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FULL PAGES PACEMAKERS ★ ADAM ★ TREMELOES ★ SEARCHERS Etc.**

POP

No. 9

**Week Ending
26th October**

SECOND

**ONE
SHILLING**

YEAR

WEEKLY





ADAM'S BACK!

Well, we hate to boast, but "Pop Weekly" have been saying for a long, long time that that talented bundle of handsome and smooth singing known as Adam Faith would make the charts after his long disappearance. He certainly has come back too. In the last few weeks he has smashed the charts with a vengeance, with that sparkling platter *The First Time* one of the most souped-up waxings to be issued this year.

Were "Pop Weekly" taking a gamble that Adam would get back to the charts? NO! Definitely not. Take a look at Adam and you'll realise that here is a guy who is really gonna be around for a long, long time. First and foremost, he has a distinctive voice. Even on *The First Time* a completely different disc from anything he's ever done before, Adam is still retaining that magical tone that all his fans cherish.

Apart from his voice, he is good-looking, still a big asset these days—and also he has a tremendous stage act, plus a flair for acting that could lead to much, much bigger things!

Adam himself is knocked out with his hit, not only because it means that he will be back on to his original footing with the other top artistes, but because he can show his fans that he has really lived up to their expectations and hit the charts with a solid lump. TV and radio-wise, particularly after the results of this big hit, Adam will be heard and seen all over the place. Adam, however, is not one of those artistes who makes three or four hit discs and then disappears.

He has not let up on a string of radio, TV and theatre bookings since *What Do You Want and Someone Else's Baby* first showed this country the exciting new singer and powerful new name of Adam Faith. Films, TV, radio, records. I asked Adam if he ever gets bored with the same four things in show biz. "Not really, Dave. You see, I accept everything as a challenge now. Sometimes I may get bored with one-nighters but that's only the travelling side of things. Now, I couldn't say anything bored me, especially as I like visiting new places, seeing new people and making new friends. Everything in the pop world must be looked at as a challenge. Some artistes may get a few hits and think they've made the grade, but it's not true.

"Because they think that every one-nighter is the same, every TV spot the same and so on. Before I go out on stage, I like to think that the people out there have never seen me before, have never heard me sing and don't really know who I am. That way I give my best performances, I hope, anyway. Mind you, it's funny having a hit. After a while of not being in the charts, you begin to accept it, even tho' you still worry. When I heard that my disc *The First Time* had started off well on sales, I thought, 'Well, it will probably be a fairly big seller but it could be doubtful about getting in.' But then, Pow! It came into the charts the next week at Number 15!! I was really knocked out."

POP WEEKLY

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SECOND SERIES

WEEK ENDING 26/10/63

ISSUE No. NINE

Hi there!

Well, now that the "Summer" is over for another year, let's take a look round at the scene. The only thing that has been really hot about this Summer has been the great new groups and sounds that have come onto the scene.

However, with the coming of Autumn come also the great touring shows, the one-nighters and the new pop shows on radio and T.V., almost as if to make up for the passing of the Summer (which passed almost unnoticed this year). This time the size and scope of these tours seems greater than ever and many more great names from the other side of the Atlantic are arriving daily to increase the number of artistes already on tour. Anyone who does not have a chance to see his or her favourites on stage this year will be very unlucky indeed.

Oh, please once more. Do send your Pen Pals and Swop Shop answers to the address in the advert and not to this office. We are still getting quite a few here.

Keep swingin'!

The Editor

(ALBERT HAND)

FABULOUS NEW OFFER!



1964 - January - 1964												1964 - January - 1964												1964 - January - 1964											
1964 - January - 1964				1964 - January - 1964				1964 - January - 1964				1964 - January - 1964				1964 - January - 1964				1964 - January - 1964				1964 - January - 1964											
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4								
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
5	6	7	8	5	6	7	8	5	6	7	8	5	6	7	8	5	6	7	8	5	6	7	8	5	6	7	8	5	6	7	8				
9	10	11	12	9	10	11	12	9	10	11	12	9	10	11	12	9	10	11	12	9	10	11	12	9	10	11	12	9	10	11	12				
13	14	15	16	13	14	15	16	13	14	15	16	13	14	15	16	13	14	15	16	13	14	15	16	13	14	15	16	13	14	15	16				
17	18	19	20	17	18	19	20	17	18	19	20	17	18	19	20	17	18	19	20	17	18	19	20	17	18	19	20	17	18	19	20				
21	22	23	24	21	22	23	24	21	22	23	24	21	22	23	24	21	22	23	24	21	22	23	24	21	22	23	24	21	22	23	24				
25	26	27	28	25	26	27	28	25	26	27	28	25	26	27	28	25	26	27	28	25	26	27	28	25	26	27	28	25	26	27	28				
29	30	31		29	30	31		29	30	31		29	30	31		29	30	31		29	30	31		29	30	31		29	30	31					

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BRITAIN'S TOP THIRTY

- | | | |
|----|---------------------------------|--------------------|
| 1 | Do You Love Me ? (1) | B. Poole/Tremeloes |
| 2 | Then He Kissed Me (2) | The Crystals |
| 3 | She Loves You (3) | The Beatles |
| 4 | You'll Never Walk Alone (14) | Gerry & Pacemakers |
| | The First Time (6) | Adam Faith |
| 5 | Blue Bayou/Mean Woman Blues (5) | Roy Orbison |
| | If I Had A Hammer (4) | Trini Lopez |
| 8 | Shindig (7) | The Shadows |
| 9 | I (Who Have Nothing) (10) | Shirley Bassey |
| 10 | Hello Little Girl (15) | The Fourmost |
| 11 | Everybody (15) | Tommy Roe |
| 12 | Searchin' (15) | The Hollies |
| | Applejack (9) | Jet and Tony |
| 14 | It's All In The Game (8) | Cliff Richard |
| 15 | Just Like Eddie (13) | Heinz |
| 16 | I Want To Stay Here (11) | Lawrence/Gorme |
| 17 | Hello Muddah, Hello Fadduh (18) | Allan Sherman |
| 18 | Wishing (12) | Buddy Holly |
| 19 | Memphis Tennessee (23) | Chuck Berry |
| 20 | Still (21) | Karl Denver |
| 20 | Somebody Else's Girl (19) | Billy Fury |
| 22 | Ain't Gonna Kiss Ya (EP) (22) | The Searchers |
| 23 | Memphis Tennessee (27) | Dave Berry |
| 24 | Dance On (26) | Kathy Kirby |
| 25 | Whispering (25) | The Bachelors |
| 26 | I'll Never Get Over You (20) | Johnny Kidd |
| 27 | Do You Love Me? (27) | Dave Clark Five |
| | Bad To Me (24) | Billy J. Kramer |
| 29 | Miss You (—) | Jimmy Young |
| 30 | Be My Baby (—) | The Ronettes |

GREAT BRITAIN'S ONLY

★ POP STAR CHART ★

Position	Artiste	Last Week	Position	Artiste	Last Week
1	ELVIS PRESLEY	1	16	ROY ORBISON	25
2	JOHN LEYTON	5	17	FRANK IFIELD	20
3	THE BEATLES	6	18	TOMMY ROE	22
4	CLIFF RICHARD	3	19	BOBBY VEE	16
5	BILLY FURY	4	20	HEINZ	15
6	ADAM FAITH	2	21	EDEN KANE	18
7	BILLY J. KRAMER	10	22	MIKE SARNE	21
8	THE SHADOWS	7	23	JOE BROWN	19
9	BRENDA LEE	9	24	HAYLEY MILLS	23
10	MARK WYNTER	8	25	BUDDY HOLLY	—
11	R'D CHAMBERLAIN	11	26	SHANE FENTON	24
12	JET & TONY	12	27	THE JAYWALKERS	26
13	GERRY & PACEMAKERS	13	28	THE SEARCHERS	27
14	HELEN SAPIRO	17	29	THE ROLLING STONES	—
15	FREDDIE & DREAMERS	14	30	RAY CHARLES	28

Send the names of your 3 favourite stars to P O W E K L Y, Meenor, Derbyshire.

POP STAR TOP 30

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Sugar Shack	J. Glimmer/Fireballs	16	That Sunday,	Nat 'King' Cole
2	Be My Baby	Bobby Vinton	17	That Summer	Angels
3	Blue Velvet	Garnet Mimms	18	My Boyfriend's Back	Beach Boys
4	Cry Baby	& Enchanters	19	Part Time Love	Johnny Taylor
5	Busted	Ray Charles	20	Heat Wave	Roy Orbison
6	Donna The Prima Donna	Dion DiMucci	21	Blue Bayou	Brenda Lee
7	Washington Square	Village Stompers	22	The Grass Is Greener	Olions
8	Mean Woman Blues	Roy Orbison	23	Crossfire!	Lesley Gore
9	I Can't Stay Mad	Skeeter Davis	24	She's A Fool!	Impressions
10	Honolulu Lulu	Jan & Dean	25	It's All Right	Drifters
11	Deep Purple	Stevens & Tempo	26	A Walkin' Miracle	Drifters
12	Talk To Me	Sunny & Sunglows	27	I'll Take You Home	Drifters
13	Fools Rush In	Rick Nelson	28	I'm Leaving It All Up To You	Dale & Grace
14	Sally Go Round	Jaynettes	29	Then He Kissed Me	Crystals
15	Don't Think Twice, It's All Right	Peter, Paul & Mary	30	Two Tickets To Paradise	Brook Benton

POP WEEKLY

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This is how it works: Each and every copy of "POP WEEKLY" bears a different number. YOUR NUMBER, THIS ISSUE ONLY, IS:

WHY "POPO"?

The use of the PopPo No. is to save space in "Pop Weekly," for the printing of 100 names and addresses would take up too much space. And, of course, the added excitement of looking to see whether your number has won, instead of looking for your name and address, will add pleasure to this competition. PLEASE NOTE—THIS IS NOT A LOTTERY. YOU MUST answer all three questions correctly.

HOW TO ENTER

All you have to do is answer the three questions and send your answers, together with the title of the single record (value 6/8) you would like—FREE to the address below. Don't forget to write your number on the card with your answers. The numbers of the first 100 correct answers taken from our huge wooden box will be printed in "POP WEEKLY," 9th NOVEMBER, No. 11. On sale 7th NOVEMBER.

- Questions: (1) What is the flipside of Gerry & Pacemakers' 'You'll Never Walk Alone'?
- (2) What was the name of Cliff Richard's last film?
- (3) How many players in the Surfaris group?

If your number is printed, here's all you have to do:

Simply cut out the above number, and forward it, stating in which issue of "Pop Weekly," the number appears, with your name and address, to: "POP WEEKLY" POPPO, 41 DERBY ROAD, HEANOR, DERBYSHIRE also stating which single record (value 6/8) you would like—ABSOLUTELY FREE!

There will be another "Poppo" competition in next week's "Pop Weekly."

Here are the numbers of the winners of "Poppo" in this magazine. 12th Oct. (No. 7)

01249	04388	11401	17456	24285	28920	32507	39626	45729	55676
02532	05053	13265	18199	24294	29638	33114	40391	46877	56486
03047	06576	13267	18525	24442	29814	33789	40996	49408	56490
03379	07025	14896	19557	26005	29899	34236	41461	49913	57580
03486	08524	15085	20437	26464	30736	37054	43515	51562	57951
03581	09111	15670	21049	26859	31097	37201	43690	51789	58581
03595	09580	16067	21976	26875	32057	38320	44468	52324	58984
03670	10970	16943	21988	27359	32147	38579	45111	54806	59945
03797	10604	16967	22446	27555	32194	39005	45363	55132	60338
04310	10760	17394	23351	27651	32362	39421	45465	55306	60633

Here are fifty winners in "Teentbeat Poppo" (November issue).

00024	03622	08422	12525	24368	32903	36957	43207	46115	54558
01954	04549	09858	16159	24725	33148	37326	43478	48440	56602
02111	06815	11021	16816	24737	35641	37405	43533	49236	58853
02756	07450	11225	19134	26514	35643	41406	45375	49901	61800
03621	08025	13075	24157	31764	36834	42901	46077	53100	61749

COMPETITION WINNERS

This week's winner of the "Elvis Monthly" Competition is A. W. LIGHTFOOT, 44 Glenhorne Road, New Southgate, London, N.11, who has asked for Elvis's "His Hand In Mine" LP.

The "Fury Monthly" winner is Miss KATHERINE BELL, 25 Ruspidge Road, Cinderford, Glouce., who will receive a copy of the "Billy" LP.

POP WEEKLY RECORD INFORMATION SERVICE

We do our very best to answer your questions on whether certain records are available, and wherever possible even help you to get the records you are after.

Send a stamped addressed envelope with your query, to:

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and when leave it rest to us. This service is free, but if an artist's complete list of recordings is required, a secretarial and/or printing charge of 4d. P.O. must be enclosed with your request. PLEASE NOTE. Answers will be strictly confined to records available. Requests for actual dates of release, and positions in charts, will be ignored.

The things we're asked...

- Q Has Jackson Paine (comedian) made any records? —Joan Williams, West Hartlepool.
- A Yes, he has an L.P. called "The Explosive Sounds."
- Q Is Peggy Lee's Mr. Wonderful still available as a single? —Frank Bellamy, Maidenhead.
- A Yes, it is 05671.
- Q Have The Beatles any more L.P.'s coming up!—Jane Drummond, Bognor Regis.
- A Yes, as a matter of fact they have, in a week or two's time.
- Q What is on the Freddie & The Dreamers E.P. please? —Christopher Martin, Newark, Notts.
- A If You Gotta Make A Fool Of Somebody; Feel So Blue; The Viper; I'm Telling You Now.
- Q Is "Elvis's Christmas Album" still available?—Yvonne Ritchy, Westmorland.
- A Yes, indeed, and still selling like mad!
- Q Did Patsy Cline ever record *Wayward Wind*?—Gregory Mills, Newcastle-on-Tyne.
- A Yes, indeed, but on an L.P. only.

Postcards only to "Pop Weekly," Heanor, Derbyshire. Mark "Pen Pals Shop," "Swamp Shop," "Albion," wherever 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.

If you wish to "jump the queue" enclose 2/6 postal order, which will ensure immediate insertion.

SWOP SHOP

Offered: "Please, Please Me" L.P. by The Beatles. Wanted: "Crying" L.P. by Roy Orbison. J. Grosvenor, 22 Adams Ave., Tunstall, Stoke-on-Trent, Staffs.

Wanted: Goodnight Irene and Swallowtail Pop by The Springfielders. Offered: New records or cash. Richard West, Pilton Vicarage, Barnstaple, Devon.

Wanted: Pics of Elvis, old preferably. Offered: Pics of any other star or stars, books, stamps, discs, etc. Miss L. Andrews, 112 Park Road, Poliose Park, Exeter, Devon.

Offered: The LP of "A Date With Elvis." Wanted: Any Everly Brothers LP except No. 2081. Margaret Marshall, 107 Katherine St., Ashington, Northumberland.

Offered: "Honey Hit Parade" L.P. Wanted: Any Bobby Vee LP. Peter Rickard, 7 Frogmore Road, Westbury, Wilts.

Wanted: Diamonds by Jet & Tony. Offered: Runaround Sue. Dion. Denise Wilkinson, 97 Hargate Road, Leek, Staffs.

Offered: EP "The Allisons." Wanted: Any Elvis EP. P. Barker, 82 Boughton Rd., Rugby.

Offered: Return To Sender by Elvis. Wanted: Any record of Cliff's before Bachelor Boy. P. Puppitt, 25 D. J. St., Fulham, London, S.W.6.

Offered: The LP "Blue Hawaii." Wanted: Any Billy Fury or Buddy Holly LP. Tom Connelly, 119 Balmoral Avenue, Galashiels, Selkirk.

Offered: Record tokens. Wanted: Adam Faith's records before What Do You Want. Sandra C. Durrant, 39 Fairfax Road, West Heath, Birmingham, 31.

Offered: Wild In The Country. Wanted: Maybe Tomorrow or Once Upon A Dream by Billy Fury. Margaret Watton, 18 Gervase Drive, Dudley, Worce.

Wanted: Hot Rod Jology by Johnny Bond. Offered: Any record (single). Angela Parravani, Dulls Farm Cottage, Ellingham, Bungay, Suffolk.

Offered: King Creole EP Vol. 1. Or A Touch Of Gold EP Vol. 1. by Elvis. Offered: Elvis Presley EP or Elvis Single. D. David, Golden Grove, By Carnock, Fife, Scotland.

PEN PALS

1948085 B/E Morris, D. C., 'K' Flt., 2 Sqn., Room 6, Malcolm Block, No. 1 Wing, Royal Air Force, Hereford. Male, 17, Shadows, Beatles, Billy J. Hilary Wheadon, 24 Meirion Close, Cadoxton, Barry, Glam., S. Wales. Female, 15, Beatles, Elvis.

Lynne Peacock, 4 South Terrace, Brunstelon, Shildon, Co. Durham. Female, 14, Beatles, Billy Fury.

Rita Fletcher, 13 The Crossways, Newall, Okeley, Yorks. Female, 17, Most pop stars.

1948035 B/E Boyle, S. S., Room 6, K Block, 'K' Flt., 2 Sqn., No. 1 B.E.T.W., Royal Air Force, Hereford. Male, 17, Cliff, Buddy Holly, Beatles.

Anne Goodyear, 13 Avelay Lane, Alpheton, Sudbury, Suffolk. Female, 18, Beatles, Billy Fury.

Josephine Steadman, Moores Farm, Felsham, Bury St. Edmunds, Suffolk. Female, 17, Heinz, Beatles, M. Highton, 21 Wotton, Ashbourne, Derbyshire.

Male, 17, Cliff, Billy Fury, Beatles.

Patricia Harper, 39 Weir Gardens, Rayleigh, Essex. Female, 13, Frank Ifield, Billy Fury, Liverpool lot.

Joan Sidney, 49 Arundel Rd., Frankfield, Sunderland. Female, 24, Elvis Presley, Frank Ifield.

Stevie Norton, 58A Clemens Street, Leamington Spa. Female, 14, Heinz, Beatles, Brenda Lee.

Brenda Perry, 43 Norcutt Road, Twickenham, Middx. Female, 14, Beatles, Pacemakers, Cliff.

E. Clarkson, 54 Shawfields Road, Ash, Aldershot, Hants. Female, 15, Billy Fury, Frank Field, Adam.

Violet Wright, 17 Church View, Ash, Aldershot, Hants. Female, 20, Adam Faith, Billy Fury.

Susan Hilder, 11 Meadowlands, West Green, Crawley, Sussex. Female, 16, John Leyton, Billy.

Susan Harrison, 20 Vernon Ave., Enfield, Middx. Female, 15, Beatles, Billy J. Kramer, Pacemakers.

June Harwood, 19 Norcutt Rd., Twickenham, Middx. Female, 14, Cliff, Shadows, Beatles.

Photo News



Top Left: **Andy Williams**, who's offbeat way with pop songs has earned him a tremendous reputation. In show biz he is known as a "singer's singer." B.B.C. T.V. Picture.

Top Right: A female exponent of the Liverpool beat sound, **Cilla Black**, who appeared on A.B.C.'s "Thank Your Lucky Stars" with her debut disc number, *Love Of The Loved*.

Bottom Left: Comedian-turned-pop-singer, **Dick Emery**, who has entered the charts battle with his version of *I (Who Have Nothing)*.

Bottom Right: **Oscar Brown, Jr.**, who has created a great impression here with his stage and T.V. appearances seen in A.B.C.'s "Tempo."



Top Left: **Malcolm Allen**, Secretary of **Helen Shapiro's** fan club presents Helen with a make-up case filled with cosmetics, a birthday gift from the fan club members.

Top Right: Taking another stab at chart honours, **Mike Preston** gives out with his latest, *Cry Baby*.

Bottom: The rather peculiar expressions of the **Dallas Boys** are all part of the act for their *Peek-a-boo* song. Picture from A.B.C.'s "Comedy Bandbox."

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“LAUGHING JACKASS in at number 7? Nobody would buy that thing, it's a fiddle!” “Look. In so-and-so, Screaming Ab-dabs was number 2, in so-and-so it was number 4, and on Luxembourg it was number 6. It just doesn't make sense.”

“So-and-so's the most up-to-date chart.” And so it goes on . . .

Britain is probably the most chart-conscious country in the world, and the top and bottom of it is that nobody treats them seriously—CONSCIOUSLY—but everybody finds them bewildering. The charts compilers in every paper suffer, too, a lot of unjustified criticism. For a big factor in different placings is attributed to just when a certain paper goes to press. Through the music paper industry, one goes to press on the charts on Monday, one Tuesday, one Wednesday, one Thursday, and one Saturday, and we can figuratively say.

So . . . just for fun . . . we got hold of one of the biggest mail order record suppliers in the country, and asked them to supply us with a list of records they had supplied to people all over the country, week-ending Wednesday, 16th October, 1963. The list is especially interesting, for, for the first time in a musical paper, QUANTITIES are given.

No comments are added to this list, but we would very much like to hear your views on the chart, and its usefulness. Send postcards, to ‘Charts Observations,’ 41 Derby Road, Heanor Derbyshire.

Number after title indicates chart position in ‘Pop Weekly’s’ own chart. Final number indicates quantity of records sold.

1 You'll Never Walk Alone (4)	Gerry & Pacemakers 73
2 Do You Love Me? (1)	Brian Poole & The Tremolos 52
3 Then He Kissed Me (2)	Crystals 39
4 She Loves You (3)	Beatles 36
5 The First Time (4)	Adam Faith 34
6 Hello Little Girl (10)	Fourmost 28
7 Shindig! (8)	Shadows 23
8 Blue Bayou (4)	Rory Orbison 21
9 Som'body Else's Girl (20)	Billy Fury 20
10 It's All In The Game (14)	Cliff Richard 18
11 Applejack (12)	Jet & Tony 18
12 Searchin' (12)	Hollies 18
13 Lovers Hill (—)	John Leyton 17
14 If I Had A Hammer (7)	Trini Lopez 14
15 Do You Love Me? (27)	Dave Clark 5
16 Look Who It Is (—)	H. Shapiro 13
17 Wishing (18)	Buddy Holly 12
18 Everybody (11)	Tommy Roe 11
19 Just Like Eddie (15)	Heinz 10
20 Sugar And Spice (—)	Searchers 8

Four discs which are obviously widespread for discussion are *Lovers Hill*, *Look Who It Is* and *Sugar And Spice*, nowhere in most charts and Shirley Bassey's *I (Who Have Nothing)* a top tenner with most and nowhere in this chart.

RAY'S VISIT

RAY CHARLES, hit-maker extraordinary will be seen in Britain again next May. He will be appearing in a major colour musical, plus appearing in concerts here when time permits from the film's working schedule. The film is expected to be shot inside two months, and it is almost certain that Britain will be used as the main location. There is a strong possibility that Charles may shoot the film in another European country and still appear here for two weeks of one-nighters. No venues or film schedules have been confirmed.

The film will be tentatively titled ‘The Ballad In Blue,’ and will provide a showcase for Ray's many talents. Also likely to appear in the film with him will be The Raelettes. Charles is currently selling big in the United States with his new single *Busted*.

DEL'S LATEST DISC

DEL SHANNON reported to ‘Pop Weekly’ that he is very excited about the reaction to his new single release, *Sue's Gotta Be Mine*. The disc, rush-released last week, is causing considerable excitement among Del's fans and looks certain to be one of the biggest hits to date.

The disc was rush-released due to the low chart entry of Del's last single *Two Silhouettes* which although a big-seller didn't reach the high charts position expected of it. Reason for Del's more than usual excitement is the fact that the platter *Sue's Gotta Be Mine* is written, produced and recorded by Del, and released through his own disc company Berlee Records, distributed by Decca Records here.

Del told ‘Pop Weekly,’ ‘I'm hoping that it will be a real big hit. If it is, I'll be the proudest guy in the world. I sure hope my fans like it. Thank all the ‘Pop Weekly’ readers for their kind letters. I sure do appreciate them.’

ROLLIN' TO EUROPE

THE ROLLING STONES, rated as the most popular Southern rhythm and blues group have many exciting plans for the future. Apart from a film, exclusively revealed in the ‘Pop Weekly’ some weeks ago, there are plans being confirmed for the boys to tour all over Europe. It is believed that they will visit France, Germany, Sweden, Denmark and Scandinavia.

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MIRRORING supplied picture of Gerry and The Pacemakers and Adam Faith.

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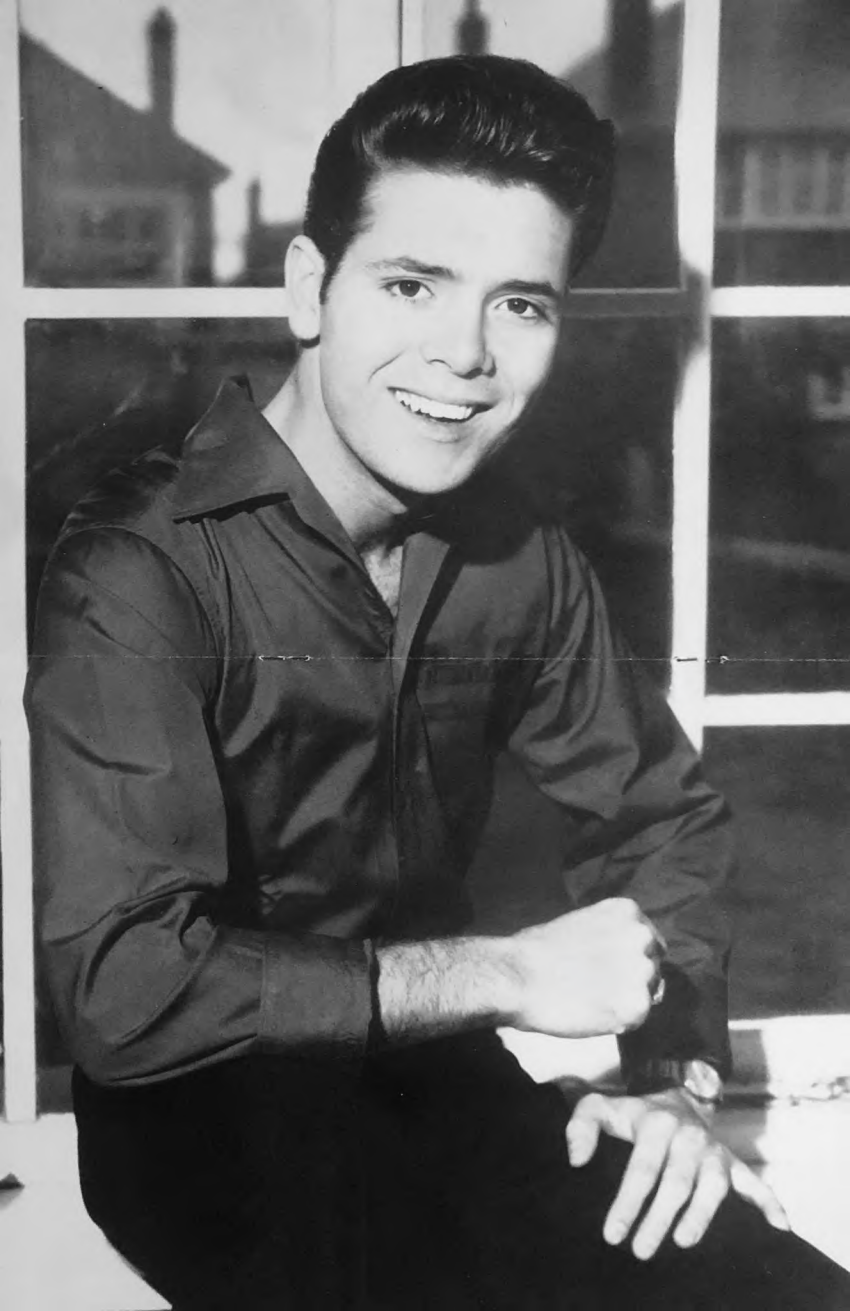
DEZO HOFFMANN—the Searchers.

ELVIS is seen in a shop from ‘It Happened At

The World's Fair’—An M.G.M. release.

CLIFF is by Philip Gollop.

KATHY KIRBY—Associated Rediffusion Ltd.



DISCussion

It's a predominantly British selection this week, and although it is a bumper week for the large number of releases from the major companies, there are only very few really big "pop" heart-throbs amongst them.

I have taken a cross-section for our DISCussion right now and we start the table turning by looking at the new one from:

Del Shannon. On London, of course, and it's called "Sue." Away from his *Little Town Flirt* and *Two Kinds of Teardrops* style of composition, Del makes a considerable impression with a driving number by making the maximum use of his own brand of yodel. There is little memorable melody but the power of the orchestration and Del's own performance should bring the disc lots of success.

On United Artists, **The Isley Brothers** return with "Tango." In its own idiom this is an arrangement nicely done and if you like this particular style of group work it will be a *must* for you. It is a study of good timing from the boys as they counter each other's lyric and drive the *Tango* to a bit of a frenzy. It all moves along at a strong, steady pace but it is not a disc I would like to listen to for my own pleasure.

★★★ BOUQUET ★★★★★★

Marty Wilde's new one I do like listening to for my own pleasure. *Bless My Broken Heart*, on Columbia, reveals further depth of feeling in Marty's power of interpretation. This slow, soulful ballad is given much warmth and appeal by his well-balanced, contrasted performance and the orchestra of Ivor Raymonde keeps up a ponderous beat which becomes quite fascinating. With the present-day influence of group-work in Britain, it is more difficult than ever to try to judge what might catch on—this one deserves to but I'm just wondering whether it is a little too slow and heavy to attract the current market. If so, the fault does not lie with Marty or the arrangement; both are fresh and interesting and I would like to be able to say, a little later, "bless Marty's happy, hit-ridden heart!"

Decca's "Itty Bitty Pieces" gives The Rockin' Berries a chance to mix a little comedy with some excellent instrumentation. The lyric with the comedy angle is delivered clear-as-crystal and has its own attraction; but the mainstay of this disc is the really infectious beat and the overall atmosphere which really makes much more of the composition than it deserves.

Here's a turn-up for the book, then! Peter Jay and The Jaywalkers have turned vocal on their new Decca disc,

"Kansas City." This well-known Leiber/Stoller tune is now driven into the equally well-known frenzy of The Jaywalkers' driving style with a matching vocal! This one captures the energy of the group but not all the instrumentation is clearly defined. The result is rather lacking cohesion which doesn't matter quite so much when the group is seen in the flesh—but on disc it gives the wrong impression of being under-rehearsed, which I know this group is not! Anyway, the disc sends out waves of youthful drive and enthusiasm and the strong melody line helps enormously towards making an overall impact.

Petula Clark gives "Baby It's Me," on Pye, an ever-so-slightly Charleston-period-sound. The pom-pom-pom of the piano and the general style of the orchestration also gives this impression. It is a catchy little song and the treatment itself helps to make it one of those discs you just can't help taking notice of. Pet, herself, is in her more genteel, light-voiced mood and I'd say that, while this might not be her best singing performance, it is certainly her most commercial for some time.

A tried and trusted ballad, "Secret Love," is now given a strict pop beat backing of considerable strength on one of Decca's two releases of the same title this week. The one we're going to DISCussion now is from newcomer **George Bean**. First of all, I find the "with-it" beat treatment not only acceptable but compelling and George gives a strong, definite and sincere performance, despite a slightly too large an overdose of echo; in this case, though, that's just my niggle—the disc is effective and fulfils all the modern-day demands without doing any real damage to a beautifully written song.

BRICKBAT

I thought the day had gone when deliberate distortion on backings plus multi-multi echo on voice were the order of the day! Decca's *My Friend Bobby* disproves this and, at the same time, gives us a little lady called Pamela Blue. The song itself is one of those "sick" ones about a girl proclaiming her everlasting love for her boy-friend in Heaven. This kind of thing has seldom caught on in this country, and I always fail to see why it is still tried. Pamela delivers the corny lyric in a thin, rather unmusical tone.

There is no warmth, no charm, no nothing! Oh dear me, no!



And The TOP 4 L.P.s

BILLY FURY. "WE WANT BILLY" DECCA LK. 4548

The long-awaited "live" audience album has arrived and it is packed with the kind of atmosphere we used to get on TV show LP's like "Oh Boy." Billy is in fine form with a variety of songs including new versions of his old hits like *Halfway To Paradise* and *Like I've Never Been Gone*. On some tracks the screams of the audience get a little out of hand but this must be a question of whether such an effect spoils YOUR listening pleasure or not. On the whole a pretty exciting LP and there seems to be little doubt that Billy gains a great deal from a "live" audience.

SUSAN MAUGHAN. "SWINGIN' SUSAN" PHILIPS BL. 7577

Our pretty little black-haired Susan comes across with some striking performances on this album of standards like *Old Devil Moon*; *It Might As Well Be Spring*; *Just One Of Those Things* and her version of the "Bye Bye Birdie" song *A Lot Of Livin' To Do* really swings along and bubbles with life. Wally Stott and his orchestra provide exciting, driving backings and the whole LP shows signs of big strides for Susan towards becoming our leading songstress.

BO DIDDLEY. *PYE INTERNATIONAL (R & B) SERIES NPL 28026*

You like R & B? Well, this album will be a "must" for you. With his distinctive style and his clean-cut backings Bo is doing more than anyone else to establish R & B in this country. This is a particularly well produced LP and I think lots of folk are going to discover "something new" when they hear it. I like Bo's *You Can't Judge A Book By The Cover* and *Bo's Bounce*. His version of *Mama Don't Allow* is a fascinating variation on the original. Like myself, if you haven't really gone overboard for R & B before, lend an ear to this collection and you will be pleasantly surprised.

MARTY ROBBINS. "HAWAII'S CALLING ME" C.B.S. BPG 62169

The mellow tones of Marty's voice give added warmth and nostalgia to this collection of exotic Hawaiian songs and they will be most popular for the "later hour." Listen to this disc and you will be able to SEE the palm trees and the gently flowing surf! I'm off to Hawaii right now. Bye for now.



HE'S STILL KING ELVIS!

The Beatles may come, and with them a horde of new and talented groups and vocalists. But, time after time, the charts are smashed to pieces by the fantastic, incredible power of one Elvis Aron Presley. The singer who has been racking up hits for eight years. The singer who defies all criticism, and all stupid rumours. No matter how big The Beatles, Gerry or Billy J. Kramer may be, to be very fair and very honest, there's no one yet who has the fantastic adoration and tremendous staying power of El.

Over fifty singles hits. Every LP a best-seller, every EP a best-seller. Every film a big box-office draw, and yet, and yet . . . unlike The Beatles no one in this country has had the opportunity of seeing Elvis perform here in the flesh. Indeed honoured are those who have ever seen Elvis perform at all. Norrie Paramor was one of the very lucky one's a couple of years back when he saw one of El's personal appearances at Hawaii, where he happened to be holidaying at the time. But, all in all, I doubt whether there are twenty people who have actually seen Elvis on-stage in Britain.

Certainly sales on his new disc, *Bossa Nova Baby* released last week look highly promising, and it's pretty certain that Elvis will continue to make singles of the songs he likes, and not what is generally termed as the current "rage." In fact, this is an interesting point about nearly all Elvis's work. From years of fast rockers he suddenly developed into the *It's Now Or Never* style; from there he went on to making everything from religious discs to up-tempo ballads. Now he zooms into the disc bars with a number called *Bossa Nova Baby*, and as you all know, the *Bossa Nova* never really meant a thing in this country.

Does this mean Elvis is out of date? The answer is definitely No. Elvis likes to record what he wants. So far in the last eight years only one single hasn't attained the Top Five standard usually set by Elvis. That of course was the ill-fated *One Broken Heart For Sale* which did O.K. saleswise, and certainly swept into the Top 20. But after eight years of Top Tens, who the heck are the Elvis fans to worry that Elvis doesn't smash the charts with one single?

In show biz, he is still reckoned to be the King of Show Biz news, and anything exclusive on Elvis rates as much publicity as ever before. Where Elvis is concerned, the question isn't how long can he last, but when will it end?

I say, not for a very, very long time!!

MIKE'S A REAL GAS!

Just back from a quick holiday in Paris, Mike Sarne breezed into the office wearing a fair suntan and a bigger than normal grin. "Hallo, mate, it's all happening. Just had a look at the chicks in Paris. Alright, but most of 'em don't match up to our English girls. In fact, I don't think any of 'em are particularly brilliant. All ready to go back to work now. By the way, my film 'A Place To Go' should be out soon. Don't know what's holding it up really. I've got some one-nighters to get over and a TV and radio schedule, plus rehearsing for a Christmas pantomime!"

He laughed and added, "I reckon after doing that lot I'll need another holiday. Seriously, I'm having a ball. Records? Well, the last one didn't get in so well as the others, but I'm not too bothered. I've just had some great songs given to me that I think are just right. Still, as always, it's up to the fans again, but I think I can make some pretty good records out of these numbers. It's really swinging abroad too. I've got so many people who want me to do different things, it's getting a wee bit hectic. I've started recording in different languages as you probably know, and trying to get some of the words right on sessions, even tho' I speak most of the languages fluently, is still pretty difficult.

"One moment you're listening to the music, the next you're trying to make sure that the break comes in the right place, then you suddenly realise that you're supposed to be singing. But it's a really great idea to have recordings in different languages. What's that? No, I'd never spend more time abroad than here. Why should I? All my true fans are here, the one's who helped me get off the ground, and it would be a terrible thing to suddenly disappear, and leave them wondering what the heck happened!! As soon as I've got a schedule sorted out, I'll have a party every year, apart from Fan Club parties, and see what the fans think of having a show all to themselves.

"My greatest time? Being chased by my fans to my grey Thunderbird, and then roaring away while they all chased me in sports cars. I don't know how they managed to round up so many cars but it was fantastic when we left the last show I appeared in. Lots of girls driving sports cars. And could they drive? Boy!! I can get 150 miles per hour out of my Thunderbird, but you can't always do that, even on the M1."

He laughed, and then tried to put on a sad expression. "What's wrong?" I asked. "Those girls never did catch me!!!" he said mournfully!!





New To You PAT HARRIS and THE BLACKJACKS

What they usually say to a girl trying to make stardom in the big beat world is: "You must be mad." For it's a hard, hard world for the birdies. But Pat Harris, a Welsh lass from Ammanford, Carmarthenshire, is confident she can make the grade with her group, The Blackjacks.

And, what's more, a whole lotta folk in the business are convinced she's right.

Dig Pat on her debut disc, *Hippy Hippy Shake*, b/w *I Gotta See Your Mama Every Night*, for Pye and see if you don't agree.

Pat said: "I know the general view is that girls have a rough time trying to compete with the boys on disc. But there's always room for change. I think the gals may move into a boom period in the near future..."

As a wee young lass, Pat sang in choirs back home in Wales. She arrived in London at the age of 17, went round the night clubs and jazz haunts—and was finally sure that singing was the life for her.

On a trip back home, she met up with

some old mates, The Blackjacks, and they hit it off, musically, so well that they decided to try their hands at stardom together.

Agent Malcolm Nixon met up with them... and bingo! they were signed to a contract. Pye's interest followed pronto!

Said fair-haired Pat: "'Course I have different likes to most of the male singers. I go for fashion and collecting teddy bears and very high-heeled shoes. But musically I dig Dinah Washington, Sarah Vaughan, Mel Torme and Ray Charles."

And Pat herself gives full credit to the boys in the accompanying group. Like Don Callard, lead guitar. He was once a fireman with British Railways and in the Royal Navy. Learned guitar through a correspondence course in the Navy. Founder-member of the group, he does arrangements and is the group driver.

Like Robert "Bogs" Wilkinson, aged 22, bass guitarist. Likes collecting badges for his guitar strap, digs Joe Brown and Bo Diddley and Django

Reinhardt. He's a James Bond fan too.

Like rhythm guitarist Robbie Williams. He's 21, went to the same school as "Bogs" and they've been matey since they were about eight. Hates spending money on anything else but guitars.

Like drummer Peter James, who is only 18. He was in on the early skiffle craze and was once the youngest professional musician in Wales. Rates Max Roach, Buddy Rich and Art Blakey as tops in drums.

The scene is wide open for girls who can really attack the big beat scene. Pat and her all-male escort have worked out a solid approach in which they lam out the pounding rhythm but also keep good musical standards.

Lotsa folk have told Pat she's "mad" to try to beat down the male domination.

But if current sales figures on her debut disc are anything to go by, she'll be using the same description about her critics.

POP SHOP TALK

Heinz quoted as saying that "I'll work as hard as anyone has ever worked to prove that I can be a success" . . . Adam Faith investing more stocks and shares with new hit? . . . Trini Lopez album a knockout . . . New group The Ramblers going down well on first tour . . . It's not true that Pop Shop Talk is written by Bernard Levin . . . Jess Conrad to do more and more filming and less singing? . . . New disc by new girl Pamela Blue deserves chart placing . . . Is Cliff going to release rocker for next single? . . . John Leyton becoming very very popular abroad . . . Searchers look possible for three Top Forty entries, with their EP (already in), their new Pye single *Sugar And Spice*, and their old Philips hit *Sweet Nothings* . . . Crystals have another smash hit lined up for Britain we hear . . . Roy Orbison's tour must be responsible for high sales of *Mean Woman Blues* 'cause it's certainly not one of his best . . . Do British teenagers expect tour by Allan Sherman? . . . New Geoff Goddard disc *Sky Men* certainly "different" . . . Pat Harris, new singer has good platter in *Hippy Hippy Shake* . . . Surely there's something wrong with the kids when Mike Sarno's new single doesn't reach the charts . . . Dave Cardwell thinks best side of Elvis's newie is the "B" side . . . People are wondering what the heck is going on with all these teenagers wearing little gold badges with small crowns on. Reason? It's the new International Elvis badge, and just about every Elvis fan is wearing one . . . Trini Lopez may find the scene here a lot different to the shows he's been used to doing in the United States . . . Two versions of *Memphis Tennessee* in charts, but hasn't Elvis put this on record too? . . . Shirley Bassey's *I* selling like a bomb . . .

Johnny Kidd and The Pirates taking big chance with next single, we hear. It's going to be the real swinger, but so different . . . The Jaywalkers become vocalists on their latest single. Don't make too bad a job of it either . . . The Merseybeats are likely to hit Top Ten with any record they make if they keep up the standard . . . The Searchers lacking just that little bit extra on-stage . . . Rumours that a top beat group are to break up . . . Congratulations to Tony Meehan for his courage in continuing without Jet Harris . . . Billy J. Kramer and The Dakotas are the one's we tip to reach the top . . . Brian Epstein one of nicest managers in the business . . . Joe Meek the most prolific recording manager in show biz . . . Just what is Billy Fury going to do for the whole of the summer season next year? We guess it could be a second film . . . Beatle songs, Beatle suits, so when do we have Beatle shoes—and will they call them Beatle-Crushers? . . . Lesley Gore has big certain smash . . . Bruce Welch staying with *Shadows* for the Cliff film . . . Billy Boyle has nice seller with his *Hootin' In The Kitchen* . . . Trouble with Elvis oldies, they're hard to re-record. But what about someone reviving *Dixieland Roek* and making it "Dixieland Shake"? . . . Another fast one from Brian Poole . . . New Heinz single a cracker . . . Scottish beat fans have got something up their sleeve in the next few months . . . Sorry, but The Busters' new record just doesn't do a thing for us . . . New Brenda Lee single deserves to be No. 1 . . . The Caravelles' *I Really Don't Want To Know* could be a solid one for the American charts . . . Thanks, "Pop Weekly" readers, for all the cards sent to Billie Davis . . . The Americans are trying so hard for hits these days that

the next six months could see a big upsurge of their discs in our charts . . . Ten pin bowling addicts, Peter Jay and The Jaywalkers . . . Reason for so many artistes collapsing these days is that they stay up all night playing cards or writing new songs . . . Is our printer the poppiest guy in the publishing world? . . . More letters come in for *Beates* than any other group ever known . . . *You'll Never Walk Alone* was a cert No. 1 as soon as it reached the charts . . . The Saints deserve chart recognition for their wonderful disc . . . John Leyton wants to make a lot more films with songs, so he reckons . . . *Beates* must have the biggest Fan Club in the country by now



. . . Disappointment for Eden Kane on his disc's miss . . . Don Spencer has charter with *Worried Mind* . . . See Adam Faith's group *The Roulettes* are really working hard . . . Tymes' *Wonderful, Wonderful* is just—Wonderful . . . Frank Ifield's *Mule Train* is great, but couldn't he have picked a new song for a change? . . . Ray Charles' *No One* should have gone much higher in the best-sellers . . . Had a pre-heat of the American disc *Part Time Love* by Johnny Taylor. It's great . . .

SHAKE! SHAKE! SHAKE! SHAKE! SHAKE! SHAKE!

TO

"HIPPIY HIPPIY SHAKE"

BY

Pat Harris and The Blackjacks

PYE 7N 15567

SHAKE! SHAKE! SHAKE! SHAKE! SHAKE! SHAKE!

READERS WRITE

... but are not always!

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

Past and Present

May I suggest that Teresa and Julie of Redditch reconsider their rash statement concerning "Cliff's past glory." They may or may not have noticed that whereas Cliff is No. 2 in pop star popularity, The Beatles are only No. 4. Not everyone you see is cracked over these Beatles, who have to have a gimmick, e.g., their hair-cuts, to attract attention to themselves. Up with Cliff.
Elizabeth Moss (Burgess Hill)

Canadian Fan

I would like to take the opportunity of complimenting you on your magazine. "Pop Weekly" is a terrific weekly on the current recording stars and songs.

My pen pal in Warrington sends me "Pop Weekly" every week, and I really look forward to it every time. Cliff Richard is my favourite, and he has also been named Canada's favourite singer. The Shadows and Tornados are tops, too.

There is no magazine quite like yours here in Canada, so I'll keep reading "Pop Weekly" for as long as Anne sends it to me.

Keep up the good work.
Brigitte Thueson (Preston, Ontario, Canada)

What Do You Think?

Seeing you have made four special beatgroup editions of "Pop Weekly" how about a few editions of Pop stars of whom we don't hear much about these days, including: Laurie London, Tommy Steele, Vince Eager, Bill Haley, Fabian, Paul Anka, Ricky Valance, Allison, Rick Nelson. I'm sure fans of these stars would be grateful to you.
L. Wearne (Par)

Although we do try to cover some of the lesser-known stars, I'm afraid most of our readers wish to see their favourites in every edition—Ed.

Actress, Not Singer

I would like to reply to the letter in "Pop Weekly" about Hayley Mills—I also think Hayley is the greatest—but as an actress, not a singer. She has made wonderful films, e.g., "Whistle Down The Wind" and I went to see her latest film "Summer Magic" five times! I also buy her records, but it is because I have enjoyed the films, and not because of their singing merits.

In my mind, Hayley is the number one ACTRESS, but as a SINGER, she can hardly expect to reach this position!

M.G.I. (Harrigate)

Deserves A Hit

In Pop Shop Talk the writer says "Eden Kane's disc sounds unfortunately like the new single *Do You Love Me?* from Brian Poole." Of course it doesn't! The only similarity is the phrase "Do You Love Me?"

This is Eden's best record since *Well, I Ask You, Get Lost and Forget Me Not*. The only reason this record can fail to hit the charts is lack of airplay by the D.J's.

Richard West (Barnstaple)

Over Publicised?

In response to the girl who said that she finds herself hating The Beatles, I think that I have come up with the answer. The Beatles are nowadays in every magazine and newspaper in the country. They are practically on every radio and T.V. show too. In fact, in one word they are, "over-publicised." I feel very sorry for them because their stage act and their records are undoubtedly the best this country has ever seen or heard.

Could not the journalists and maybe even the manager of The Beatles slacken the pace a little and give the millions of "real" Beatle fans a chance to keep up with their idols.

Kathleen Hassall (Stoke-on-Trent)

Funnies Dept.

There is one thing I would like to know—Is TRINI LOPEZ's father TRINI-DAD?

A "Pop Weekly" Fan, (Blackwood)
This is worse than one of Dave Cardwell's jokes—Ed.

The Liverpool Sound

We hear a lot of talk about the Liverpool Sound and Mersey Beat nowadays, but don't forget the greatest sound to come from Liverpool is Billy Fury, who was topping the charts long before the present craze for groups started and will still be tops when this craze has died away. Billy is not just a passing rave, he has got sincerity and has proved with *Somebody Else's Girl* that he has a better voice than Elvis even.

Shirley Skinner (Swansea)

Lizzie Borden?

I like your mag. very much but have just had to stop taking it as a weekly order. Please try to get my parents to like it or suggest a foolproof way of doing them in.

A Contemplating Murderess (Bideford)
Have you tried axing them?—Ed.

FOR BEAT— BRIAN!!

He used to wear glasses. Now, he's rarely seen with them. Maybe because he still can't believe that someone who has been in show biz as long as he has, can still get stars in his eyes. Because Brian Poole, this week almost over his throat trouble, with the fantastic *Do You Love Me?* being the main cause, can't get over the fact that he, Brian Poole and The Tremeloes have had a No. 1. Although some of his fantastic success has been marred for the last two weeks with a common complaint (he lost his voice) Brian still looks really happy.

The next single is causing some concern for everyone apparently. Because Brian cannot afford to have another song like *Twist And Shout*, or the strenuous knockout *Do You Love Me?* or he's likely to be straight back into bed with a sore throat again.

"I don't like missing engagements" Brian told me. "It's terrible really because so many people get so disappointed. I had a big date at the Lyceum ballroom a couple of weeks back but my voice played me up and I had to mime to my record, and then leave the stage. It's terrible because the fans must think we don't want to appear when they hear about singers with sore throats."

He added, "But with the two songs that have been hits with me, both have been really throat-searing jobs. Although it is part of my act, I know, it gets harder and harder to make the actual sound of the voice as loud as it sounds on record, and it's certainly bad enough trying to get that tremendous drive. It's the 'build-ups' on the records that are the worst. When I start getting near the end of the song—then pop! I!" He grinned and said, "The last two weeks, I've gone to reach for the top note and it hasn't been there. Now I've got a fair idea what they mean about the lost chord!"

Next important things for Brian are radio, TV and that dreaded third record. "You see, it's going to be darn hard to have another number like *Do You Love Me?* to perform on-stage" said Brian, so I'm hoping to find a slightly quieter song but still with as much impact. Hope the fans like it, that's all. By the way, all of the Tremeloes are dead chuffed with the way the fans have sent us presents and things, and we're hoping to be able to get around to writing back to some of them soon. But at the moment it's a bit impossible, as it's all happening."

After hearing the tumultuous applause that greeted Brian as he walked on-stage I think it's going to be "all happening" for Brian Poole and The Tremeloes for some time!!





The Searchers