

THE LITTERBUGS
ARE HERE—INSIDE

GIANT DOUBLE-PAGE PIC OF MANFRED MANN INSIDE
FULL PAGES OF BEATLES ★ EDEN KANE ★ THE HOLLIES ★ CLIFF Etc.

POP

SECOND YEAR

ONE SHILLING

No. 29

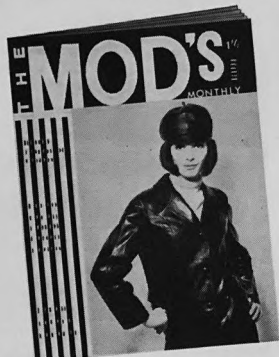
Week Ending
14th March

WEEKLY





NEW! — NOW ON SALE



No. 1 of this great new mag

Dresses ★ Shoes ★ Hats
Records ★ Dances ★ Clubs
ALL LATEST MOD GEAR

PICTURES of TOP MODS
★ Exclusive Features ★

**IF YOU ARE WITH IT
YOU CAN'T MISS IT!!**

ORDER FROM YOUR
NEWSAGENT NOW!!

MOD'S MONTHLY

Price 1/6d.

*If you have any difficulty in obtaining your copy
write to:*

ALBERT HAND PUBLICATIONS LTD.
41 Derby Road, Heanor, Derbyshire
Enclosing 1/6d. plus 3d. postage

Trade enquiries to:
WYMAN MARSHALL LTD., Commercial
House, St. Ann's Well Road, Nottingham

**WHICH SECTION DO YOU
WISH TO JOIN?**

**THE TEENBEAT
RECORD CLUB**

(BEATLES SECTION)

THE TEENBEAT RECORD CLUB ALSO
HAS THE FOLLOWING SECTIONS:

**ELVIS PRESLEY
CLIFF RICHARD
BILLY FURY**

**BILLY J. KRAMER, SEARCHERS, FREDDIE
AND THE DREAMERS, GERRY AND THE
PACEMAKERS and THE SHADOWS.**
For full details write enclosing S.A.S. to: Teenbeat
Record Club, 41 Derby Road, Heanor, Derbs.

POP WEEKLY

Head Office
and Advertisement Office
Craven House, 234/238 Edgware Road,
London, W.2. Tel. PADDington 7485

Editor:
A. HAND, 41 Derby Road, Heanor, Derbyshire
Tel.: Langley Mill 2460

Features Editor:
D. CARDWELL
234/238 Edgware Road, London, W.2.

Postal Subscriptions: £3 2s. per annum

World Copyright Reserved

SECOND SERIES

WEEK ENDING 14/3/64

ISSUE No. TWENTY-NINE



By Albert Hand and David Gardwell

SHOULD CHARTS BE SCRAPPED?

Every week "Pop Weekly" publishes three charts, the British and American Top Thirty, showing the week's best sellers on both sides of the Atlantic, and the Top Thirty artistes in order of popularity as voted by our readers. Half a dozen other musical papers publish their charts and even some of the evening newspapers produce at least one Top Twenty or Thirty rating a week. Generally there is a considerable variation in all these weekly lists of top sellers.

We receive many letters and hear much criticism on all sides concerning these charts. Why do they vary so much in their ratings of current hits? Do they harm artistes by making disc production a constant rat-race to obtain higher positions in the weekly charts? Many people go further and boldly state that these charts are rigged to give a boost to a particular record or a certain artiste's discs.

Many of the people who express these opinions demand the scrapping of the charts altogether, generally on the grounds that they lower the standard of recordings by forcing artistes to adopt a purely commercial approach to their discs.

Let us look at these criticisms one by one. Firstly the variation in the placings of individual platters in different charts. The reason for this is two-fold. The various weekly musical papers are printed on different days and by different methods and one day can make a big difference in the chart placing of a big seller. Furthermore some charts are based on wholesalers' sales figures and others, like ours, on the actual sales over the counters of the retail shops. The latter method produces, we think, a more accurate reflection of position of a disc in current popularity as it shows exactly what the public are buying, not what the wholesalers think they will buy in the following weeks. It will inevitably appear to lag behind charts based on the other method but it does show exactly what YOU are buying in that particular week.

The criticism that charts are making record producing a rat-race is hardly valid, as the first consideration in producing a disc is to sell it and, with or without charts, it is aimed at selling to as large a market as possible.

With regards to rigging charts, to favour a particular artiste, we believe that although there may have been one or two isolated instances of this in the past, it is now virtually impossible to any degree, as it would immediately become obvious by comparison with other charts.

The only real criticism, in our opinion, is that slow sellers, often very good discs, do not reach the charts position that their quality and sales merit.

BRITAIN'S TOP THIRTY

1	Anyone Who Had A Heart (1)	Cilla Black
2	Bits And Pieces (3)	Dave Clark Five
3	Diane (2)	The Bachelors
4	Needles And Pins (4)	The Searchers
5	I Think of You (5)	The Merseybeats
6	I'm The One (6)	Gerry & Pacemakers
7	Candy Man (8)	B. Poole/Tremeloes
8	Little Children (30)	Billy J. Kramer
9	Not Fade Away (18)	Rolling Stones
10	5-4-3-2-1 (7)	Manfred Mann
11	Boys Cry (13)	Eden Kane
12	Over You (16)	Freddie & Dreamers
13	As Usual (9)	Brenda Lee
14	I'm The Lonely One (10)	Cliff Richard
15	Stay Awhile (15)	Dusty Springfield
16	Just One Look (-)	The Hollies
17	Let Me Go Lover (20)	Kathy Kirby
18	Borne On The Wind (21)	Roy Orbison
19	I Love You Because (24)	Jim Reeves
20	Baby I Love You (12)	The Ronettes
21	For You (14)	Rick Nelson
22	That Girl Belongs To Yesterday (-)	Gene Pitney
23	Hippy Hippy Shake (11)	Swinging Blue Jeans
24	The Rolling Stones (E.P.) (25)	Rolling Stones
25	All My Loving (E.P.) (26)	The Beatles
26	I Want To Hold Your Hand (19)	The Beatles
27	Eight By Ten (27)	Ken Dodd
28	Theme For Young Lovers (-)	The Shadows
29	You Were There (-)	Heinz
30	Glad All Over (17)	Dave Clark Five

GREAT BRITAIN'S ONLY

★ POP STAR CHART ★

POP STAR TOP 30

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

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	I Want To Hold Your Hand	The Beatles	16	Kissin' Cousins	Elvis Presley
2	She Loves You	The Beatles	17	Um Um Um	Major Lance
3	Dawn (Go Away)	The Four Seasons	18	What Kind Of Fool (Do You Think I Am)	The Tams
4	Please Please Me	The Beatles	19	The Shelter Of Your Arms	Sammy Davis Jr.
5	Java	Al Hirt	20	Penetration	The Pyramids
6	Navy Blue	Diane Renay	21	Glad All Over	Dave Clark Five
7	California Sun	The Rivieras	22	Hello Dolly	Louis Armstrong
8	You Don't Own Me	Lesley Gore	23	Who Do You Love	The Supphires
9	Good News	Sam Cooke	24	I Wish You Love	Gloria Lynne
10	Fun, Fun, Fun	The Beach Boys	25	Abigail Beacher	Freddy Cannon
11	Stop And Think	Dale & Grace	26	Hey Little Cobra	The Rip Chords
12	See The Funny	Bobby Goldsboro	27	Blue Winter	Connie Francis
13	I Love You More And More Every Day	Al Martino	28	Oh Baby Don't	James Brown
14	I Only Want To Be With You	Dusty Springfield	29	Out Of Limits	The Marketts
15	Hi-Heel Sneakers	Tommy Tucker	30	Talking About My Baby	The Impressions



ALMA
COGAN

TENNESSEE WALTZ

COLUMBIA DB7233



BOBBY
DARIN

I WONDER WHO'S
KISSING HER NOW

CAPITOL CL15338



ADAM
FAITH

IF HE TELLS YOU

PARLOPHONE RS109



THE
LeROYS

GOTTA LOTTA LOVE
(CIRIBIRIBIN)

H.M.V. POP1274



LEE
STIRLING

I BELIEVE

PARLOPHONE RS112



DEL
SHANNON

MARY JANE

STATESIDE SS269



E.M.I. RECORDS LTD., E.M.I. HOUSE,
30 MANCHESTER SQUARE LONDON W. 1



LUDWIG DRUMS GIVE YOU THE arbiter SOUND

arbiter
 DEALERS SUPPLY
 THE WORLD'S
 FINEST
 INSTRUMENTS
 TO: THE BEATLES
 THE INTERNS
 THE DAVE CLARK FIVE
 FREDDIE AND
 THE DREAMERS
 THE ROLLING STONES
 BERN ELLIOT
 THE SHADOWS
 GERRY AND THE
 PACEMAKERS
 BRIAN POOLE AND
 THE TREMELOES
 THE DAKOTAS
 SOUNDS INC
 THE SEARCHERS
 JOHNNY KIDD AND
 THE PIRATES
 THE FOURMOST
 THE ROULETTES
 JOE MORELLO
 KENNY CLARE
 RONNIE VERELL
 BOB MILLER
 AND THE BEST
 GROUPS OF
 THE FUTURE



There are Ludwig drums where you see this sign or write for your nearest stockist to
ARBITER LTD
 16 GERRARD ST LONDON W1
 047494 9176

POP TEEN PAGE

FACTS ON THE STARS COMPETITION

No. 26—JOE BROWN

Joe is in the news again with a star part in the West End musical "For Love Or Money," and here's your chance to air your knowledge of him.

All you have to do is answer the three questions below, and the first correct answer drawn out wins the LP chosen. Send your answers on postcards only to "Pop Weekly," 41 Derby Road, Heanor, Derbys.

1. What is the name of Joe's backing group?
2. How old is he?
3. Name a movie in which he has appeared.

Don't forget to put your name and address on the card and the title of the LP you would like.



COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars competition No. 22 (Dave Clark) is LESLEY SIMPKIN, 20 Marian Croft, Birmingham, 26, who will receive a copy of The Beatles' latest LP.

The winner of the "Fury Monthly" competition is JEAN YOULTON, The Gables,

Marcos Road, Canvey Island, Essex, who has asked for the "Sound Of Fury" LP.

The winner of the "Teenbeat" competition is Miss V. PAGE, 89 Brighton Road, Newhaven, Sussex, who has asked for The Beatles' "With The Beatles" LP.

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

SWOP SHOP

Offered: "With The Beatles" LP. **Wanted:** "The Golden Hits of The Everly Brothers." John Fearnyly, 63 Ebor Avenue, Hornsea, Yorks.

Offered: Love Me Do, Beatles No. 1, Duane Eddy Movie Themes. **Wanted:** Beatles: My Bonnie, From Me To You, She Loves You. Norman Miller, 56 Pine Cross, Seymour Hill, Dunmurry, Co. Antrim, N. Ireland.

Offered: My Bonnie EP (Tony Sheridan with The Beatles). **Wanted:** Any Beatle EP or single (except From Me To You) or offers, Valerie Marshall, 34 Main Avenue, Bracebridge Heath, Lincoln.

Offered: Lucky Lips by Cliff Richard. **Wanted:** Here Comes That Feeling by Brenda Lee. Pauline Crowston, 12 Exeter Road, Scunthorpe, Lincs.

Offered: Dancing Party by Chubby Checker. Don't You Think It's Time by Mike Berry. **Wanted:** "Please, Please Me" LP, by the Beatles and "Hats Off To Dal Shannon" LP, Miss F. Roose, 28 Sunrising Estate, East Loos, Loos, Cornwall.

PEN PALS

Claire Levesque, 382 Whirlawdale Rd., Sheffield 11. Female, 14. Cliff, Billy Fury, Beatles, Gerry.

Brid O'Neill, 59 Cloignin Park, Ballyfermot, Dublin, 10, Eire. Female, 15. Beatles, Searchers, Cliff Richard.

Rosemary Downham, 16 Audley Road, Saffron Walden, Essex. Female, 18. Beatles, Adam Faith, Mark Wynter and Peter Jay.

George Calder, Blairmore, Glas. Nr. Huntly, Aberdeenshire, Scotland. Male, 12. Beatles, Cliff, Dusty Springfield.

Christine Carter, 42 St. Joseph's Road, Hornsey, London, N.8. Female, 14. Beatles, Gerry, Rolling Stones.

Norman Miller, 56 Pine Cross, Dunmurry, Co. Antrim, N. Ireland. Male, 15. Beatles, Dave Clark Five, Freddie, Manfred Mann.

Anne Thomson, 81 Wrangholm Drive, New Stevenston, Motherwell, Lanarks. Female, 17. Elvis Presley, Billy Fury.

CLASSIFIED ADVERTISEMENTS

Rates: Up to and incl. 15 words, 10/-, 16-40 words, £1. Series discount: 10% for 10 insertions, 15% for 20. Cash with order.

FAN CLUB ADDRESSES

TROY DANTE AND THE INFERNOS Official Fan Club—Joyce Beaumont, Five Oaks Lane, Chipwell, Essex.

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

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

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

JOHN LEYTON Fan Club—s.a.e. Mary Brigstea, 234/238 Edgware Road, London, W.2.

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.

CARTER-Lewis & THE SOUTHERNS—s.a.e. Cella Brooks, 4th Floor, 93/97 Regent Street, London, W.1.

STAR ADDRESSES

ADDRESSES 101 POP STARS. Wallet Booklet 1/6d. Postal Order—Star Addresses (P.), 92 Newlands Road, Newcastle-upon-Tyne, 2.

RECORDS

ANY RECORD you require obtainable from Heanor Record Centre, Heanor, Derbyshire.

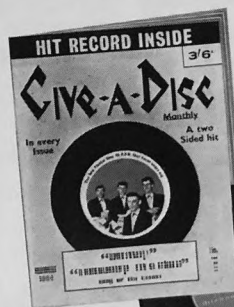
BOOKS AND MAGAZINES

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

No. 3 of this great monthly magazine On Sale March 21st

TWO HITS
for **3/6^d**

Plus
ALL THE LATEST NEWS
★
THE BEST PICS
★
SPARKLING FEATURES
★
IN FACT THE LOT!



Inside Every Copy of Give-A-Disc is a

TWO-SIDED CURRENT HIT RECORDING!!!

"STAY AWHILE" and "LET ME GO LOVER"

Sung by GRAZINA

Order from your Newsagent NOW!!

If you have any difficulty in obtaining your copy write to:

ALBERT HAND PUBLICATIONS LTD., 41 DERBY ROAD, HEANOR, DERBYS.
Enclosing 3/6d. plus 6d. postage

Sole Trade Agents: Wyman Marshalling Ltd., Commercial House, St. Ann's Well Road, Nottm.

Photo News



Top Left: The Avengers, Patrick Macnee and Honor Blackman making their disc debut with Kinky Boots.

Top Right: Giving out with his latest, White On White, Danny Williams could have a hit on his hands with this one.

Bottom: Another group from A.B.C.'s "Thank Your Lucky Stars" including guest D-J Alan Freeman, Brian Matthew, Kathy Kirby and Bobby Vee.

TICH ART BUZ

THE LITTERBUGS

by NARDI

WHERE WE PLAYING
TONIGHT ART?



MILLCHESTER
TICH



THAT'S A
PRETTY
ROUGH PLACE

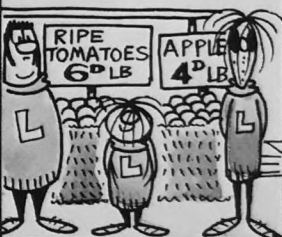


THEY THROW FRUIT
IF YOU'RE NO GOOD



RIPE
TOMATOES
6⁰ LB

APPLE
4⁰ LB



Left: Yes, she's really swingin'. Cleo, whose waxing of *To Know Him Is To Love Him* was a very near miss for the charts and racked up a big sale.
Right: Five young men with a really solid sound, **The Flintstones**, their disc debut is titled *Safari*.

MAKE A DATE

with



TWICE EVERY WEEK

MONDAY 11.15

SWOON CLUB

All the Top Pops

SATURDAY 9.30

AS TIME GOES BY

Old & New Pop Hits

POP Weekly News!

Another Great New Disc!

GOTTA LOT OF LOVE

by

THE LE ROYS

on H.M.V.

Stateside Hit For Gerry? OTHER BRITISH GROUPS CHALLENGE

BRITAIN to make more chart news in America? So say those in the know! Looks like Beatles manager Brian Epstein could have another big chart success via Gerry and The Pacemakers over there with *I'm The One*.

American papers sked the disc to smash charts in a few weeks' time. Flipside has been changed for the United States. It's *How Do You Do It?* the original No. 1 for Gerry in the British Isles.

Also just released there and having Top 100 chances are The Merseybeats with *I Think Of You* and *Hippy Hippy Shake* by The Swinging Blue Jeans. (*Hippy Hippy Shake* was a big hit originally in the States by Chan Romero.)

"*Diane*" looks like being a strong one in the States too by The Bachelors. The Hollies' "*Stay*" has also received good reviews in the States and could end up as a biggie over there also, though it was a hit recently by Bill Pursell.

A REAL RAVING FOURSOME

A RAVING foursome destined for really big success, that's Tony D and The Shakeouts! Their first disc *Is It True?* penned by their pianist Ian Fenn, has been tipped by people "in the know" as a cert for the charts.

Switching from out and out rock to cool, smooth, close harmony liberally spiced with their own brand of not too subtle humour, the boys literally bring down the house everywhere they play. Both on and off stage Tony D and The Shakeouts are extremely likable young men with a zest for living and their own off-beat brand of practical joking.

Already the boys have appeared on "Gazette" (ABC TV) and the "Top Six Disc Club" (Radio Luxembourg) with several more television appearances scheduled. Together with extremely heavy advertising and disc exploitation Tony D and The Shakeouts will surely be one of Britain's biggest teenage attractions.

AUSTRALIAN HIT- MAKER TO RECORD HERE

BRYAN DAVIES, new singing sensation from Australia (where he has his own TV show) is due into London studios to record under Norrie Paramor's direction, the man responsible for Cliff and The Shadows' hits. Bryan Davies, Australia's disc hitmaker is only nineteen years old and made his debut heading the show when he was only seventeen.

His first two singles hit the Australian Top Twenty and he now ranks as one of the biggest-selling disc artists in that country. Bryan hopes to emulate his success in Great Britain!! With the open admiration shown by Norrie Paramor he could well do just that!

BRENDA LEE'S LATEST

BRENDA LEE'S new release in the United States is *Think coupled with The Waiting Game*. *Think* is likely to be the 'A' side here, and looks like being the biggie in the USA as well. Rick Nelson's follow-up to *For You*, his British and American smash, is titled *Congratulations*. This too is already being tabbed in the United States as a big one.

PHOTO CAVALCADE

ASSOCIATED NEWSPAPERS LTD. provided the picture of The Beatles.
PHILIP GOTLOP that of Cliff.
MIRRORPIC—The Dave Clark Five.
HUGH THOMPSON, The Hollies.
EPOQUE LTD.—The Rolling Stones.
HAMMOND PITTIGREW, The Overlanders.

March going to be Mantovani Month

MARCH is being made Mantovani Month in the United States. Record shops get big discounts if they order more of the British orchestra leader's LP's than usual. Over 37 albums will be plugged in record bars, window fronts and plugs on the radio should bring Mantovani a small fortune. Mantovani is one of the few British artists to retain his popularity with American audiences over a period of years. In fact, it's said by some that he's a lot more popular in the States than he ever will be here!

BEATLES' SALES TOP 8,000,000

IT'S still all happening! Where? In the United States of course! Now British artists, The Searchers are smashing the charts out there with their British topper of a few weeks ago, *Needles And Pins*. It crashed the American charts at No. 80 and is rapidly speeding towards the top. The Rolling Stones are expected to make an onslaught on the American charts in the next few weeks, and vast newspaper publicity is expected to wind up action very soon.

Also The Beatles (you've heard of them?) continue to break the charts there, with their *My Bonnie* (with Tony Sheridan) now making headway and moving into the Top Twenty. Beatles record sales for the world now stand at eight million!! All in less than a year!

Dave Clark battles grimly onwards to the Top Twenty with "*Glad All Over*" and Dusty Springfield continues her meteoric flight into the Top Fifteen, whilst The Caravelles fade out of the scene. It looks very much like another big British week for America!!

HIT FOR JOHNNY KIDD?

THE latest waxing from Johnny Kidd and The Pirates, *Always And Ever*, is somewhat more restrained than their last single but nevertheless could still be another chart entrant for the group, say the experts.



DISCussion

Hello, then. Well, off we go on another batch of recent pleasure-giving platters—although some of them will, doubtless, give less pleasure than others; but they're all worthy of some notice.

The first one is an interesting mixture of an old-hat style (indeed, it is an old disc, now released here, for a reason!) and a good performance. Because of the fantastic success of a certain, much-beloved group of four young lads, Polydor records have seen fit to release in this country a series of discs cut some time ago for the German market by **TONY SHERIDAN** and The Beatles. Now, however, the label boldly states that "Why" is by **THE BEATLES** with Tony Sheridan. I suppose this is an understandable attitude from the sales point of view, but it doesn't give a particularly outstanding impression of The Beatles as we know them today. Nevertheless, there can be no hiding the fact that Tony Sheridan is an artiste to be reckoned with, although his style and sound here is more than just reminiscent of the early Presley era. The disc is melodious with much impact, but I don't think the overall style itself is acceptable for the present market. Nowadays, Tony Sheridan has changed his style and developed a good, strong style which should appeal and I can't wait for some of his current recordings to come our way. Oh here! Nearly forgot! The flipside is interesting, although to the extent of being unique! "Cry For A Shadow" (written by two young men called Harrison and Lennon way back in those early Hamburg days!) is just about the only purely instrumental offering by The Beatles on record (pun intended)! Shocking, isn't it, eh? Not the instrumental but the pun!

That was a long screed, wasn't it? Still, I think it is interesting; a mixture of history and current trends. But the next disc is definitely current in every sense and trend! Also, in every sense, it is a smasher—so I award it my

★★★★★ **BOUQUET** ★★★★★
★ Normally, I find popped-up ★
★ revivals a bit of a bore and com- ★
★ pletely unnecessary, but The ★
★ Swinging Blue Jeans' distinctive ★
★ new version of Little Richard's ★
★ *Good Golly Miss Molly* proves to ★
★ be more than worthwhile, mainly ★
★ because the number itself is amply ★
★ suited to the group's *Hippy* ★
★ *Hippy*... style, plus the fact that ★
★ it has a new lease of life because ★
★ of the new treatment. Doubtless, ★
★ Little Richard fans will object— ★
★ but, so far as I'm concerned, this ★
★ is a really excellent example of a ★
★ performance in the up-to-date ★
★ idiom. The pounding, driving style ★
★ of the group's now well-known ★
★ treatment make this an infinitely ★
★ worth-while revival. This is good, ★
★ hard-hitting stuff; beautifully crisp ★
★ and clean-cut. As much as I am ★
★ NOT addicted to such predications, ★
★ I say this is a big, big HIT. ★
★★★★★★★★★★★★★★★★★★★★

Adam Faith's new Parlophone release "If He Tells You", with The Roulettes, of course, disappointed me a little. Here is a driving performance from all concerned, much in the style which has proved so popular for Adam over the last couple of discs, but it is a question of "we've heard it all before" with nothing extra to make it stand out. Adam, as in his previous numbers of hit material, is still in strong voice although he is a bit drowned from time to time with our very old pal, the "doo-wah" chorus. There is little melodic charm or individuality. A good disc, on the whole, but lacking the excitement of anything fresh.

* * *

Trini Lopez, on Reprise, has given us his own treatment of "Jailer Bring Me Water" and this one is up to, and even beyond, the exciting standard he set with his *If I Had A Hammer*. It moves along at a cracking pace with a really uplifting drive. Trini, himself, is in great voice and the whole result is totally infectious. Another thing which impresses me about this recording is that, unlike so many others, this one actually catches the atmosphere of a "live" performance without any gimmicks. If I was in Jail—just bring me Trini Lopez's treatment of this song; I'd still be thirsty, but at least I'd be happy!

BRICKBAT

Unlike The Swinging Blue Jeans' disc, the one from The Roulettes on Parlophone, is not a good example of group coordination and striking performance; nor is the material up to much; it lacks melodic content and is very much just a series of chords which give me no impression of impact or individuality at all. The vocal is unmusical and the recorded image of the group is untidy and, consequently, lacking in impact. *Bad To Me* is not likely to be good to The Roulettes, in my book and I'm sorry because they've done a wonderful job, in the past, of backing Adam Faith.

With a sad, uptempo composition, Julie Grant does a good job with a beaty arrangement of "Every Day I Have To Cry." She is in good voice and the whole thing moves along strongly. I like it.



And The TOP 4 L.P.s

MAUREEN EVANS. "LIKE I DO" *ORIOLE. PS. 40046.*

It was back in November last when we saw a British lady songbird in this column, so I thought it was about time I did something about it; and up comes the very talented Maureen whom I consider has been rather neglected when I think of the excellent singles from her in the past. One of her best is repeated here as the title song of the album and for the rest, she shows much warmth and versatility on tracks like *My Colouring Book; The Big Hurt; What A Difference A Day Made; Little Charm Bracelet*. All well recorded and offering much listening pleasure.

WINIFRED ATWELL.

PYE GOLDEN GUINEA: GGL0251.

Having a party? Or do you just like Winnie's style of ivory tinkling? Either way, this collection will be for you. She is on top of her individual form with numbers like *Mississippi Mud; Basin Street Blues; Night Riders; Bossa Nova Boogie; Twist Party No. 1 and Twist Party No. 2*. A veritable ball.

CONWAY TWITTY. "R AND B"

M.G.M. C950.

This album is hardly for those who are pure R 'n' B fans because the treatment tends to veer more towards the accepted pop beat of the present, with Conway still retaining many signs of his earlier Rock 'n' Roll days; but taken "on ear value," both singer and backings are very acceptable. You'll like the treatment of songs like *Boss Man; It's Too Late; I Got A Woman; Pledging My Love and Got My Mojo Working*.

LESLEY GORE. "MIXED UP HEARTS." *MERCURY. 20 001 MCL.*

Another little lady this week—but American this time, as if I need say so! A good selection of songs here gives Lesley the chance to show her varied paces. Particularly suited to her are tracks like *Fools Rush In; My Foolish Heart; Run Bobby Run; Young And Foolish; If That's The Way You Want It*.

*Bye for now.





Why No Hit For Peter?

To be one of the best instrumental groups in the country with probably one of the only stage acts to receive admiration from every other group in the country, and yet not have a big hit must be rather painful. That is, to Peter Jay and The Jaywalkers. Since their *Can Can* '62 hit the lower regions of the Top Thirty back in '62 Peter Jay and the rest of the boys have had numerous records released, none of which have made the grade into becoming a large scale hit. Which fact, naturally depresses their ardent fans and the boys themselves.

Why can't they have a hit? Let's look at it logically. It is only rarely that someone reaches the charts with an ordinary tune and just plenty of publicity, no matter how good they are on-stage. Peter Jay has recorded some very good numbers since his first disc reached the market and it's high

time that he qualified for a big one in the charts. But it is almost impossible to hit the charts with tunes that are just not commercial enough. That I feel is the big fault of the group. In actual fact it's not the group's fault. It's very difficult to get an instrumental in the Top Twenty, and if you balance the number of instrumentals up against the number of vocals it just doesn't seem worthwhile, unless one counts The Shadows.

I think it's a pity that there aren't more composers writing instrumentals. It surely can't be that instrumentals aren't profitable. From the point of view of having an instrumental hit, it can be even more financially worthwhile than vocals. Look at the three million seller of Joe Meek's *Telstar*. *Apache* too, sold a million and more when recorded by different groups. I know that

recently Peter Jay and The Jaywalkers have taken to recording vocals but I honestly can't see them hitting the charts with a vocal number. Simply because one feels that it isn't The Jaywalkers. They are, and always will be a competent vocal group.

But it is as an instrumental group that they shine. I know that whilst Peter Jay is taking a holiday with his mother and father in the United States soon that he will be picking up some new numbers and also arranging for future recording sessions in America. I only hope that he may come back with the right kind of numbers to hit the charts with here, and that his fans will have the pleasure of seeing the group's name high in the charts for the first time after so many months and years of being one of the most popular groups on stage and TV but not popular enough to hit the Top Twenty.

Why don't John Lennon and Paul McCartney write The Jaywalkers an instrumental? I'm sure that might boost the lads into best-seller figures!



Ultra-Mod Dave Clark Five

With the terrific strides that the Dave Clark Five have made in recent months, they might easily be termed the Cassius Clays of the pop world. For some time they have been keeping quiet themselves whilst their publicity has been shouted from every magazine and newspaper. Rather like Liston was expected to topple Clay, so The Dave Clark Five have been unofficially picked to knock the feet from under The Beatles. Of course, Clay did beat Liston but The Dave Clark Five haven't beaten The Beatles, and are not likely to do so for some time, if ever.

But they have proved especially with *Bits And Pieces* that they can follow up a great No. 1 with a great record of the same commercial calibre. America too looks like being overcome by this smart ultra-mod team of boys from London who look like beating most of the Merseyside groups in the chart

race. Naturally, they have stiff opposition with the more records they release, but it seems quite reasonable to expect them to be on the scene yet for at least another year, hitwise that is. I don't know what reception they will get in America, but it's highly unlikely that it will be anywhere near as fantastic as The Beatles', unless of course the whole of America's musicland changes overnight.

I have in fact just received a letter from a friend on the showbiz scene in the United States, who quotes, "they are playing English records like mad out here. But nine out of every ten tunes are by The Beatles." The success of *Glad All Over* in the American Top Twenty should ensure that The Dave Clark Five get a fair amount of radio and TV plugs, tho' doubtless they will also get plenty of mentions in the newspapers as "neater than The

Beatles!" (I wonder what they'll say over there when we send The Rolling Stones over).

Of course, the big thing about The Dave Clark Five is that they have a distinctive sound for the group, as against the same old sound that too many other groups get into a rut with.

In fact, like The Beatles they claim their own "Tottenham Sound," and the sound which they have developed is being strongly avoided by other recording groups, as the other groups realise that to try and copy The Dave Clark Five sound on record is fatal. I only hope that the same stomping sound that the group have captured on *Bits And Pieces* will stomp it's way into the American charts as well. Even tho' the Americans advertise them as the group with the "Liverpool Sound!"

★★★ NEW FROM ★★★

THE OVERLANDERS

The Overlanders, with their third record out this week, certainly travel "over land." Since *Movin'*, their second release, came out in October last year, they have travelled well over 30,000 miles. Which is a lot of travelling . . .

So they decided to invest in a specially equipped van. It's full of home comforts on wheels. There are beds, a stove, a fully-fitted wardrobe, electric shavers—all mod cons. Just another move to get the boys recognised as one of the best-dressed, best-equipped groups in the business.

Their new record? A knock-out version of *Yesterday's Gone*, on the Pye label. This song was written by Chad Stuart and Jeremy Clyde—and taken into the lower reaches of the charts by them some months ago. Now The Overlanders come up with a pacy, up-tempo reading—and it's predicted that it really will be a case of "third time lucky" for this talented threesome.

The boys, Laurie Mason, Peter Bartholomew and Paul Arnold, believe you don't need gimmicks . . . just as long as they had a sound, well-produced act and always appeared neatly dressed.

The Overlanders have been described as the leading exponents of folk-beat music in Britain and the growing popularity of this kind of music shows through in the way they pack 'em in at their personal appearance dates.

But *Yesterday's Gone* could be the biggest single break the boys have had. Says recording manager Tony Hatch: "I'd liked the song for quite a while and felt it would be just right for the boys. But we had to have a completely new arrangement, featuring three French horns which really helped to get the right sort of fiery, rather wild, sound. I believe The Overlanders have a finely unique sort of vocal style and it can only be a matter of time before they're right up there at the top of the charts."

The boys, who have been fully professional only since July in 1963, line up as follows:

Laurie Mason, 23-year-old — the blond-haired one. Used to be a Carroll Levis discovery, but teamed up with Peter Bartholomew's group as a singer, then becoming a duo.

Peter is 22, plays rhythm guitar and sings. Hampshire-born, he also plays clarinet and piano. Used to be a music-publisher. Enjoyed working as a duo with Laurie but soon realised they needed a third member. Who turned out to be . . .

Paul Arnold, 22, public-school-educated, and a music fanatic who likes most good pops or good classics. Spare-time? Paul writes plenty of songs and is also a talented poet.

Listen out for them on radio, and look for them on telly, in the next few weeks. They're cropping up in all the top pop shows—part of a huge boost for *Yesterday's Gone*.



POP SHOP TALK

Mike Sarne's 'B' side of *Hang Up The Phone* a new 'A' side for *Lorne Gibson Trio* . . . *Cliff Richard's* newie not such a big one after all . . . *Billy Fury* to record some of his own compositions? . . . *Dave Kaye* has new release on March 20.

John Leyton to film in *Clacton-on-Sea* near where he lived as a child . . . *Andrew Oldham* recording manager of *The Rolling Stones* may be the greatest A and R man by November . . .

Billie Davis has strong new release . . . BBC's "Top Of The Pops" needs improving still . . . *The Ramblers* to record own composition for next release . . .



Why not much news on *Billy Fury*? . . . Wonder if there's any new tours being arranged whilst *Larry Parnis* is in the United States? *The Gamblers*, *Bill Fury's* new backing team have strong seller with their first solo disc . . . Will *Mike Sarne's* sincerity ever be really written about . . . Looks like *Tornados* and *Bern Elliott* could take American charts by storm . . . Plenty of publicity for *Deanna Shenderry* in "Daily Mirror" as *Eden Kane's* "lost love" . . . *Chad Stuart* and *Jeremy Clyde* could prove more successful than a lot of people think . . .



Heinz for United States too? . . . *Pye's* Top Six label doing good business . . . *Ken Dodd* should make more records like *Eight By Ten* . . . We predict that *Swingin Blue Jeans' Good Golly Miss Molly* won't be as big as the last . . . *Freddie and The Dreamers* newie sung a bit too straight . . . What does *Tommy Sanderson* think of *Mary May's* success? . . . *Maureen Evans* disc just needs that extra bit of promotion and it could go really high . . .

Will *Jan Burnette* ever get a hit? . . . Do the fans like *Cilla Black* because she looks so "mod" as well . . .

At the time of going to press the increase in the number of members of the *Official Elvis Presley Fan Club* since *January 1st* is 6,104, that is an average of 113 joins per postal day.



Billy J. Kramer says he prefers *Buddy Holly's* version of *Not Fade Away* to *The Stones'* version . . . *London Palladium* is now about the worst variety show every week . . . Will *Dave Clark* live down *Palladium* failure? . . . *The Searchers* are reckoned to have another one in the can just as good as *Needles And Pins* . . . *Andrew Oldham* buys new *Chevrolet* . . .

~ BRITAIN'S TOP FOLK-BEAT GROUP ~

THE OVERLANDERS

on PYE 7N. 15619

"YESTERDAY'S GONE"

(c/w "GONE THE RAINBOW")

on "THANK YOUR LUCKY STARS" SATURDAY MARCH 14th.

Agents: MALCOLM NIXON AGENCY
Tel: Hyde Park 6846

Management: HARRY HAMMOND
Tel: MACauley 2506

READERS WRITE

... but are not always!

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

It's The Manfreds

We noticed last week's "Pop Shop Talk" had a bit saying we're "the phoniest R & B group on the scene." On the same day we read this, we got a letter from somebody saying he thought we were "the greatest—the only white group who can play the real blues."

Obviously neither is right; but how come the incredible opposites?

"Greatest" tells us in his letter that he heard us at the Marquee Club with Sonny Boy Williamson. Where has "Phoniest" heard us? If he's been to a club to hear us play a normal two-hour set, then there's nothing we can say, except that we're sincere about what we're doing; but we suspect he's only heard 5-4-3-2-1, and doesn't think it's rhythm & blues. We feel it is R & B, in the same sort of way as The Coasters or Bo Diddley—a bluesy melody line with humorous-boasting lyrics. And the 'B' side, *Without You*, is certainly R & B, even though we've used flute and vibes to get a different sound.

Obviously in a way it's phoney for any white English boys to attempt a rhythm and blues sound at all; but if you accept that, it's okay, then we feel our versions of numbers by Muddy Waters, John Lee Hooker, Lightnin' Slim, etc., are certainly no phoniest than anyone else's. Our act on the current Joe Brown/Crystals tour consists of *I Just Wanna Make Love To You* (Muddy Waters); *Bo Diddley*; *Smokestack Lightnin'* (Howlin' Wolf); and also 5-4-3-2-1. "Phoniest" should come and see us on this package; if he still thinks we're phoney, well, then we're sorry; there doesn't seem to be much else we can do. We're doing our sincere best.

Mike Hugg, Paul Jones, Manfred Mann, Tom McGuinness, Mike Stevens.

Tribute To Talent

Like many millions of fans I, too, am glad to see The Beatles back in England. I think that the thousands of teenagers who greeted them at London airport in the early hours of the morning are a great tribute to their talent and personalities. Geoff Newland (Edgware)

They're Hopeless

I think "The Litterbugs" are hopeless and you shouldn't have bothered to even think about it. E. Clark (Edinburgh 5)

And Terrible

The Litterbugs—They're terrible.

Anne Chase (Ilford)

Despite these readers' opinions, applications to join The Litterbugs Fan Club are reaching our office every day. Ed.

Readers' Pop Shop Talk

Rolling Stones EP twice as good as Beatles new EP... How on earth did *Swinging On A Star* ever make the charts anyway?... BBC's "Top Of The Pops" much better than "Ready, Steady, Go".... So what happened to Paul and Paula?... *Surfin' Bird* by The Freshmen a gas, ought to make the charts, but won't....

Dave Clark's *Bits And Pieces* is an absolute gas... Have Beatles won over adult audience through *All My Loving*?... Kathy Kirby's latest much less square than *Secret Love*... Elvis fans getting tired of all criticisms made by national press... Will Beatles ever tire of their hairstyles?...

Shouldn't Manfred Mann be called Manfred Menn?... No truth in the lyrics of *Boys Cry*... Crystals far more attractive than most people imagined... Hasn't Dave Clark got a Beatle cut?... George Fame and The Blue Flames deserve chart success... Mods really dig the Blue Beat sound... People far too busy panning Presley's discs to realise *I Wanna Be Your Man* has only six different lines... Will Helen Shapiro ever hit the charts again?... Jim Reeves' version of *I Love You Because* not as good as the original by Elvis....

Helen Shapiro best female singer around... Dave Clark 5 one of Britain's best-dressed groups... Mike Berry's latest best he's made for some time. Should be on plenty of people's mind... On new disc Daryl Quist sounds like Cliff Richard... Searchers showing Beatles what they can do... Are Rolling Stones and Manfred Mann groups related?... Shane Fenton fading from popularity... Heinz has terrific stage act... Hollies one of the most swingiest groups in Britain... Why is it Helen Shapiro can't get a hit when she's voted so high in popularity poll? Beats me... *I'm In Love* by Fourmost should have gone much higher in charts... Dave Clark's newie a cert for number one without a doubt....

Helen Shapiro's Little Ray of Sun, her new Sunbeam car... *Let Me Make You Smile Again*, new record by Jan Burdette, great... Welcome to the Hit Parade Eden Kane—you've been away too long... Note to D.J.'s. Why not flip Helen's record and play *Ole Father Time*—it's fab... Surprised Julie Grant's *Hello Love* not in best sellers. Reason? Lack of air-play... Same applies to new records by Susan Maughan, Susan Singer and Glenda Collins....

This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed.

Every Disc A Hit For The Hollies!

One of the brightest and probably the most musical of the Manchester groups are The Hollies. With their talent for hitting upon the right songs and recording them with their own special flavour they have succeeded in hitting the charts four times with their first four records. Their latest, *Just One Look*, sold 80,000 in two days and sped into the charts in the first week of release. Since then they have appeared on major TV and radio shows to boost the disc into being their fastest-selling and one of their biggest hits. As their manager Tommy Sanderson told me, "When they finish the Dave Clark tour they will need a two week holiday."

"I don't know where the boys will be going. It could be anywhere on the Continent or even to Manchester. But The Hollies deserve a rest. They are one of the most lively and intelligent groups in the country and it's highly likely that they won't have any rest at all on holiday." The musical group from Manchester are now rated as one of the best in the country and it seems possible that with four hit singles, and a big, but big-selling LP "Stay With The Hollies" The Hollies will soon be treading a cautious but probably successful path up the American charts.

You could say that The Hollies' biggest talent is that they are so musically minded, and musically perfect. But I think you'd be wrong. It's because as their manager mentioned earlier in this feature they are so "alive". Even after a show they have a ball. Life is good to them, obviously. They have had a hit with every record they have recorded. But even if they hadn't one feels that their gaiety wouldn't be stanchied in the least. They know the hit parade is not something that can be fooled around with, that is, making bad records or ordinary records and thinking they will go in on name value alone. They always make good records whether or not it's for a new single or just an LP track.

Their attitude is, "Work hard, play hard." But, mind you, they always try and ensure that the work hard part is always kept to a tempo that doesn't have them fighting among themselves. They're a happy, talented, musically with-it group of guys. They live together in perfect harmony on exhausting one-night stands, as perfectly as they play in harmony on a record, although there are the occasional disagreements over recordings.

"I Love The Hollies" seems to be the theme song of thousands of teenagers. The charts indicate that The Hollies just love being loved! Can you blame 'em?



POP WEEKLY

NUMBER TWENTY-NINE
Week Ending 14th March

**ONE
SHILLING**

