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Nº 41
SECOND YEAR

WEEK ENDING
6th JUNE

WEEKLY



George Harrison

**GREAT POP
FEATURE—
"THE BEATLES
IN ELVISLAND"**



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







THE BEATLES IN ELVISLAND

We are grateful for the letters received enquiring into the progress of our mutilated reporter. We are pleased to report that he is still incapacitated (as a result of which the standard of the articles in the next few issues should rise to a new peak), but we couldn't get out of printing this instalment, for we had already promised it to you and he's the only one who knows anything about it!

(Fifth Excursion)

I think that out of all the many exciting and interesting experiences we have had in our excursions into Elvisland, the four days we spent in the Graceland area was "the most" (for the uninitiated, Graceland is of course the name of Elvis's home).

Vernon Presley, Elvis's father, general factotum of Graceland, keeper of the peace, watcher of the tongue and in my opinion, Elvis Diplomat No. 1. Vernon is keenly interested in The Beatles and has a great admiration for their work. Over the past few weeks he confessed that his greatest task had been to keep out of The Beatles versus Elvis controversy. Everybody was at it, the Press, the radio, TV, fans, and the local inhabitants, and he just didn't want to be any part of it. "In any case," he laughed, "there's just no comparison. Elvis is a soloist, The Beatles are a group! Elvis has always said there's plenty of room for all at the top and this has been proved now that we've got these boys raking in a tremendous amount of dollars, for Elvis is raking in dollars just the same as he always has.

Take Clark Gable for instance. He was king of films way back in the thirties. Since then there have been a lot of big stars, all kings in their own right, yet Clark Gable still remains king thirty years later. Elvis is a king, Clark Gable is a king, your own Cliff Richard is a king. The Beatles aren't four princes, they are, as a unit, a king. That's how show business has been since time immemorial and I guess that's how it always will be. I have not met The Beatles, but I like their music, I liked them on TV and I wouldn't have anything to do with running them down. In my book, they are the tops. In short, another king."

Dee Presley, Elvis's stepmother, married Vernon on 3rd July, 1960. She has three sons by her first marriage aged 9, 10 and 11 and now of course, Elvis makes it four sons. And a very happy family of six it is proving to be! During the present Elvis versus Beatles contests which are at present going on from coast to coast, it is miraculous to me how she has kept the peace. The phone is continually ringing for her views on this and

that, but as Dee says: "One can't make anti-Beatle comments when one is not anti-Beatle. I like a lot of their stuff and as a mother of three children, I can appreciate the fact that these boys have what it takes when it comes to producing this unexplainable excitement whenever they cut a disc or make an appearance."

She gave a slow smile. "My three boys are in a bit of a quandary at school, as you can imagine. With being fond of Elvis, they naturally stoutly defend him right to the bitter end, but it must be hard for them, knowing what kids are, to fight something you secretly like in the first place. I've discovered surreptitiously hidden Beatles books in their 'den'—or playroom as you call it—and I know for a fact that they are the proud possessors of a Beatles LP, as I have heard it banging out on a number of occasions when I have been in the garden.

"I dunno, it's hard to read kids' minds, but I feel that they would consider themselves three Elvis traitors if they said they liked The Beatles, but like I tell them all the time: 'Take an example from your big brother. If he likes The Beatles and says so, there's no reason at all why you shouldn't say the same, no matter what your classmates think.'"

Which seemed to be logical thinking. Gary Pepper, Elvis's life-long friend and probably the greatest Elvis fan club leader and Elvis fighter of them all, was in a fighting mood when we met him, but not at The Beatles. It was the press and radio! For the Elvis versus Beatles battles which they are fostering right and left, was really bugging him. He was quite firm on this:

"Elvis and The Beatles are two separate entities. For a start, Elvis is one man and The Beatles are four. Secondly, The Beatles are not film stars, and thirdly, they don't even play the same kind of music."

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I asked him what kind of music was it then, and the answer came back swiftly and emphatically:

"Slightly off-key rock and roll. Definitely a successful sound, but not an Elvis sound."

He went on to add that The Beatles did not enthuse him in the slightest, although he agreed they had certain talents as composers.

Lou Hohn, No. 1 U.S. Elvis writer and regular contributor to the internationally famous 100% Elvis magazine "Elvis Monthly," came next on our list of interviews.

Of course we had known Lou for a long time, and we spent the whole of our ten days with her ragging her, and telling her how great The Beatles were and what a poor artiste Elvis Presley was. She knew and I knew that we were telling a pack of lies, but occasionally the barbs of wit got through and brought forth such comments as "they want treading on," "how much dole money are the English barbers drawing," "don't you import nuts any more?" and similar niceties.

But on the odd occasions when we brought the hilarity of this situation down to normal conversation, it was quite obvious that she thought The Beatles were a big nothing, that anyone who liked them should be transported to the nearest "funny farm" (American endearment for lunatic asylum), and she was fed up to the teeth of the sight and sound of them!

Nevertheless, on three occasions, I caught her humming snatches of Beatles melodies, whilst she was doing her household chores!

Next week, we come to the final excursion with The Beatles in Elvisland, rounding off this most interesting series with our summing up and final findings.

So join us next week in "Pop Weekly" No. 42. Don't miss out, now, will you?

If you have missed any of these articles in earlier issues

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ALL BUBBLE — NO TROUBLE FOR M.M.

With the R & B trend still holding many of Britain's groups in the limelight, Manfred Mann have been having great success throughout the country. Their version of *Hubble Bubble etc.* is still doing great business and it's highly likely that it will do the same in America, where the positions of British artists now are even stronger than before. Of course, the groups suffer the many people who say they are just not R & B because they are in the commercial pop charts, but there again, so is Chuck Berry so what can the critics say now?

It is a point to remember that many of these groups, especially Manfred Mann, have no chance to defend themselves against attacks from critics as to whether their music is R & B or not. Usually, they are too busy and anyway, let's be honest, who really cares? The boys are having a ball and making plenty of fun for everyone so by all accounts

they should be left to get on with producing new and better records. The particular single that seems to have caused a great deal of controversy among R & B lovers is *Hubble Bubble*. I can't see why. I wouldn't say it was authentic R & B but there again, the Manfred Mann team didn't say it was when they recorded it.

Why people just can't say whether or not they like it and don't want to hear it, or the reverse, is beyond me. Personally, the whole group have a strong appeal, and I believe that if they can continue to make way out platters like this then they will be well on the road to spreading their name in more than just Great Britain or America. Britain is rapidly becoming known as the Nashville of the world, and it is groups like The Beatles and the Manfred Mann who are making this possible. Currently they are just managing to keep their

heads above water as regards work, for they are in danger of being flooded.

"We never knew that there could be so many engagements in one day," said Manfred. But the group are loving it, and if it ever becomes essential for the team to have a holiday, I'm sure they'd rather work. Autograph hunters find the Manfred Mann group always ready to please, providing the time schedule allows for it, and many fans have mentioned their conversations with these swinging guys. Perhaps, although one can only hope, the R & B trend may get to the extent where we'll have American groups coming over here to record and to listen to the groups. If so, you can thank the Manfred Mann team for that. Because they're certainly going all out to prove that it's not going to be un-commercial while they are around.

BRITAIN'S TOP THIRTY

- | | | |
|----|--|--------------------|
| 1 | You're My World (2) | Cilla Black |
| 2 | Juliet (1) | The Four Pennies |
| 3 | My Boy Lollipop (3) | Millie |
| 4 | It's Over (4) | Roy Orbison |
| 5 | Constantly (8) | Cliff Richard |
| 6 | A Little Lovin' (6) | The Fourmost |
| 7 | The Rise And Fall Of Flingel Bunt (12) | The Shadows |
| 8 | No Particular Place To Go (13) | Chuck Berry |
| 9 | Don't Throw You're Love Away (5) | The Searchers |
| 10 | Walk On By (10) | Dionne Warwick |
| 11 | I Believe (6) | The Bachelors |
| 12 | Someone, Someone (24) | B. Poole/Tremeloes |
| 13 | Here I Go Again (30) | The Hollies |
| 14 | Don't Let The Sun Catch You Crying (9) | Gerry/Pacemakers |
| 15 | I Love You Because (11) | Jim Reeves |
| 16 | My Guy (22) | Mary Wells |
| 17 | I Will (14) | Billy Fury |
| 18 | Non Ho L'eta Per Amarti (17) | Gigliola Cinquetti |
| 19 | You're The One (28) | Kathy Kirby |
| 20 | I Love You Baby (21) | Freddie & Dreamers |
| 21 | Shout (-) | Lulu & The Luvvers |
| 22 | Don't Turn Around (16) | The Merseybeats |
| 23 | Can't Buy Me Love (20) | The Beatles |
| 24 | World Without Love (15) | Peter and Gordon |
| 25 | I Wish You Would (-) | The Yardbirds |
| 26 | Mockingbird Hill (18) | The Migil Five |
| 27 | Move Over Darling (19) | Doris Day |
| 28 | Can't You See That She's Mine (-) | Dave Clark Five |
| 29 | Don't Let The Rain Come Down (-) | Ronnie Hilton |
| 30 | If I Loved You (23) | Richard Anthony |

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POP Weekly

6/64

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE SHADOWS	2
2	CLIFF RICHARD	2	2	THE BEATLES	1
3	BILLY FURY	3	3	ROLLING STONES	3
4	ADAM FAITH	5	4	DAVE CLARK FIVE	4
5	CILLA BLACK	7	5	THE SEARCHERS	5
6	BILLY J. KRAMER	4	6	B. POOLE/TREMELOES	8
7	HELEN SHAPIRO	6	7	GERRY & PACEMAKERS	6
8	JOHN LEYTON	8	8	THE BACHELORS	—
9	MARK WYNTER	10	9	FREDDIE & DREAMERS	9
10	HEINZ	9	10	THE HOLLIES	7
11	DUSTY SPRINGFIELD	12			
12	MIKE SARNE	13			
13	BRENDA LEE	15			
14	FRANK IFIELD	14			
15	MILLIE	—			

GREAT BRITAIN'S ONLY ★ POP STAR CHARTS ★

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	My Guy	Mary Wells	19	Wish Someone Would Care	Irma Thomas
2	Love Me Do	The Beatles	20	People	Barbra Streisand
3	Chapel Of Love	The Dixie Cups	21	Viva Las Vegas	Elvis Presley
4	Hello Dolly	Louis Armstrong	22	I Don't Want To Be Hurt Anymore	Nat 'King' Cole
5	World Without Love	Peter & Gordon	23	The Very Thought Of You	Rick Nelson
6	Love Me With All Your Heart	Ray Charles Singers	24	What'd I Say	Elvis Presley
7	Little Children	Billy J. Kramer	25	Every Little Bit Hurts	Brenda Holloway
8	Bits And Pieces	Dave Clark Five	26	I'm So Proud	The Impressions
9	Romeo & Juliet	The Reflections	27	Don't Let The Rain Come Down	Serendipity Singers
10	Walk On By	Dionne Warwick	28	Be Anything (But Be Mine)	Connie Francis
11	Do You Love Me	Dave Clark Five	29	Wrong For Other	Andy Williams
12	P.S. I Love You	The Beatles	30	Three Window Coupe	The Rip Chords
13	It's Over	Roy Orbison			
14	Do You Want To Know A Secret	The Beatles			
15	Shangri-la	Robert Maxwell			
16	Diane	The Bachelors			
17	Ronnie	The Four Seasons			
18	Cotton Candy	Al Hirt			

DISCUSSION

Hello, then; it's one of those "mixed bag" weeks for releases. One or two interesting discs, quite a few average ones and nothing to really set the world (or the charts!) on fire. Let's see if you agree—

Loads of Bill Haley fans will welcome, very warmly, the re-release of his smash-hit "Rock Around The Clock", now on Warner Bros. This is the original, vintage R-O-C-K with Bill and his Comets re-creating all the old irresistible allure of the beat they made famous. I imagine it will gain "Mr. Kiss-Curl!" many new, young fans now and it's still a wow to dance to!

I said, "tell me when The Applejacks' new disc is out," and Decca replied: "on the 5th June; it's called 'Like Dreamers Do'" and it is written by John and Paul Beatle!" Of course! The song sounds exactly like that, too; there is little mistaking the work of those two bright lads! Not, I'd say, their best melodic composition and although the group do a good job themselves I don't think they register quite so individually as they did on *Tell Me When*.

I must confess to being slightly disappointed in *The Swinging Blue Jeans'* new H.M.V. platter, "You're No Good." I'm thinking comparatively because they perform this slow-ish, gentle beater very nicely but, now that they've dropped the style that made them so popular, the overall effect is one lacking in individual distinction. So many groups could (and do!) sound like this, without performing so well. It is a half-and-half success in my book.

★★★ BOUQUET ★★★★★★

Lots of things are comparative this week, which only reflects the overall average quality of the total releases. My top award wasn't difficult to decide but even that, as good as it is, would not normally be quite so outstanding. Liberty's *Hickory Dick And Doc* is a smoothly produced disc behind which much thought has gone. Bobby Vee gives his accustomed easy and polished performance of a natty little lyric that is a modern paraphrasing, in human terms, of "Three Blind Mice." It jogs along with a pleasing beat and the musical variations on the well-known nursery rhyme melody are both interesting and catchy. A lot of thought has gone into this disc—and it shows, which is the vital point!

Decca's "Why Not Tonight" is a fast, light-beater from The Mojos, who should collect a few more new fans with their treatment which makes an average composition sound much better than it

is. It is just within the current idiom and the performances are well coordinated. Successful without being over-striking.

It is to be hoped that "Pride" goes before a rise in popularity for Don Spencer, backed by The Le Roys, on H.M.V. A good, clean sound here on a bouncy, happy number. Don gives an honest-to-goodness, straightforward treatment to the lyric and makes a definite strike; but, unfortunately, I doubt whether this is the stuff of which hits are made.

A veritable feast for Little Richard fans on London's "Bama Lama Bama Loo"! A heavy rocker in the true Little Richard tradition. He kicks up a great atmosphere and is in good form on both his low and high notes. Strictly for the devotees of his basic style, though; and I imagine there are plenty of 'em!

I like Jackie Lynton's interpretation of the oldie, "Laura," on Pye. On this one, Jackie strikes just the right note in one of his individual readings of a well-known lyric; it is warm with lots of appeal. The overall treatment of the song, however, is just a little bit tame if it was intended for the modern hit market for beat ballads. The orchestration lacks that essential punctuation to capture the general ear.

The Fleetwoods return to the British market on Liberty's "Ruby Red, Baby Blue" and the lyric is just as twee as the title! The arrangement and vocal treatment is somewhat sickly with little or no appeal to our ears at the present time. It is all quite gentle, well done but lacking in impact.

— BRICKBAT —

The Demonstrators, on Warner Bros., revive *Sweet Violets* which starts off with great promise as a comedy number! Unfortunately, the whole thing soon disintegrates into a veritable cacophony of overloaded orchestration and indistinct, screaming voices. Nothing registers here, except the very occasional title line and one wonders what it is all about! This odd transition from the potentially comic opening makes me want to think that two A'n'R men worked on the recording—both with differing viewpoints. The only good thing to be said is that it does have a good beat all the way through.



Decca's "Please, Little Girl" has that rather jangling backing which went out of fashion a little while back. It's hard on the ear and there is an incredible lack of presence on the voice of Heinz which makes him seem out of touch with the backing. The composition has little recognizable melody and the total result is—not one of Heinz's best discs to date.

I know many Buddy Holly fans will object to the treatment given to "Look At Me" by Jimmy Gilmer and The Fireballs on the London label, purely because the style, instrumentation and harmonies are completely unlike the "Immortal" version; but this new treatment is welcomed by your's truly for its ingenuity and freshness. It holds the interest all the way even though as a disc, it has not got the same charm as Jimmy's earlier offerings like *Sugar Shack*.

Don Charles comes up on H.M.V. with a pleasant little offering called "If You Don't Know (I Ain't Gonna Tell You)" (here we go with our bracketed titles again!). It's easy on the ear and the light, rather repetitious rhythm will be light on your feet.

There is a new group on Philips called The Cockneys and their "After Tomorrow" has a constant beat throughout but little else to make it stick in the mind. The lyric is delivered in rather staccato phrases which breaks the flow and doesn't do anything to accentuate the already thin melody line.

And there we have it for another week. I wonder what excitement the next will bring? So until then, 'Bye for now.

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By FRANCIS HITCHING

Editor of "Ready Steady Go!"

Hello again. I want to start this week by telling you a bit about Dave Clark. Although it was a fortnight ago, we're all in the "Ready Steady Go!" office still knocked out by having him back on the show—and I'm glad to say he's managing to squeeze in just one more programme in the few days he's got between coming back from America and going up to Blackpool.

The first thing you notice about Dave is that he's bigger than he looks in his photographs. He's around six feet tall, so he doesn't need to bother with high-heeled boots, his chest measurement is around forty. I suppose that's why so many girls want him to hug them—I overheard three or four of them saying this in the audience. But for all this he's one of the gentlest people I've ever met. To Dave, the word is "Great"—a word he's constantly using.

"It's great to be back," he'll say. Would he like to meet someone? "Great," he'll reply. How's the world treating him? "Great." And he'll really mean it.

Perhaps it's this niceness that makes some knockers in the music biz suspicious of Dave. They can't believe that anybody so nice can have managed to be so successful.

But still, this contrast between Dave's soft-spoken manner and extraordinary business flair is pretty surprising when you first come up against it. When he came into the office with an acetate—an early pressing—of *Glad All Over*, he seemed almost apologetic about it.

"Who wrote it, Dave?" I asked.
 "Well, I did." He said this hesitantly, as if it was something that might count against him.

"And the 'B' side?"
 "Well, that's mine too."
 "And who supervised the record session?"

"Well, me."
 "And I suppose you're going to tell me you published the music as well?"
 "Not exactly," said Dave. "But I've got an agreement with the firm that did."

At that time, Dave and the rest of the group were still very much part-timers, playing at the Basilidon Locarno just a few nights a week, and keeping up their regular jobs by day. He told me then: "We're not going to give up work until we've had two numbers in the top ten."

(Compare this with The Applejacks: they chucked in their school and jobs while *Tell Me When* was still only around number fifteen.)



Always a hit on R.S.G.1 — The Dave Clark Five

Now, at the end of six months solid success, Dave looks tired. He hasn't had a day free since "Glad All Over" hit the charts, right now he's in the middle of a 12,000 mile trip, and immediately after he gets back he's going into summer season in Blackpool.

"That'll be like a rest," he said. "At least we're only working in the evenings and we're not on the move all day."

While he's there he'll be staying in the same bungalow that Cliff used last year—so please don't try and mob him. He asks only one thing from his fans: he wants to get in the sea and swim.

On the same programme as Dave were The Hollies and The Monotones—and we nearly had a repetition of an incident that once involved Dave.

Alan, of The Hollies, was wearing a suit that was extremely stylish: light grey, black velvet collar, double-breasted high waistcoat. The trouble was—all four Monotones were wearing stage gear that was identical! As The Hollies wear ordinary—well, special ordinary—clothes for their act, they didn't mind, and neither did The Monotones.

But I remember once when, with only about three-quarters of an hour to go before the show, Dave Clark came to me and said that another group—Pat Wayne and The Beachcombers—were wearing gear almost exactly the same as his.

And in his gentle, dead firm way, he asked if something could be done about it. And since Dave had designed his gear

especially to come on "Ready Steady Go!" a month or so before, we persuaded Pat and his boys to wear white shirts and black ties instead—and we went out and bought the black ties with about a minute to spare before the shops closed!

Not long now before Michael Aldred goes off "Ready Steady Go!" on to "Ready Steady Win!", the contest for beat groups that will be shown in London and some other areas on Mondays.

One of Michael's best points is his encyclopaedic knowledge of pop music—and his knowledge of jazz doesn't come far behind.

While he was still at school, he was arranging interviews with big stars in the music world and having them printed in various newspapers and magazines. He's so busy now that he doesn't get much chance to get into print nowadays, which is a pity.

He thinks some of the groups in "Ready Steady Win!" are going to be pretty exciting, judging from the sound they make on the discs they've entered.

Next week, he'll be starting off on a marathon tour of the country auditioning some of the hopefuls.

Incidentally, I've got 50 spare tickets during the first few weeks of this show, so if you live in the London area and you'd like to see what the inside of a television studio looks like, write to me c/o "Pop Weekly," 234/238 Edgware Road, London W.2, suggesting a new name for a pop group, and I'll send 25 pairs of tickets to the best entries.

Buzzin' Dozen



Entertaining supporters at the Coventry City football matches was the unusual beginning to the career of Decca's newest group, **THE PICKWICKS**. It

was at one of the matches that the Echo Four, as they were then known, were spotted by one time recording star Larry Page who decided to take them under his wing. It was Larry who took them to see the stage presentation of "Pickwick" which fired the boys with the idea of changing their name and stage dress. Disc debut for The Pickwicks is a beauty treatment of the oldie *Apple Blossom Time*.



The daddy of 'em all, **LITTLE RICHARD** is back in England touring again. He is one guy who we could watch all night.

The energy and drive that he puts into his show leaves the audience gasping for air and more! Little Richard was dead chuffed to see all our British groups hitting the American scene so big. "So many American acts have gone down big here, that it's nice to see the British boys going down well in the States." Thank you boss, that's praise indeed from a guy who was knocking us all stone flat five or six years ago!



One-time vocalist on Elvis Presley's discs, **P. J. PROBY** makes his disc debut on Decca with *Hold Me c/w Tips Of My Fingers*.

P. J. was born in Houston, Texas and moved to Hollywood in 1957 and was discovered by British T.V. producer, Jack Good who now lives in America.

Among PJ's hobbies is song writing, and he has penned many U.S. hits, not forgetting of course, the big Searchers' hit *Ain't Gonna Kiss Ya*, which was a Proby composition. P.J. now intends to settle down and live here in England. He says the people are the friendliest he has ever met.



It is not often that the British charts are invaded by a Continental artiste, but after **GIGLIOLA CINQUETTI'S** convincing performance of

Non Ho L'eta Per Amarti on the Eurovision Song Contest her success in this country seemed inevitable. Gigliola is only 16 and is completely unspoilt by her success and says that singing takes second place to her main ambition of gaining a degree as an architect designer.

Her main hobby is cooking, Italian foods of course, and has a liking for Elvis Presley, Sammy Davis, Frank Sinatra and The Beatles.



Crawling Up A Hill is the unusual title of the debut disc of a most unusual blues artiste **JOHN MAYALL**. John likes

living in trees, he built his first tree house when he was 13 and lived in it for 12 years. He made constant improvements to it during this time even to the extent of laying on water and electricity.

John, with long hair and brown beard carries an old kit-bag with him wherever he goes. He doesn't drink or smoke and is addicted to milk and various health foods.



From all the groups in today's charts a special prize should go to **THE MERSEBEATS** for

sticking to their guns on their beaty ballads rather than leaping on any bandwagon that suited them at that particular time.

Thanks to The Mersebeats the ballad seems to be enjoying its fair share of popularity nowadays, particularly in ballrooms where slow stuff was almost guaranteed to die.

The boys have just had a new set of guitars and amplifiers, mostly Gibson equipment, but don't expect any change in that Mersebeat sound.



DAVE CLARK'S new single is great! We weren't too keen on *Bits And Pieces* but this latest platter really is something. It'll probably rocket up

the charts and not just because of Dave's name either.

The D.C.5 had a bit of a trying time in Sweden. Most of their shows had to be limited to ten or fifteen minutes owing to the over-enthusiasm of the crowds. It's a great pity when this kind of thing happens it spoils the act for audience and groups alike.



Well, here **THE HOLLIES** go again with a great new hit on their hands. Their platter was written by Mort Shuman, that fab composer of most

of Elvis's great hits. The lads were quite worried about the follow-up to *Just One Look*. Obviously when you've had a big hit before as that one was you're bound to be worried about getting another good song but they needn't have worried. *Here I Go Again* can't fail, and the lads are to be congratulated on some classy vocal harmony.



THE SEARCHERS are off on their travels again towards the end of this month when they embark on their fortnight's tour of Israel. After a short

return spell in this country they then tour South Africa and Australia.

Negotiations are under way at the moment for a tour of this country in October on a bill which it is hoped will include Dionne Warwick and The Isley Brothers if exchanges can be arranged.



ADAM FAITH comes back to take another crack at the charts with a new disc *I Love Being In Love With You*. It's far too long since we had Adam around

but the reason has been that he was looking for the right song, and this one certainly seems to be a winner. Rather a plaintive number, very well sung and as always admirably backed by his group, The Roulettes.



Watch out for an LP from **CILLA BLACK** very soon. She has been recording some material over the last few weeks and it should be completed

soon. Her latest disc *You're My World* has topped the charts this week, as well it should. It's a great treatment of a lovely song. Cilla will probably star at the Paris Olympia when her season at the Palladium finishes. That place is a knockout and we don't doubt that you'll wow 'em Cilla.



That great chart-topping quartet **THE FOUR PENNIES** will have a Silver Disc presented to them on June 14th in their own town of Blackburn.

The town is of course very proud of their lads and the Lord Mayor will present the disc to mark the 250,000 sales of *Juliet*. A couple of the lads had a dose of laryngitis last week but we're pleased to report that they are now O.K.



Photo News

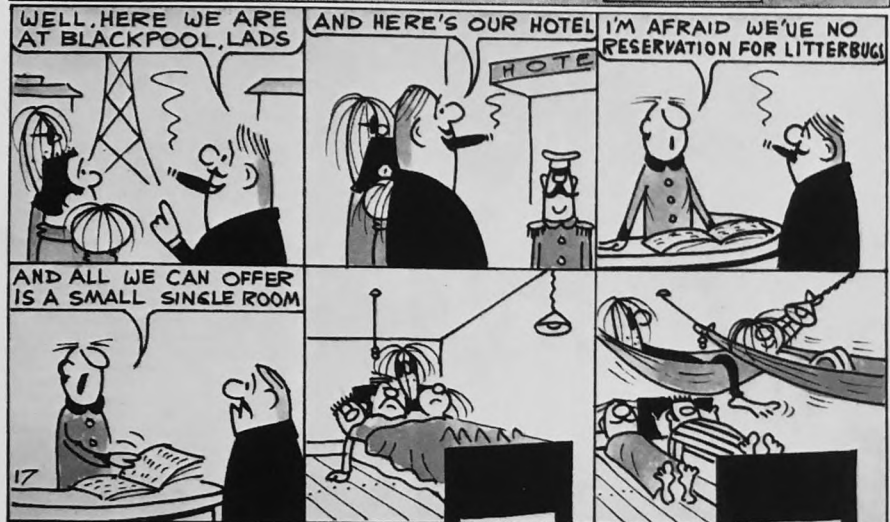


Top: The Whirlwinds, Manchester group whose first disc, *Hey, Hey, Look At Me And Tell Me*, is now on release.

Bottom Left: Pert, pretty Susan Maughan signing autograph books for fans. Susan's latest, *Kiss Me Sailer*, could give her another stab at the charts.

Bottom Right: John Paul Jones, who played with Jet and Tony on *Diamonds* and *Applejack* comes up with his first solo disc, *Baja* c/w *A Foggy Day In Vietnam*.

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BILLY BOYLE

Something, as they sing in the song, has GOT to give! It's just not human, possible, natural that the talented all-rounder Billy Boyle should go on turning out such good records without hauling himself in a roarin' great hit.

So let's start with the assumption that his Blue-Beat flavoured *Walk, Walk, Walkin'* is gonna make the charts in a big way. And let's go on to say that he deserves every minutest atom of his success.

Billy was a child star in Dublin—he's Irish bred-and-born. He was working professionally at the age of eleven, doing an act at the Theatre Royal, Dublin, in which he included impressions, dancing and singing, not to mention some fair old jokes. He had three years with the National Ballet of Dublin—he'd earned a three-year scholarship there. Then, later on, he joined the company presenting the play "The Scattering" in Ireland. He had a fairly unimportant role in Ireland but notched the lead for the London presentation at the Theatre Royal, Stratford. It ran for ten weeks instead of the scheduled seven. Billy was interviewed about his triumph on BBC TV's "Tonight" programme . . . and so came to the attention of star-builder and top agent Bob Stigwood.

Auburn-haired Billy was thrown in at the deep end with his first disc, but it did him no harm. Song was *My Baby's Crazy 'Bout Elvis*, and he turned in a swingingly passable imitation of Mr. Presley. It failed to make the charts by a cat's whisker. Then came *I'm Coming Home*, followed by *Hootin' In The Kitchen*. All good records, all in the idiom of that moment—and all just missing out on the magic business of chart recognition. But Billy went on working, hit or no hit. He still makes periodic treks back to Dublin—in fact, he's there right now, whipping back for single days just to make television appearances.

Now it's a matter of persuading other parts of the British Isles that Billy is one hunk of genuine, hundred-per-cent, no-kidding talent. And it could be that he'll go a long way towards achieving that when he gets one of the big roles in the new Lionel Bart-Alun Owen musical "Maggie May," for which rehearsals start in July.

Says Billy: "We had a lot of fun making *Walk, Walk, Walkin'*, specially as it has that Blue-Beat bit going all the way through it. I dig the rhythm and I think Bob Stigwood did a good job on the session. Now it's just a matter of sitting back and keeping my fingers crossed that it'll make the charts."

With which, Billy kissed the Blarney Stone, rubbed a four-leaf clover, avoided a ladder . . . and went off to yet another engagement in his so-busy career.

READER'S POP SHOP TALK



Richard Anthony's latest—fabulous! . . . Radio Caroline's greatest idea since Beatles . . . Hollies gained popularity due to latest tour? . . . Fourmost a fabulous group—deserve more publicity . . . **Chuck Berry**, *Swinging Blue Jeans*, *Animals* tour a knock-out . . . **Elvis** MUST record a slow ballad soon . . . **Cliff's** latest—great . . . **Beatles'** fans should realise that their discs will never stay at the top for long if we all buy them as soon as they're released . . . **Joe Brown** deserves another hit . . . "Regular" groups on programmes such as "Go Man Go"—hopeless. Any of our local groups could do better . . . Advance orders spoil the charts . . . Latest gimmick: recording **B. Holly** and **Crickets** numbers to get hits . . . **Cliff** certainly deserved to win the Best Male Vocalist award . . . **Chuck Berry** a Rocker—not a Mod as some fools would have us believe . . . **Mary Wells**—American R & B stylist—should have much more publicity . . . **Mike** from *The Le Roys* looks the image of **Buddy Holly** on stage . . .

Kathy Kirby's latest record too classy for charts . . . **Stones'** LP fab . . . **Dave Berry's** *Baby It's You* much better than **Beatles'** version . . . Who'd have thought **Doris Day** would make the charts again? . . . "Ready Steady Go" best television programme ever . . . **Frank Ifield** too square . . . **Helen Shapiro's** latest, best ever apart from *Woe Is Me* . . . **The Rattles** ought to make it big over here . . .

Doris Day very welcome back into the charts . . . Will **Helen Shapiro** ever have another hit? . . . Congratulations on **Elvis** selling over 100,000,000 discs. Who's going to top that? . . . **The Crystals** are the best American female group . . .

Cliff and Shadows' latest their best ever . . . Why all publicity about **Beatles** and their girl friends, surely they have a right to their spare time? . . . **Pet Clark's** *I'm In Love and Walk On By* by **Dionne Warwick**, fantastic records . . . If I see those awful **Rolling Stones** again I'll scream! **Freddie and Dreamers**, wonderful . . . Keep a lookout in charts for **Eden Kane's** latest . . . New **Dusty Springfield** disc way overdue . . . What's happened to **Adam and Roulettes** lately? . . . **Gigliola Cinquetti** has a marvellous voice—great opposition to our **Helen Shapiro** . . . **Ramona King's** *It's In His Kiss* should have been a hit . . . When's handsome **Rick Nelson** coming to England? . . . **Brian Poole's** latest, his best ever . . . **Searchers** taking over **Beatles'** popularity in America? . . . **Lulu and The Lovers'** *Shout*—fantastic . . . **Kathy Kirby's** *You're The One* a let-down on previous disc . . . **Fourmost's** *Little Lovin'* will be their best record to date, deserves No. 1 . . . Out of a matter of interest who is richer, **Beatles** or **Cliff**? . . .

Surprise success for **The Four Pennies** . . . **P. J. Proby** excellent singer . . . **John Leyton** deserves another big hit . . . **Palladium** show gets worse . . . The

cutest, most thoughtful pop singer—**Gerry** . . . Great disc by **Dionne Warwick** **Eden Kane's** latest not as good as **Boys Cry** . . . What's happened to **The Ronettes** now? . . . **Cliff's** latest a drag . . . This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed.

At the time of going to press the increase in the number of members of the **Official Elvis Presley Fan Club** since January 1st is 10,092, that is an average of 80 joins per postal day.

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HUGH THOMPSON provided pictures of Cliff, Manfred Mann and The Searchers.

A.S.P. INTERNATIONAL, that of **Billy Boyle**.

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BILLY BOYLE'S

STEPPING OUT IN
BLUE-BEAT
STYLE ON HIS NEW DISC

WALK WALK WALKIN'

(COLUMBIA)

FACTS ON THE STARS COMPETITION

No. — 38 FREDDIE

One of the most likable and fun-loving characters of the pop world, Freddie of The Dreamers, is our subject this week. Answer the three simple questions below and you may win any LP of your choice. The first correct answer drawn out wins the LP chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derbys.

1. How old is Freddie?
2. What is the flip of *I Love You Baby*?
3. How many Dreamers are there besides Freddie?

Don't forget to put your full name and address on the card and the LP you choose should be the winner.



COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 34 (Billy Fury) is Miss M. Hart, 40 Sneyden Ave., Hillingdon, Middlesex, who will receive a copy of Elvis's "G.I. Blues" LP.
The winner of the "Fury Monthly" competition is Miss M. L. MATHIAS, Lyston Rectory,

Lyston, Sudbury, Suffolk, who has asked for Billy's "Billie" LP.

The winner of the "Teenbeat" competition is J. C. TAYLOR, 9 Moorhead Crescent, Shilling, Yorks., who has asked for "The Rolling Stones" LP.

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

SWOP SHOP

Offered: "Pop Weekly Annual 1964"; pictures of all stars—Beatles, Stones, Fury, Helen Shapiro. Wanted: High Class Baby, Cliff Richard; pictures of Cliff and Shadows or cash. Margaret McCallum, 393 Camtyne Road, Camtyne, Glasgow, C.2.

Offered: "Twenty-one Today" LP by Cliff; Kid Galahad EP by Elvis. Wanted: "Session With Dave Clark Five" LP or "Sugar And Spice" Searchers LP; Needles And Pins, Searchers and Anyone Who Had A Heart, Cilla Black. Miss Lynn Palmer, 2 Walnut Crescent, Kingswood, Bristol.

Offered: Johnny Remember Me, John Leyton; Forget Me Not, Eden Kane; Run Around Sue, Doug Sheldon; others. Wanted: Stuck On You, Elvis; Love Me Do, The Beatles; Any three for Elvis Sells EP. Sandra Hampton, 28 Beech Hanger Road, Grayshott, Hindhead, Surrey.

Wanted: "Beatles Monthly" books Nos. 1, 3, 4 and 5, in very good condition. Offered: cash. B. Walemark, c/o Scorer, Oak Lodge, Blandford Road, Reigate, Surrey.

Wanted: Nos. 1, 2, 3, 4, 5 of "The Beatles Book" must be in perfect condition. Offered: The books "Top Stars" including Elvis, Adam, Cliff and Billy, and the great "Elvis 1943 Special" also 2/6d. Bernard Tauspin, Malkitlin Farm, Owmby by Spital, Lincoln.

Offered: Flaming Star EP and Tonight's All Right For Love EP both by Elvis Presley. Wanted: Highest offers. S. T. Green, 72 Black Lane, Lower Hurdfield, Macclesfield, Cheshire.

Wanted: "Please Please Me" LP by The Beatles. Offered: Blue Hawaii by Elvis Presley. Miss Susan Jarram, 86 New Park Street, Leicester.

Offered: Kenny Ball EP; Acker Bilk EP; Summer Holiday, Cliff Richard; The Young Ones, Cliff Richard; Up On The Roof, Kenny Lynch; others. Wanted: Any Roy Orbison records; "G.I. Blues" LP; Any Jim Reeves record; James, Carole Deane. I will give cash for any of these records. J. Savage, "Farthings," 48 Days Lane, Biddenden, Bedford.

PEN PALS

Jim Meek, 35 Garron Crescent, Larne, Co. Antrim, Northern Ireland. Male, 19, Beatles, Cilla Black, Cliff, Searchers, Bachelors.

B. E. Ferris, "C" Flight, 2 Squadron, Royal Air Force Hereford, Herefordshire. Male, 16, Beatles, Searchers, Kathy Kirby.

Joy Mogg, 24 Blendworth Crescent, Leigh Park, Havant, Hants. Female, 21, Cliff, Shadows, Rolling Stones, Searchers and others.

23970441 Pte. Bachu, K., "D" Wing, Martinique Barracks, S.E.M.E. Bordon, Hants. Male 17. Gerry, Freddie, Pat, Boone.

John Greenstreet, Grenville House, Stowe School, Bucks. Male, 16, Beatles, Stones, John Leyton, Brenda Lee, Little Richard.

Edrea Ong, P.O. Box 66, Kuching, Sarawak, Malaysia. Female, 13, Elvis, Cliff, Beatles, Paul and Paula.

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For full details write enclosing s.a. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derbys.

Another Smash For Cilla!

Who would have believed it possible? That a girl singer could not only make a best-selling record but could send that platter to the top inside a few weeks. Not only once but twice, plus being able to hold off the strongest groups of the time. The girl is of course, the very gear Cilla Black. Her platter *You're My World* has fairly soared into the top smashing aside opposition from the top class sellers like Cliff, Fury and The Beatles. I for one, am very glad that Cilla is showing that females aren't completely out of the picture where the charts are concerned.

Certainly her discs are some of the most emotion packed and best recorded waxings since Shirley Bassey hit the market. Although *Anyone Who Had A Heart* still remains my favourite out of the two, *You're My World* being the other of course, Cilla's style is one that has made it possible for the teenagers to show people that not every best-selling disc has to have a fast and hard beat. Given the opportunity I feel that here Britain is going to have yet another female vocalist who can become as internationally acceptable as Shirley Bassey or Petula Clark.

Although her discs can hardly be called pop, they are certainly leading the new singers into a completely different field. As long as this style is accepted by the public I feel that we have another hit on our hands in the United States. Of course, there are people who say that Cilla "pinched" her style of singing from the American vocalist, Dionne Warwick. This she may have done on the first platter, but on *You're My World* I think she has found her own way of phrasing, and one that is better suited to Cilla than to Warwick. Both are vocalists with a strong feel for soul singing and Cilla's earlier Top Twenty entry, *Love Of The Loved* is poor compared with her latest efforts.

No small wonder that The Beatles and Gerry and The Pacemakers rate Cilla as one of the greatest ever. I rate her as our biggest potential female goldmine since Shirley Bassey and providing that she gets more great numbers she will be able to conquer the hearts and the charts as many times as she cares to try. Although in America her name doesn't mean too much as yet, I wouldn't be in the least surprised to see her heading for the top of the charts with this one. Anyone with any kind of a different style of singing usually goes a bomb over there.

Dusty Springfield's particular brand of hits has given her a number of hits over there—and Cilla looks like making the grade in exactly the same way!!



READERS WRITE

... but are not always.

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

Who's Old-Fashioned?

If anyone's "old-fashioned" it's The Beatles not Elvis.

"The Liverpool Sound" is not a new sound. It is derived from the American rhythm and blues (Chuck Berry, Buddy Holly and The Crickets). In 1956 Elvis was known as the best R & B singer there was (white, that is).

In his film "Love Me Tender," Elvis wore shoes with the same type of heel as the Liverpool lads do.

In the film "Love In Las Vegas" (made before Elvis had heard about The Beatles) he wore a V-necked jacket, like they do.

Beatle-boaters—Bing Crosby used to wear them.

Polo-necked jumpers have always been popular.

I think the correct name for The Beatles' hair-styles would be "The Jimmy Savile Hair-Style". He had a fringe before The Beatles. I wonder what would happen if they were sent into the Army.

When The Beatles were on the panel of "Juke Box Jury" and an Elvis disc (*Kiss Me Quick*) came up on the turntable, they all said they didn't like it, but they all gave it as a hit.

G. M. Rogers (Derby)

Publicity Needed

The Everly Brothers make wonderful records but, as stated in a recent "Pop Weekly," it's only too true that they haven't been having hits lately. Perhaps part of the blame for this could be lack of publicity. P. M. Gose (Streety)

Oldies Are Better

I've just finished playing some of my old records and I've this to say, the records of today are nothing compared to discs such as Cliff's *Move It, Travelling Light, Voice In The Wilderness* etc.; Billy's *Maybe Tomorrow, Colette, Half-way To Paradise and Jealousy*; El's *Girl Of My Best Friend, It's Now Or Never, Are You Lonesome Tonight, A Fool Such As I* etc., and of course a few of The Shadows' masterpieces, *Apache, Wonderful Land, F.B.I.* etc.

Thank goodness these artists still bombard the charts, 'cause let's face it, we're gonna wait a long time before we can find someone of Cliff's, Billy's and Elvis's calibre, and as for The Shads, there will never be another group like them.

And for those who don't share my views, go over and dig out your oldies and you'll find that the "Oldies Are Better." Jim Corkin (Kilmaurs)

Even Fabber

Your mag is fab, and if there were such a word, your mag is Fabber now you have made a breakthrough. I think your new cover design is a lot better than before. Not only do you colour it up a bit but you cram a bit more into the mag. I also like the idea of a few more pics on the front. So will you please thank the bloke who designed the cover, for me? John Moore (Hatford)

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

CONSTANT CHARTSTER

One of the biggest sellers throughout the world is likely to be *Constantly*, Cliff's latest release and of course, hit. As expected, it has of course, given Cliff yet another Top Five entry in the British charts and with such universal appeal it's likely to rack up just as many sales over a long period as some of Cliff's faster moving numbers that have been previous No. 1's. Give Cliff the chance however, and he is likely to make sure that another Gold Disc is added to his already substantial collection.

Cliff is already following faster and faster into the footsteps of Elvis, more films, more film songs and less one-nighters than the early days. Elvis of course hasn't appeared on TV for years but Cliff doesn't like to think that any of his fans may miss him so TV spots are always secure. Of course, there are still the fans who complain that Cliff doesn't tour enough and that he should do more.

I don't think this is so. I've seen Cliff working on a film, and whether you like or dislike Cliff is nothing to do with the obvious fact that he really goes all-out to hit the cinema screens with as much force as possible. Certainly his acting, singing and dancing have improved over the last few years, and the once rather sulky looking hitster from the fifties has become the smooth slim James Bond of the early sixties.

On-stage, whether it be the London Palladium or the Woking cinema, Cliff's performance is fast, professional, and very talented. No wasted minutes, but every second filled with an act that, with The Shadows, makes for one of the classiest in the pop world. The loud clothes have disappeared and Cliff now appears wearing either a tuxedo or a dark suit. More variety is his aim in everything he does. On stage, on record, and on TV. Already, although the mob hysteria may have died out slightly Cliff has managed to gain a much, much wider audience, as many of the older people have taken Cliff into their homes, so to speak.

But I do hope that Cliff doesn't make the same mistake as Elvis (if one could call it a mistake) and churn out musical film after musical film. Admittedly, Elvis grosses a lot of dollars from these films, but I think Cliff could become a pretty good actor on the stronger side of things if he is given the opportunity. The point now for Cliff fans to remember is that Cliff doesn't need to be fought for. Already he is big enough to fight alone!

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The Searchers

