

**THE LITTERBUGS
ARE HERE—INSIDE**

**GIANT DOUBLE-PAGE PICTURE OF THE HOLLIES
FULL PAGES OF BEATLES ★ CLIFF ★ FREDDIE ★ PACEMAKERS Etc.**

POP

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

No. 26

**Week Ending
22nd February**

WEEKLY





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SECOND SERIES

WEEK ENDING 22/2/64

ISSUE No. TWENTY-SIX



POP soapbox



By Albert Hand and David Cardwell

Call For More Teen TV

This week we have received an enormous mail from our last two Soapbox features. On both of them we slammed current pop TV shows. Since then the mail has flooded in, and the fans have gone absolutely mad. But, thankfully, mad for the things we said. Nearly every letter agreed with what we said. What they want or rather what you want, is more TV pop shows, more stars, in different settings and on later times in the week.

In the end the majority of the letters boiled down to this. That there should be at least four more major TV pop shows. Two for the two channels, ATV and BBC. That they should have at least three artists in every show who were in the Top Ten of the charts. That every programme should have a new dance introduced at least every three weeks, and that it should be performed on the programme. That the Top Five records should be played on every programme.

That surprisingly dee-jays should only comper every now and again, and the rest of the time the programme should be compered by intelligent teenagers. That the shows, or at least one of them should be entirely devoted to, and run by, teenagers. Anyone who gets any good ideas for the show sends them in, and if they are used, should appear on the programmes and have the chance of meeting his or her favourite idol.

"Pop Weekly" looks at the situation like this. That a whole show should be given to a group of teenagers and let them give the ideas and run the complete show. Obviously an experienced director will be needed for camera work, but in the main let the teenagers have what they want. Every month have a mass TV poll and see what new ideas the general public would like to see introduced.

Then all new ideas should be pooled and the format of the programme changed again until it comes out exactly what the fans want. Let's not kid ourselves. Teenage pop programmes are mainly watched by teenagers, not by grandmothers and grandfathers. Since the teenagers are the ones who support the current shows, surely they must know what sort of programme they want.

So far the only indication of teenage influence already at work is on the programme "Ready, Steady, Go." Come on BBC and ITV, let's see if one of you can produce another pop show and let the teenagers loose for once to give their views. Success would be certain—and "Pop Weekly" would be only too pleased to help!

BRITAIN'S TOP THIRTY

- 1 Needles And Pins (1)
- 2 I'm The One (2)
- 3 Diane (5)
- 4 5-4-3-2-1 (8)
- 5 Hippy Hippy Shake (3)
- 6 Glad All Over (4)
- 7 As Usual (6)
- 8 Anyone Who Had A Heart (21)
- 9 I Think Of You (13)
- 10 Don't Blame Me (10)
- 11 24 Hours From Tulsa (7)
- 12 I'm The Lonely One (17)
- 13 Candy Man (20)
- 14 Baby I Love You (14)
- 15 I Want To Hold Your Hand (9)
- 16 Stay (11)
- 17 I'm In Love (15)
- 18 For You (22)
- 19 I Only Want To Be With You (12)
- 20 Swinging On A Star (19)
- 21 Louie, Louie (25)
- 22 All My Loving (E.P.) (24)
- 23 Boys Cry (—)
- 24 We Are In Love (18)
- 25 Do You Really Love Me Too? (16)
- 26 The Rolling Stones (E.P.) (29)
- 27 She Loves You (23)
- 28 Whispering (27)
- 29 Eight By Ten (—)
- 30 My Baby Left Me (30)

- The Searchers
Gerry & Pacemakers
The Bachelors
Manfred Mann
Swinging Blue Jeans
Dave Clark Five
Brenda Lee
Cilla Black
The Merseybeats
Frank Ifield
Gene Pitney
Cliff Richard
B. Poole/Tremeloes
The Ronettes
The Beatles
The Hollies
The Fourmost
Rick Nelson
Dusty Springfield
Big Dee Irwin
The Kingsmen
The Beatles
Eden Kane
Adam Faith
Billy Fury
Rolling Stones
The Beatles
Stevens & Tempo
Ken Dodd
Dave Berry

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	I Want To Hold Your Hand	The Beatles	15	California Sun	Rivieras
2	You Don't Own Me	Lesley Gore	16	Hooka Tooka	Chubby Checker
3	She Loves You	The Beatles	17	Stop And Think It Over	Dale & Grace
4	Um Um Um	Major Lance	18	Louie, Louie	The Kingsmen
5	Hey Little Cobra	Rip Chords	19	Surfin' Bird	The Trashmen
6	Java	Al Hirt	20	Southtown, U.S.A.	Dixiebelles
7	Out Of Limits	The Marketts	21	Popsicles & Icicles	The Murmaids
8	For You	Rick Nelson	22	As Usual	Brenda Lee
9	What Kind Of Fool (Do You Think I Am)	The Tams	23	I Only Want To Be With You	Dusty Springfield
10	Dawn (Go Away)	The Four Seasons	24	It's All In The Game	Cliff Richard
11	There! I've Said It	Bobby Vinton	25	Forget Him	Bobby Rydell
12	Anyone Who Had A Heart	Dionne Warwick	26	See The Funny	Little Clown
13	A Fool Never Learns	Andy Williams	27	Come On	Bobby Goldsboro
14	Talking About My Baby	Impressions	28	Navy Blue	Tommy Roe
			29	A Letter From Sherry	Diane Renay
			30	Daisy Petal Pickin'	Dale Ward
					J. Gilmer/Fireballs



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POP Weekly

22/64



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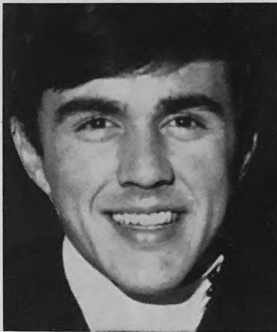
FACTS ON THE STARS COMPETITION

No. 23—DAVE CLARK

Right! All ready for this week's competition on that swingin' chart-topper, Dave Clark. I'm sure you can all answer the three questions below, and the first correct answer drawn out wins the L.P. chosen. Send your answers on postcards only to "Pop Weekly", 41 Derby Road, Heanor, Derby.

1. What is the flipside of Dave's *Glad All Over*?
2. What instrument does Dave play?
3. How old is Dave Clark?

We are still getting a lot of cards without the sender's name and address. Be sure to put it on your card and also the L.P. chosen.



COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars competition No. 20 (Billy Fury) is **SUSAN JERVIS**, Blythe Road, Pranskill, Retford, who will receive a copy of Roy Orbison's "In Dreams" LP.

The winner of the "Fury Monthly" competition is **MISS MARION FORSTER**, 26 Northcote Road, Sidcup, Kent, who has won the "We Want Billy" LP.

Address to "Pop Weekly", Heanor, Derby. Mark "Pen Pals" or "Swop Shop." Announcements for the Pen Pals and Swop Shop columns will be accompanied by a 2/6 postal order. Although every care is taken, 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

Wanted: Aint That Just Like Me, by The Hollies. Offered: How Do You Do It, Gerry & The Pacemakers, and Twist And Shout, by Brian Poole. 2, Valley View, Kirkcaldy, Fife, Scotland.

Wanted: "Here's Little Richard, Vol. 2." L.P. Offered: £1 10s. G. Dingle, 74 Kirkwall Road, Crownhill, Plymouth, Devon.

Offered: "100 pics of Elvis," mostly coloured. **Wanted:** "Old pics of Cliff," especially Cliff in his films "Espresso Bongo" and "Serious Charge." Michael John, Maesbryn, Carway, Kidwelly, Carmarthenshire.

Wanted: I Only Care About You, by Beryl Marsden and Love Of The Loved, by Cilla Black. Offered: Cliff's Silver Discs E.P. or Please, Please Me, by Beatles and When My Little Girl Is Smiling by Jimmy Justice. Peter Bond, 14 Grosvenor Rd., Linthorpe, Middlesbrough.

Offered: Two Chuck Berry LP's, "On Stage" and "More Chuck Berry." Both in superb condition. **Wanted:** Record tokens or postal orders to the value of 25/- each. D. Barber, 138 Wood Street, High Barnet, Herts.

Offered: Any recent single. **Wanted:** Shirley Bassey's Needle And Thread. David Watts, 33 Ryder Street, Wordsley, Stourbridge, Worcs. Offered: Strictly Elvis E.P. **Wanted:** Elvis Sails E.P. Susan Jarvis, Blythe Road, Ranskill, Retford, Notts.

Offered: Swiss Maid by Del Shannon. **Wanted:** Love Me Do by The Beatles. Miss B. Weller, 13 Abbots Walk, Bexleyheath, Kent.

Offered: Cliff Richard Schoolboy Crush. **Wanted:** Any Beatle record. Teresa Morgan, 2 Chalk Road, Queenborough, Kent.

Offered: The Next Time/Bachelor Boy by Cliff. **Wanted:** Any early Billy Fury except Halfway To Paradise. Paul Thrusell, 33 Kenilworth Gdns., Hornchurch, Essex.

Wanted: Flaming Star E.P. Offered: Elvis In Tender Mood E.P. J. Jelley, 9 Crosswells Road, Langley, Worcs.

Wanted: Cliff's L.P. of "The Young Ones". Offered: 3 Cliff E.P's. Pat Knott, 54 Park Way, Coxheath, Maidstone, Kent.

Wanted: "A Dace With Elvis" L.P. by Elvis Presley. Offered: "That'll Be The Day" L.P. by Buddy Holly. M. Lovelock, 61 Higher Lime Road, Limeside, Oldham, Lancs.

PEN PALS

June Blagbrough, 101 Haugh Shaw Road, King Cross, Halifax, Yorkshire. Female, 16, Peter Jay and The Jaywalkers.

Veronica Wall, 9 The Croft, Marcon, Middlesbrough, Yorks. Female, 18, Adam, Beatles, Searchers.

23921163 A/T Papworth, R. C., No. 2 Pit, 'A' Coy., A.A.S. Harrogate, Yorks., Cliff, Beatles, Gerry, Dave Clark and Rolling Stones.

23921184 A/T Trevorton, No. 2 Pit, 'A' Coy., A.A.S. Harrogate, Yorks., Cliff, Beatles, Gerry, Dave Clark and Rolling Stones.

Sheila J. Alexander, 14 Elm Ave, Ashton, Preston, Lancs. Female, 13, Billy J. Kramer, Tommy Quickly Sue Mills, 29 Fosse Way, Ealing, W.13. Female, 14, Bobby Vee, The Beatles, The Brook Brothers.

Valerie Norrice, 90 Tenniswood Road, Enfield, Middx. Female, 22, Jazz, "pops", some classics.

Hazel White, 42 Onslow Gardens, Wallington, Surrey. Female, 13, just Beatles.

Angela Bailey, 8 Hurrell Road, Hastings, Sussex. Female, 13, Rolling Stones, Beatles, Hollies.

Gaby Forgiene, 2 Doris Road, Parsons Green, Fulham, London S.W.6. Female, 14, Beatles, Heinz.

Mike Laker, 46 Duke St., Littlehampton, Sussex. Male, 13, Beatles, Freddie/Dreamers, Billy Fury.

Dagmar Plesche, 2-Hamburg 13, Ranzelstr. 14, Germany. Female, 16, Cliff, Buddy, Billy Fury.

Rosemary Downham, 16 Audley Road, Saffron Walden, Essex. Female, 17, Adam Faith, Beatles.

Pat Dutch, 410 Sulivan Court, Hurlingham, Fulham, London, S.W.6. Female, 14, Beatles, Cliff. Stephen Morris, 96 The Rake, Bromborough, Wirral, Cheshire. Male, 13, Elvis, Beatles, Gerry.

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Photo News



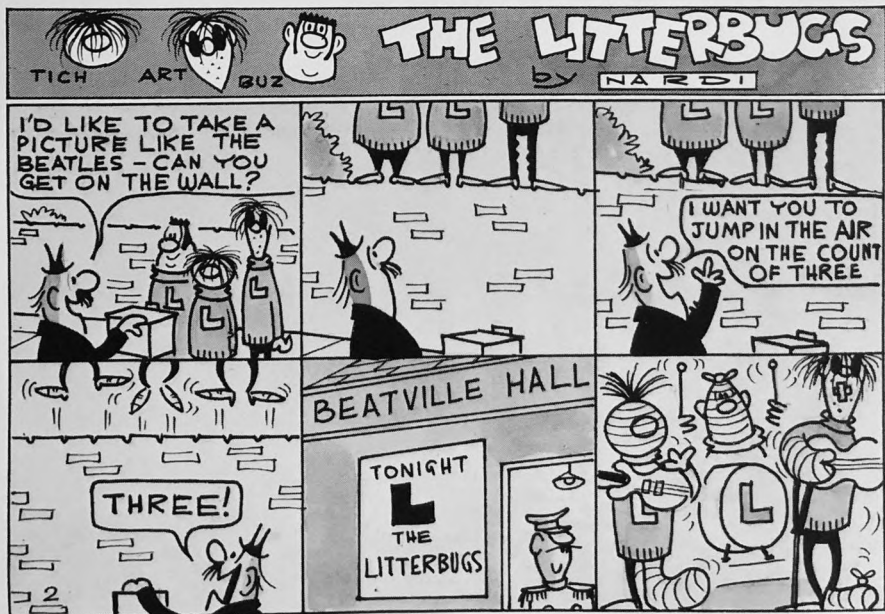
Top Left: Two popsters from Bournemouth, **The Dowlands**, who have made their charts debut with *All My Lovin'* and could well join the ranks of the regular hit paraders in the near future.

Top Right: **Theresa Confrey** and **Patrick Carr** of "Ready, Steady, Go!" fame who are now engaged.

Bottom: **The Redcaps**, the Midlands' group who are pinning their hopes of chart fame on their waxing of *Talking About You*.



Johnny Devlin and The Detours, whose latest release is titled *Sometimes*, both sides of the disc were composed by members of the group. The boys have had a plug on "Thank Your Lucky Stars" and have more T.V. and radio lined up.



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CLIFF BACK IN BRITAIN READY TO START HIS TOUR

CLIFF is back in Great Britain, and ready to start on his annual six week tour, dates of which have still to be finalised. Some indoor work is still required on the movie "Wonderful Life" which he has been filming in the Canary Islands since before Christmas.

Cliff will be recording as well before the tour, and The Shadows have a new album to be recorded, "Dance On With The Shadows."

After the tour The Shadows and Cliff fly to Germany, Scandinavia and Holland for a series of dates there. This should be around the end of May.

PLANS FOR ELVIS

ELVIS'S film career goes ahead in leaps and bounds despite the fact that his record sales have slipped slightly with *Bossa Nova Baby*. His latest movie, "Love In Las Vegas" will hit the circuits very shortly. Then follows "Kissin' Cousins" from which a single will be issued, also called *Kissin' Cousins*.

The next Elvis film to be made will be a Paramount production and will start shooting in mid-March with Hal Wallis as producer. Title at present is "Roustabout," but as with many of Elvis's movies there is likely to be a title change.

At time of going to Press no single had been decided from the film "Love In Las Vegas" although a special EP and single are planned for this country.

NEW DISC FROM THE MARAUDERS

TOP Potteries group, The Marauders, have a new single on release which could go big for them, the 'A' side is titled simply, *Lucille* and it is backed with another well balanced number called *Little Egypt*.

The Marauders, whose last waxing, *Always On My Mind*, built them up a sizeable following, have also cut two of the tracks on Decca's "Saturday Club" LP together with other groups.

A couple of weeks ago they recorded a "live" waxing at Liverpool's famous Cavern Club and altogether are looking forward to a booming future in addition to keeping their fingers crossed for a big hit with their new single.

MEET THE LITTERBUGS' LEAD GUITAR

THIRD of our exclusive reports on The Litterbugs, features Art. It took our reporter three hours to get in the house, and three more to get out. Wish he'd get rid of that Great Dane of his . . .

Art. Gaffer of the group. Born, like the other two, in Beatsville, he took up the lead guitar three years back from a counter, and still hasn't paid a cent for it. Formed the group overnight,

after beating up Tich twice, and choking an "O.K., O.K., I'll join" out of him. Biggest worry, falling hairs, wore a wig after deserting the Tory Party. Favourite artiste, Buddy Holly (because "he has a friendly name"). Favourite group, The Litterbugs (. . . and let anybody dare say any other in my hearing!). Biggest break in career, the night they played at Beatsville Village Hall, and still had an audience of five left after 10.30 p.m. Ambition, to star at the London Palladium, just to see if the screams ARE dubbed over TV, or whether they are spontaneous. Greatest dislike, other groups and shaving, because of all them pimples. Favourite piece of music: "I" . . . and Tich and Buzz whispered to our reporter that he really IS nothing.

NEW LUX D-J

NEW Dee-jay Ray Peters is hitting the Luxembourg scene heavily in the next few months. He is expected to handle two or three major Lux programmes. Peters was the first disc-jockey to introduce a Beatles record and has been a compere and singer for many years.

STONES' NEWIE

THE ROLLING STONES' next single will be the old Buddy Holly number *Not Fade Away*, the "B" side of *Oh Boy*. The Rolling Stones have also cut some material recently for an album and they also have another EP for release soon. A major film offer is expected to be announced soon, and also a major tour of Scotland.

CLASSIFIED ADVERTISEMENTS

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FAN CLUB ADDRESSES

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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.

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

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PHOTOGRAPHS

HAYLEY MILLS FAN CLUB, WALLASEY—Special Offer exclusive to members, 5 1/2 in. x 3 1/2 in. photographs taken on location of "Whistle Down The Wind." With Hayley's autograph in the corner these are a bargain at 7d. each. Order immediately from Peter Carter, Headquarters.

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PHOTO CAVALCADE

PHILIP GOTTOP provided pictures of The Hollies and Cliff and Susan Hamersley.

MIRORPIC, the front cover shot of The Beatles with Sylvia Vartan and Freddie and The Dreamers.

TONY PUGH—Helen Shapiro.

ELVIS is seen in a shot from "Fun In Acapulco," A Hal Wallis production. A Paramount picture.

THE SEARCHERS by Dezo Hoffmann.

THE PACEMAKERS by Andrea King.

THE ROLLING STONES by Hugh Thompson.



The Hollies

DISCUSSION

An interesting little batch this week with one or two surprises; so why don't you see what YOU think of them? First, let's take:

Decca's "If You Love Me" which gives us the "new" sound of Peter Jay and The Jaywalkers. I greet this very warmly because it is about time they tried to secure an image more acceptable on disc. This disc is half the battle! Augmentation of strings gives the idea that the boys are trying for the orchestral sound and the attempt is successful to a point. It does not quite come off as a pop offering because the tempo is much too staid and, at times, inclined to plod along too heavily. All the time I was on the brink of excited expectation of a bit of added pep—but it never comes. They have the benefit of a strong melody line in this instrumental revival and I like the promise of their "new image"; much better than all the distorted blasting of their previous platters which meant little on disc alone. I look forward, now, to a more lively offering in the same vein next time round.

After a slow, ponderous 20 seconds introduction, "Little Children" reveals itself as a particularly appealing song, well above average for its lyrical and melodic content. This Parlophone release, written by McFarland and the prolific and famous Shuman, is the much-awaited new one for Billy J. Kramer and The Dakotas. Strangely enough, Billy J. himself registers far less than on his previous discs, maybe suffering from an acute attack of dual tracking, but for all that it should be acceptable all round on the strength of the song itself.

★★★ **BOUQUET** ★★★★★★
★ Gene Pitney's United Artists ★
★ follow-up to his well-deserved ★
★ . . . Tulsa hit, *That Girl Belongs* ★
★ *To Yesterday*, is just as dramatic- ★
★ ally strong, with a pounding beat ★
★ and an overall big, big sound. ★
★ The orchestration packs a real ★
★ punch and, despite the all-out drive ★
★ of it all, it is well-balanced and ★
★ concise; thus maintaining the ★
★ maximum effect. Gene's undoubted ★
★ talent is well to the fore with ★
★ another unusually good lyric. ★
★ Unlike the previous disc just ★
★ DISCussed the strength of this one ★
★ lies in performance because, if one ★
★ is to split hairs, there is less ★
★ melodic appeal here than there was ★
★ in . . . Tulsa. An impressive disc ★
★ and an excellent hit follow-up. ★
★★★★★★★★★★★★★★

Jet Harris is back and, indeed, welcome! His return, on Decca, after his unfortunate indisposition, sees him solo (except for an instrumental backing which is a bit muzzy and indistinct!) "Big Bad Bass," however, gives Jet an excellent opportunity to shine with his fat, round, Duane Eddy-type guitar

sound. Pleasant enough and I wish Jet all the best upon his return to us.

Another disc I like very much this week is the new one from The Hollies. Their "Just One Look," on Parlophone, has a powerful opening and that quality is maintained throughout. The boys are in good form on this number which has an attractive title phrase which is repeated enough times to capture the attention. I will be quite honest, and say that it didn't strike me upon the first couple of spins; but now it is firmly embedded and I find myself humming that one vital phrase; can't be bad, can it, eh? Here is a clean, precise sound with lots of punch. Take just two looks at it and you'll be sold!

Beatlemania has affected (or infected, as you will!) even Bobby Vee on his Liberty disc "She's Sorry"! "Yeah-yeahs" and "Ooo-Ooos" combined with a typical Beatle beat are Bobby's insurance against complete failure this time. The treatment of this heavy pounder makes much more pop impact than Bobby's own vocal performance which seems but just part of a concerted effort to gain a (or THE?) specific sound? The result is good, whichever way you look at it and, let's face it, it's about time American artistes were influenced by British ones after all these years of Stateside trend-setting and dominance. That laudable point apart, I think it's a pity that a talent such as Bobby's should have to resort to the popular bait for potential success.

BRICKBAT
Here's The Beatles' influence in reverse! Beatles for Beatles' sake; gimmick for gimmick's sake, which is never a good thing. On Cameo-Parkway, The Swans tell us about *The Boy With The Beetle Hair*, which is so half-hearted, especially in vocal performance, that I get the impression they said: "we MUST do a song about The Beatles and cash in." The result is a plink-plonk, rather monotonous rhythm throughout with the girls' voices seeming so far away and sounding as though they couldn't really care less, so flatly intoned are the words. I couldn't care less, either—it makes not a jot of impact on me!

What DOES make a great impact on me is Tommy Scott's "Who Will It Be?", on Decca. Here is a most attractive composition with lots of melodic appeal which gives Tommy a great opportunity (and he takes it) to impress. His pleasing tone of voice is amply suited to the entire arrangement and the orchestration helps to make the whole thing rather irresistible.



And The TOP 4 L.P.s

FRANKIE LAINE. "WANDERLUST"
C.B.S. BPG. 62126

To coin a corny phrase, the lusty voice of Frankie Laine wanders through a veritable jungle of roaming songs on this striking album and proves that his powerful voice has lost none of its attraction and charm. Here is a full-blooded performance plus the lively orchestrations that bring new life to old songs like *Love Is Where You Find It*; *Wagon Wheels*; *Riders In The Sky*; *De Glory Road*; *On The Road To Mandalay* and *I'm Gonna Live Till I Die*. A polished and most acceptable LP of great interest.

MALCOLM MUGGERIDGE. "THE SERIOUSNESS OF HUMOUR"
PARLOPHONE PMC. 1211

Hardly a "pop" LP, this, but if you like witty observations on the things and institutions around us you'll fall for this one in a big way. Biting yet always with charm, Malcolm Muggeridge pokes delicious fun at the BBC, Politics, Public Companies, Women's Journals and Sex. A wonderful present for any "serious minded" friend, I would say! And yet an idiot like myself can thoroughly enjoy it too! There's a turn-up for the flip-side!!

JIMMY DEAN. "EVERYBODY'S FAVOURITE"
C.B.S. BPG. 62152

Don't know about YOU, but Jimmy has been a favourite of MINE for some time. The warmth and sincerity of his voice breathes much life into any song he handles—and this selection of oldies is no exception. You'll like his treatment of *Sweet Georgia Brown*; *This Ole House*; *Tears On My Pillow*; *Hang Your Head In Shame* and *Chatanooga Shoe Shine Boy*. All Jimmy's charm of *Big Bad John* on this LP and every track worth a very close listen—and you'll appreciate it!

BOB-SOXX AND THE BLUE JEANS

LONDON HA 8121
The distinctive sound of Phil Spector dominates this selection of numbers; if you're not yet addicted to the specific sound you might find the whole LP a bit of a drag—but give it a chance and you'll find new enjoyment in the performance. As you will have gathered, it is an acquired taste—but once tasted never forgotten.
'Bye for now.





ANOTHER 'STONES' SWINGER!!!

The Rolling Stones, probably the biggest and most different group to The Beatles, have their next release almost a certainty for the charts. I've just heard the platter and it's a swinging version of the "B" side of the old Buddy Holly hit, *Oh Boy!*. Title is *Not Fade Away*. The Rolling Stones, surprisingly, are not likely to record any of their own compositions as "A" sides for some time. This is extremely unusual as they have just penned a number for Gene Pitney, with whom they recently toured, which has roared up the charts in America called *That Girl Belongs To Yesterday*.

But that's The Rolling Stones, everything different. Record-wise they grow bigger every day, but popularity-wise they seem to have massed the biggest mob of fans since the pre-Elvis days and the Beatlemania began. With luck I think this disc could go into the No. 1 slot for it has all the drive and

power of a No. 1, plus having that little extra that The Stones seem to have achieved on their records, *Come On* and *I Wanna Be Your Man*. The Stones, Mick Jagger, Keith Richard, Charlie Watts, Brian Jones, and Bill Wyman, are all working like mad on new recordings, and it's pretty certain that the next few weeks will be taken in gathering material for albums, EP's and new singles.

Big thing about The Rolling Stones is that they strive for something completely different on all their discs, not only on singles, but on albums too. On-stage too, the boys seem to have changed. Even their dress has become somewhat modified, and the last time I saw them they were quite smart. That was on a TV show. I did actually see three of them outside the Albert Hall as I was passing it some weeks ago. They were staring into the distance. On enquiring I found out that they were

"birdwatching." I saw them with the three birds later on—and quite fine species they were too!

But whatever people say about The Stones, the fact remains that they have filled ballrooms and dance-halls with crowds greater than that of some of The Beatles' shows. They have made two records which have both hung in or around the charts for a long, long time and their TV appearances are nothing short of sensational! Repeated demands from their fans have ensured that The Rolling Stones are becoming the most televised group ever. Yet still they have this curious "we're not stars" image of themselves. They seem to think that the bubble will burst very soon and they'll be back playing in a pub in Richmond! Why I don't know, they have fans throughout the country, who go mad when The Rolling Stones are billed to appear in their area.

This is The Rolling Stones. Different. Hitmakers. But worried about their popularity. I don't think I would be if I was one of them!!!

El's Done It

He's done it!! The Elvis Presley critics are silenced for ever—or will be. I've had a private preview of the next Elvis film "Love In Las Vegas." For twenty minutes or so of the film it appeared to be the usual helping of lovely girls, fairly good songs and lashings of colour. Then the producer and director must have woken up!! Elvis, the OLD Elvis, roars into dance sequences, not like a longlegged butterfly, but a really cool version of the American dance "The Dog." In actual fact it's rather like Britain's Shake, and Elvis smashes through tremendous songs from then on, such as *What'd I Say*, the old Ray Charles hit.

There is another number which should be released as a single called *C'mon Everybody*, not the Eddie Cochran hit, but an upbeat number which could plump Presley back into that No. 1 slot which he seems to have vacated over the last few months. The film however, is great. Elvis with big beat numbers (although of the thirteen songs there are some ballads) and even *The Yellow Rose Of Texas* is revived. There is one car racing scene which is unbelievable and which will have you almost standing. Whether the film company arranged the race, or it was part of one from an actual race in the United States I just don't know.

Of the thirteen songs I think only four have any chance whatsoever of being really Top Five "A" sides and only two of them potential No. 1's. However, I will add one note. Elvis does sing *Viva Las Vegas* three times in the film. This was originally the title of this power-packed movie. But unfortunately, if RCA release this in this country as an "A" side single they can say "Goodbye" to Elvis getting anywhere near the Top Ten! May I point out that Britain, so many times almost left out when it comes to any bright record releases is to be the only country to have one special single and one E.P. from this film.

But as usual, there are problems. RCA in this country appear to have little or no say on what records are released here. If RCA in America or Colonel Parker decide to release "Viva Las Vegas" as an "A" side they will only help to destroy the Presley image in this country. As I say the film can make Elvis very, very big. But with the wrong single record release here it could also damage him. I think it's about time that RCA in England had the say over what is released here.

Knowing their top executive, Mike Hawgood, I am sure he would be quite certain of what would be a potential No. 1. So if RCA want Elvis to hit big with a new single, a new EP and an album from the film, either get someone who knows something about records in the States—or let Mike Hawgood pick the disc for England. That way, Elvis will show that his crown is in no danger of being lost!





★ ★ ★ NEW TO YOU ★ ★ ★

ROBBY ROYAL

Normally, the background stories of new stars in the pop field have humdrum yarns to tell. Rarely does their past history match the excitement of their singing performances. So stand by for a pile of REAL excitement from outstanding new boy, Robby Royal, 21-year-old from Australia.

For this Cobber was on the way to carving out a name for himself as a big-game hunter before a tiny thing called the singing bug caught him. You can hear his singing debut on *Big Big Star* and *Little Words Of Love*, on HMV—a truly exceptional slice of vocal work.

Back home in Australia his favourite sports were crocodile hunting and chasing after wild pigs. "I got between eighty and a hundred crocodiles," he says now. "You go out in an open boat and all you can see are a pair of bright red eyes. And you've got to get him, slap between those eyes, with the first shot. If you miss out, he gets very wild—and one slap of that tail is enough to capsize the boat. Then he'll go for a taste of your legs . . ."

Robby had no trouble with the crocs. But a wild pig nearly got him. "You shoot them from a tree," he said. "But once I was caught on the hop. The pig started to charge me. And I took a pot-shot . . . and missed. The pig came on and on. My gun had jammed in trying to get it reloaded. Well, I've never climbed a tree so fast. And it was a long time before the pig got fed up and lumbered off. Phew!"

Robby started singing at the age of nine. At 14 he took up guitar. And he formed his own skiffle group. While with that group, he was spotted by the Regional Manager of the top broadcasting system there and in no time the Regional Manager became the Robby Royal Manager. And Robby went to Sydney and made a big hit in a national telly show for teenagers. Later, he was to sing with Pat Boone in Australia.

Robby went on from success to success. He made his debut record when he was seventeen and started off a run of top chart successes. Night-clubs, too—plus the big hotels. "And eventually I realised there wasn't much left for me in Australia. I wanted to see if I could make the grade in Britain.

"So my manager and I arrived around November, 1962. Actually I signed a disc contract soon after we got to London but it took about a year to sort out the right material. Eventually, we decided on two songs which I had written myself."

Robby is a hunk of beefcake guaranteed to set the girlies' hearts ticking at breakneck speed. Fair-haired, good-looking, a six-footer and bulging with muscles.

With a disc like his first one, and looks to match, Robby can stay here just as long as he likes. And welcome, cobber!

POP SHOP TALK

Fantastic success by The Beatles in every country—but how long can it last say critics . . . Billy Fury will need to bring forward the release of his next waxing *There's Nothing Shaking Like The Leaves In The Trees* which was scheduled for March 24 . . .



Is Cliff worried about The Beatles' successes? He says "No" . . . John Leyton proved on tour that he is just as good a performer on stage as The Rolling Stones, and certainly has as many screams! . . . Bill Black to visit England? . . . The Zephyrs catching plenty of publicity . . . Bern Elliott's EP selling like an American rocket . . . Will Brian Epstein be first promoter to organise pop shows when we reach the moon? . . . The Dave Clark Five has finally showed that they aren't a flash in the pan . . .

Bern Elliott hunting for new material? . . . Girl from Scotland who wishes to be a film star should write to the "film companies"! . . . Will Merseybeat be

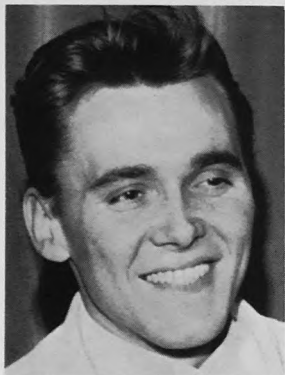
ousted by Ouse Beat? . . . New dances coming from all directions. Latest is the Zulu Stamp . . . New disc released in America is all about Beatle haircuts! . . .



Daryl Quist a bigger hit in Canada than in this country . . . Jet Harris could be in the charts very high with his first release . . .

Eden Kane, as we predicted has a hit on his hands . . . Over one thousand fans joined Ramblers' Fan Club after seeing their names on packets of "Kellogg's Cornflakes"! . . . Will Philips Records start new promotional scheme for Eden Kane? . . . Vic Lewis, top man for the giant G.A.C. plans to bring over as many of the greats as possible, from Johnny Mathis to Nat King Cole . . . Pity that Wee Willie Harris didn't make such a big comeback here . . . Well, now that Eden Kane has hit back at the

charts we predict that Marty will slam in too . . . One would never believe the scene at Edmonton a week ago when The Rolling Stones' tour started . . . Beatles records throughout the world must be over the ten million mark! . . .



Billy Fury's backing group The Gamblers seem to like flashy shirts . . . Will Mike Sarne announce new musical? . . . Billy Boyle having great success on current tour . . . Swinging Blue Jeans considering another "oldie" for their next single? . . . Elvis's latest film "Love In Las Vegas" should gain him whole string of fans . . . The Rolling Stones say they've only worn the same suits at one period in their career. After that they couldn't find them . . . John Lennon and Paul McCartney would make a good singing duo—No? . . . Elvis Presley seems to be criticised these days by every artiste who praised him years ago—why? . . .

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 4,362, that is an average of 121 joins per postal day.

ROBBY ROYAL

sings

"BIG BIG STAR"

on HMV POP1253

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READERS WRITE

... but are not always!

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

Not So Good?

I have heard many records in the "Liverpool" style, and I think, most of them are terrible! I am certainly no square. I like beat-music and rhythm-and-blues, but only when it's GOOD. (Chuck Berry, Fats Domino, etc.). But after hearing half-an-hour of Liverpool Groups, I'm sick of it, they all sound the same, always those screaming, high-singing voices. The British public is so influenced by radio, TV and press, that they don't see the difference between GOOD and BAD records: they have hardly a PERSONAL taste. When you have a hit, you are "great." Quality seems to be less important. Most successful on British Hit Parade now are second-rate artistes (most groups), who haven't proved their qualities yet, in comparison to artistes like Elvis, Cliff, Buddy Holly, who have proved their talent. The former artistes, successful now, can never have a lasting popularity (their success is based on a few hits, not on reputation).

British pop-music could have had a kick with this new interest for beat-music, now it is worse than ever. This is a great pity.

Joseph Kicken (Maastricht, Holland)

Most Versatile

Listening to Adam's new LP I reckon he's the most versatile singer of them all. He can tackle any type of song. I think his last two singles are fab also.

Jean Carter (York)

Rock King

With reference to your remarks in "Pop Shop Talk" in "Pop Weekly" No. 23 regarding Little Richard, I am at a loss as to why you think he should retire.

His recent tours and especially his T.V. show showed him to the greatest rock and roll artiste ever, for him to turn his back on this would be ridiculous. Whilst I appreciate that he is devoting all his time to further his education and take up religious studies he is undoubtedly knocked out by his fans everywhere and when he returns here in late autumn I'm sure that with his many faithful old fans plus many thousands of new ones he will return to the fantastic success he enjoyed years ago. He is a master at the art of rock 'n' roll and gospel music and anybody who considers himself a beat fan should take a listen to Richard, then they might realise the true meaning of the word.

Gerald Bowden (Bovey Tracey)

Readers' Pop Shop Talk

Shadows still unrivalled as best instrumental group . . . **Dusty Springfield** Britain's best girl singer . . . Why can't **Frank Ifield** do something original? . . . At last a big hit for the **Swinging Blue Jeans** . . . **Manfred Mann** and his group produce the phoniest R 'n' B (it's not really R 'n' B at all) . . . 1963 a great year for British Pop music. . . .

Beatle haters should go to see them in person, they're twice as good as on record and T.V. . . . Don't both **Shadows** and **Tornadoes** get squarer with each release? . . . Was anything more ever heard of the much publicised **Group X?** . . . **John Leyton** must be the most photogenic pop singer in the country. There's never a bad pic of him . . . **Patsy Ann Noble** deserves a lot more success . . . When will this dangerous over-exposure of **The Beatles** cease? People should realise that the less one has of a good thing the more one wants it . . . Newcomer **Daryl Quist** great on stage but disappointing on record . . . Isn't **Paul McCartney** the most popular of that unmentionable group? . . . The film "Live It Up" was terrible, but **Heinz** saved it. He can't act, but he's real cute . . . The great **Billy Fury's** latest records are way below standard . . . Why can't more old records be heard on Luxembourg? A chance to hear old hits again would be welcomed by many . . . **Rolf Harris** should stick to comping . . . **Gene Pitney** deserved success before now. Remember his fabulous *Mecca* a few months back? . . . Congratulations to **Dusty** on her recent triumph, but the **Springfields** will be long lamented . . . **Mickie Most's** record, *Sea Cruise* was released at rather an unfortunate time for sea cruises . . . Seems likely that **The Caravelles** will be added to the long list of 'one hit then fade' artistes . . .

Little said of **Elvis's Kiss Me Quick** hit thanks to **Beatles** . . . Surely **Kestrels** should be given a little more publicity. They are very good. **Mark Wynter** great as 'Robin Hood' and well-liked amongst the older generation as well as teenagers and children . . . Will **Gene Pitney** have another big hit after his next tour of Britain? . . . What's happening to **Shane Fenton?** . . .

Ringo most popular **Beatle** . . . **Dusty Springfield** most popular girl in country . . . **Rolling Stones** just as good as **Beatles** . . . **Tempo & Stevens** have great record . . . **Crystals** best girl group out . . . **Ronettes** not quite as good . . . **That Boy John** by **Billie Davis** deserves a hit . . . **Peter, Paul and Mary** best folk-singing group out . . .

Can He Keep It Up?

Elvis or Cliff may be the Kings Of Pop, but **Freddie and The Dreamers** rate as the Kings Of Pop Comedy!! Be that as it may however, **Freddie** is still a Top Ten recording artiste and he looks certain of success with the new single *Over You* which is sure to be given yet another massive onslaught on TV with **Freddie and The Dreamers** providing loads of comedy. Certainly the group rate as one of the happiest ever seen, although their comedy sequences can get a little tiring I find, when one has seen the same thing twice or more.

But **Freddie** is destined to hit big with variety acts, and whatever happens to his singles from this point on as far as the charts are concerned won't make any difference to him being booked in theatres up and down the country. I think **Freddie** may be in some danger of losing some of his fans however (from the teenage line-up) simply because he might start them thinking that he is being funny about pop songs.

In actual fact this is not true. **Freddie** isn't "taking the mickey" as they say in the South. When he does his comedy routines he enjoys them, and probably they will continue to delight millions but his recent "Thank Your Lucky Stars," where he appeared wearing shorts and jumping into clouds of mist didn't strike me as very funny at all. But the singing is taken very seriously, and although there may be a few giggles in the studio when **Freddie** is recording, most of the time is taken in really down to earth discussions and rehearsals on the new single, like any other group of pop singers.

With the current trend still moving towards the big beat numbers it's highly likely that **Freddie** will have to start moving in that direction if he still aims to hit the No. 1 slot. Obviously, one can't expect him to try and do a **Beatles** with **The Dreamers**, but I think another disc like *You Were Made For Me* would have a harder struggle into the Top Five than would one on the beat, beat, beat idiom!

But maybe I'm wrong. The thing in pop music is always to be different and no one can deny **Freddie** isn't different!! Far from it! Although I'd like to see him do a really pounding number or a straight *You'll Never Walk Alone* type of song, maybe **Freddie** is right in sticking to his slightly cynical version of good pop numbers.

Certainly he has no worries about *Over You* anyway. After listening to it a couple of times, nine teenagers out of the ten we had played it to voted it a Top Five smash. The other one voted it a No. 1!!



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ONE
SHILLING

