandie Shaw**, singing *As Long As You're Happy Baby*.

Bottom: **Paul and Ringo** receive the "Getaway Trophy," won by The Beatles on Radio Luxe's "Battle Of The Giants" programme from our boxing champion, **Henry Cooper**—Mirrorpic.



Top Left: One Stateside artiste who has a great following in this country, **Del Shannon**, whose latest disc, *Handy Man* is already in the Top Twenty in the States and is beginning to move up the British charts.

Top Right: Still waiting for chart recognition **Dave Devani** (left) and **The D-Men**.

Bottom: **The Hollies** in the Radio Luxembourg studios recording their version of the Shell jingle for commercial broadcasting.

A Tribute to

JIM REEVES

August 1st has always been the start of a three day period of laughter, jollity and general fun in Great Britain. It marks the start of the August Bank Holiday. This year however, the laughter was stilled for many pop and country and western music lovers. For on August 1st 1964, Jim Reeves, the most popular country and western singer Great Britain has ever known, was tragically killed along with his manager when their small two-seater plane crashed into the hills surrounding (ironically) the birthplace of the recording studios where Jim recorded most of his big hits.

Reeves, the quiet man with the quiet voice is dead. His death marks yet another page in pop music tragedy. Ritchie Valens, Buddy Holly, Eddie Cochran. The latter two whose records still sell in fantastic quantities and who are remembered every year, surprisingly enough more in Great Britain than in the United States. Reeves was a phenomenon. In this age his kind of music, the slow ballads with a country flavour are supposed to be "out" but he has continued to make chart history against The Beatles, Cliff, The Searchers and all the other tremendous competition.

In America he fared well in the country and western charts, but was rarely seen or heard of in their national pop charts. In Great Britain he built up a fantastic following yet never once appeared here on a tour for British record-buyers.

His only tour of Great Britain was a year ago of United States Air Force Bases, simply because the Musicians' Union's rules wouldn't allow Jim to use his own group The Blue Boys to back him on a nationwide tour. By another ironic touch there was a strong chance of Jim appearing over here in October of this year to say "Thanks" to the British teenagers for their interest in his records. Records like *I Love You Because* which earned Jim a Silver Disc, and a place in the hearts of old and young alike for its sincerity and quality.

Another twist of fate shows in Jim's latest hit tune in this country, *I Won't*



Forget You. Three years earlier Jim had appeared in the British charts with *He'll Have To Go* a hit some years ago. He was never a consistent chart-maker. But when he did have a record released it always sold well, and showed that although he had never been seen on stage here, his interpretation of slow ballads was good enough to knock out the strongest competition from British or American artistes.

In Nashville where he recorded nearly all of his big hits, Reeves was loved and liked, not only by the musicians but by the townspeople. He made friends simply because he was genuine. He never once tried any gimmicks of any kind to get himself off the ground and into the charts. He became famous, because his songs, like he himself were genuine, sung with sincerity and represented to Reeves not just a job of work, but a labour of love.

It's certain that Jim's record company will continue to issue more records, and it's certain too that they will reach the charts. It is significant that

in these days of arguments between recording companies and artistes and between artistes and other artistes. Reeves was always quiet and like his friends nicknamed him "Gentleman." He was known as "Gentleman Jim" because of his Southern hospitality and manners. Country and western artistes have a great affection for each other. Unlike pop stars who usually are in great competition with every new pop artiste, the country artistes tend to help each other rather than fight each other.

The world has lost a great singer. But Great Britain has lost something else. The only genuine country and western singer to reach the British charts and become nationally acceptable. A different style of music has died for Great Britain because of one man. And in America, a rapidly dwindling collection of artistes known as country and western singers draw closer together and wonder whether the death of Jim Reeves marks yet another step towards the end of country style music.

READERS' POP SHOP TALK



Without Radio Caroline **The Beach Boys** would never have reached the charts... **P. J. Proby** a knockout on stage... **Dave Clark** should learn the words to his records instead of just opening and shutting his mouth... **Barron Knights** deserved success... **Manfred Mann's** latest, best up to date... **Francoise Hardy** is going to take the charts by storm. Same goes for **Richard Anthony**... **Stones** a great bunch of guys... **D.C.5** ought to grow their hair long...

Millie's Sweet William better than previous disc... **Searchers'** latest another No. 1... **Brian Poole** doesn't seem like a pop singer... **Dusty's** latest grows on you after a few hearings... **Freddie and Dreamers** are slipping... **Billy J.** should have a big hit with his newie... **Lulu and The Luvvers** won't last long... Best records yet from **Manfred Mann and Stones**... **Animals'** disc would be better without words—the tune is great...

Why all the fuss about **P. J. Proby**?... **Dusty and Cilla** won't win any beauty competitions from "Pop Weekly" pics of them... Is **Gerry** slipping?... Why do **Cliff and Elvis** go in for these sloppy musicals?

P. J. Proby best American singer for years... **Beatles' A Hard Day's Night** the very best record they've ever made... **The Nashville Teens** deserve big hit with **Tobacco Road**... **Dave Clark** really fab looking... As **The Beatles** are the best of all the groups, why not let them have their own show every week?... **Cathy McGowan** most 'Mod' girl in show-biz... **Kenny Lynch** very amusing on pop shows... **Manfred Mann's Do Wah Diddy Diddy** should be a No. 1 hit... **Swinging Blue Jeans'** latest should have been a much bigger hit... **Ringo** the cutest of **The Beatles**... **Manfred Mann** the best of all the R & B groups... **Peter and Gordon** the best duo for a long time...

Stones need their hair cut... Let's face it, **Dave Clark's** new one just isn't

as good as his old ones... **Adam** deserves a No. 1 with his latest disc... Please "P-W" get rid of that "R.S.G." article in your mag, it's a bore... **A Hard Day's Night** the best record that **The Beatles** have made... **The Hollies** should change their style, they're beginning to get a bore... **The Fourmost's** new record sounds too much like a marching song...

Jet Harris still Britain's (and world's) greatest instrumentalist... Will **Billy Fury** make No. 1 this time?... "Top Of The Pops" best radio or TV programme... **Dusty Springfield** better than **Cilla Black**... **Manfred Mann's** latest should reach top five... **Jimmy Savile** should be permanent D.J. on "Top Of The Pops"... London groups better than those from Liverpool... Even during illness **Jet Harris** replies to fan mail... "Pop Weekly" best pop mag on the market...

Sick of seeing **The Beatles** on nearly every page of the pop papers... **The Searchers** definitely the best singing group... **Cliff's** TV show a real bore... According to "Melody Maker" **The Rolling Stones** made the No. 1 spot...

Billy Fury's summer show definitely his best ever... Will the fact that **Tony Jackson** of **The Searchers** is leaving the group make any difference to their popularity?... **The Animals** second only to **The Rolling Stones**... **Manfred Mann** heading straight for No. 1 with **Do Wah Diddy Diddy**... **Merseybeats** should change their style for next record... **Dionne Warwick's** new record fab... **Beatles** should go and jump in the Mersey, **The Stones** make them look like amateurs... **It's Only Make Believe** by **Billy Fury** better than original... **Pretty Things** sound too much like **The Stones** to get on... **Lulu and Luvvers** will find it hard to make a follow-up to **Shout**... **The Everly Brothers' Ferris Wheel** great... **Dave Berry** should go places with his new one... **Marianne Faithful** sounds very much

like **Francisco Hardy**... **Rolling Stones** only group who know how to dress properly... "Top Of The Pops" will never be as good as "R.S.G."... What happened to **Jet Harris**?... **Chubby Checker's** new record a pleasant change... **Sounds Incorporated** better instrumental group than **Shadows**... **It's All Over Now** absolutely fantastic... **Flip side of Beatles'** new record better than 'A' side... **Animals'** live performance on "R.S.G." tremendous... **Yardbirds** got bright future ahead of them... **Elvis'** new movie not as good as **Cliff's**...

"**Mods Monthly**" fab magazine... **Long John Baldry** a great R & B singer... **Shane Fenton** giving up singing... How many people knew that there were six **Rolling Stones** to begin with... **Chris Curtis** of **Searchers** growing a beard—doesn't suit him... **Francoise Hardy** should have more publicity, she is a marvellous singer... **Cilla's** newie not as good as earlier records...

Fourmost's new one seems rather ordinary... What happened to **Gene Pitney's** last record?... **Four Pennies** better on stage than on record... Will **Elvis** ever make a world tour?... **Barron Knights'** record gets rather boring after being heard a few times... *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 **11,721**, that is an average of **63 joins** per postal day.

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PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the picture of **The Merseybeats** at R.S.G!

TONY PLUGH that Brian Poole.

PHILIP GOTLOP—Dave Clark.

VASLAV—Manfred Mann.

ANDRE KING, **The Beatles**.

J. B. PHOTOS—Dionne Warwick.

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

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FACTS ON THE STARS COMPETITION



No.48-Billy J. Kramer

This week's competition is based on Billy J. Kramer who has another chart success on his hands. 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 flip of *From A Window*?
2. How many players in his backing group, The Dakotas?
3. For which label does he record?

COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 45 (Frankie Vaughan) are Jean Idle, R. Bailey, A. Walker, Hilary Warner, Jennifer Smith, E. Kimber, Patricia Downson, Maureen Gale, Keith Montgomery and Peter Jones.

The winners of the "Fury Monthly" competition are Avril Elliott, May Welsh and Sylvia Neal. The winners of the "Teenbeat" competition are B. Harwood, C. Crump and A. Birchwood. All the above will receive the photos they have selected.

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

SWOP SHOP

Wanted Extremely Urgently: Help from Mike Sarne fans! Please help to support him, it's essential. **Offered:** Chance to take part in a very important project. No money involved. Please send s.a.e. for details to Miss Carol Prang, 85 Newhouse Road, Marton, Blackpool, Lancs.

Offered: "Beatles" books Nos. 1 to 8, 2/6 each, in good condition. D. M. Judd, 18 Montgomery Drive, Old Bilton, Rugby, Warwick.

Offered: The Beatles' LP "With The Beatles." **Wanted:** "Elvis Golden Records" Vol. 2 or "His Hand In Mine" LP. Miss C. Goodin, 9 Calbourne Road, Balham, S.W.12.

Wanted: Pics of The Springfields (especially early ones) from any magazines, papers, etc. Will buy or exchange for pics of any other artist. Howard Ripley, 12 Broomfield Crescent, Leeds 6.

Offered: "Pop Weekly" issues: 1st year, 15, 20, 31, 33-36, 39, 44, 47, 48, 51, 52. 2nd year, 1, 4-7, 10, 11, 13, 17, 21, 28, 35-44. **Wanted:** Offers. Alan MacPherson, 39 Garve Avenue, Glasgow, S.4.

Offered: Elvis EP with songs I Need You So, Blueberry Hill, Don't Leave Me Now, Have I Told You Lately That I Love You. **Wanted:** Beatles' Twist And Shout EP. R. Burns, 26a Regent Street, Clifton, Bristol 8.

PEN PALS

The Lads of Wood B.I., c/o A/T Cobb, A., 581, 'D' Sqdn., A.A.S. Harrogate, Yorkshire. Males 16-17. Rolling Stones, Dusty Springfield and Animals.

Marilyn Don, 3 Rokesly Avenue, Hornsey, London N.8. Female, 12, Cliff, Beatles, Gerry.





SHOCK CHART-TOPPERS

One of the shock chart-toppers this year must be The Animals' sensational success with *House Of The Rising Sun*. It's one of the longest, best and really gear records so far released, and fully deserved the No. 1 spot. I hear tell that The Animals rehearsed the disc and then managed to put it in the can in one take. If this is true they've certainly done a good job. Producer Mickie Most is keeping quiet about the next single but some are saying that it's going to be another revival. Looks like we shall have to wait and see. Incidentally, *House Of The Rising Sun* has been released in the United States and is grabbing a hefty chunk of air play over the radio stations.

Don't be in the least surprised to see that The Animals are heading for the United States in double quick time and

grabbing the No. 1 slot and a Gold Disc all over again. Mind you the Americans are funny guys. The Rolling Stones' single of *It's All Over Now*, one of the best ever, has hardly moved over there although they are riding high with another single. The Stones' single, to my mind, is slightly along the same lines as The Animals'. Bluesy, yet commercial and an entirely different use of words.

Give The Animals half a chance and they'll be smashing the charts yet again with their third record. Their latest tour has been announced and, judging by the letters we're getting from fans all over the country, should prove a sensational sellout. Which is not bad considering that The Animals have had only one Top Twenty hit and a No. 1, even if that No. 1 did sell half a million

copies. They've got a long way to go to beat The Beatles, but by golly, they're certainly off to a flying start.

In fact, on a quick poll we took from readers' letters, the Top Three includes The Animals. Top were The Beatles (are they ever anywhere else?), second The Rolling Stones, and third The Animals. The boys have every reason to feel proud of themselves. They could too, start making headway with an LP. We hear that one's already in the can and that if it is released with enough promotion could become as big a seller as the single. My vote for the best and most unusual disc of the year goes to The Animals. Although The Beatles have turned out more melodic discs, The Animals have turned out a gem of an instrumental/vocal number that should be preserved as one of the standard discs of commercial sounds and hits.

I've yet to meet anyone who doesn't like it, and who knows about pop music? By this, you gather that I am now an ardent fan of The Animals!

READERS WRITE

...but are not always!

Send Postcards only to: The Editor,

Altogether Now!

I am making an appeal for Mike Sarne fans to help Mike. I have had support from Billy Fury. Also from fans of The Beatles and Rolling Stones. I think it's about time people supported Mike, he is very underrated which is not fair. He works very hard and is also a very good actor as well as a singer. So is John Leyton. I know that the Fan Club Secretary will want you to support him. Mike has a new disc coming out. So let's all try to get it into the charts. Come on fans! Please help us.

Elvis Can

We were amazed to read L. Hancock's recent praise of 'The Beatles' songs, and the question "can Elvis even write songs?"

First may we be cruel enough to destroy her misplaced love of Paul's and John's lyrics by quoting the chorus of one of their masterpieces:-

I wanna be your man,
I wanna be your man,
I wanna be your man,
I wanna be your man.

Pure poetry!

Now compare both words and music by the lads to song-co-written by Mr. P. from the early *Heartbreak Hotel* and *All Shook Up* to the magnificent *Someone You'll Never Forget*.

Furthermore, as she says, an American could not have written *All My Loving* for no self-respecting composer would have set words dealing with this theme to such a riotous tempo.

Brothers Joynson (Oxford)

I have some remarks to make over L. Hancock. Could Elvis write songs, she or he said. Well Elvis wrote such hits as *Heartbreak Hotel*, *All Shook Up*, *Love Me Tender* and *Paralyzed* and many more. Then he or she said The Beatles are more talented—what's she want, blood? One, two, three, four—four men in The Beatles, whereas there's only one as far as Elvis is concerned, so we have four against one and Elvis is still more talented. I like The Beatles but they are nothing compared to Elvis.

P. Gouldon (Basildon)

L. Hancock seems to think that Elvis can't write songs. Well, I've got news for all The Beatles fans who think the same way. With Otis Blackwell Elvis has written some of the greatest pop songs ever, some of the greatest being *Love Me Tender*, *Paralyzed*, *All Shook Up* and *Don't Be Cruel*. If L. Hancock is tired of the 'digs' at The Beatles, it's funny we Elvis fans haven't been driven

POP-WEEKLY, Heanor, Derbyshire.

round the bend by now. Also L. Hancock says, "Could an American write *All My Lovin'*? Of course not!"—well my opinion is that they've written songs ten times as good and one very good example is *Love Me Tender*.

Elaine Crossland (Horwich)

These are just three of hundreds of letters on the same subject—Ed.

Little Digs

Isn't it about time people stopped running The Rolling Stones down? It's usually Beatles fans who love to get nasty little digs at them. It's also about time you printed more letters from people who are for The Stones. I think they are great and I can't give them enough praise. So let's have more letters from Stones fans. Also I don't blame Mick Jagger for saying what he thinks of people who make fun of his hair.

A Rolling Stones Fan (New Barnet)

Still Swinging!

Someone has said, quote: "At the age of 29 Elvis can hardly be expected to start swinging his hips like a teenager." Unquote. If this person had been an Elvis fan (like me) and seen "Fun In Acapulco" when El was singing *Bossa Nova Baby* they would have seen El really moving. How many of the so-called 'pop stars' you see on TV today do any "SWINGING." The only one that nearly reaches El for moving is Freddie Garrity and he has a long way to go to reach Elvis. So please think before you pass judgment whoever it was that said Elvis can't swing like a teenager. I'd put my money on Elvis to win any day. Against anyone.

Norma Hudson (Burnley)

Miscount!

Will someone please tell the writer of "Buzzin' Dozen" to learn to count? According to him, Elvis had five consecutive No. 1's here. Since when was it only five? The following records, released one after the other, all reached No. 1: *It's Now Or Never*, *Are You Lonesome Tonight*, *Wooden Heart*, *Surrender*, *Wild In The Country*, *His Latest Flame*, *Rock-A-Hula Baby*, *Good Luck Charm*, *She's Not You* and *Return To Sender*.

That makes 10 consecutive No. 1's so The Beatles still have a long way to go before they beat the KING!

Mary McClay (Falkirk)

Sorry, but he can only count on the fingers of one hand, he never gets past five—Ed.

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

DIONNE'S FOLLOW-UP A SMASH

The girl who has become one of Britain's favourite singers, although she is still based in America, Dionne Warwick is striving for hitdom again this month with another gas of a platter. This one is called *You'll Never Get To Heaven*. It's a solid chunk of wax that is designed more for those who like a leaning towards the blues rather than pure commercial rock or upbeat material. Warwick warbles gently on this to show that she's certainly one of the best in her field. I think that given plenty of plugs, our little American girl is going to race up the charts in double-quick time.

In America they are going for the 'B' side and the 'A' side, which shows that Miss Warwick is starting to weaken the position of Brenda Lee who has been out of the British charts since her last two releases. I've got a feeling that Brenda may well have to start looking for some better songs, for Dionne is certainly trying her utmost for fame in the two most important countries, Great Britain and the United States.

It's a pity that Dionne's *Anyone Who Had A Heart* was covered by Cilla Black in this country, for it's obvious that Dionne would have racked up a substantial Top Five sale.

Walk On By was Dionne's first major entry into the British charts, one which Cilla didn't copy. This flew into the Top Twenty and likewise bought her over here to the admiration of thousands of fans. If she can pull another disc into the Top Ten with this one, it's pretty certain that Dionne will be making the trek to Great Britain very soon. She has proved herself capable of recording commercial numbers and hitting the charts, but this latest isn't exactly commercial. But Warwick does manage to carry it along in a delightful style.

It all depends, of course, whether Miss Warwick is more concerned with recording good songs that don't get into the charts but sell over a long period, or whether she purely and simply wants to become a hit-parader. I hope she does manage to get some more hits in this country, for Britain is sadly lacking in good hit parade female artistes. We have Cilla Black, Lulu and The Luvers, and Brenda Lee (who has not been faring too well lately).

Helen Shapiro unfortunately hasn't had a good hit for some time. New-comer Nola York looks strong, but Dionne Warwick stands the best chance at the moment for knocking the opposition out.



