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GIANT DOUBLE-PAGE PIC OF KATHY KIRBY INSIDE
FULL PAGES OF BEATLES ★ BILLY FURY ★ MIKE SARNE ★ BILLY J. ETC.

POP



SECOND YEAR

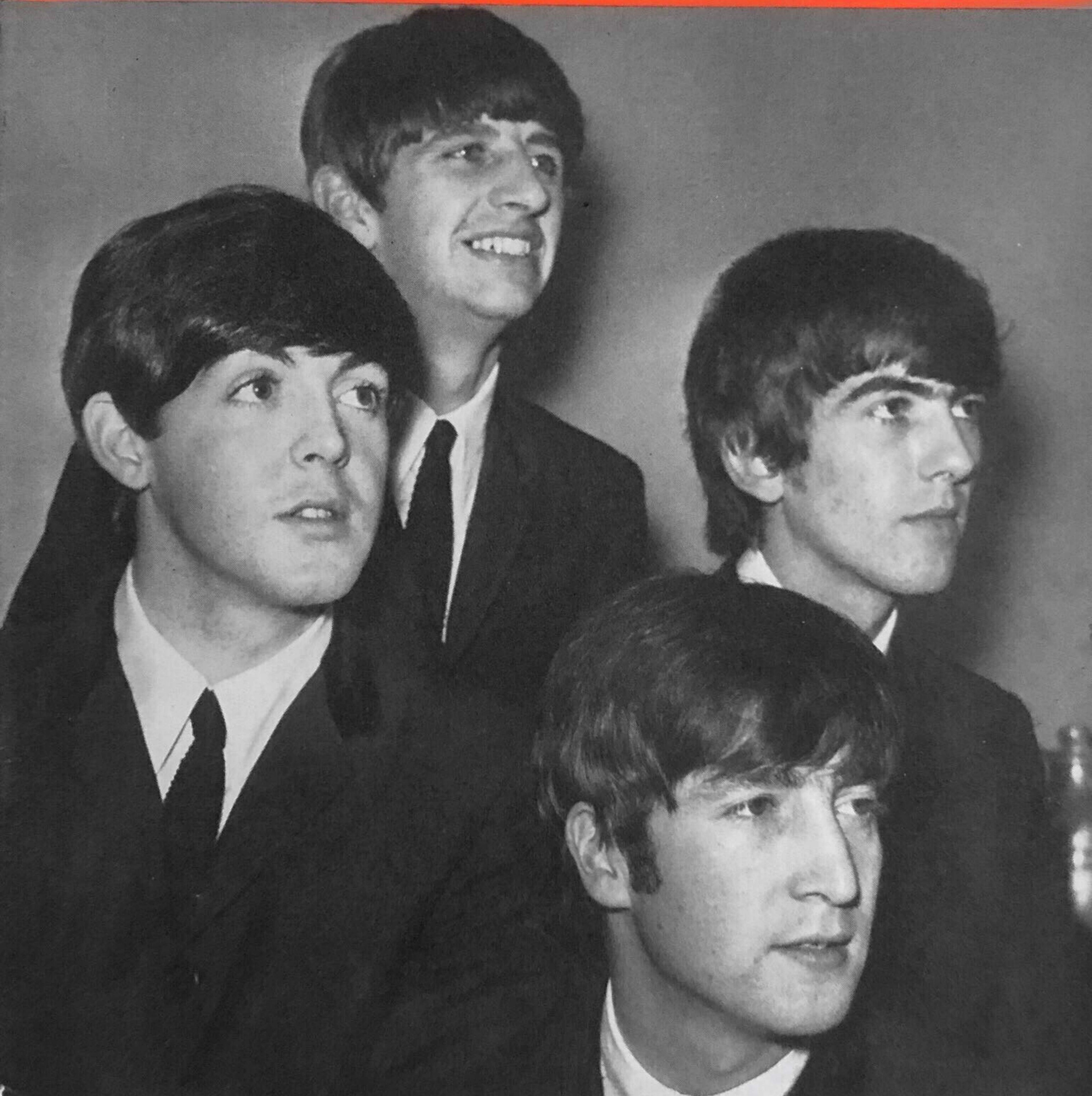
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SECOND SERIES

WEEK ENDING 18/1/64

ISSUE No. TWENTY-ONE

Pop Soapbox

By Albert Hand and David Gardwell

WOULD A LITTLE APPLAUSE HURT YOU?

The girls scream and scream, many until they faint or feel sick. The group on-stage beam. It's going to be another good night, because the fans obviously can't hear the wrong notes they're hitting. They file off-stage to the loud applause, assured of a good few hundred pounds in their pockets, all for twenty minutes singing. At the ballroom opposite the imaginary theatre, the group have been playing over three hours. Their playing is as good as, if not better than the group who are topping the bill across the street. But their playing time is almost ten times that of the "big boys."

Their money—or rather their fee for three hours or more playing. Anything from ten pounds to fifty. The fifty if they are lucky. The money has to be split between four or five of them, then petrol expenses, instruments payments and amplifier payments, all have to be deducted, plus the agent's and manager's percentages. The result of a night's hard work, and, believe me, it can be hard work, is about three to five pounds each. The situation is, of course, unfair.

But let's look at the situation from both sides. A group, with a lot of luck, and you really need it now, with an overflowing group scene, are lucky enough to make a record. The record zooms into the Top Ten, or let's say the No. 11 slot. Then they have a couple of Top Tenners. They appear on a package show, play twenty minutes of their own numbers (doesn't really matter what they are, no one can hear them anyway) and are driven by their road manager to their hotel or wherever they are going. If they need a new guitar or new amplifier, they usually get it for a small fee or nothing at all, just so that the manufacturers can say in their advertisements, "So-and-so play our guitars, and look how many hits they've had, etc., etc."

Their life is easy. Even their suits, shoes and what-have-you can be obtained a lot cheaper, even tho' their record may have brought them in a couple of thousand each, plus their TV, radio and other appearances. Let's face it, they are dead lucky. The song they made had good words and was catchy.

Now let's hop over and meet the other group. After not working for maybe anything from one to ten weeks they manage to get a good date. Good is thirty pounds a night. The "night" consists of about two to three hours, although it's been known (especially abroad) for a group to work anything up to eight hours. Their chances of having a record released (especially now)

are very limited. Even if it is released their chances of a stab at the Top Thirty are almost impossible without top plugs, TV bookings like "Thank Your Lucky Stars" and "Ready Steady Go," both of which are again almost impossible to appear on without having made a big impression in some way. Then you need a top agent to find you the best bookings, a good manager, a publicity agent, etc., etc.

But back for a second to that small group. They leave the dance-hall after three hours of playing. There's no road manager waiting for THEM to drive THEM home. If they're lucky they have a big enough van to ride back in comfortably, if not they have to usually ride in a rickety old bone-shaker that costs more to run than a London Transport bus.

Ask yourself. Is it fair? When YOU go to a dance, do you ever clap when a group's finished a brilliant number? Usually not. You certainly wouldn't think of screaming like you would at the big stars in a theatre. Yet, amazingly, the groups stick it. Sometimes almost to starvation point. Hoping for the hit, that, for ninety-nine per cent, will never happen.

Unless a group are backed by a manager who has plenty of money to spend on getting them the right kind of bookings, the right kind of clothes, the best equipment etc., you might as well say "They've had it."

Somewhere, ballroom managers must be making a mint of money. Can't they, for once, give the non-hit groups a little over the odds, or is it expected that they must almost starve? There's one thing for certain. Until the groups thin out, and with semi-pro's and professionals there are 23,000 in Britain, the beat boom will die a death the like of which has never been seen before in the entertainment industry.

We repeat—is it necessary?

BRITAIN'S TOP THIRTY

- 1 I Want To Hold Your Hand (1)
- 2 Glad All Over (2)
- 3 Hippy Hippy Shake (11)
- 4 I Only Want To Be With You (4)
- 5 24 Hours From Tulsa (5)
- 6 She Loves You (3)
- 7 Swinging On A Star (10)
- 8 You Were Made For Me (6)
- 9 { Dominique (6)
Secret Love (8)
- 11 Stay (17)
- 12 I Wanna Be Your Man (13)
- 13 Kiss Me Quick (15)
- 14 Don't Talk To Him (12)
- 15 Maria Elena (9)
- 16 You'll Never Walk Alone (16)
- 17 We Are In Love (19)
- 18 { Geronimo (14)
Do You Really Love Me Too? (28)
- 20 Not Too Little, Not Too Much (18)
- 21 { Money (21)
Twist And Shout (E.P.) (—)
- 23 If I Ruled The World (25)
- 24 I'll Keep You Satisfied (20)
- 25 With The Beatles (L.P.) (23)
- 26 The Beatles' Hits (E.P.) (22)
- 27 Hungry For Love (—)
- 28 I'm In Love (—)
- 29 Steptoe & Son At The Palace (26)
- 30 Baby I Love You (—)

- The Beatles
Dave Clark Five
Swinging Blue Jeans
Dusty Springfield
Gene Pitney
The Beatles
Big Dee Irwin
Freddie & Dreamers
The Singing Nun
Kathy Kirby
The Hollies
Rolling Stones
Elvis Presley
Cliff Richard
Los Indios Tabajaras
Gerry & Pacemakers
Adam Faith
The Shadows
Billy Fury
Chris Sandford
B. Elliott/Fenmen
The Beatles
Harry Secombe
Billy J. Kramer
The Beatles
The Beatles
J. Kidd/Pirates
The Fourmost
Corbett & Brambell
The Ronettes

GREAT BRITAIN'S ONLY

★ POP STAR CHART ★

| Position | Artist | Last Week | Position | Artist | Last Week |
|----------|--------------------|-----------|----------|-------------------|-----------|
| 1 | ELVIS PRESLEY | 1 | 16 | BOBBY VEE | 13 |
| 2 | JOHN LEYTON | 3 | 17 | FRANK IFIELD | 16 |
| 3 | BILLY FURY | 5 | 18 | EDEN KANE | 17 |
| 4 | CLIFF RICHARD | 2 | 19 | ROLLING STONES | 20 |
| 5 | THE BEATLES | 4 | 20 | R'D CHAMBERLAIN | 18 |
| 6 | THE SHADOWS | 7 | 21 | THE HOLLIES | 22 |
| 7 | BILLY J. KRAMER | 6 | 22 | KATHY KIRBY | 24 |
| 8 | ADAM FAITH | 8 | 23 | DUSTY SPRINGFIELD | — |
| 9 | HELEN SHAPIRO | 12 | 24 | SHANE FENTON | 21 |
| 10 | MARK WYNTER | 10 | 25 | HAYLEY MILLS | 25 |
| 11 | MIKE SARNE | 14 | 26 | THE JAYWALKERS | 23 |
| 12 | FREDDIE & DREAMERS | 9 | 27 | SUSAN SINGER | 30 |
| 13 | GERRY & PACEMAKERS | 11 | 28 | JOE BROWN | 26 |
| 14 | BRENDA LEE | 15 | 29 | DEL SHANNON | — |
| 15 | HEINZ | 19 | 30 | THE ROULETTES | — |

POP STAR TOP 30

Send the names of your 3 favourite stars to POP WEEKLY, Heanor, Derbyshire.

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

| | | | | | |
|----|--------------------------|------------------|----|------------------------------------|---------------------|
| 1 | Louie, Louie | The Kingmen | 17 | Out Of Limits | The Marketts |
| 2 | There I've Said It Again | Bobby Vinton | 18 | Hey Little Cobra | Rip Chords |
| 3 | Popsicles & Icicles | The Murmains | 19 | You Don't Have To Be A Baby To Cry | The Caravells |
| 4 | Dominique | The Singing Nun | 20 | That Lucky Old Sun | Ray Charles |
| 5 | Forget Him | Bobby Rydell | 21 | For You | Rick Nelson |
| 6 | Since I Fell For You | Lenny Welch | 22 | When The Lovelight Starts Shining | The Supremes |
| 7 | Surfin' Bird | The Trashmen | 23 | Drip Drop | Dion DiMucci |
| 8 | Talk Back | Johnny Tillotson | 24 | Pretty Paper | Roy Orbison |
| 9 | The Nitty Gritty | Shirley Ellis | 25 | Daisy Petal Pickin' | J. Gilmer/Fireballs |
| 10 | Midnight Mary | Joey Powers | 26 | Can I Get A Witness | Marvin Gaye |
| 11 | As Usual | Brenda Lee | 27 | Anyone Who Had A Heart | Dionne Warwick |
| 12 | Drag City | Jan & Dean | 28 | Be True To Your School | Lesley Gore |
| 13 | Wives And Lovers | Jack Jones | 29 | You Don't Own Me | Beach Boys |
| 14 | Gulckaand | Martha/Vandellas | 30 | Need To Belong | Jerry Butler |
| 15 | Whispering Somewhere | Tempo & Stevens | | | |
| | | The Tymes | | | |

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POP TEEN PAGE

FACTS ON THE STARS COMPETITION



No. 18—CLIFF RICHARD

This week's comp is concerned with Britain's top popper, Cliff, who as you all know is at present on location filming his new movie. Well, what do you know about Cliff's new film, here's the chance to win any LP of your choice by answering the three questions below and sending them on a postcard to "Pop Weekly," 41 Derby Road, Heanor, Derby.

1. What will be the title of the movie?
2. Where is the location in which it is being filmed?
3. Who is playing female lead opposite Cliff?

Don't forget to put on your name and address and the title of the LP you would like if yours is the first correct answer drawn out of our drum.

COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 16 (Heinz) is P. BARRATT, 137 High Street, Smethwick, Staffs., who has asked for a copy of The Tremeloes' "Twist And Shout" L.P. The "Fury Monthly" winner is MISS ANNA GIBBON, 19 Hill Crescent, Bexley, Kent

who will receive a copy of the "We Want Billy" L.P. This week's winner of the "Elvis Monthly" Competition is P. F. N. GREIG, 122 Gloucester Terrace, London, W.2., who will receive a copy of Elvis's "Fun In Acapulco" L.P.

Postcards only to "Pop Weekly," Heanor, Derbys. Mark "Pen Pals" or "Swoop Shop." 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 applying 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: Latest Billy Fury L.P., "We Want Billy." Wanted: Billy Fury L.P., "Hallway To Paradise" or "The Sound Of Fury." Criswell Anonoproff, 16 Lowfield Ave., Ridgeway, Sheffield.

Offered: "A Picture Of You" L.P. by Joe Brown. Wanted: Any Elvis, Buddy Holly or Shadows L.P. J. MacDonald, 87 Walkerburn Rd., Glasgow S.W.2.

Offered: Personally autographed L.P., "Joe Brown and Mark Wynter." Wanted: L.P. especially by Cliff, Shadows, Bobby Vee, Criswell, or any offers. Miss Penny Sale, 8 Shrigley Gdns., Fawdon, Newcastle-upon-Tyne, 3.

Wanted: Girl On The Floor Above by John Leyton. Offered: 10/- postal order. Miss J. Skeet, 38 Deaconsfield Rd., Hemel Hempstead, Herts.

Wanted: Come On by The Rolling Stones. Offered: Do You Love Me by B. Poole/Tremeloes or Bad To Me by B. J. Kramer/Dakotas, or Surf City by Jan and Dean. P. Darwood, 27 Heather Rd., Heswall, Wirral, Cheshire.

Offered: Do You Love Me, Tremeloes. You'll Never Walk Alone, Pacemakers. Wanted: Sweets For My Sweet, Sugar And Spice, The Searchers, or any offers. Miss M. Smith, 23 Park Place, Parkinson Lane, Halifax, Yorkshire.

Offered: Heartbreak Hotel, All Shook Up by Elvis. Wanted: His Latest Flame, Little Sister by Elvis. John Stabanowicz, 16 School Road, Tilthurst, Reading.

Offered: One Broken Heart For Sale by Elvis, Walk Like A Man by Four Seasons, Robot by Tornados, In Dreams by Roy Orbison. Wanted: Happy Birthday Sunshine, B. Poole/Tremeloes or Bad To Me by B. J. Kramer/Dakotas, or Surf City by Jan and Dean. P. Darwood, 27 Heather Rd., Heswall, Wirral, Cheshire.

Wanted: Del Shannon's L.P. of "Runaway." Offered: Elvis Presley's L.P. of "G.I. Blues." Jill Fosses, 27 Sussex Gardens, Chessington, Surrey.

Offered: Helen's Hit Parade E.P. in good condition. Wanted: Elvis Presley's E.P. Jailhouse Rock. M. J. Lynskey, 11 Dunloe Avenue, Tottenham, London, N.17.

Offered: Adam Faith's The Time Has Come. Wanted: Bobby Vee's Rubber Ball, R. Russell, 153 West Street, Burgess Hill, Sussex.

Offered: "The Golden Hits Of The Everly Brothers" L.P. Wanted: "The Shadows" L.P. C. Percival, 39 Matthew St., Alveston, Derby.

PEN PALS

Joan Wilde, 48 Dalkeith Rd., Reddish, Stockport, Cheshire. Female, 16, Beatles, Adam, Bobby Vee. Pam Warren, 3 Hazel Ave., Macclesfield, Cheshire. Female, 14, Cliff, The Shadows.

Susan Herrod, 33 Beeston Road, Dunkirk, Nottingham. Female, 12, Cliff, Shadows.

Maureen Carter, 71 Wakehurst Drive, Southgate, Crawley, Sussex. Female, 15, Beatles, Cliff, Shads.

Garry Wills, 6 Shoot Row, Redruth, Cornwall. Male, 14, Jet and Tony, Liverpool, Groups.

Peter Wilson, 33 Kingsfield Ave., Ipswich, Suffolk. Male, 18, Elvis, Buddy Holly, Gene Vincent.

Linda Goff, 43 Kings Court, Plaistow, London E.13. Female, 14, Cliff, Beatles, Heinz, Iain Gregory.

Erica Reeve, 48 Ravenswood Ave., Tolworth, Surbiton, Surrey. Female, 15, J. Leyton, Beatles.

Maureen Hurley, 46 Idmiston Rd., Stratford, London, E.15. Female, 14, C.iff, Beatles.

Maureen Hobson, 11 Lindle Lane, Hutton, Nr. Preston, Lancs. Female, 17, Beatles, Brenda Lee.

Linda Mann, 6 Driftwood Avenue, St. Albans, Herts. Female, 18, Billy, Jaywalkers, Elvis, Cliff.

Sally White, 10 Dawney Tce, Crayhole, Torpoint, Cornwall. Female, 14, Billy Fury, Cliff, Shadows.

Hazel Hull, 20 Junction Rd., Wigston Magna, Nr. Leicester. Female, 12, Beatles, Billy Fury.

Norman Snell, Roebuck Hotel, Horninglow St., Burton-on-Trent, Staffs. Male, 15, Cliff, Brenda.

Julie Hoare, 12 Elm Road, Exmouth, Devon. Female, 15, Elvis, Billy Fury, Cliff, Shadows.

Vanessa Taylor, 120 Pilsworth Road, Heywood, Female, 12, Beatles, Gerry/Pacemakers, Elvis.



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Photo News



Top Left: An upcoming group, from the South this time, **The Washington D.C.'s**, take it easy in the country between rehearsals.

Top Right: **Bill Clifton** from Virginia sings his own topical number, *Beatle Crazy*, on A.B.C. Television's "Hullabaloo."

Bottom: **The Swinging Blue Jeans** meet **Dave Clark**. L to R: Rolf Ellis, Ray Ennis, Dave Clark, Norman Kuhlke and Les Braid. The Blue Jeans' latest disc is a swingin' revival of *Hippy, Hippy Shake*.



Top Left: Tony Meehan now back on disc, this time with his own Combo playing *Song Of Mexico*. This has attracted quite a lot of attention and could possibly give Tony another chart entry.

Top Right: Two boys from Gibraltar who have waxed a number titled *I'll Do It To You*, their names are Alberto and Ricardo. The flip is the old Crickets' hit, *Love's Made A Fool Of You*.

Bottom: Some of the cast of A.B.C.'s "Thank Your Lucky Stars" in a show which included Edén Kane with Peter Noble 'n the guest D-J's chair.

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Old & New Pop Hits

POP Weekly News!

TWO GREAT NEW SINGLES!!

MIKE BERRY

'ON MY MIND'
(H.M.V.)

BILLIE DAVIS

'THAT BOY JOHN'
(PARLOPHONE)

Onslaught On Stateside Charts!

BRITISH ARTISTES GOING ALL OUT

ENGLISH artistes, once the "no-hopers" where the American charts were concerned, are now going all out not only to stop American artistes reaching our charts but to make British discs just as big hits in the States. Cliff Richard is currently smashing the American charts with *It's All In The Game* and every new release of his is getting bigger and bigger sales figures and looks likely to make Cliff one of the strongest contenders for the Top Ten in the next few weeks.

Joining Cliff on his onslaught of the United States Charts are The Beatles and the Dave Clark Five. The Beatles are appearing on just about every major TV show in the United States, and their *I Want To Hold Your Hand* backed with *I Saw Her Standing There* is getting terrific coverage plus the fact that large double page advertisements are appearing in the big musical magazines. Reviews of the record have been tremendous, and it looks certain to break the Top Fifty with enough plugs.

The Dave Clark Five are also in the running to have a biggie on the Stateside *Hot 100* with their "Glad All Over." Large adverts and big promotional plugs are lined up. The boys are likely to visit the States at the end of the year.

Cliff, who was recently voted World's Most Popular Male Singer by the American trade paper "Billboard" (Elvis ran second) is continuing to smash record sales everywhere although the Beatle influence has already spread like wildfire to most European countries.

NEW ALBUM FROM JOHN

A NEW EP is to be released by John Leyton, on which there will be two of his old tracks, *Tell Laura I Love Her* and *The Girl On The Floor Above*. Both of these tracks have been deleted some time ago, and fans have been sending in hundreds of letters asking for its re-release. Both tracks were recorded by Leyton before his hitmaking platter career.

Johnny Remember Me, the first Leyton smash (it reached No. 1) is also included on the EP as is *Wild Wind*, his second hit. It looks like another big seller on the way for John.

Another EP is also due out on the market, *Beautiful Dreamer*, with a fabulous colour portrait of John on the sleeve.

Another Beatle Year?

BEATLEMANIA continues! Now The Beatles look like being the biggest worldwide pop artistes since Cliff and The Shadows hit the market.

World positions for the four lads so far are.

| | |
|--------------|---------------------------------------------------|
| Australia | From nowhere to No. 1 |
| Denmark | No. 8 from nowhere (likely No. 1). |
| Eire | No. 1. |
| Finland | No. 1 two weeks ago with <i>Twist And Shout</i> . |
| South Africa | <i>She Loves You</i> , No. 3. |
| Norway | <i>She Loves You</i> , No. 6. |
| Sweden | <i>She Loves You</i> , No. 1. |
| Israel | 17. |

In Britain The Beatle fever goes on. They have two LP's at No. 1 and No. 2. Two EP's in the EP charts, and their singles—Well, it's definitely going to be another Beatle-year!!

LAST APPEARANCE

MAKING what he described as "positively my last appearance as a singer on British T.V.," Little Richard gave a typical electrifying, rockin' performance on I.T.V.'s Wednesday Beat Show last week. Many of our readers will not remember Little Richard in his days as a pioneer of rock 'n' roll, together with other greats, such as Elvis and Bill Haley, some of whom have disappeared into obscurity while others are still as popular as ever.

Others will recall that at the height of his career, he made a vow to become an evangelist after a narrow escape from death in an aircraft fire. True to his promise, Little Richard left the stage to study at a theological college in the States and insists that after this appearance in Britain he is returning again to his evangelical work.

Little Richard was backed up in the show by The Shirelles and Sounds Incorporated and together they whipped up a terrific storm.

TIPPED FOR THE TOP TEN!

FRANK IFIELD is being freely tipped for the Top Ten with his latest double-sided, *Don't Blame Me c/w Say It Isn't So*. Frank returns to his yodelling style which has proved so successful in the past and both sides have the polished Ifield touch. The only question is, which side should be labelled "A"? You tell us!

CLASSIFIED ADVERTISEMENTS

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MIKE SARNE Fan Club—s.a.e. Penny Masters, 234/238 Edgware Road, London, W.2.

BILLIE DAVIS Fan Club—s.a.e. Ann Douglas, c/o 234/238 Edgware Road, London, W.2.

DON SPENCER Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.

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PHOTO CAVALCADE

PHILIP GOTLOP provided pictures of Mike Sarno and Kathy Kirby.

A.B.C. TELEVISION that of The Dave Clark Five.

JULIAN HANN—Manfred Mann.

DEZO HOFFMAN—Freddie and The Dreamers.

MIRROPHIC those of The Beatles and Billy J. Kramer.

RICHI HOWELL—Billy Fury.



DISCUSSION

Well, here we go again! So far, the New Year has yielded some very interesting platters; this week is no exception and I, for one, hope very fervently that the record can be maintained throughout the year! How interesting and very exciting that would be! We can but hope!

The first disc this week has great interest value! Peggy Lee's immortal version of "Fever" is so deeply impressed upon most people's memory that it must have taken a lot of courage on the part of Helen Shapiro to record her interpretation for Columbia! Comparisons completely apart, I think that while Helen gives an interesting performance within her own limits, it lacks warmth and depth. Nevertheless, the exciting orchestration of Johnny Keating is largely responsible for making this a very noticeable disc and he and his boys must take a share of the credit for any success it may have—and it certainly deserves some!

We've all heard that the Salvation Army has turned "pop" in its approach to music! Decca's revival of the old hit "To Know Him Is To Love Him" (title altered according to sex, of course!) by a certain little lass called Cleo, sometimes makes me think that "pop" music has joined the Salvation Army! There is certainly an intriguing sound in this one which, at times, has a distinct Salvation Army-type beat! Different, anyway!! The slow rather ponderous but very definite beat lends a lot of strength to this interpretation which can be said to have been influenced by the Phil Spector sound of The Crystals and The Ronettes.

★ ★ ★ BOUQUET ★ ★ ★ ★ ★

The much-awaited new one from Gerry and The Pacemakers, on Columbia, has arrived! I am glad to see Gerry is still ringing the changes. *I'm The One* is nicely produced and recorded and has a really solid beat; it drives along cleanly with strength and clarity. My only one reservation is that there is not much for the old memory to latch on to; compared with Gerry's three successive No. 1 hits, this disc lacks the melodic distinction but, that apart, it is a formidable offering—especially after so many No. 1's in a row—and the driving beat from The Pacemakers will make up for any melodic shortcomings, on this occasion! Congratulations, Gerry; and for your own first "A" side composition!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The folksy sound of Peter, Paul and Mary is back on Warner Brothers with a little story of a racehorse called "Stewball." As ever, I like the style of this talented threesome and their performance is well up to standard but I feel the song itself lacks the charm, warmth and overall attraction of the group's past singles.

Rick Nelson is on the scene once again with a new one from Brunswick called "For You." There is much attraction in this medium-paced heavy beater; a nice melody line to stick in the mind after a couple of spins, too. Multi-tracking robs Rick's voice of any warmth, even though the overall sound may be much more "commercial" than some of his earlier discs.

"Let's do it by numbers," said Manfred Mann—and that's just what he did when it came to recording his H.M.V. platter called "5-4-3-2-1." The title is not a rocket-launching countdown—Manfred steered clear of that gimmick, thank goodness! A good 90% of the lyric (?) is just a repetition of "5-4-3-2-1" and neatly and effectively it is done, too! That, against a strong and somewhat frenzied backing makes a successful little offering. A novel idea well worth the risk of experiment.

On "For Your Own Sweet Love," The Cascades have a full-bodied backing with predominant drums. This R.C.A. disc is very effective without being particularly outstanding. The song lacks basic charm and I find the backing a little too heavy for the style of this group; consequently, they lose the warmth and appeal they can command on such discs as *The Rhythm Of The Rain*. Not for me, this one.

— BRICKBAT —

While it is evident from the applause on the disc, that the "live" audience had a ball when Columbia's *Do The Dog* was recorded, I really don't think the quality of either performance or recording worthy of a "single" release. Obviously, the recorded crowd were enjoying dancing their various dances to the heavy beat of George Fame and The Blue Flames but, such "live" recordings often find groups liable to get a bit ragged in their performance. The overall sound here is a bit indeterminate when listening to it AS A DISC! This, plus a totally uninspired lyric makes for a very much below-standard recording: it is woolly which robs the group of definition and impact. Many solo artists gain much from a "live" recording, benefiting from the atmosphere of "live" reaction, but so much depends on the nature of the performance and the care taken to capture the artiste's performance rather than the overall atmospheric effect. Whether you can dance to it or not, I don't think this disc a good representation of the group's work.



And The TOP 4 L.P.s

FRANKIE HOWERD. "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM" H.M.V. CLP. 1685

This is the original cast album of the London production of "A Funny Thing Happened On The Way To The Forum" which is now playing to smash-hit business in the West End. Although none of the music is exactly memorable, everything is performed with great polish. Don't expect Frankie Howard to be at his famous best on this platter—he's not—but that's only because he is tied up by lyrics. The true strength of this L.P. lies in the fact that, to appreciate it to the full, the show itself must be seen first.

THE SHAKERS. "LET'S DO THE . . ." POLYDOR. Hi-Fi-46639.

Yes, "let's do the Madison, Twist, Locomotion, Slop, Hully Gully, Monkey, Shake and almost any other kind of modern dance you can think of. There are no less than sixteen tracks on this album and, throughout, The Shakers show themselves to be a group with considerable drive and impact. The disc is ideal for parties and should make things go with a real swing. But, listen to it all at once by yourself and you'll be exhausted!! In the collection of tracks there are some very well known names like *Twist And Shout* (which doesn't sound like any other group we've had so far!); *Hippy Hippy Shake*; *Money*; *Ruby Ann*; *Long Tall Sally*; *Sweet Little Sixteen* and *Green Onions*. The Shakers' sound is crisp and clean and not particularly like that of any other group of the moment.

ANDY STEWART. "ANDY THE RHYMER" H.M.V. CLP. 1686

This is a rather unique album of Scottish humour, folk-lore and philosophy all dressed up in the guise of Andy Stewart's homespun appeal and warmth. Ideal for all my old pals North of the Border but it will be equally acceptable to those South, East and West; especially if they like something a little unusual, something human and something for their quieter, more reflective moments.

MORECAMBE AND WISE. "MR. MORECAMBE MEETS MR. WISE" H.M.V. CLP. 1682.

If you enjoy the double-act music hall comedy, this L.P. will be for you. Typical examples here of this popular comedy duo's style. Many a smile per track! 'Bye for now.



1964 **SEPTEMBER** 1964

| SUN | MON | TUES | WED | THUR | FRI | SAT |
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| | | 1 | 2 | 3 | 4 | 5 |
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THE CHART-SMASHING DREAMERS!!

When you are a pop singer with three Top Five hits to your credit and an act which has audiences screaming for "More" long after you've left the stage, you wouldn't imagine you have anything to worry about. But Freddie of The Dreamers was—until lately that is. For national newspapers blasted the fact that Freddie was married! Said Freddie, "I thought I'd lose a lot of fans, but instead I seem to have made more. It worried me for a time, even tho' the act seemed to be going down just as well. Now I don't worry, and I've had lots of letters from fans wishing my wife lots of nice things. I only hope the fans realise how grateful I am." Certainly, with the wave of Beatlemania continuing unchecked in the New Year, it looked as tho' only established stars would get a look in on radio and TV programmes.

But Freddie has become the delight of teenagers and their parents all over Great Britain, to the effect that letters

pour into the TV studios every week begging to see more of Freddie and The Dreamers on the goggle-box. Actually Freddie was rather unknowingly hard-hit over Christmas. His single *You Were Made For Me* sold out to such an extent that record bars were asking other record shops for copies solely to satisfy their customers. But the majority of shops sold out in the rush before Christmas, and deliveries being held up over Christmas, poor old Freddie missed the chance of a potential No. 1 slot for the next two weeks. Not, however, that Freddie would have worried unduly, for he and The Dreamers seem to take all of the hard life of a pop-topping group in their stride.

"Yeh! It's good to have a No. 1" said Freddie, "but we don't all fall down dead if it gets into the Top Five and doesn't make the No. 1 slot. That's show business" he grinned and added darkly, "But I'll have these Beatles and

other groups stamped out! Give the little 'uns a chance" he laughed. "Don't tell the kids that" he warned, still grinning. "I was only kiddin'." One of The Dreamers added in a deep bass voice. "You Freddie Garry are sentenced to death for betraying a Beatle—what say you?" Freddie leaps into the air like a coiled spring and says, "I can't die yet. I'm too young" he screams, shaking his curly head—and then adding thoughtfully, "Anyway, I've got a booking tonight!"

Exit me from centre of Dreamers leaving group as per usual in fits of laughter. This is Freddie Garry. Worrying more about the fans than the fact that he has to be on-stage in two minutes.

I'll leave Freddie as we parted last time—hanging in mid-air! As one stage-hand in fits of laughs said, "What would you do with him?"



D. C. 5 SOUND IS REAL GEAR !!

If you're different enough, and you make good records, you're bound to make the scene sometime, is one of the many sayings that float around London's fantastic and exciting Tin Pan Alley. One such group that have definitely followed that advice, and are certainly swinging towards beat group stardom with one of the biggest bangs since those Beatles hit the market must be The Dave Clark Five. Their version of *Do You Love Me?* helped to rack up a few thousand more followers to their already gigantic following. Now they've assured themselves of a permanent place in the hearts of beat fans throughout the country, and indeed throughout the world.

The second disc that did make the big bang for Dave and his crew however was their current chart biggie *Glad All Over* which has sold almost as fast as The Beatles' *I Want To Hold Your Hand*. In America where large advertisements are

plugging the record wherever one goes, one dee-jay in his "Hot Platter Patter" said, "This could be the next No. 1 here. It's a solid, raunchy waxing turned in by Britishers The Dave Clark Five. Really grooves along chockfull of plenty of beat, bounce, and ideal for giving one's legs an airing on the dance-floor. Should expect heavy play from both juke and dee-jays. Sound backing with tenor sax rasping away in Boots Randolph style, which aided by bass drum and well routined guitars makes this a certain biggie."

But—let's hark back to the group as a group for a second. As I mentioned earlier, they are different. Their faces are certainly not different, but their style of playing, their well-rehearsed stage movements are different, and as you've no doubt noticed they wear their own "Dr. Kildare" shirts which are also different! Plus this their sound merges between a Mersey Beat and a special

something which even the group can't explain. It certainly must be a special something because the boys were once featured in many newspapers in their semi-pro days when they were taken out of the Tottenham Royal Ballroom where they had been playing and transferred to another ballroom.

The fans took a dim view of all this and the next day produced about eight hundred fans setting out on a determined march to keep Dave Clark and the boys resident at the ballroom. Now of course they are fully professional, and are being signed to new ventures almost every day of the week, with two films in the offing, a major tour, top TV exposure, maximum radio plugs and literally turning down books by the dozen. Everyone, but everyone wants to see Dave Clark and his boys in action.

To coin a new phrase, let's face it. In action they are one of the greatest and likely to give The Beatles some worried moments about who will reach the No. 1 slot first.

MANFRED MANN

It's the musical countdown right into 1964. It goes "5-4-3-2-1" and the chant is taken up by Manfred Mann, on the HMV label—and it's as swinging a hunk of rhythm 'n' blues as you could wish to hear. Explaining the set-up of Manfred Mann is dead difficult. There is, of course, Manfred Mann. He's 22, from South Africa—and the group's organist, pianist and (in positive fact!) the hairiest. But the group name comes from him and really relates to five people.

Meet them, now, in brief. Manfred Mann. He's actually Manfred No. 3. Number One is Mike Hugg, 21, from Portsmouth. He plays drums and vibes—and is responsible for a big resurgence in the following of vibes.

Manfred No. 2 is Paul Jones, 20, also from Portsmouth. He's the lead singer and plays harmonica.

Manfred No. 3, you've met. No. 4 is Tom McGuinness, new boy of the group. He's 22, comes from Wimbledon, and was once a film script writer.

And Manfred No. 5 is Mike Vickers, 21, from Southampton. He plays guitar, alto-sax and flute.

An off-beat group altogether. They've been near starvation point at times in their career. They lived in a house in Forest Hill, South London, and had to sleep in the same room . . . because it was the only room they could afford to heat properly. Bearing this in mind, they are careful with their loot now they're packing the halls and clubs all over the country. They take out only £3 a night for each person . . . the rest going into a kitty to buy new equipment and pay the bills at their home.

Manfred Mann IS a co-operative group. They try very hard to introduce new ideas to the R and B scene.

"5-4-3-2-1" shows their paces in a big way. It was written by Mike Hugg, Manfred Mann and Paul Jones—and Paul is the lead singer on the disc. It's got a "chunky" sound to it. And the lyrics are decidedly off-beat. Flip, by the way, is written by Paul again—and again he's featured as vocalist. Main interest stems from the use of flute, then vibraphone.

How did these fab fivesome of musical talents come to get their name? About a year ago, they found themselves playing together and decided they needed a name. They finally came to the conclusion that their organ and piano player had the sort of name that people could remember. So they borrowed his moniker for the group. You can say that Manfred Mann ARE very pleased with their name. It may sound ungrammatical . . . but it's true.

Disc fame for them is building slowly, but very solidly. So let's start the count-down once again. All together now . . . "5-4-3-2-1." And away go Manfred Mann into orbit.

POP SHOP TALK

Sarne's new book touch on any show biz behind the scenes life? . . . Peter, Paul and Mary could still click big with "Puff." . . .

Swinging Blue Jeans look certain for one of biggest hits ever abroad with their version of *Hippy Hippy Shake* . . . Didn't someone called Pat Harris make *Hippy Hippy Shake* about a month ago . . . Billy Fury's *Do You Really Love Me Too?* should have been backed with a "B" that wasn't so good . . . Will Mike Sarne's next disc be another "Liverpool" type platter? . . . Adam Faith could well have long string of hits with new style . . . Beatles top charts in four countries and have top five hits in another three . . .

Why doesn't some enterprising record company start signing up Dickie Pride? He's still got a heck of a lot of fans . . . 'Bout time old Marty Wilde had a hit too . . . We reckon Elvis's next single won't be from a film . . . Colonel Tom Parker is keeping quiet about El's plans for this year . . .



Gerry's next looks another world-wide seller . . . Will The Beatles break through in America? We're taking bets that they will . . . Cliff heading for a top hit in same country . . . Congratulations to Jean Lincoln on starting her own agency, and we hope she makes as big a success of it as her past work in show biz . . .



Billy Fury's new EP contains some of his deleted oldies that fans have been asking for . . . Freddie and The Dreamers are likely to become even bigger says provincial paper—we won't give you the paper's name . . . Heinz's new EP selling very strongly . . . Will Mike



Mike Berry hoping for hit with his next single, which was given an early airing before both pop and non-pop followers—who voted it great . . . Julie Grant hasn't hit charts as hard as we expected with new single—Beatlemania maybe . . . Mike Sarne likely to visit European countries this year . . .

Kenny Lynch's *For You* could have been much, much bigger . . . John Leyton's *Beautiful Dreamer* stands good chance of making revival . . . Dave Clark Five picked good time to go professional . . . Latest tour being put out by Tito Burns has so many big names that it looks as if it's going to be impossible to know who's going to top the bill . . . Fans of The Beatles are going to get plenty of chance to see the boys if they manage to fulfill all their TV contracts . . .

The musical countdown into 1964 is

'5-4-3-2-1' by MANFRED MANN



NOW BRITAIN'S
TOP R & B GROUP

Flipside

'WITHOUT YOU'

Featuring PAUL JONES

HMV POP1252

READERS WRITE

...but are not always!

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

Non-Slip

I am really writing to all those people who say Elvis is slipping in his disc sales. Many of Elvis's discs being released now are from his films and lots of his fans buy the LP's or EP's from his films and so it affects the sales of his singles. Also to those who think that Elvis is slipping in popularity—would they care looking at who has been top of "Pop Weekly's" Popularity Poll since No. 35 without interruption?—ELVIS! Anthea Sherriff (Redditch)

Poor Things!

I feel very sorry for Linda, Sheila, Jeanne, Pauline, Linda and Valerie. Poor ignorant things, they must be losing their senses. Adam is NOT going out of circulation, any stupid twit can tell you that. Anyway we like 'Pop Shop Talk.' NOT Cliff or Roy Orbison! Dave, Sue, Paul, John (Leicester)

They're The Gear

There's a Cavern in the Pool, In the Pool,
Where The Beatles play it cool, play it cool.

We're gonna twist and shout, and Mashpotato too.

There the Beatniks do it too.

There's a cavern in the town, in the town.

Where The Beatles, knock around, knock around,

John, Paul, George, and little Ringo too,
They're all singing *Love Me Do*.

There's a Cavern in the Park, in the Park,
Where The Beatles park their cars, park their cars.

John, Paul, George and little Ringo too,
They're all singing *She Loves You*.

There's a Cavern in the street, in the street

Where you hear The Beatles' beat, Beatles' beat,

They are great and they are fab,
They've got me going raving mad.

There's a Cavern round about, round about.

Where The Beatles *Twist And Shout*, *Twist And Shout*.

John and Paul write all their record hits,
They keep sending me in fits.

The Beatles are the best by far,
Including little Ringo Starr,

John and George are very sweet.
Paul's the boy I'd love to meet.

I like The Beatles,
I like their clothes,

I like the way their harmony flows.
Paul's the best, he's on bass,

John Lennon, well he's just a case.
Pat Swetman (Liverpool 8)

In Circulation

In answer to the six girls from Blackburn—who ask if Adam Faith has gone out of circulation because "we hear so little of him now"—I would say, where are your eyes and ears?

Adam is very much in circulation and a REAL worker. A wonderful summer show at Bridlington; one-nighters on Sundays; opening Old People's Home; playing charity cricket match; midnight matinees to raise funds; collecting for OXFAM; a Radio Luxembourg programme every Sunday night; recording fabulous discs lately; giving his services to star in a Christmas show for prisoners at Wormwood Scrubs. And now—the biggest thrill for all his fans, two major TV shows at the Prince Of Wales theatre, and also an appearance at the Palladium. Cheers for Adam! Mary Haines (Harrogate)

Unfair To Elvis

We thought Don Moss most unfair with his "Pick Of The Pops" programme. He did not play Elvis's *Devil In Disguise* which was most unfair because he was reviewing the year's hits and he did not play this record (a No. 2 for three weeks). He played much smaller hits than this. We think this programme is biased. They only play records to suit themselves. Who chooses the records? J. Bloor, J. Wickstead (Sedgley)

Still The King

In reference to the comment headed "We ought to be ashamed of ourselves" in "Pop Weekly" recently we are writing to say that we emphatically disagree that more Elvis fans like The Beatles than vice versa.

Elvis is the King and always will be and not to be compared with any kind of insects, Beatles or others.

D.D.T. (Edinburgh)

Out-beating Beatles

He can out-beat The Beatles any day,
Nobody can play the guitar the same way,

He's the guitarman of them all,
He's the one that's good-looking and tall,

I'd like him as my steady,
He's the one and only Duane Eddy!

Maureen Freestone (Tunbridge Wells)
P.S.—What about some pics of Duane in "Pop" instead of The Beatles?

SANTA SARNE!!

Since the arrival of Mike Sarne, actor, singer, writer etc. on the pop music scene, many articles and features have been written about him, not only in musical papers but in almost all of the national newspapers. One subject that Mike is extremely reluctant to talk about, and even more reluctant to have publicised however, is a subject that no one seems to have mentioned. His generosity. Were it not for the fact that via his talent Mike receives large booking fees, he'd probably be almost penniless today because of his generosity to others. Recently he appeared on the top TV programme "Double Your Money." Not only did he stun the adults into realising that not all pop singers swaggered around like kings, but he also displayed a tremendous amount of intelligence.

One other banner that he flew so modestly was his generosity. He won £500, which he immediately donated to OXFAM, the charity which does so much for starving people throughout the world. Although other pop stars later devoted tremendous efforts to this good cause, Mike, as usual was way out in front!

Mike's generosity doesn't only lie with handing over money to charitable organizations however. His publicity agent was loath to mention any real facts, but we finally managed to make him tell us that Mike was always extremely kind and thoughtful whenever he knew someone was in trouble of any kind.

Children who didn't usually receive presents suddenly found mysterious parcels of fun arriving in the post, and younger fans of Mike's in hospital were treated to the sight of Mike's beaming face whenever he could get the precious time off to chat to them! Talk to Mike about his charity and his help towards others, and you'll find yourself almost talking to a brick wall. For Mike is the kind of person who always gives but never thinks of asking for anything in return. The only comment he would make on his generosity was, "Well, I make enough money to have a good time, so why shouldn't a few others have some help?" A true enough saying, but one often wonders whether or not richer people hear it at all!

To some of us Mike is a great pop singer. To others he is a friend. To a select band of people who know him intimately, Mike Sarne is also Santa Claus in many ways. Except that this particular Santa Claus goes on giving throughout every year and not just at Christmas. Unfortunate end-of-tale fact is that Mike has recently had an accident with his fabulous American Thunderbird car, and now has to work twice as hard. On one hand so that he can buy another car, and on the other hand, well, there's still a lot of people who Mike wants to help.

That's just another feature of the pop singer who could have been a professor.



POP WEEKLY

NUMBER TWENTY-ONE
Week Ending 18th January

**ONE
SHILLING**

Billy J. Kramer

