

STAR CALENDAR
PAGE FREE INSIDE

GIANT DOUBLE-PAGE PIC OF THE BEATLES INSIDE
FULL PAGES OF DAKOTAS ★ RAY CHARLES ★ DREAMERS ★ TORNADOS ETC.

POP



SECOND **ONE SHILLING** **YEAR**

No. 19
Week Ending
4th January

WEEKLY





ONE OF THE GREATS

In the world of high screams and Beatledom, and the fun of Xmas parties still lingering, whilst red-hot records all with the same Mersey beat pound head-long towards the best-sellers it is refreshing tho' also saddening to notice that one artiste has managed to maintain his hold over the various disc buyers throughout the world. The artiste—Ray Charles.

Whereas they found their highly-priced guitars and sing of "lost love" and "will she ever come back?" etc., in a style of singing that makes you wonder whether the singer is secretly pleased that "she" hasn't come back, it is remarkable that Ray with his soft almost tearful voice and the added power of strings, is able not only to make himself heard but also to reap such huge record benefits.

Certainly, his disc sales haven't actually inspired big chart risers lately but that is all by the way. For Ray, more than that he has made himself known to countless thousands of millions via TV, radio and personal appearances—plus naturally records, is a singer in an entirely different grade. His single of *Busted* was once played to a friend of mine who commented, "He sounds like he is singing this 'tongue in cheek'." But with Ray Charles there is no comedy, "tongue in cheek" or anything of that nature when he starts to sing one of his near-spiritualistic Negro songs.

Even when, on occasions he is nearly drowned in a mass of girl choirs and strings, one can hear his muted tones and listen to the amazing sentiment, and the tremendous sincerity that seems to ooze from this man with almost non-stop relentlessness. Yet his sincerity and obvious "heart and soul" singing is nothing like the almost trashy material wailed out by so-called singers with "feel." Ray doesn't have to try and make himself feel sad when singing some of the oldest songs. He is sad, the sadness of the man who has experienced poverty, hunger, the insult, if one can call it that, of being blind. Yet being blind of course, has probably enabled Charles to become so understanding to his records, and to his many followers.

The "feel" as a singer can only be told when in a packed auditorium keeps absolutely silent for song after song. This inevitably happens when Ray walks falteringly on-stage and sings quietly and sincerely about subjects that he knows and has experienced. Love, hate, anger, poverty—all these Charles has experienced and has put on record.

For those thousands who have these records, there will never come a time when the discs are "worn out" because the hearer is tired of it. For Ray's voice singing those type of songs can be listened to again and again. Therein lies the power of Ray Charles. The blind genius.

POP WEEKLY

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SECOND SERIES

WEEK ENDING 4/1/64

ISSUE No. NINETEEN

Hi there!

Off we go, swingin' into another year, a year in which we mean to make YOUR magazine "Pop Weekly" even more attractive to you. A year in which we shall keep up with the new trends in pop music whatever they may be.

What will 1964 bring to the pop scene? Will it be a year with the charts continuing to be dominated by the "Mersey Sound" spearheaded by The Beatles, or will it bring an entirely new trend? Will the great new group movement be overtaken by yet another development or will the great solo artistes hammer their way back to the top of the charts?

It would be a very brave man indeed who would give a forecast at this time, but whatever the development is we shall be there with it, bringing you all the latest pics and info on the top liners. So, if you don't want to miss out on anything make sure that your newsgang has a regular order for your "Pop Weekly" every week!

Keep swingin'

The Editor

(ALBERT HAND)

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Cliff and The Shadows



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BRITAIN'S TOP THIRTY

- | | | |
|----|--------------------------------------|----------------------|
| 1 | I Want To Hold Your Hand (1) | The Beatles |
| 2 | Glad All Over (3) | Dave Clark Five |
| 3 | I Only Want To Be With You (8) | Dusty Springfield |
| 4 | You Were Made For Me (2) | Freddie & Dreamers |
| 5 | Dominique (9) | The Singing Nun |
| 6 | She Loves You (4) | The Beatles |
| 7 | Secret Love (5) | Kathy Kirby |
| 8 | 24 Hours From Tulsa (11) | Gene Pitney |
| 9 | Don't Talk To Him (6) | Cliff Richard |
| 10 | Kiss Me Quick (17) | Elvis Presley |
| 11 | Maria Elena (7) | Los Indios Tabajaras |
| 12 | I Wanna Be Your Man (12) | Rolling Stones |
| 13 | Swinging On A Star (18) | Big Dee Irwin |
| 14 | Money (19) | B. Elliott/Fenmen |
| 15 | Stay (16) | The Hollies |
| 16 | You'll Never Walk Alone (14) | Gerry & Pacemakers |
| 17 | Geronimo (10) | The Shadows |
| 18 | I'll Keep You Satisfied (13) | Billy J. Kramer |
| 19 | It's Almost Tomorrow (15) | Mark Wynter |
| 20 | All I Want For Xmas Is A Beagle (21) | Dora Bryan |
| 21 | Do You Really Love Me Too? (23) | Billy Fury |
| 22 | With The Beatles (L.P.) (22) | The Beatles |
| 23 | Deep Purple (20) | Stevens & Tempo |
| 24 | I (Who Have Nothing) (24) | Shirley Bassey |
| 25 | Not Too Little, Not Too Much (—) | Chris Sandford |
| 26 | Twist And Shout (E.P.) (27) | The Beatles |
| 27 | Hungry For Love (28) | J. Kidd/Pirates |
| 28 | The Beatles' Hits (E.P.) (29) | The Beatles |
| 29 | We Are In Love (—) | Adam Faith |
| 30 | Beautiful Dreamer (30) | John Leyton |

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

AMERICA'S TOP THIRTY

1	Dominique	The Singing Nun	14	Loddy Lo	Chubby Checker
2	Louie, Louie	The Kingsmen	15	She's A Fool	Lesley Gore
3	Since I Fell For You	Lenny Welch	16	Midnight Mary	Joey Powers
4	Drip Drop	Dion DiMucci	17	Quicksand	Martha/Vandellas
5	There I've Said It Again	Bobby Vinton	18	The Nitty Gritty	Shirley Ellis
6	I'm Leaving It All Up To You	Dale & Grace	19	Have You Heard	The Duprees
7	You Don't Have To Be A Baby To Cry	The Caravelles	20	Wonderful Summer	Robin Ward
8	Talk Back	Johnny Tillotson	21	Can I Get A Witness	Marvin Gaye
9	Poppies & Icicles	The Murmaids	22	As Usual	Brenda Lee
10	Forget Him	Bobby Rydell	23	Deep Purple	Stevens & Tempo
11	Wives and Lovers	Jack Jones	24	Pretty Paper	Roy Orbison
12	Be True To Your School	Beach Boys	25	Walking The Dog	Rufus Thomas
13	Everybody	Tommy Roe	26	Drag City	Jan & Dean
			27	He's All Right	Impressions
			28	Somewhere	The Tymes
			29	Little Red Rooster	Sam Cooke
			30	Sugar Shack	J. Gilmer/Fireballs

POP TEEN PAGE

★ THIS WEEK'S COMPETITION ★

Free Seats For "Live It Up" Movie



This week we have a different comp. for you based on the swingin' movie "Live It Up." How much do you know about it?

Well just answer the three questions below and the sender of the first all correct card picked out will receive two free tickets for "Live It Up" when it visits his or her local cinema.

1. We have here a picture of Patsy Ann Noble. Name two other pop

artists who appear in the film with her.

2. Name two songs from the movie.
3. Which artiste in this film was a member of a famous group?

Got them all right? Well just write them on a postcard and send them to: David Cardwell, "Live It Up" Competition, 234/238 Edgware Rd., London, W.2.

Don't forget to put your name and address on the card.

COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 14 (Billy J. Kramer) is Miss D. HUDSON, 32 High Street, Repton, Nr. Derby.
The "Fury Monthly" winner is C. ELEY,

Police House, Dedham, Colchester, who will receive a copy of the "We Want Billy" LP. This week's winner of the "Elvis Monthly" Competition is G. CHAPPELL, 50 Jackson Road, Holloway, London, N.7.

POP WEEKLY RECORD INFORMATION SERVICE

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

Send a stamped addressed envelope with your query, to:

POP WEEKLY RECORD INFORMATION
41 DERBY ROAD, HEANOR, DERBYS.

and then leave the rest to us. This service is free, but if an artiste's complete list of recordings is required, a secretarial and/or printing charge of a 6d. P.O. must be enclosed with your request.

PLEASE NOTE. Answers will be strictly confined to records available. Requests for actual dates of release, and positions in charts, will be ignored.

The things we're asked...

- Q Has Ben E. King recorded Tell Daddy please?—Joy Brown, London, W.C.2.
- A Yes he has, but on E.P. only, REK 1361.
- Q How many tracks on El's "Fun In Acapulco" please?—Mervyn Thomas, North Wales.
- A 13 wonderful songs, and a great L.P.!
- Q Is Pantella still available by Ron Goodwin please?—William Milligan, Glasgow, S.W.3.
- A Yes it is, R4994.
- Q Can you send me Michael Cox's Don't You Break My Heart please?—Julie Holland, Wiltshire.
- A Sorry No, this has been deleted.
- Q Could you tell me what is on the new Shadows' E.P. please?—Carole Clarke, Liverpool 14.
- A Yes, certainly, Shindig! It's Been A Blue Day; Sleepwalk; Theme From A Filled Paice, SEG 8286.
- Q Has the late Michael Holliday recorded Home Cookin'?—Maureen Cash, Woodford Green, Essex.
- A Yes, he has, on E.P. only, SEG 8242.

Postcards only to "Pop Weekly's" *Heanor, Derby, Mark "Pen Pals" or "Swap Shop."* Although every care is taken, and these announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered or persons advertising in or replying to the Pen Pals Column.

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

SWOP SHOP

Wanted: Teenage Love (single), The Five Chesternuts. **Offered:** "Big Hits Of '62" (LP), Brian Poole, or Tell Laura I Love Her, John Leyton. Jim Hunt, 39 Westbury Road, Dover, Kent.

Offered: Tommy Roe L.P. (including Sheila; Susie Dorlin), Elvis Gold Records 3 (including Surrender: It's Now Or Never). **Wanted:** Elvis Xmas Album or She's Not You; Are You Lonesome Tonight; Good Luck Charm; Stuck On You. M. Dent, 124 Henley Road, Reading, Berks.

Offered: Elvis's Devil In Disguise; The Ronettes' Be My Baby; Adam's Who Am I and Cliff's Bachelor Boy. **Wanted:** Dream E.P. and Move It, (three for the E.P., one for the single). Jeanette Will, 28 Wensley Road, Gatsley, Cheshire.

Wanted: Anything by the Everly Bros. **Offered:** It's Up To You by Rick Nelson, or others. Ernest Fleming, 205 Ardnahe Avenue, Torgylen, Glasgow, S.2.

Offered: Picture of Elvis, 60 x 40 ins. or Cliff, 60 x 40 ins. **Wanted:** Pictures of Billy Fury, Miss J. Hitchen, 79 Waterloo Road, Smallshaw, Ashton-under-Lyne, Lancashire.

Offered: Dreams Come True by Heinz. **Wanted:** Warm Over Kisses by Brian Hyland or Wondrous Place by Billy Fury. Lyne Morgan, Saltcote Place, Rye, Sussex.

Offered: You Don't Know by Helen Shapiro. **Wanted:** One Broken Heart For Sale by Elvis. Stewart Donachie, 1 Princes Street, Motherwell, Lanarkshire.

Offered: Someone Else's Baby by Adam Faith. **Wanted:** Move It by Cliff Richard. C. Tovell, 87 Hampton Lane, Solihull, Warwick.

Offered: Cliff's E.P. of Expresso Bongo. **Wanted:** Elvis's E.P. of A Tender Mood. Janet Sanders, 38 Whitmore Way, Basildon New Town, Essex.

Offered: One Broken Heart For Sale by Elvis. **Wanted:** Jealousy by Billy Fury, R. Steer, 4 Chiswell Green Lane, St. Albans, Herts.

Offered: Just For Kicks by Mike Sarne, others. **Wanted:** The Beatles' L.P. "Please, Please Me." Miss Ann Hook, 4 Stanhope Rd., Weston-super-Mare, Somerset.

Offered: An autographed photo of Elvis. **Wanted:** Roy Orbison's autograph. D. J. Moss, 44 Kings Road, Mill Hill, Blackburn, Lancs.

PEN PALS

Sid Martin, 73, Stanning Road, North Shields, Northumberland. Male, 14. Beatles, Elvis, Gerry and The Pacemakers.

Kay Clarke, 2 St. John's Road, Bedhampton, Havant, Hants. Female, 16, Cliff, Beatles, Freddie and Dreamers.

Marilyn Briggs, 124 Ashbourne Crescent, Huyton, Liverpool. Female, 16, Hollies, Mojos, Rolling Stones, Heinz.

Jane Humphreys, 29 Cliftonville Road, Woolston, Warrington. Female, 15, Billy J. Kramer, Beatles.

Christine Jackson, 53 Warrington Road, Penketh, Warrington. Female, 15, Elvis, Beatles, Hollies.

Beryl Cooper, 18 Springfield Avenue, Padgate, Warrington. Female, 15, Beatles, Hollies, Gerry and The Pacemakers.

Ann Vinter, 9 Uppfield, East Croydon, Surrey. Female, 15, Cliff and Beatles.

Dave Hewitt, 67 Maryland Lane, Moreton, Chesh. Male, 19, Joe Brown, Shadows, Beatles.

Terry Austerberry, 31 Saxon Rd., Southall, Middx. Male, 15, Shadows, Cliff Richard, Beatles.

Elaine Richmond, 7 Ann Place, Pendleton, Salford 6, Lancs. Female, 15, Cliff, Beatles, Marsey Groups.

Janice Milnes, 4 Highfield Crescent, Meltham, Nr. Huddersfield, Yorks. Female, 14, Frank Ifield.

Jenn Brown, 49 Strother Close, Haydon Bridge, Hexham, Northumbld. Female, 17, Roy Orbison, Carole Bicknell, 11 Collyer Ave., Bognor Regis, Sussex. Female, 12, Diamonds.

Joan Bailey, 18 Milton Street, Royton, Oldham, Lancs. Female, 15, Beatles.

Charles Smith, 33 Lomond Gdns., Kirkcaldy, Fife. Male, 18, Elvis, Beatles, Brenda Lee.

Photo News



Top Left: April Stevens and Nino Tempo, whose waxing of Deep Purple hit the top Stateside and is doing very well here too.

Top Right: From sports champion to show-biz success—that's the story of Jimmy Crawford. With six discs and a film appearance behind him, this tall, fair haired Sheffield lad is headed for the top.

Bottom: The Classmates, who are hoping for their hit with *Go Tell It On The Mountain*.

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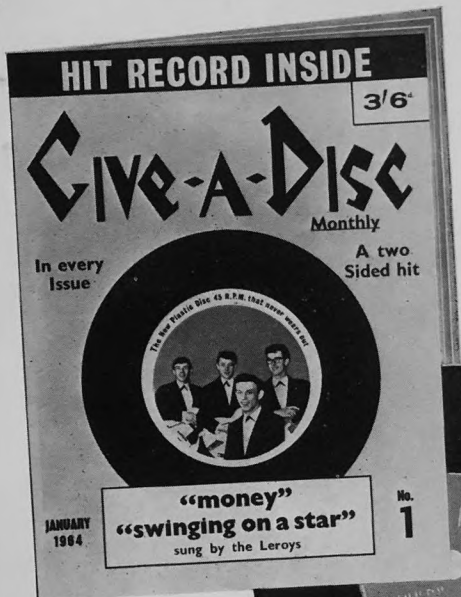
Elvis
★
Beatles

★
Cliff

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**Rolling
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★
Mike Sarne

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All the Top Pops

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Old & New Pop Hits

POP Weekly News!

JOHN LEYTON'S

GREATEST YET

BEAUTIFUL DREAMER

on H.M.V.

Star-Packed Spring Tour

HITTING ROAD ON FEBRUARY 8TH

FOR those many fans who have enquired, here are the dates where they will be able to see stars John Leyton, The Rolling Stones, The Innocents, Billie Davis, Mike Berry, Billy Boyle—and two more stars who are the biggest names in the business may be added. There are other dates to be filled in, but so far these are the venues confirmed.

Feb. 8	Edmonton Granada
9	Leicester
10	Cheltenham
11	Tunbridge
12	Guildford
13	Kingston
14	Watford
15	Brighton
16	Portsmouth
17	Greenford
18	Colchester
19	Stockton
20	Sunderland
21	Hanley
22	Bournemouth
23	Birmingham
25	Romford
26	York
29	Stockport
Mar. 1	Liverpool
2	Nottingham
5	Blackburn
6	Wolverhampton
7	Norwich

EXECUTIVE GROUP

WOW! Is show biz really going wild!! What with road managers, managing artists and artists managing other artists, we thought we'd really reached the limit.

But no! Andrew Oldham, co-manager of The Rolling Stones, and independent record producer, has another disc due out on the record shelves in the next few days. The platter is a number called *Animal Duds*, and has been recorded by a group called Jeannie and The Redheads. Ever heard of 'em? Well, Jeannie is one of the executives on the booking side at Bernard Delfont's, one of London's biggest established agencies! The Redheads are Andrew Oldham and Ian Samwell (top song-writer)

One Point worth noting is that Andrew, known in show biz as one of the most "with-it" characters is likely to have a hit on his hands!

Already he has proved his worth as an independent record producer with the Rolling Stones, and he almost had a hit with George Bean's version of *Secret Love* which was overtaken by Kathy Kirby's version.

NEW WAXINGS

THIS week sees some interesting new disc releases, including one from Shirley Bassey.

Shirley, who has had a long chart run with *I (Who Have Nothing)* is following up with the theme from the movie, "The Victors" which is titled *My Special Dream* and could well give her another real chart boost.

Frank Ifield is out on wax again with *Say It Isn't So* on the Columbia label and Northern group, The Cresters, make their stab at fame with *I Just Don't Understand*, which is very much in the current idiom and could succeed on that alone.

Billy Boyle's Ballroom Tour

BILLY BOYLE, who had a near hit with his *My Baby's Crazy 'Bout Elvis* some time back, is currently legging it around Ireland on a five-week ballroom stint that is drawing packed houses. Boyle who smashed many records for audience attendance figures when he was first singing in his native Ireland finishes the January ballroom run just in time to head back for Britain to join a four-week one-nighter package.

CLASSIFIED ADVERTISEMENTS

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FAN CLUB ADDRESSES

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 Brigitte, 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.

CAROL LEWIS & THE SOUTHERNERS—s.a.e. Celia Brooke, 4th Floor, 93/97 Regent Street, London, W.1.

JOE BROWN & HIS BRUVVERS Fan Club—s.a.e. Stan Laundon, Alderman's House, 37 Soho Square, London, W.1.

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

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RECORDS

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

PHOTO CAVALCADE

HUGH THOMPSON provided the cover shot of Billy J. and The Dakotas.

PHILIP GOLTOP those of The Shadows and The Tornados.

TONY PUGH—Freddie and The Dreamers.
THE BEATLES from A.B.C. TV's "Thank You Lucky Stars."

Adam Moving Up Again

ADAM FAITH seems to be re-establishing himself as a firm chartist, after his recent slip from the limelight. After pushing back into the top ten against heavy competition with *The First Time* he is back in the lists with his follow-up *We Are In Love*. This is a fiery beater with a definitely "Mersey" backing from The Roulettes. Backed with a solid number *Made For Me*, this disc seems certain to make its way much further up the charts.

WRONG AGAIN!!

FUNNY how Elvis has a way of confounding the critics isn't it? This week sees his *Kiss Me Quick* leaping into the Top Ten, despite the fact that it has already been released on L.P., which, said the critics, would keep the sales down. But from the huge sales to date it would appear that the fans think differently.



DISCUSSION

And so we swing into a new year with all our current favourites still riding high, of course; but do you join with me in wondering what new trends, new crazes 1964 will bring in due course? I bet you do. There are no trend-setters in this first selection of discs—some of which were released immediately prior to Christmas, and the rest this week.

Jimmy Gilmer and The Fireballs are trying their luck again in Britain with their new London release, "Daisy Petal Pickin'." The previous disc, *Sugar Shack* rode in high places in the Stateside charts but failed over here. I thought it had great attraction but perhaps it was too thin a sound to command mass attention in the face of the pounding beats to which we are accustomed from our own groups nowadays. However, *Daisy Petal Pickin'* is very much the mixture-as-before, especially rhythmically; I don't think the melody is quite as strong on this new one but Jimmy Gilmer treats the lyric in the same pleasant way.

With The Beatles' version of "Roll Over Beethoven" being so popular, I can't help wondering at the fate in store for a new "single" version by PAT WAYNE with The Beachcombers, on Columbia. It deserves some success on its own part. Here is a driving beat at a fairly fast tempo and Pat's vocal has strength and clarity.

★★★ **BOUQUET** ★★★★★★
★ There can be no getting away ★
★ from the fact that Brenda Lee ★
★ turns out first-class work every ★
★ time. Her new Brunswick release, ★
★ *As Usual*, has all the depth and ★
★ warmth we have come to expect ★
★ from Brenda. Tinkling piano and ★
★ sweeping strings herald a slow, ★
★ romantic ballad and the composition ★
★ is beautifully orchestrated. ★
★ The sheer strength of Brenda's ★
★ performance and personality ★
★ dominates the proceedings; she ★
★ really does seem to get even better ★
★ with each disc. This one is a ★
★ highly polished piece of professional ★
★ ism with more than a flavour ★
★ of general appeal, despite the slow ★
★ ponderous style of the song. In ★
★ this day and Beatle-age Brenda is ★
★ just about the only girl who could ★
★ get away with this type of disc. ★
★ And I hope she does. ★
★★★★★★★★★★★★★★★★

Those Crystal-sounding Ronettes are back on London with "Baby I Do Love You." Here we have the same backing, the same sound as on *Be My Baby* and, no doubt, it will be very successful with those who are addicted to this rather specialised technique of recording. I shall never be converted, personally, to that somewhat muzzy sound. On its own merits however, this disc is just as good as the previous one although I don't think the melodic attraction quite so strong.

The gospel-chanting style of Garnet Mimms dominates United Artists' "Baby Don't You Weep." With THE ENCHANTERS, he takes the lyric by the scruff of the neck and injects considerable depth of feeling and drive into it. A well-produced disc, this, but we've heard this type of song so many times before. Only the individual style of Garnet Mimms saves it from becoming just a bore. Even so, I don't really think we are all that ready in this country for this type of disc.

* * *
Barbra Streisand is an artiste to be reckoned with! Already much-acclaimed in America, she possesses a powerful voice that is capable of tearing the heart out of you, elevating you to emotional heights, bringing a laugh or what you will. On certain notes there can be said to be a Garland touch but she is, undoubtedly, a singer of great individual talent. She never does the obvious with a song and this can be heard on her C.B.S. release "Happy Days Are Here Again." Never have you heard that rather hackneyed song sung quite like this. Gone is the seaside pier "jolly good pals" style and, in its place, Barbra brings a slow, almost reflective delivery. This is totally effective and fully justified. It makes the old song seem not only new but raises it to a much higher level. Unfortunately, not hit material but a very fascinating disc and one which will earn the attention of many discerning ears.

— **BRICKBAT** —
On Oriole, The Dowlands, accompanied by The Soundtracks, give a very thin sound to *All My Loving*. There is a certain amount of attraction in the composition itself, which moves along at a medium pace, but I find the overall sound quite inconclusive. The guitars have an almost metallic ring about them which I find unmusical; if this is an attempt to find a new sound then it fails in my book. The complete backing could have done with a much more solid beat. All this seems rather a pity when you hear the vocalist whose voice has an attractive quality. Not for me, this one.

"Out Of Limits," on Warner Brothers, is an instrumental given a treatment of interest by The Marketts. A well-balanced group with a nice line in guitar work. There is not a great deal of melody but the rhythm is infectious and the repetitive theme could impress itself on you. This is a disc which improves each time you hear it.



And The TOP 4 L.P.s

DUANE EDDY. "TWINGIN' UP A STORM"

RCA VICTOR RD. 7568
And how! The maestro certainly twangs it up and the album is a feast of excellent fretboard work. There is ample chorus work on some numbers, but those who prefer Duane purely as a soloist on guitar will not be disappointed. *Mr. Guitar Man* and *Guitar'd And Feathered* are included in a selection of compositions which lend themselves ideally to the style of this very much lead-guitarist. And don't walk by this album until you've lent an ear to Duane's *Walk Right In*.

CHUCK BERRY. "MORE CHUCK BERRY"

PYE INTERNATIONAL NPL. 28028
This new release in Pye's R & B Series brings Chuck back to us in a selection of solid numbers almost tailor-made for him. All the infectious beat here for dancing and Chuck himself is in fine vocal form on such titles as *Thirty Days; Brown-Eyed Handsome Man; Little Queenie; Sweet Little Rock And Roller and Reelin' And Rockin'*. An LP that should gain him very many more fans.

ADAM FAITH. "FOR YOU—ADAM"

PARLOPHONE PMC. 1213
With Johnny Keating and his Orchestra, Adam sets out to give us his versions of many well-known pop hits including *Hello Mary Lou; Ginny Come Lately; Things; Take Good Care Of My Baby; It Doesn't Matter Any More; My Kind Of Girl; Bye Bye Love and Lazy River*. The result is very successful and Adam's voice seems to take on a renewed quality, as though the past reputations of the songs are challenges to him. He treats each one in his own way and never is there the slightest suspicion that he has been influenced by anything more than his own talent. I like it immensely and consider it one of the best albums Adam has given us. And a word of the warmest praise must go to Johnny Keating for his arresting arrangements.

THE LETTERMEN. "THE LETTERMEN IN CONCERT"

CAPITOL T. 1936
All the electric atmosphere of first-class group-vocalising at its best here. This talented trio give new life through their clean-cut original treatments of a varied collection of folk songs, past hits and a special medley of West Side Story hits. A must for lovers of groups (vocal)!



1964		JULY				1964	
SUN	MON	TUES	WED	THUR	FRI	SAT	
			1	2	3	4	
5	6	7	8	9	10	11	
12	13	14	15	16	17	18	
19	20	21	22	23	24	25	
26	27	28	29	30	31		



Swingin' Stones!

To be honestly fair, there is only one vocal group that have managed to stand up to the terrific Liverpool onslaught—a London group that is. Who else but those cute, really stomping out-of-this-world swingers The Rolling Stones. Some teenagers do not like the boys; others, the majority, absolutely RAVE over them. Older people too are divided. Some think they're a bit weird, others think they're real cool. But this is where the real strength of the boys lies. They're so different from any other group, even The Beatles, that they have created tremendous interest with just two singles.

Admittedly, both of these singles haven't created high chart interest tho' both have reached the Top Twenty, but then, since The Beatles have recently taken one-quarter of the Top Twenty to themselves that's hardly surprising. On

the whole The Rolling Stones, in their own particular way have created more interest than anyone over their different sounds etc. Certainly, with the New Year coming into full force, The Rolling Stones are likely to become a lot more accepted by the teenagers as something new, different and definitely with-it, and certainly the group who have successfully commercialised rhythm and blues into a proposition worth a great deal.

The boys are in fact, one of the only groups who have beaten Billy J. Kramer and other top groups on full house figures. On many of their venues they have beaten attendance records of the aforementioned artists and people like Freddie and The Dreamers by more than a few thousand. Behind the Rolling Stones are two of the most capable and knowledgeable managers in show biz,

Andrew Oldham and Eric Easton. Andrew records The Rolling Stones independently and has had great success saleswise with their *Come On* and *I Wanna Be Your Man*.

The boys are lined up to appear in or rather on many big package shows, among them The Ronettes' tour and the John Leyton, Mike Sarne month-long stint. On their appearances at ballrooms and theatres recently they have had the crowd in hysterics, and the members of the group admitted that they still haven't gotten used to having girls try to leap on the stage and grab them. "It's still a bit scary," said Mick Jagger. "I honestly didn't believe it could ever happen to us, but it seems as if it's never going to stop!" The other guys echoed these same sentiments, and mentioned that they would be pleased to have girls leap on the stage after the act!

Whether they were kiddin' or not you can never tell—'cause like I said, The Rolling Stones are very, very different from the current flock of groups!



HEADING FOR THE STARS—THE LEROYS

Let me introduce you to a new group. Before you groan, "What, another one?" Let me add that I too, would not have featured them had they not been out of the ordinary. In a way they remind me of a set of London Beatles. I don't mean they dress the same, that their act is the same as The Beatles or anything like that. They are known to many fans in this country as The Leroys. They are in fact, one of the most with-it and personable groups I've ever had the opportunity of meeting. Certainly with a bit of luck, and they deserve it, The Leroys are heading for the stars. In more ways than one actually. For they have been chosen as the first group to make a disc for a record press.

Let me tell you the rather intricate story. A new magazine now on the

market called "Give-A-Disc" contains every month a record, on which are two of the latest hits. In The Leroys case the disc is *Swinging On A Star and Money*. Let me hasten to add that the disc is not made of clear plastic, and can be played and played for years without buckling or even getting worn out. It will only wear out in the same time as a normal record. But for the first record, the promoters of "Give-A-Disc" wanted a group who were new, could really swing and were just right. They chose without a moment's hesitation The Leroys.

These four young lads are all from London, and all have terrific musical talent which is only one of the reasons that I flipped over them. Also they have tremendous personalities, and one fact which seems to have escaped many

people's notice, they're not afraid to speak their mind. Ask them a question hoping to catch them out, and you're likely to find yourself bombarded with questions that you can't answer, but although for the present the name is rather unfamiliar, The Leroys are certainly all out to prove that they can hold their own and give as good as any other group where the charts are concerned.

Where the future's concerned. I reckon The Leroys are going to cut a large slice for themselves of the entertainment cake. I think you'll agree when you listen to their *Swinging On A Star and Money*, both of which are two of the best performances ever on disc from a previously unrecorded group!



★ ★ ★ NEW TO YOU ★ ★ ★

ADRIENNE POSTER

The opera teacher eyed the little girl standing before her. "She listened to a short aria, then said: 'Well, it's all right, but you've really got too much of a pop attitude to opera singing. I'd say your best bet would be to make a pop record . . .'"

This is exactly what 14-year-old Adrienne Poster did. Her father, a furniture manufacturer, looked around to find the right song for his daughter, then hired a recording studio, put in a band and technicians . . . and out came *Only Fifteen*.

And the disc is currently selling very nicely, thank you, on the Decca label.

This gal Adrienne, perky and a real live-wire, is quite a character. She's been paying Income Tax since she was only six years old—that's the time when she first started modelling. A year later she was playing the part of Anna Neagle's daughter in the big-budget movie "No Time For Tears."

All the way through her career, she's been working hard, learning hard—mixing acting with studying at the Italia Conti Theatre School in London. But let this talkative and likable lass fill in some of the gaps for herself . . .

"I'd been having lessons from the opera teacher more or less to develop my voice. I don't think I had any ideas of becoming an opera singer. But it was a good idea, don't you think, for the teacher to suggest I made a pop record.

"No I don't think I was all that nervous when I first went into the recording studio. I had my dad there and it was more of a test than anything else.

"I suppose really I want to be an actress. For instance, I played the part of 'Helen Keller' in the stage play 'The Miracle Worker' and that was marvellous. I enjoyed every minute of it. But I'm also pretty keen on modelling."

A sort of Jill-of-all-trades, this gal Adrienne. But she's shaken quite a few of the top judges of pop music by her all-out approach to *Only Fifteen*. You'd never think, certainly, that she is making only her first appearance on disc. Her voice is fine and flexible and she's got an easy swing to everything.

There's a crying need for new girl singers in the pop scene. Several have had goodly hits recently and anyone with real talent could now find the time right to break through and really hit the top.

Adrienne, with her acting talent and her general poise, could become one of the youngest to make a big record. Her impact's undeniable.

She should be keeping that Income Tax inspector busy for a long, long time yet. And remember the *Only Fifteen* gal is still "only fourteen."

Every Good Wish for The New Year

from

FRANK IFIELD

Billy Fury spent quiet Xmas at country cottage—seems like most stars just wanted to see what a quiet Xmas they could have . . . Terrific support given to OXFAM by artistes at carol singing service in Trafalgar Square, notably Kathy Kirby . . . Mike Sarne wondering whether lack of chart success with *Hello Lover Boy* was because fans thought he may be "sending up" The Beatles . . . The Fourmost only Brian Epstein proteges not to have covered themselves in glory . . . John Leyton spent Xmas recording with chicken drum-stick in one hand and real drum-stick in other. Incidentally, John's Fan Club has grown tremendously over last few months reports Fan Club leader Mary Brigette . . . Keith Goodwin moving to new offices soon . . . Will The Beatles soon have their own chart? . . . No truth in rumour that Jane Asher is to marry one of Beatles . . . Daryl Quist



hoping New Year will see him with big hit . . . Ramblers off to Sweden . . . Heinz just returned from a date found two hundred girls waiting outside his house . . . Will Andrew Oldham justify taking over George Bean this year? . . . Jan Burnette signed to Bernard Delfont agency, and assured of long summer season this year . . . Will Rolling Stones grow less commercial this year? . . . Why not have The Singing Nun doing a world tour? She could then put the money to charity, and it's true, a top show biz photographer phoned Philips Records asking when she was going to

do her first rock show in Britain . . . Funny that there are only about three top publicity agents in the whole of show biz . . . Jet Harris to join major management concern? . . . Will The Ants over-take The Beatles? . . . Little Stevie Wonder created quite an impression here with his TV appearance . . . Will Roy Orbison's next *Pretty Paper* be a big hit? It was recorded here . . . Marty Wilde signing for new major film . . . Why doesn't Tommy Steele do some more TV shows? . . . Three singers owned by a road manager. Shows what the business is getting to . . . Will Gerry's next one be a No. 1? . . . We predict that Beatles will continue to hit the charts for at least another five years! . . . Will Freddie ever jump too high and disappear? We hope not . . . "Pop Weekly" fans defend their artistes more than readers of other papers . . . Is Cliff trying to get interested in doing REALLY serious acting? . . .

1964's **BRIGHTEST YOUNG STAR**

ADRIENNE POSTER

sings

"ONLY FIFTEEN"

on Decca F11797

READERS WRITE

...but are not always!

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

No Turning Back

I'm getting rather tired of those people who keep saying that Elvis should go back to his old style of fast, beat music. Surely it's obvious to most fans that Elvis has matured since those days, not forgetting that 10 years have also passed. Surely they realize that Elvis can't really be expected to turn out these Beatle-like discs. I think that Elvis has done the right thing to concentrate on the more slower and catchy ballads. At least you can sit down and listen to his voice, unlike that of The Beatles. But please don't get the idea that I hate The Beatles because I think that they are great in their own field of pop music. So I think it's about time people left Elvis to his kind of singing and not criticize him because he doesn't sing in the beat idiom.

Perhaps it would be a good idea to have a separate hit parade for solo artists, groups and instrumentals. Then you could see who is top of their own field of entertainment.

A. Brown (Clacton)

Unqualified Criticism

After seeing The Beatles on "Juke Box Jury" recently, I must say how very unfair they were. When Elvis's latest and greatest disc *Kiss Me Quick* was played, all they could do was criticise this wonderful record. They are not yet qualified to even try and run down such a great star as Elvis. The same applied to Billy Fury's record. Best of luck to both El and Billy in the future.

An Elvis Fan (Wednesbury)

He's Right!

Why doesn't one of your bright feature writers do a feature on the fantastic job done by the Fan Club secretaries. I think they deserve a great big "Thank You" for the work they put into the clubs.

Ty (Fife)

And Thank You

A reader named L. Rafton seems to think you are always printing letters against Cliff and therefore dislike him and favour Elvis, I disagree—and I am a devoted Cliff admirer. Since your FAB mag. started, 'Pop Weekly' has produced some great pictures of Cliff—much better than ones in any other paper and some very good articles are printed on him. I say well done Albert Hand on a terrific, swinging magazine!

LONG LIVE "POP WEEKLY"!

Pat Hurst (High Heaton)

Answer To The Rockers Rhyme

(to the tune of "Singing The Blues")
Well, I never felt more like shouting about,
When I just read what you wrote about us, Mods dear.

You've got me singing the blues.
Your jackets and skirts are miles too short,

They look one size to small when bought.

There's nothing left for me to do,
But take a dig right back at you.

Mad Mod (London W.11)

Freddie For Laughs!!

Recently we have had Billy J. Kramer at the Palladium, The Beatles at the same venue and Gerry and The Pacemakers at the Prince of Wales. Should their careers continue to sprout as effectively as their earlier instances, doubtless they will be seen again on those top class entertainment spectacles. But at the time of going to Press one group who should have been topping the Palladium, hasn't. The group in question is, of course, Freddie and The Dreamers. With the exception of The Beatles, both Billy J. and Gerry have given performances which I am certain could have been far surpassed by Freddie and his crew. Don't get me wrong. Billy J. and Gerry are fine artistes and very, very popular. How else could they have reached the Palladium and the Prince Of Wales.

But Freddie is so loved by every person, from kids to old age pensioners that I'm sure if he only gave half of his usual bright performance he would bring the house down. For Freddie, in my opinion whatever the other groups do, will last and last. He's just the right kind of guy for parties, the lovable guy that everyone flips over.

Imagine him doing his own TV show? What a gas! With loads of his usual ditties and lotsa stage movements for which he has become so famous, no one but no one could worry about Freddie not going down well. Since his appearance on the scene at the end of May last year he has created a terrific following. Not so much fans who want to scream themselves sick, but guys and gals who laugh themselves sick.

No one can say that Freddie is only mildly funny. One either laughs oneself sick at the guy, or is not in the least amused. For Freddie, life is a lot of laughs and his indication that he intends to make everyone laugh and enjoy it, whether they want to or not, is prominent in all his TV shows. He can take the mickey out of The Beatles and no one minds. Least of all The Beatles I should think. Should another group try it, they'd probably be shunned for the rest of their lives!! Can Freddie keep on putting on this funny image and keep the people laughing? I say "Yes." Certainly there are other comedians on disc. But they are comedians anyway, not singers, or leaders of a pop group, neither do they jump about on-stage like anyone else.

No! I think Freddie's got it all tied up just the way he wants it. Since his first TV appearance, offers for more TV and for big package shows have been literally swamping his manager's office, and why not? After watching his exhausting but hilarious stage act, it's obvious that Freddie deserves his big hit.

In fact, the only way to really describe him is "the littles big hit ever"!



HAPPY NEW YEAR

—HELEN SHAPIRO



The Tornados

