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SECOND SERIES

WEEK ENDING 25/1/64

ISSUE No. TWENTY-TWO



POP soapbox



By Albert Hand and David Gardwell

THIS COULD KILL THE BEATGROUPS!

The national newspapers have been the culprits again! Banner headlines scream, "Beatles make fantastic amounts of money. It's the guitar groups who are earning the big money these days." So what happens? A group of youngsters get together, and decide not that they CAN turn professional, but that they will turn semi-pro. In other words, do an ordinary job in the daytime and work as a group at night. Money? Probably they'll be lucky to pick up enough to buy a new pair of shoes a week. But are they thinking of the damage they are doing?

All over Britain at the present moment, groups fully professional, are out of work. Some are doing one or two dates a week. Others, with slightly better sized followings are having to accept half of the usual fees that they were getting. Why? Because semi-pro's are prepared to play for half of the fee that the professionals are. It's not their living. Even if they don't get a fee, just do it for experience, and believe me, there are hundreds of groups who do, they are putting professional groups out of work. Ballrooms, the bread and butter of beat groups can only take two or three groups a night.

If a local group say they will do the two hour spot for half of the fee, can one blame the manager for turning down the professional group? The answer should be "Yes" because there are Musicians' Union rules that groups under a certain age cannot play at ballrooms, etc. under certain fees, although we know of one or two places where this still goes on. To the semi-pro groups we offer this advice. Until you are certain that you are ready to be professional, don't start taking the dates from under other groups' noses. It only leads to bad feeling and unless you are a member of the Musicians' Union you could land in trouble.

For those professional musicians who find it hard going at the moment, we suggest that you stick to it, but with one thought in mind. That the number of groups in this country is something like 12,000, all looking for work of some kind, and the number of theatres and ballrooms is not growing at the same pace as the groups are. This is pure fact. Little clubs are springing up, but many of them have "piped" music.

To be honest the beginning of 1965 could well be the death of two-thirds of the country's groups. There are quite a few agents who are in agreement with that too.

BRITAIN'S TOP THIRTY

- 1 Glad All Over (2)
- 2 Hippy Hippy Shake (3)
- 3 I Want To Hold Your Hand (1)
- 4 I Only Want To Be With You (4)
- 5 24 Hours From Tulsa (5)
- 6 She Loves You (6)
- 7 Swinging On A Star (7)
- 8 Stay (11)
- 9 You Were Made For Me (8)
- 10 Dominique (9)
- 11 I Wanna Be Your Man (12)
- 12 Kiss Me Quick (13)
- 13 We Are In Love (17)
- 14 Secret Love (9)
- 15 As Usual (—)
- 16 Do You Really Love Me Too? (18)
- 17 I'm The One (—)
- 18 Maria Elena (15)
- 19 Don't Talk To Him (14)
- 20 You'll Never Walk Alone (16)
- 21 Say It Isn't So (—)
- 22 Needles And Pins (—)
- 23 Don't Blame Me (—)
- 24 Baby I Love You (30)
- 25 Not Too Little, Not Too Much (20)
- 26 Money (21)
- 27 Geronimo (18)
- 28 I'm In Love (28)
- 29 Twist And Shout (E.P.) (21)
- 30 Whispering (—)

- Dave Clark Five
Swinging Blue Jeans
The Beatles
Dusty Springfield
Gene Pitney
The Beatles
Big Dee Irwin
The Hollies
Freddie & Dreamers
The Singing Nun
Rolling Stones
Elvis Presley
Adam Faith
Kathy Kirby
Brenda Lee
Billy Fury
Gerry & Pacemakers
Los Indios Tabajaras
Cliff Richard
Gerry & Pacemakers
Frank Ifield
The Searchers
Frank Ifield
The Ronettes
Chris Sandford
B. Elliott/Fenmen
The Shadows
The Fourmost
The Beatles
Stevens & Tempo

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

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

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STATESIDE SS254



HOUSTON WELLS

AND THE MARKSMEN
ANNA MARIE
PARLOPHONE RS099



MARTY WILDE

WHEN DAY IS DONE
COLUMBIA DB7198



THE ZEPHYRS

I CAN TELL
COLUMBIA DB7199



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POP TEEN PAGE

FACTS ON THE STARS COMPETITION

No. 19—Mark Wynter

Right, pens out for this week's competition and your chance to win the L.P. of your choice. This week's star is that swingin' heart throb, Mark Wynter. You all know Mark and here's your chance to show what you know about him. Simply answer the three questions below and send on a postcard to: "Pop Weekly," 41 Derby Road, Heanor, Derby.

1. What is the flipside of Mark's last hit *It's Almost Tomorrow*?
2. How old is Mark?
3. What was the title of the film in which he recently appeared?

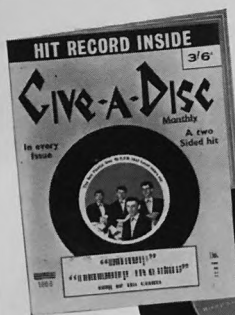
Include your name and address and the title of the L.P. you would like if your answer is the first correct one drawn out.



COMPETITION WINNERS

Owing to postal delay there is no "Fury Monthly" competition winner this week, the names of two will be published in the next issue of "Pop Weekly."
The winner of the "Live It Up" competition

in No. 19 "Pop Weekly" is Miss DOROTHY HUTTON, 38 Charnmouth Court, Charnmouth Road, St. Albans, Herts., who will receive two free tickets for the movie at her local cinema.



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

SWOP SHOP

Wanted: Lucille by The Everly Brothers, Offered: Any current release, D. Knowles, 113 Meadowhead Avenue, Sheffield 8, Yorks.

Offered: *Twist And Shout* and two other EP's by The Beatles. **Wanted:** Either record tokens or postal orders to the value of 9/6 for each. David Beck, 26 Haig Street, Alveston, Derby.

Wanted: Any of Oliver Reed's three singles. **Offered:** A 7/- postal order for each. Miss H. Walsh, Hazeline, Lenham Heath, Maidstone, Kent.

Offered: Numerous Cliff singles—first to latest releases—good condition. **Wanted:** records, especially Johnny Be Good, Chuck Berry; How Do You Do It, Gerry and Pacemakers; Blue On Blue, Bobby Vinton. Janet Miles, 46 Palace Road, New Southgate, London N. 11.

Wanted: Cilla Black's *Love Of The Loved*. **Offered:** Cliff Richard's *Hits or Hits From The Young Ones* EP's. John Branscombe, 116 Tempford Avenue, Boreham Wood, Hants.

Offered: "Here's Little Richard" containing *Long Tall Sally* and *Jenny Jenny* etc. **Wanted:** "Bo Diddley Rides Again" LP. T. Stevens, 168 Rugeley Road, Chase Terrace, Walsall, Staffs.

Offered: *Collette*, Billy Fury and "Weekend" (November 20-26th) picture of Paul McCartney. **Wanted:** *From Me To You*, Beatles and a glossy group picture of "Beatles" over 4" x 6". Miss Tina Wertz, "Geiselgastig," 91 Heath Road, Holtspur, Beaconsfield, Bucks.

Wanted: "16" magazines (Jan. 1959, Oct. 1961, Feb. 1962, June 1962, Feb. 1963, May 1963, Sept. 1963). "Teen Screen" (May 1962); "Teen World" (Jan. 1963). **Offered:** 5/- for each mag. Pauline M. Cox, 61 Hasted Acce Road, Streety, Sutton Coldfield, Warwick.

Offered: "West Side Story" LP. **Wanted:** "Out Of The Shadows" LP or "Russ Conway At The Cinema" LP. R. Steele, 34 Gorrie Street, Dunfermline, Scotland.

Wanted: The programmes for Bobby Vee's two tours over here. **Offered:** Cash or pictures of any stars. Mark Feeny, 20 Hermitage Road, Edgbaston, Birmingham 16.

Offered: *Teach Me To Twist* by Bobby Rydell and Chubby Checker. **Wanted:** *Surrender* or *His Latest Flame* by Elvis. Esme Brown, 244 Well Hall Road, Eltham, London, S.E. 9.

PEN PALS

Olive Dear, 3 Maesinia Road, Caernarvon, North Wales. Female, 17. Cliff, Billy Fury, Beatles. Ellen Moore, 37 Irving Road, Elmdon, Solihull. Female, 14. Beatles, Gerry & Pacemakers.

Jan Wain, "Glendene," Kemberton, Shifnal, Shropshire. Female, 17. Elvis, Billy Fury.

Carole Bennett, 130 Churchill Road, Handsworth, Birmingham 20. Female, 15. Cliff, Billy Fury. Barbara Foster, 79 Richmond Avenue, Burscough, Nr. Ormskirk, Lancs. Female, 14. Beatles, Gerry, Freddie and Dreamers.

Sandra and Julie Freeman, 34 Newton Avenue, Coney Hill, Gloucester. Female, 16. Beatles, Dave Clark Five, Rolling Stones, Elvis.

1947990 B/E Hargreaves, D., "E" Flt. 3 Sqn., Room 6 Hannah Block, Royal Air Force, Hereford. Beatles, Cliff, Buddy Holly, Gerry & Pacemakers. Jack Berkovitch, Henderson Hospital, Brighton Road, Sutton, Surrey. Male. Cliff Richard, Beatles, Tommy Quickly, Rolling Stones.

Miss Anne Orr, Killyless, Cullybackey, Co. Antrim, N. Ireland. Female, 21. Most pop stars.

Joy Cousins, 23 King William Road, Gillingham, Kent. Female, 14. Beatles, Rolling Stones, Hollies. Christine Mobby, 18 Laurel St., Lower Broughton, Salford 7, Lancs. Female, 13. Beatles, Cliff, Billy J.

Joan Blong, 6 William Harvey Close, Nethercote, Liverpool 10, Lancs. Female, 15. Beatles, Cliff. Ann Bradshaw, 8 Croft Avenue, Aylestone, Leicester. Female, 14. Billy Fury, Elvis, Beatles.

Alan Cobden, 32 Bridgeburn Road, Northfield, Birmingham. Male, 19. Elvis, Cliff, Brenda Lee. Shirley Turner, 83 Richmond Park Rd., Kingston-on-Thames, Surrey. Female, 14. Elvis, Beatles.

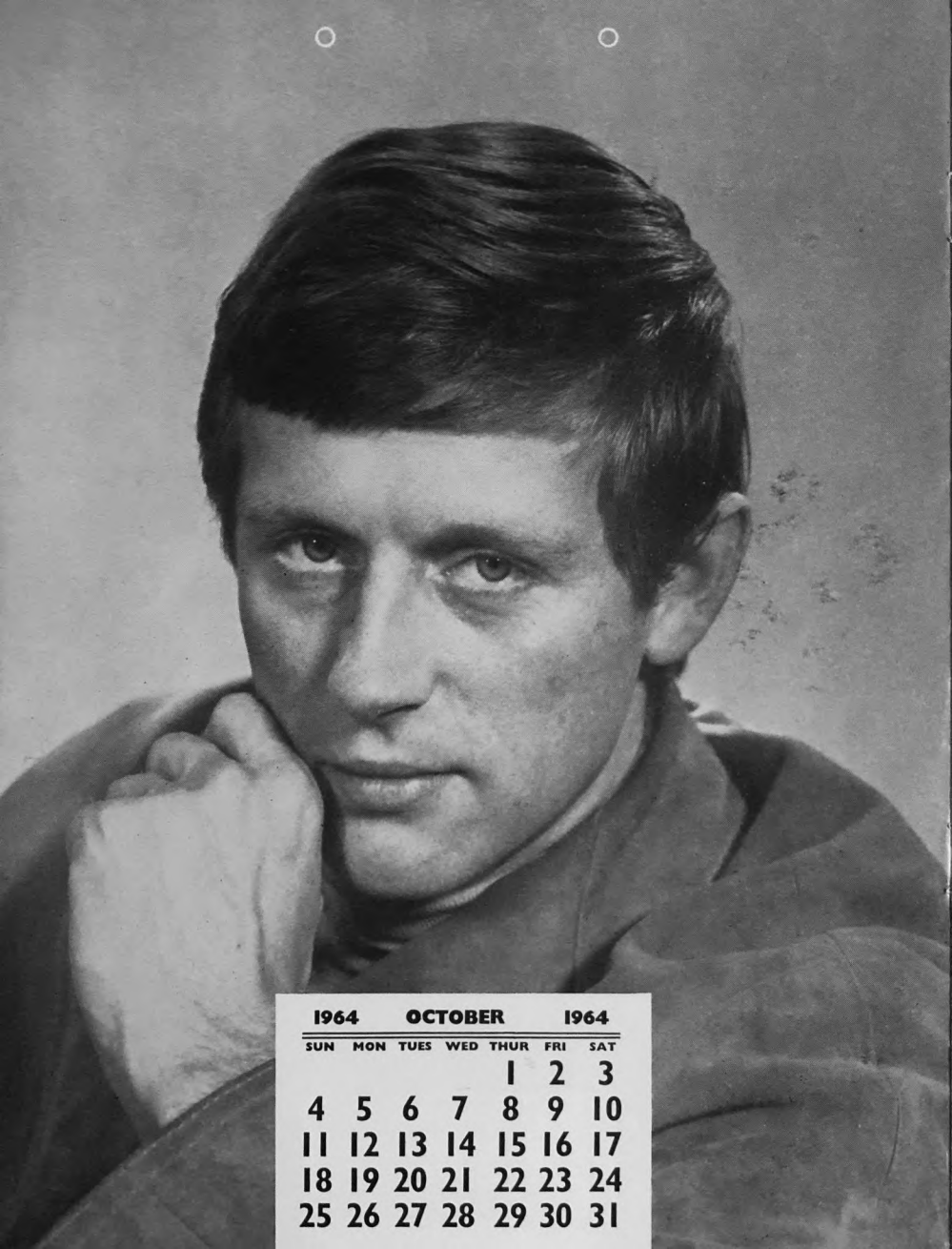
Photo News



Top Left: **Kenny Ball** does not look at all worried by the fact that his *Washington Square* did not have the chart success that was expected; perhaps he has another one up his sleeve right now—A.B.C. TV picture.

Top Right: Booked to star in a big movie with Pat Boone, lovely, talented **Jan Burnette**.

Bottom: Appearing in his first radio series, in fact his first series with the B.B.C., **Tommy Steele** is seen with **The Raindrops** on his show on the Light Programme.



1964 **OCTOBER** 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

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MOVIETEEN DEPT., POP WEEKLY, HEANOR, DERBSY.

MORE BIG SPRING TOURS GREATEST-EVER ROAD SHOWS

As usual, promoters are warning towards their spring tours. Big tours now become the biggest business for February, March and April, and every year sees more tours, more new promoters and longer treks throughout the country.

Tito Burns has The Searchers going out on a major tour and is also bringing over Bobby Vee later in the year. Del Shannon is expected to make a third crossing here inside 12 months.

Robert Stigwood puts out his "All Stars '64" package from Feb. 8th to March 7th, starring amongst others, John Leyton, Mike Sarne, Rolling Stones, Swinging Blue Jeans and Bern Elliott.

The Larry Parnes spring package pulls out a week later (Feb. 15th) with The Crystals, Heinz, Joe Brown and Johnny Kidd amongst others.

Adam Faith and Brian Poole hit the road together (many of the dates include The Hollies) on April 11th.

Jazzwise, Duke Ellington is the key figure with a British tour starting here February 14th.

At press-time more tours were being arranged but so many of the companies had not confirmed dates that we feel it advisable not to print any dates until we have the full sequence.

WHAT WILL ADAM'S NEXT SINGLE BE?

WITH his latest hit *We Are In Love* still climbing the charts, Adam Faith is reported to be undecided on the style of his next single release.

Will he follow up with a gentle ballad or another rather beaty number with The Roulettes providing a heavy backing? Whatever it is, with Adam's swing back into full popularity, it is fairly certain to be another chart entrant.

Adam is expected to issue another L.P. in the near future featuring material by Chris Andrews.

Beatles Hitting Stateside Charts

WHATEVER earlier reports from the States on The Beatles, they certainly seem to have been influenced by the four Liverpool haircuts.

Their disc *I Wanna Hold Your Hand* has sold close to 300,000 and is expected to go on selling at an even faster rate. Already it has appeared at No. 80 in the Hot 100 and looks certain for higher movement next week. The Beatles are reported to be "knocked out" by their almost immediate chart placing and it's certain that their promotional trips there in February will help to boost their records.

The Ronettes, America's top girl group commented on The Beatles. "They'll go big in the States. They've got a great sound!"

MORE MOVIE PLANS FOR GROUPS

THE SEARCHERS have film plans lined up for this month-end. Title of the film is unknown, but it will feature all four of the Liverpool hitmakers in strong acting/singing roles—and rumours too that they might even dance in the film!

Freddie and The Dreamers' film scheduled to go into production for British Lion is being held over for some time because of film copyright difficulties.

The Beatles have their film plans still going ahead, ditto for Billy J. Kramer. About six companies already have small pop films "on the shelf" but cannot release them.

One of the major films still awaiting release is Mike Sarne's "A Place To Go" with Rita Tushingham.

Billy For Continent

BILLY FURY has successfully taken Holland by storm! Larry Parnes, Billy's manager, commented, "Billy has already received offers to tour the Continent and to go back to Holland. If possible these will be in and around March or before." Billy is expected to use his new backing group (as yet un-named) on the tour and The Tornadoes will continue to play one-night stands, tours, etc., as a group and to record as a solo outfit.

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

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

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

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RECORDS

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PHOTO CAVALCADE

PHILIP GOTLOP supplied the pictures of The Pacemakers and Cliff with Susan Hampshire. TONY PUGH that of Cilla Black.

MIRROIR—Adam Faith.

FLAIR PHOTOGRAPHY LTD.—George Fame and The Blue Flames.

ELVIS is seen in a shot from "Fun In Acapulco." A Hal Wallis Production. A Paramount Release.

THE BEATLES by Keystone Press Agency Ltd. DAVE CLARK FIVE—Dick Burrows.



DISCUSSION

Hello, then; and on to another batch of recent and up-to-date releases for DISCUSSION and your ultimate consideration!

Decca gives us a bonus with this week's release of "Green Fields" because, as the label tells us, it is Unit 4—plus 2. This is a pleasant, folksy little bouncer with a nice balance between the beaty-backing and the boys' vocalising. There is certain appeal in the warmth of their treatment and the melody; they deserve some success with this one but, unfortunately, I doubt whether it has that extra something demanded of groups at present. Good luck, boys, anyway.

Luck seems to have run out for Billie Davis, judging by the misfortunes of her recent disc-ventures and it is to be hoped that her new Columbia one, "That Boy John" will swing things her way again. It is a strong offering by way of a big sound but I think its main appeal will lie with Billie's "Oh-Oh Ohs," the backing chorus's ditto and the very dominant beat throughout. The song itself doesn't amount to very much but this doesn't matter on this occasion; the overall impact will make you dance, even if there's little to stick in the memory afterwards. Bearing all this in mind, *That Boy John* is the best to have come from Billie.

Over the past few months we've seen more girls in the Top 20 than for some time; so let's hope that welcome state of affairs will continue and improve, eh? If I had my way, the next little lady on platter deserves to join those honoured few, pronto! The disc itself impresses me so much that I award it my:

★★★ BOUQUET ★★★★★
★ For so many reasons, *Let Me*
★ *Make You Smile Again*, on Oriole, ★
★ is Jan Burnette's best "pop" ★
★ potential ever. It is a strong, ★
★ up-tempo beater which really ★
★ drives along. Jan is in fine form, ★
★ full of life and vitality; more than ★
★ capable of standing up to Johnny ★
★ Keating's powerful and well- ★
★ balanced backing. The composition ★
★ itself has much appeal in its ★
★ own idiom and, if nothing else, ★
★ the strong melodic title-phrase will ★
★ do much to get the disc stuck in ★
★ your mind after a couple of spins. ★
★ A very satisfying achievement on ★
★ behalf of everyone concerned. ★
★ Normally, space doesn't permit ★
★ me to cover flip-sides on this page ★
★ and I hope my dear Editor, Albert ★
★ Hand, will permit me to say that ★
★ with her flip of *No Regrets*, Jan ★
★ has a "double-A" platter. Her ★
★ interpretation of the famous Piaf ★
★ song has depth, feeling and drive ★
★ which also underlines the fact of ★
★ how much Jan has progressed as a ★
★ singer, and I love to see that ★
★ kind of thing!
★★★★★★★★★★★★★★★★★★★★

Another very recent release I like very much is Decca's "Hang Up The Phone" which brings the Lorne Gibson Trio back into the Chart-race following their incredible bad luck with *Some Do, Some Don't*. This new one is a rather folksy-litter and Lorne takes every opportunity offered by the lyric; his easy personality gives the disc added appeal. I'm sure you'll like the strong rhythm of the trio and the melody should be easy on your ear.

Mike Berry (not forgetting *The Innocents*) pops up with H.M.V.'s "On My Mind." This has plenty of drive but little melody, which doesn't help it to stick out from many other similar offerings. All that I can remember after half-a-dozen spins is the title and a few "yeah-yeah-yeahs" and these have little distinction. Mike injects what life he can into the lyric and gives a strong performance but I doubt whether this will be quite enough to combat the sameness of the rest of the disc.

That now well-known sound of *The Caravelles* returns on Decca with the girls' revival of "Have You Ever Been Lonely." Their echo-ed breathiness is wholly effective on this one and the gentle, rhythmic beat of the arrangement does much to put a little new life into this melodious oldie.

Another girl disc; another Decca platter; but, in my book the least successful female offering this week. "Jenny Let Him Go" brings us Antoinette whose voice, on this platter at least, is unmusically monotonous. The song itself offers little scope, so she is badly served. The lyric is little more than a toneless chant against a beat backing.

BRICKBAT

A group new to me, *The Sheffields*, disappoint on *Pye* with *It Must Be Love*. The main reason is that the whole thing seems to drag through, sounding so laboured. There is no uplift, no life and the vocal sounds as if the group doesn't believe a word it is mouthing. This is accentuated by a rather dreary harmonica which, at the best of times, cannot be said to be the happiest of instruments; but when it is the main feature of the instrumentation, as it is here, it is even more essential to be sparkingly brilliant. The whole sound of this platter has a "down-in-the-mouth" atmosphere about it—and everyone sounds so tired! It must be love, I suppose; but when I fall in love I hope I don't feel so dully off-hand about it all.



And The TOP 4 L.P.s

"THANK YOUR LUCKY STARS" Vol 2 DECCA. LK. 4554.

There is a veritable galaxy of recording stars on this second collection of tracks from the top T.V. pop show; in fact, I'd go as far as to say this one is much more satisfying than Vol. 1! All the "tops" in one basket; Brian Poole and *The Tremeloes* *Twist And Shout*; *The Caravelles* *You Don't Have To Be A Baby To Cry*; Karl Denver, *Still*; Jet Harris and Tony Meehan, *Foot Stamp*; *The Tornados*, *The Ice Cream Man*; Heinz, *Just Like Eddie*; Lorne Gibson Trio, *Some Do Some Don't*; Kathy Kirby, *Dance On*; and *The Rolling Stones*, *Come On* are but nine of the sixteen really exciting tracks. You've heard them all before, so further comment would be superfluous; suffice it to say that this whole album is worthwhile because it brings all the best together in one package.

PERRY COMO. "AN EVENING WITH PERRY COMO" RCA CAMDEN CDN. 5108.

Changing the mood very much is this collection of songs from "Mr. Relaxed," backed by the Ray Charles Singers and the Mitchell Ayres Orchestra. From Perry's famous *Caterina* through *South Of The Border*; *They Can't Take That Away From Me* and *Deed I Do to Delaware* this album is a must for all those who are Como fans.

"IRMA LA DOUCE" Soundtrack. United Artists ULP. 1051.

All the music for this Billy Wilder film of the very successful stage musical has been scored and conducted by ANDRE PREVIN—and a feast it is, too, while catching the essential Parisian atmosphere. As the sleeve tells us, "Irma La Douce" is a story of passion, bloodshed, desire and death; everything that makes life worth living... "!!" The disc is worth buying! Especially if you are a film fan and/or a lover of good lyrics and light atmospheric music.

BILL HALEY and his COMETS. "BILL HALEY'S CHICKS" ACE OF HEARTS. AH. 66.

A very welcome L.P. for all those who were "with it" in those early pre-Elvis days when Bill set the world on the road to Rock. Here is all the old rattling, shaking and rolling as only Haley can do it; and I wouldn't mind betting he gains a few new fans into the bargain. Bye for now.





FIGHTING BACK!!

Now that the Merseybeat is dying down to the extent where one can recognise some groups and their different sounds, it's also nice to know that two of our more established artistes have come through the shock of Liverpool rhythm quite well. Two artistes who fit together in one glow of personality. The Brook Brothers, who else? With the only competition from the United States in the shape of The Everly Brothers, The Brooks are hitting the pop scene in the next few weeks as hard as they can.

Now that The Allisons have quit show biz altogether, only The Brooks remain to fight for Britain as regards male duos. A couple of weeks ago they finished a hectic tour and were "overwhelmed" by the applause! Isn't this a sort of guiding light that the

average beat fan doesn't want to keep seeing and hearing group after group? Although The Brooks have had their hits, they've never reached that rung in the show biz ladder that keeps them continually on TV screens which is a great pity as the two lads, Ricky and Geoff, have one of the biggest followings, and I'm sure with a lot more TV exposure there would be a much bigger gathering of members for the boys' Fan Club.

Their latest disc hasn't fared so well, but then look how many of the even bigger established favourites of the beat scene have had their pride hurt in a cloud of dust as new and unknown groups swarm into the Top Fifty almost every week. At one time The Brooks looked certain to be the hottest property that had been spotted since The Everly

Brothers, but the sudden and swift changes and likes of the record-buying public had them almost tying themselves in knots. One moment they almost hit the Top Five, the next they would be languishing at the bottom of the Top Thirty. For The Brooks, one cannot say that the path to fame looks easy, especially when many promoters are booking groups and only groups,

But don't take that as meaning that The Brook Brothers are taking a hammering from the Mersey crowd lying down. If I know The Brook Brothers, both of them will be out there and fighting to make sure that their own distinctive sound is heard to it's greatest extent, so shouldn't some kind TV producer give them a little break and see what the reaction is? With the way the Merseybeat seems to be dying down, I wouldn't be in the least surprised to see The Brooks hit the charts with a bang!! There will be some red faces among the groups then—I'm sure!!



NEW TO YOU **GEORGIE FAME** AND **THE BLUE FLAMES**

He's a Lancashire-born star. The accent is still there. But when he sits at the organ-keyboard and starts to sing . . . wow! The voice sounds as if it comes from the Deep South of America—the place where R and B is REALLY R and B.

In the London area now, Georgie Fame and the Blue Flames are very big business indeed. They pack 'em in at the Flamingo Club by producing some of the earthiest music in the pop field. Georgie calls it "rockhouse music". And now comes a great slab of this music on record—*Do The Dog*, backed with *Shop Around*, is the single . . . and there's a fabulous L.P. called "Rhythm 'n' Blues At The Flamingo." Columbia is the label.

But those with a particularly long memory will remember Georgie long before all this R and B material. For he was with the Larry Parnes stable, along with Bill Fury, Duffy Power, Vince Eager, Dickie Pride and a lot of others. He played piano then in a group which accompanied all the others—and also visiting Americans like Eddie Cochran and Gene Vincent.

Says Georgie: "One night, one of the singers was off sick. So I got a chance to fill in and we formed the Blue Flames. We stayed with Billy Fury until he teamed up with The Tornados. For a while after that we were out of work. It was tough going. But the Flamingo saved us all from depression. We're there now, with tenor and baritone saxes, bass guitar, drums, conga drum—and me on organ and vocals."

Like it or loathe it, R and B is on the way in here in Britain. And Georgie is already hailed as one of the leading exponents. Lotsa West Indians and visiting Americans make a point of seeing Georgie work. And he says: "Mixing with them has been very important in helping us get the authentic sound. We're friendly with many of them and that helps us get the feel of the music."

What's the difference between R and B and rock 'n' roll? "Nothing," say some. But says Georgie: "The beat's still there, but there's a world of difference. R and B has 'soul.' That's the most important thing. You hear

groups saying they can play R and B. Most of 'em don't. If they play rock, they should say so—and not try to cash in."

Georgie, a real good-looker, is quietly spoken and very polite. He talks deeply about music, because music is the thing that matters most to him. He thought back on his career. Said: "When I was only sixteen, I was offered a job in a Butlin Camp by Rory Blackwell. My parents didn't want me to go. So I nipped round to the police station and asked if I could get into trouble if I ran away from home. They said there was nothing THEY could do, just as long as I was leading a decent life and behaving myself." Says Georgie: "Now I want to sing all over the world. All over Britain first, then Europe. Then everywhere. My ambition is to get what we're doing over to the public no matter what nationality."

Georgie is 5 ft. 11 in., with fair hair and blue eyes. He digs:—sleeping, politeness, stew, potato pie, Chuck Berry, Little Richard, Mose Allison, Oscar Brown, Jr. And, of course, that ferocious sort of beat music that draws audiences of over 1,000 every time he plays the Flamingo.

POP SHOP TALK

More and more groups finding fame by recording Beatle numbers from Beatle LP's, but how long will their fame last . . . Billy Fury looked rather miserable on recent TV show. Perhaps it's because of slow chart movement with latest platter? . . . Roger Stinton, former publicity agent for The Searchers is now working with Brian Epstein on Billy J. Kramer's personal management affairs. A step forward to someone who deserved it . . . Dowlands look certain to cut themselves in for a share of the charts with their single of *All My Loving* . . . Keith Goodwin publicity agent for Helen Shapiro, Dusty Springfield, Kenny Ball, etc., takes the plunge in March of this year . . . The John Leyton tour looks like being one of the strongest on the road in the next few weeks . . . Bern Elliott one of the happiest guys on the scene at present, as his EP is selling strongly . . . Will Jan Burnette oust other top female singers next year? . . . Mike Sarne and John Leyton devoting great deal of time to charity . . . Mike Berry and The Innocents make a capable team . . . With new tour Robert Stigwood widens his promotional activities . . . Will Helen Shapiro have long-awaited Top Tenner with *Fever?* . . . Richi Howell, manager of Jan Burnette likely to become booking agent in near future? . . . Trini Lopez coming back for another tour. Can he put another disc into the charts . . . The Singing Nun doesn't appear to have smashed The Beatles from their position as someone predicted . . .

Elvis's *Kiss Me Quick* more of a feat than most of the other records in the charts, since it was released months and months ago on an LP . . .



If Chris Sandford thinks that a pop singer's life is going to be easier than an actor's we wish him luck! . . . Gas of a group in the United States called The

Murmaids! How about the name of their hit record *Popsicles And Icicles?* . . . What would Harry Secombe do if he really *Ruled The World?* . . . Searchers' *Needles And Pins* looks set for strong seller abroad . . .

Dusty Springfield's *I Only Want To Be With You* proves that at least one member of The Springfields is going to hit it big . . . Big Dee Irwin looks like another of those one-hit makers to us . . .



John Lennon and the rest of those Beatles seem to have acquired a lot of taste recently. Weren't they all watching Alma Cogan recently at the "Talk Of The Town"? . . . Some really bad reviews for Frankie Vaughan's "It's All Over Town" . . . The Ronettes put over very polished act for their ages . . . Granada TV should keep their "Little Richard" TV Spectacular for showing later in the year . . .

Heading for Hitsville!!

GEORGIE FAME

and THE BLUE FLAMES

SMASH SINGLE

"DO THE DOG"

c/w SHOP AROUND on Columbia DB7193

Recorded Live at London's Home of R & B THE FABULOUS FLAMINGO

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READERS WRITE

... but are not always!

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

Another Top Thirty

Dear Sir,

During the year 1963 we compiled the enclosed chart from your Pop Star 30, (Jan.-Dec.). Giving No. 1 30 pts. and so on down to No. 30 with 1 pt.

Pos.	Artist	Pts.
1	Elvis Presley	1268
2	Cliff Richard	1234
3	Billy Fury	1186
4	Adam Faith	1054
5	The Shadows	1051
6	The Beatles	944
7	John Leyton	920
8	Bobby Vee	761
9	Brenda Lee	712
10	Helen Shapiro	686
11	Richard Chamberlain	660
12	Joe Brown	598
13	Frank Ifield	551
14	Gerry and The Pacemakers	531
15	Jet and Tony	514
16	Mark Wynter	498
17	Billy J. Kramer	487
18	Eden Kane	360
19	Freddie and The Dreamers	354
20	The Jaywalkers	326
21	Marty Wilde	280
22	Mike Sarne	272
23	Shane Fenton	244
24	Heinz	242
25	Buddy Holly	221
26	Roy Orbison	172
27	The Searchers	160
28	The Tornados	129
29	Hayley Mills	121
30	Tommy Roe	119

Douglas Bainton and Brian Billett
(Bournemouth)

Crystal Ball Dept.

In a recent "Pop Weekly" you pondered over the question of what changes 1964 will bring to the record world. Well, of one thing I am certain, the fabulous Everly Bros. are just too talented to stay out of the limelight for long, and this year should see them back in their rightful position at the top.

Pauline M. Cox (Sutton Coldfield)

They Hate Rockers

To the tune of *She Loves You*

We hate Rockers yeah, yeah, yeah,
We hate Rockers yeah, yeah, yeah,
We hate Rockers yeah, yeah, yeah,
They think they look so tough,
In their dead tight dirty jeans,
But we think they're rough,
And they're never ever clean.
We said we hate you yeah, yeah, yeah,
We hate you yeah, yeah, yeah,
We hate you yeah, yeah, yeah.

Footnote: Not all Mods wear long skirts!
"Up the Mods and Beatles!"

Four Mods (Southend)

"Billy"

When Billy sings the fans go wild,
But there's silence when Billy sings
Nobody's Child,

But whatever song Billy will choose
The fans just scream and Billy can't lose,
Everyone loves him, he's "our Bill",
We all adore him, and we always will
On "Lucky Stars" or "Juke Box Jury",
His name is simply—Billy Fury!

Angela Peryer (Parkstone)

Top Tip

Want a tip for stardom in 1964?
It's Sheffield's uncrowned King of
R & B, and the Baron of Beat, "Dave
Berry."

Dave is just the pin to burst that
"Beatle Bubble," and I am sure that his
captivating style will receive rave
notices during the coming year. His
singing career began over five years ago,
and he was performing Rhythm and
Blues before the so-called Merseysound
was created.

His first record *Memphis Tennessee*,
warranted much greater success than it
received, but I'll stick my neck out and
say that his latest release, an old Big
Bill Crudupp recording *My Baby Left
Me*, will climb to about No. 5 in the
charts. If it doesn't, I'll eat my cotton
socks!

M.B. (Chesterville)

Room For The Best

The music industry is "cock-a-hoop"
at the moment over the overwhelming
predominance of home-produced discs
in the Top Twenty and that's understandable.
After all, it's more money in their
pockets. However, I can't see why the
general public should show any pride
in it. One would have to be very young
and naive to believe that the current Top
Twenty residents represent the cream
of the world's pop talent. I find no
reason to be proud of the fact that first
class American discs are continually
being squeezed out of the charts by
second-rate British efforts. There
should always be room for the best.

"Nihil Nisi Optima" (Southminster)

A Great Artist

Helen's E.P. *A Teenager Sings The
Blues* has proved to me that Helen
Shapiro is not just a pop singer, and I
think *Fever* will show just how under-
rated Helen's singing is.

At the recording of the Blues E.P.
Helen received a round of applause from
the musicians—and, remember, top
session men aren't fools when it comes
to judging an artist's performance!

Pat Griffin (London)

HITS! HITS!! HITS!!!

You could say he "came back from
nowhere." But not in the true sense of the
phrase. For Adam Faith has been gathering
his resources for the last few weeks for a
stab at the charts, and proved that his
resources are as good as anyone else's.
His *First Time* smashed the Top Ten
with a savage attack that stunned the so-smug
Liverpoolians groups into an uneasy
silence. His follow-up to that smash
seller, *We Are In Love* has satisfied the
many non-believers that Mr. Faith was
not a flash in the pan pop singer destined
to come and quickly go.

Filmwise we hear his career is progress-
ing nicely, and it shouldn't be too long
before new films are made known to one
and all especially with Adam in hitmaking
form on the record side. His last film
Mix Me A Person, I rather enjoyed, for
Adam's acting anyway, but as a film it
had such a bad story that even Laurence
Harvey would have looked askance at
appearing in any of the roles and making
them seem genuine. Adam however, is
one artiste who finds it easier to act
with good films than with bad films
(which surprisingly doesn't seem to
matter to a lot of artistes) and given the
right story, he could, like Elvis Presley
be one of the biggest actor/singers of the
New Year.

Aside from his own unique brand of
singing however, what is there that makes
Adam so different. Well, take a look,
a deep look at Adam's features. His
face is a standout in any crowd, mainly
the reason why Adam walks around like
a blind man half the time in dark glasses.
But many film producers have com-
mented on Adam's face, even before he
really established himself, and it's
pretty certain that Adam will go on
making film producers watch his
talent whilst his records continue to
establish him in all four corners of the
earth.

But for Adam the future is not turned
so much towards films as to tours and
records. Now that he has gained the
small ground that he lost when he had
about three misses discwise, he intends
to make sure that his fans who want to
see him in the charts will be capable of
doing that all the year round. For
Adam is after hits, hits, HITS!
Any song that looks like being a big smash
will be carefully vetted by Adam, given
the best instrumental backing and
launched on to the record-buying
public with a smash that will only be
echoed by that other smash as it hits
the No. 1 slot.

For Adam I think 1964 is going to
prove a big, happy and hit-filled year—
and plenty of fans agree with me!!!



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Week Ending 25th January

**ONE
SHILLING**

