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POP

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No. 28

**Week Ending
7th March**

WEEKLY

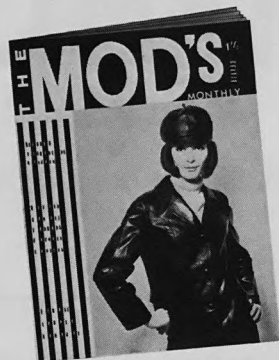




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POP WEEKLY

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

Postal Subscriptions: £3 2s. per annum

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SECOND SERIES

WEEK ENDING 7/3/63

ISSUE No. TWENTY-EIGHT



POP
soapbox



By Albert Hand and David Gardwell

A NEW STAR!

"Pop Weekly" Soapbox looks to the future this week. By future we could mean tomorrow, the day after, or two months' time! But we predict that within a short space of time there will be a new male solo singer literally bursting on the scene.

Don't worry, we're not going to tell you who it is—because we don't know! But we have been checking back over the last ten years or so. It appears that just about every four to five years a new star, male vocalist that is, emerges on the scene. Now in the last few months, things have been very, very quiet on the pop scene. Oh yes! We all know about The Beatles, Gerry and The Pacemakers and all the rest, but they are all groups, or singers with groups. In actual fact there hasn't been a top male singer since Billy Fury over four years ago.

First Elvis, then Cliff, then Billy Fury. Now who will be the male vocalist to hit the pop scene with the bang that these three artistes did? Elvis with his gigantic hits, same with Cliff, and you may not have noticed it, but Billy Fury has knocked up over 12 consecutive Top 20 items. The new unknown male vocalist will of course, have to hit the scene in exactly the same way as these three did. Overnight almost with a big bang. Artistes of the calibre of Heinz will make the top anyway, but Heinz has worked hard for his hits and his popularity (and deserved them) but the new male vocalist will really have to be unknown one day and a national talking point the next day.

Who will it be? Discard the groups in the charts at the present, throw out your girl singers, and the other artistes like Cliff and Elvis who have been on the scene a long time, and the only male vocalist to make any impression lately has been Heinz. But even he has hit the charts and popularity polls over a fair period of time.

So what will he be like? Tall, dark and handsome? Or blond, blue-eyed, with a Karl Denver type voice. Of course, the newspapers (usually so slow to be on the pop scene) will have to be on the ball to ensure that whoever the new star is, that he gets plenty of controversial publicity as Elvis, Cliff and Billy did when they first hit the scene. Maybe it will be that boy who lives down the road from you?

Maybe it will be your brother? It may sound impossible but overnight stardom came to Elvis, Cliff and Billy in such a way as to leave them dazed for many months afterwards.

Maybe you have heard or seen a pop star (not someone already in the charts) who, you think may be the next overnight success. Let us know because we'd be delighted to be on the scene when the next BIG BOY hits the scene—as he will do in the next few months!

BRITAIN'S TOP THIRTY

- 1 Anyone Who Had A Heart (1)
- 2 Diane (2)
- 3 Bits And Pieces (12)
- 4 Needles And Pins (3)
- 5 I Think Of You (6)
- 6 I'm The One (4)
- 7 5-4-3-2-1 (5)
- 8 Candy Man (10)
- 9 As Usual (7)
- 10 I'm The Lonely One (9)
- 11 Hippy Hippy Shake (8)
- 12 Baby I Love You (13)
- 13 Boys Cry (18)
- 14 For You (16)
- 15 Stay Awhile (25)
- 16 Over You (27)
- 17 Glad All Over (11)
- 18 Not Fade Away (—)
- 19 I Want To Hold Your Hand (17)
- 20 Let Me Go Lover (—)
- 21 Borne On The Wind (—)
- 22 { Don't Blame Me (14)
- 23 { 24 Hours From Tulsa (15)
- 24 I Love You Because (—)
- 25 The Rolling Stones (E.P.) (20)
- 26 All My Loving (E.P.) (19)
- 27 Eight By Ten (26)
- 28 I'm In Love (23)
- 29 Nadine (—)
- 30 Little Children (—)

- Cilla Black
The Bachelors
Dave Clark Five
The Searchers
The Merseybeats
Gerry & Pacemakers
Manfred Mann
B. Poole/Tremeloes
Brenda Lee
Cliff Richard
Swinging Blue Jeans
The Ronettes
Eden Kane
Rick Nelson
Dusty Springfield
Freddie & Dreamers
Dave Clark Five
Rolling Stones
The Beatles
Kathy Kirby
Roy Orbison
Frank Ifield
Gene Pitney
Jim Reeves
Rolling Stones
The Beatles
Ken Dodd
The Fourmost
Chuck Berry
Billy J. Kramer



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POP STAR TOP 30

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	I Want To Hold Your Hand	The Beatles	15	I Only Want To Be With You	Dusty Springfield
2	She Loves You	The Beatles	16	Out Of Limits	The Marketa
3	Dawn (Go Away)	The Four Seasons	17	Fun, Fun, Fun	The Beach Boys
4	Java	Al Hirt	18	Hey Little Cobra	The Rip Chords
5	You Don't Own Me	Lesley Gore	19	Talking About My Baby	Impressions
6	California Sun	The Rivieras	20	Hi-Heel Sneakers	Tommy Tucker
7	Stay Blue	Diane Renay	21	For You	Rick Nelson
8	Nippy And Think It Over	Dale & Grace	22	Penetration	The Pyramids
9	Um Um Um	Major Lance	23	The Shelter Of Your Arms	Sammy Davis Jr.
10	Please Please Me	The Beatles	24	Kissin' Cousins	Elvis Presley
11	Good News	Sam Cooke	25	Who Do You Love	The Sapphires
12	See The Funny	Bobby Goldsboro	26	Hooka Tooka	Chubby Checker
13	I Love You More And More Every Day	Al Martino	27	Anyone Who Had A Heart	Dionne Warwick
14	What Kind Of Fool (Do You Think I Am)	The Tams	28	Abigail Beecher	Freddy Cannon
			29	I Wish You Love	Gloria Lynne
			30	A Fool Never Learns	Andy Williams



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A BRAND NEW LOOK AT THE POP WORLD

DISCUSSION

FACTS ON THE STARS COMPETITION



No. 25 - JOHN LEYTON

All ready for this week's competition on that handsome actor-hitmaker, John Leyton? I'm sure you can all answer the three questions below, and the first correct answer drawn out wins the LP chosen. Send your answers on postcards only to "Pop Weekly," 41 Derby Road, Heanor, Derby.

1. What is the flpside of John's latest hit, *Make Love To Me*?
2. Name the group backing him on this disc.
3. Name a film in which John has appeared.

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

COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars competition No. 22 (Freddie) is Miss MARILYN JOHNSON, 4 Green Ave., Blackpool S.S., who will receive a copy of Gerry's "How Do You Like It" L.P. The winner of the "Fury Monthly" competition is Miss JULIE SIDE, 8 Broomleaf Road,

Farnham, Surrey, who has asked for the "Billy" L.P.

The winner of the "Teenbeat" competition is RICHARD MAHONEY, 37 Ingham Road, Long Eaton, Nottingham, who has asked for The Beatles' "With The Beatles" L.P.

SWOP SHOP

Offered: *Needles And Pins* or *Glad All Over*. Wanted: *Fine, Fine Bird* by The Innocents. Jill Browne, 27 Duke Street, Padstow, Cornwall.

Offered: Elvis Presley's L.P. "Girls! Girls! Girls!" Wanted: Elvis Presley's L.P. "G.I. Blues" or Elvis's L.P. "Somewhere For Everybody". Mr. J. Ford, 221 Ladysmith Road, Lipson, Plymouth, Devon.

Wanted: "Preachin' The Blues" L.P. Offered: Any Bo Diddley L.P. Keith Bigg, Maythorn Cottage, Pinewood Rd, Iwer, Healy, Bucks. Offered: Heinz E.P.; *Tauch Of Gold E.P.'s* Vol. I and Vol. II by Elvis. Singles: *Memphis, Tennessee* by Dave Berry; *Don't Talk To Him*, and others. Wanted: Every photograph of Helen Shapiro that has appeared in "Pop Weekly" from 1st series No. 10, to 2nd series No. 25 and any other price of Helen. Miss Mina Hall, 32 Snuggville Street, Belfast 13, Northern Ireland.

Offered: *Young Ones; Dynamite; Nine Times Out Of Ten; I Love You*; by Cliff, and *Good Luck Charm* by Elvis. Wanted: *I Dream Of Jeannie* (E.P.) any 2 of offered; *Running Scared*; *Only The Lonely*, and *Crying* by Roy Orbison. Martyn Wilson, 22 Glanstruth, Cwmcelyn, Blaina, Mon., S. Wales.

PEN PALS

John Flynn, 15 Dorville Rd., Lee Green, London, S.E.12. Male, 21, R. Stoney, Manford, Mans. Beatles, D.C.5 and The Black Diamonds.

Dave Russell, 46 Sandstone Road, Grove Park, London, S.E.12. Male, 17, Dave Clark Five, Stones, Cliff, Shads, Buddy Holly, Black Diamonds.

Carole Munro, 2 Don Avenue, Salford 6, Lancs. Female, 14, Beatles, Billy Fury, Frank Ifield.

Val Goodwill, 22 Muncaster Gate, York. Female, 16, Beatles, Buddy Holly, Roy Orbison, Ed. Cochran.

Ann Corcoran, 16 Prayle Grove, Cricklewood, London N.W.2. Female, 16, Beatles, Billy Fury.

Jean Bailey, 12 Rutland Street, Walsall, Staffs. Female, 17, Elvis, Billy Fury, Frank Ifield.

Gladys Crossland, Shortlands Lane, Pelsall, Nr. Walsall. Female, 15, Elvis, Cliff.

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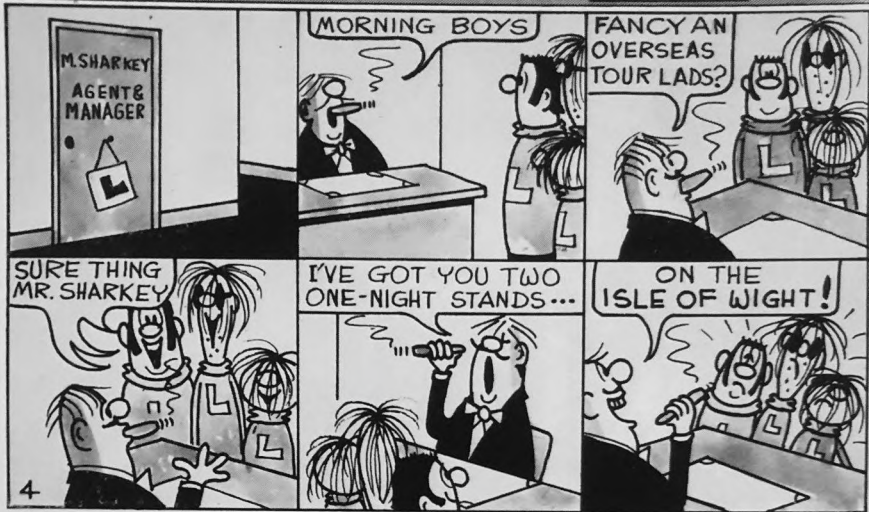
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Photo News



Top Left: Making a welcome return to the charts with *Boys Cry*, **Edén Kane** has every reason to look happy.
Top Right: **Tommy Quickly**, who is being tipped for success with his latest, *Prove It*, a bright number penned by Gerry Marsden.
Bottom Left: A really commercial waxing titled, *What About Me?* could give **Lee Curtis** his long awaited biggie.
Bottom Right: Always a welcome visitor here, **Petula Clark** has a neat disc on offer, *Thank You* is the topside. A.B.C. T.V. picture.

TICH ART GUZ **THE LITTERBUGS** by NARDI



Left: Dee-jay and "Pop Weekly's" Disc columnist Peter Aldersley is seen here chatting to Beatle George Harrison.
 Right: Tony D. and The Shakeouts, the Manchester group who have moved their base to Nottingham, meet Robin Hood.

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TORNADOS' COMEBACK? NEW DISC COULD HIT CHARTS

THE TORNADOS, now no longer with Billy Fury are hoping for a big comeback. Already their new disc *Hot Pot* is bubbling strongly saleswise and it's highly likely that the five-man team will hit the charts again.

Only one member of the original Tornados now remains, drummer Clem Cattini. Other members of the group are Jimmy O'Brien (organ), Stuart Taylor (lead guitar), Brian Irvin (rhythm guitar) and Roy Randall (bass guitar).

The group have already signed to appear in Belgium, Sweden, Germany and America and it's highly likely that they will notch up a couple of hits Stateside as they have a tremendous following there. Said drummer Clem Cattini, "I think we'll surprise a few people with our next few records." We think they will too.

MEET THE LITTERBUGS' MANAGER

THIS week we feature the Litterbugs' manager, handsome, debonaire Sam Sharkey. Date of birth, first of April 1884 (a bad year!). First saw The Litterbugs at a local hop, and decided that they must have some talent, but is still looking for it. Signed them on a 10% basis contract. That is 10% for the group and 90% for himself. Favourite singer Big Nose Noels from Marestown.

Mr. Sharkey affectionately known by all as "Big Ears," has three main ambitions—

- (1) To be able to read and write
- (2) Get The Litterbugs to the top
- (3) Learn to drive.

It is remarkable how Mr. Sharkey keeps The Litterbugs on the right track, being tone deaf and musically ignorant, in fact totally ignorant. When questioned on this subject, he said . . . "UH?"

It is rumoured among the social set in Beastsville that his income from The Litterbugs is far exceeded by his income from his one and only hobby, gambling, for which he developed a flair whilst studying at his finishing school—Borstal.

Obviously he has the type of training and background to get The Litterbugs to the top. Best of luck, Sam. You'll need it!

British Tour For Chuck Berry

CHUCK BERRY is now definitely lined up for Great Britain and will tour here for about three weeks. The 21-day stint is to open on April 26.

Two groups have already been signed for the package, The Paramounts and The Animals, a group first discovered by Don Arden who is promoting the tour. They will also back Chuck. It is rumoured that Carl Perkins may also fly to Britain to tour with Berry.

Perkins scored in the charts some years ago with the first rendering of "Blue Suede Shoes" later eclipsed by Elvis Presley's version.

EDEN'S HIT WITH A MISS

RUMOURS of an engagement between Dusty Springfield and Eden Kane grew in show biz when the "Daily Mirror" published a front page photograph of the two together. Both Kane and Dusty admitted they were "more than just good friends" but "there aren't any plans for engagements or anything like that." Still, it looks like Eden's made a hit with a miss!

PHOTO CAVALCADE

MIRRORPC provided pictures of Cliff, The Beatles and The Shadows.
ANDRE KING that of Roy Orbison.
HUGH THOMPSON—The Hollies and Brian Poole.
DEZO HOFFMANN, Gerry and The Pacemakers.
A.S.P. INTERNATIONAL — Billy Fury.

JOHN LEYTON'S MOVIE PLANS

JOHN LEYTON has been signed for another film "Every Day's A Bird Day" which will also include Freddie and The Dreamers. Leyton is due to start filming "Guns At Batasi" soon and has a string of films lined up for the near future. Discwise *Make Love To Me* John's current waxing is selling well, and it's highly likely that he will record some songs from the coming film for release here.

STAGGERLEES' NEW PLATTER

AND NOW, the Liverpool Cornish sound hits the scene in the shape of a new disc from Dave Lee and The Staggerlees titled *Sweet And Lovely*.

Why Liverpool-Cornish? Well, all the boys of this group are Cornish with the exception of Lance Fortune, who hails from the beat city itself and who met up with the group while on holiday in Cornwall.

Sweet And Lovely is a revival of the old standard with the group's individual treatment, and to quote Amph Grigg, founder and lead guitarist, "The boys will be quite satisfied if it only reaches No. 1 in the charts." Seriously, however, this disc is the outcome of a long search for material since the group's first disc missed the charts with a resounding "clang." The flip is a slow ballad they have written themselves, entitled *Forever And Always* and altogether this disc could put The Staggerlees on the road to fame.

Big Birthday!

AMONGST the thousands of cards which reached Beatle, George Harrison on his 21st birthday was one hand-embroidered job 4ft. x 3ft. No record was kept of the postman's remarks when he delivered it.

George, who could not be at home for the great day, owing to a recording session, is likely to spend the next week or so jwading through cards and presents from his fans.





DISCUSSION

What with one thing and another, this week's little lot is quite interesting without being particularly outstanding—but we can't expect to have double-cream on top of our coffee all the time, can we, eh?

Decca kick-off this selection with "New Orleans" which gives Bern Elliott and The Fenmen the chance to really drive a powerful beat; the overall effect has much impact but little lasting appeal, I find. It is one of those very rowdy discs but performed and recorded with a clean definition. None of that fuzzy-wuzzy nonsense to take the edge off the proceedings.

Johnny Kidd's "Always And Ever," on H.M.V., is no other than our old Neapolitan pal *Santa Lucia* with lots of driving beat and plenty of life from Johnny and The Pirates. The tempo will suit the dancers and the well-known melody will stick in the mind. As much as I love Neapolitan music, I'd be the last person to berate anyone for "popping" it up so long as it was well done as this; after all, look what Elvis did for *O Sole Mio* in the pop market!

★★★ BOUQUET ★★★

★ Making another welcome
★ attempt to establish himself in the
★ R 'n' B field, Duffy Power comes
★ up with another offering of much
★ appeal, on Parlophone. Com-
★ pletely different from his memor-
★ able "It Ain't Necessarily So,"
★ Tired, Broke And Busted moves
★ along very strongly with a decided
★ pop beat into the bargain. Duffy's
★ distinctive tones command the
★ attention throughout a particularly
★ striking performance which fulfils
★ the promise of his recent platters.
★ The ear-catching melody, the
★ sparing but totally effective use
★ of the harmonica, the overall
★ beat and Duffy himself all combine
★ in a well-produced disc to make
★ it, without a doubt, the best all-
★ rounder of the week; furthermore,
★ I think that it could gain more
★ popular favour than any of Duffy's
★ last three releases. Don't know
★ about you, but I'm going to spin
★ this one like a mad thing!!

★★★★★★★★★★★★★★★★

The Rebel Rouser has been infatigating since his big chart success way back because the maestro of the guitar, Duane Eddy, now introduces us, via R.C.A. Victor, to "Son Of Rebel Rouser"! Unfortunately, it's not a case of "like father like son"; despite all the expected expertise of Duane's fingers, this offspring lacks the strength of melody and excitement. Instrumentally, a good disc but hardly memorable, and dominated a little too much by a choral accompaniment which is liable to distract. The disc is a "must" for all Duane's fans—but I doubt if it will gain him very many new ones. And I am very sorry about that!

As the result of his label switch in this country, there are two separate new releases from Del Shannon this week. His old label, London, gives us "That's The Way Love Is" which is a rather pleasant, medium-paced ballad with a plodding rhythm and a more-restrained-than-usual treatment from Del to catch the attention. I think both dancers and romantics will like this one! The other, on Del's new label, Stateside, is similar in overall style but with a slightly more pronounced beat. This is "Mary Jane" which I find lyrically weaker although Del's performance has more bite. Both discs are, perhaps, Del's best since *Swiss Maid* and if one of them is going to make the charts, I wouldn't care to bet which one it will be.

The first disc-offering from Cliff's eagerly awaited film "Wonderful Life" comes, on Columbia, from our most polished instrumental group The Shadows. The boys retain that title with "Theme For Young Lovers" in a nicely balanced performance which never falls below par. There is, however, little actual distinction of melody and, as expert as the disc is, it seems that the boys' sound reduces every composition to a basic level; in other words, there is not much to distinguish this Shadows disc from many of their others. A pity, but then one can't help admiring their technique. Every now and again, though, it would thrill many and inject new interest, if the boys came up with a sharp variation on their well-ried and loved theme.

BRICKBAT

Hoagy Carmichael's time-honoured *Stardust* is the latest standard to receive the Nino Tempo and April Stevens treatment on London. After a very slow and quiet, almost Peggy Lee-type opening from April Stevens, the disc develops into a rather indefinite, muzzy piece of work; by far the least impressive of the performances from this couple. The cardinal point, I think, is that the warm lyric of this song doesn't really lend itself to such a stylised treatment; the whole thing seems rather rushed and much too casual to make any impact.

"Tore Up" by Keith Powell and The Valets, on Columbia, is one of those unrestrained, belting, driving numbers which offers little basic listening pleasure because the pounding beat, screams and general impact is suited only as background to a noisy foreground! It really generates energy and should be a wow in the dancehall or at a large party. There is not much to make it stand out from many others of its kind.



And The TOP 4 L.P.s

JIMMIE RODGERS. "HONEYCOMB"
LONDON HA D. 8116

The mellow tones of Jimmie Rodgers are admirably suited to the revival of all the "pop" folk songs in this collection. And what is more, Jimmie brings his own personal style to bear, making even the most hackneyed number sound fresh. You'll enjoy tracks like *The Banana Boat Song*; *Puff The Magic Dragon*; *Winoweh*; *If I Had A Hammer* and a re-hash of Jimmie's own hit *Kisses Sweeter Than Wine*; to say nothing of the LP title song, of course! A real smoothie, this!

"SATURDAY CLUB"
DECCA LK. 4583

Another album which collects together a cluster of recording stars under the title of a successful radio or TV show. This one, of course, is a tribute to the sound radio show and to the host of stars who have appeared thereon from time to time. A feast of the Decca company's pop talent including The Rolling Stones, Jet Harris and Tony Meehan, Ted Heath, Dave Berry, The Tornados, Lorne Gibson Trio, Brian Poole, Kathy Kirby and The Vernons Girls. There is no real connection between all these and the radio programme itself—but what more can you want than have the lot on one LP?

DELLA REESE. KITTY KALLEN. ANN-MARGRET. "THREE GREAT GIRLS"
R.C.A. VICTOR RD. 7591

This album of three-name stars is the first of a series planned by R.C.A. Victor to give the best of three nicely contrasted artistes in one package. This is an auspicious start—the gentle, the sexy—the romantic and driving. All three artistes here are at the top of their forms with a selection of songs, mostly well-known, like *Misty*; *Begun The Beguine*; *I'm In The Mood For Love*; *What Is There To Say*. A disc full of rich surprises and pleasure.

THE PLATTERS. "SING LATINO"
MERCURY 20 000 MCL

This talented group displays the best of its talent although it turns out to be much of an acquired taste—especially on this album. For those who like the highly professional polish of these boys, it is a must with a big M.
Bye for now.



Sure Smash for The Hollies

One of the best and smartest looking singing groups to hit the scene (and not from Liverpool) are The Hollies. A couple of weeks ago they celebrated one year as a professional group. In that year they have had three hits and they are just coming up to their fourth. Their fourth is of course the latest and the greatest, the swinging follow-up to *Stay* titled *Just One Look*. It seems pretty obvious that *Just One Look* is going to get more than one look at the British charts and I wouldn't be surprised if the number slid into the charts of quite a few other countries. The Hollies of course are an up-to-date group with an up-to-date sound.

Listen to what Tommy Sanderson says about them, and he ought to know, for he is their recording manager. "I think The Hollies have a natural flair for the type of songs they have been hitting the Top Twenty with. They are some of the

best musicians in the pop idiom that I have heard and I'm sure that they'll go on getting hits if they have the right songs. I hope all their fans like *Just One Look*." I don't think Tommy need have any worries on whether *Just One Look* will be a big hit. After speaking to some of The Hollies' fans recently I came to the immediate conclusion that if The Hollies don't hit the charts on every release date possible it won't be through their most ardent fans' fault.

Every Hollies' fan that I have met on my travels has vowed all the support possible to The Hollies and I know the boys deeply appreciate it. Indeed when I told them of the fans banding together in groups to buy *Just One Look* in one go, so that it would hit the charts they were positively overwhelmed. "It's just another example of what great fans we've got" they said. I dropped in on two Hollies' concerts recently and saw

the same reaction from thousands of fans. Instead of just liking The Hollies they were waiting outside the theatres to join their Fan Club in hundreds.

Say The Hollies. "I doubt whether any group in the country have got such great fans as we have. Every time we've played a one-nighter there have been hundreds of members of our Fan Club always there and many of them have had to travel hundreds of miles just for one show. They're a gas! We only hope that we can go on pleasing them as much as they please us by their support." Last word came from a Hollies' fan who's been a member of their Fan Club since it started. "I don't know guys any nicer than The Hollies. They always treat me and my friends as if we're something special. They're going to be the top." Well, that I won't argue with!

HITTING THE HIGH SPOTS

One of the guys who hits the charts time after time and goes down an absolute bomb in Great Britain and every country he visits is Roy Orbison. And yet, to me, and I'm not being sarcastic, Roy Orbison has only one main appeal. The fact that he has got a very powerful voice. Not even a distinguishable one, for I have heard and know many singers who have voices in exactly the same range as Orby's and they can't even get record contracts. Facially Roy is also at a disadvantage. He looks nothing like a pop singer, particularly when he is wearing his horn-rimmed glasses, which only serve to make him look like a student. Mind you, at one period of his varied life he was a student at college with Pat Boone so I'll forgive him there.

Seriously, however, Roy has become something of a phenomenon. He has racked up countless hits here and at one time succeeded in having three titles in the Top Twenty and yet he has still not become such a big star from the popularity point of view that most singers with all his hits do. One never sees him in the national newspapers. Hardly ever see him on TV, except maybe "Thank Your Lucky Stars." Never on the film screen like Cliff or Elvis or even Bobby Darin.

And yet? He still manages to have every single teenager in an audience absolutely and completely his fan whilst he is on-stage. On-stage again, he presents an awe inspiring figure. Instead of the usual beat numbers which one really moves to, Roy stands as still as a rock and never does anything but open his mouth and let out about the highest tone ever heard on a pop show. (Except perhaps the time when Screaming Lord Sutch fell off the stage!)

Ask him why, and you'll probably get an answer like, "Well, I'm a singer not an actor." Roy doesn't seem to care about moving on-stage and he is quite prepared to forsake pop singing for composing when he feels that the time has come for him to retire. Mind you, Roy has done just about every job you can think of anyway, from oil driller to disc-jockey. He has even managed to combine being a student with being a disc-jockey! But maybe I'm wrong. Maybe Roy has got appeal for his fans with more than just his voice, but I can't see it.

Or is it that he doesn't want to be the ordinary person's idea of a pop singer? Perhaps that's his appeal?





POP SHOP TALK

Me and Them disappointed that their record *I Think I'm Going To Kill Myself* was withdrawn . . . Rolling Stones have no worries about chart success with *Not Fade Away*. It's a certainty for the Top Five . . . Beatles should have another due soon . . . Is Adam Faith considering a surprise announcement? . . . John Leyton becoming biggest paid pop star of the lot . . . The Swinging Blue Jeans have another No. 1 smash in their hands . . . Brian Poole's *Candy Man* not such a fast mover as we predicted . . . Is Robby Royal bright hope for the new R & B future? . . . Why doesn't George Fame hit the charts. Not commercial enough? . . . Billy Fury hoping for a big one with his next . . . Larry Parnes disappointed at Daryl Quist for not hitting charts yet . . . Seems producers are beginning to notice Mike Sarne's great acting potential now . . . Is it true that two of a famous foursome are getting big-headed? . . . Ramblers switch to vocal on latest disc, but didn't like doing so . . . Joe Meek notching up another hit with Heinz . . . Ray Charles not so big chartwise here, ditto Elvis. All because of Liverpool? . . . After series of "Soapbox" articles Albert Hand and David Cardwell nicknamed The I.T.V. Twins by disgruntled reader! . . . The

Fourmost still have their name spelt wrongly almost every day, even after two hits! . . .

Why doesn't Jimmy Savile take up wrestling and give up deejaying? Only kiddin', Jimmy! . . . Why no more news of Bobby Darin? . . . Dusty Springfield's voice could be a little too distinctive on her records . . . Cilla Black one of nicest female stars on scene today . . . Searchers' next to be a fast one? . . . Billie Davis hoping she can make chart comeback after five months in hospital . . . Paul McCartney going steady? . . . Rolling Stones are likely to find themselves smart soon, so we hear from their co-manager Andrew Oldham . . . Whatever happened to Johnny Burnette? . . . Lesley Herman, manager of pop group The Ramblers considering using new group of four girl Mods and two boy Rockers . . . Why no Billy Fury records played on "Saturday Club"? Or doesn't Brian Matthew notice? . . . Helen Shapiro may not be a No. 1 here but abroad she's a popular lassie . . . Rick Nelson for British visit . . . Why no hit for popular Joe Brown? . . . For Rolling Stones' first engagement fee \$6. Fees at present, between £250/£350 a night! . . . Why don't The Three Monarchs make comedy disc? . . . Pity

that the other two Springfields haven't made it . . . Elvis's next single should be the 'B' side *What'd I Say* . . .



It seems peculiar to me that most theatres are billing Bobby Vee over The Searchers when The Searchers are infinitely more popular . . . Mike Berry disappointed that latest platter *On My Mind* hasn't hit the charts. It's one disc everyone told him would hit the charts . . .

NEW FROM PETER JAY & THE JAYWALKERS

All round East Anglia, fingers are being kept tightly crossed. Incantations of "Good Luck" are being mouthed. For this is the part of Britain which produced the fabulous Peter Jay and The Jaywalkers—and everyone's hoping that the group's latest single, *If You Love Me*, will be the smash hit so richly deserved.

It's a disc right away from Peter's usual style. A slow, bluesy, guitar-led theme on an old song—a song which is easily recognised and which has stood the test of time. Already it's getting the major plays on radio and already the dealers are showing keen interest.

Says Peter: "But you won't get us being over-optimistic just because the early signs are so good. We've been batting away for a big hit record for such a long time that we're not gonna allow ourselves to be fooled. We've tried to ring the changes on each release, just so nobody can say we're stereotyped . . . and whatever happens, we'll keep on trying to do our best."

Fact that Pete and the boys have not yet clambered to the top of the charts is one of the biggest mysteries of the pop industry. For wherever they go, they do tearaway, standing-room-only business

—and their colourful, energetic stage act is hailed by the critics all over the country.

Peter has spent a lot of money on improving the equipment and the effects. It has certainly paid off. He says: "I feel too many groups don't make the effort on stage to put on a really good visual show. Of course, with a crowd of boys like I've got, anything can happen . . . even when you least expect it."

Is Pete despondent about not having had the big hit so far? "Well, that's a difficult question," he says. "Truth is that we're so busy we don't have time to sit around and mope. But you really need a hit to build your career. I suppose, looking back, we've made some mistakes on our releases, but at least we haven't been afraid to experiment."

"Sometimes it's a bit depressing when all the critics rave about one of our records . . . and then you find the fans haven't bought enough of it to get it in the charts."

Right now, Pete is busy in his so-called leisure hours, too. He's taken up "action painting," which is a violent form of self-expression which seems to

involve literally hurling the paint at the object to be painted! He's fixing up a special bathroom "mural" in the home of his publicity man, Keith Goodwin, right now . . . and Keith is reported to be baffled at the way it is developing.

And Pete also has tried his hand at journalism—he reported the group's tour with The Beatles some months ago for a national newspaper. He says: "One day I'd like a column of my own. I've got some pretty strong things to say about the business! Still, plenty of time for that later on . . ."

That tour with The Beatles underlined again the enormous potential of The Jaywalkers, because they went extremely well at every performance. Although audiences were obviously waiting for the Liverpool foursome to come on, Peter Jay and the boys received rousing receptions all the way. "As for The Beatles . . . well, it was fantastic," says Peter. "Sometimes those frantic fans had even our lot worried out of their lives."

Now the big thing is: can *If You Love Me* make a smartish leap up the charts. It's got to be smartish, though. Otherwise all those fans in East Anglia are going to get cramp in those tightly-crossed fingers!

READERS WRITE

... but are not always.

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

Congrats, Cilla

Congratulations to Cilla Black, not only for being the first girl to top the Hit Parade for over two years, but also for proving that an outstanding song, well performed and without a trace of the Mersey Sound, can still knock spots off the beat boys.

Oh, yes, I know Cilla is a Liverpool lass, but if her current best-seller is Mersey Beat, then Yankee Doodle was the Czar of Russia!

V. Nicholls (Burnham-on-Crouch)

They Make Her Mad

Adults make me MAD!! On television recently it showed an adult audience applauding an opera singer. They cheered and clapped for ages amid shouts of "More" while flowers showered on stage. YET! If we scream and clap and show our appreciation to our favourite stars by throwing presents, the adults seem to think we are some kind of maniacs, and bring doctors in to give their opinions about our "motives for such behaviour."

I say "HANDS OFF TEENAGERS" and if it's alright for adults to applaud THEIR kind of music then why won't they let us applaud OUR kind of music in the only way we know how?

Kay Chesworth (Stockport)

Plain Truth

Three cheers for the articles called "Pop Soapbox," written by Albert Hand and Dave Cardwell. Why? Because, although it may hurt, everything they have said is the PLAIN TRUTH!

Sue Sweet (Somerset)

Swap Shop

I have a suggestion to make. Let the Americans keep The Beatles and send us Elvis, but as that wouldn't be a very fair swap, we could send them our other Mersey-sounding groups as well!

A. Rocker (Eltham, S.E.9)

The I.T.V. Twins

What a lot of rot the I.T.V. Twins, Albert Hand and Dave Cardwell write in "Soapbox." It seems our 'Twins' only watch I.T.V. (do they get free tickets for "Ready Steady Go" or something?) First they run down "Juke Box Jury" and now "Top Of The Pops." Granted "Juke Box Jury" has been on for years but give "Top Of The Pops" a chance—it hasn't really got going yet. It's much better than "Ready Steady Go." For Pete's sake let's have fair play for both programmes, they both have good and bad points, don't give one all praise and the other none at all.

Tafly (Bargoed)

Readers' Pop Shop Talk

What happened to "Daily Mail's" reporter and would-be star **Bick Ford**? We thought his first disc, *Cheat Cheat* was very promising... **Cliff's** new film "Wonderful Life" getting more publicity than The Beatles!... **Johnny Tillotson** still vastly underrated in this country... Two noticeable Misses in the past few weeks, *Can't Stop Talking About You—Steve and Eydie* and *Guitar'd And Feathered—Duane Eddy*... Most exciting sound on record for a very long while **April Stevens** and **Nino Tempo**... Our vote for America's No. 1 undiscovered artiste in Britain, **Vic Dana**... **Brian Poole** was ignored too long; his early material was great... Memo to **The Beatles**. When are we going to be treated to an instrumental?... Here's one pop fan who isn't charmed by **David Jacobs**... **Peter, Paul and Mary** will be very welcome back to Britain; their Palladium show was great... We think **The Searchers** have a better stage act than **The Beatles**... The flooding of the U.S. market with Mersey records will do Britain's prestige more harm than good!...

Dusty Springfield most glamorous girl singer and has a fab voice... **Eden Kane's** new record his best for some time... **Cliff's** new record not quite up to usual high standard... About time for new records from **Carol Deane** and **Little Peggy March**... 1964 a year for girl singers?... **Searchers' Needles And Pins** best record by a Merseyside group...

Dave Clark Five excellent Palladium show—ditto **Dusty Springfield**... Does **Manfred Mann** try to copy **Rolling Stones**?... Doesn't **Tommy Quickly** resemble **Jess Conrad**?... **Kenny Lynch** latest platter poor imitation of Mersey sound... **Billy Fury's** discs sell well—but why no Top Ten success lately?... Surely **Searchers** are the best looking group from Merseyside... **Beatles** ought to have new single soon—same with **Del Shannon**... **Jimmy Justice** poor poor at miming on TV... **Marauders** deserve more recognition...

Brian Poole and **Tremeloes** have great stage act... **Paul McCartney** most popular Beatle... What happened to **Tornados**?... **Helen Shapiro** can hold an audience in the palm of her hand... *Let Me Go Lover* **Kathy Kirby's** worst record... **Susan Singer** deserves a hit... Best looking group is surely **Dave Clark Five**...

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

He's The One For The Charts!

That happy hitmaker **Cliff Richard** once recorded a song *I'm Walkin'*. Another singer with a now world-famous group has been "Walkin'" too—walkin' to the top of the charts and back again. Who but that cool cat from Liverpool, City of Beat, **Gerry Marsden** of The Pacemakers.

Gerry is of course, now rated as one of the most likely entrants for a No. 1 slot placing with any disc that he records after his fantastic success with *I'm The One* and his earlier three singles all of which smashed the No. 1 slot. Soon Gerry will be flying on quick tours to a number of countries, for example Australia where he has had fantastic success and only the overbearing Beatles' discs have beaten him in the race to become huge sellers.

Take a closer look at Gerry. As a person he is bright, breezy and talkative when he wants to be. As a singer he has one of the most commercial voices ever for pop recording. And those people who predict Liverpool vocalists such as Gerry lasting only a few weeks will be in for a shock, I have no doubt. Gerry is in fact only just showing that he has a heck of a lot more talent than most people. First he proved that he had teenage appeal by knocking out the Liverpool crowds in their clubs and ballrooms. Then he showed he had an extra commercial voice by hitting the No. 1 slot three times in succession (something which Cliff still has to do incidentally).

Then he proved that he is a really with-it and Mod type composer by producing a fabulous number which is still lingering around the charts called *I'm The One*. Soon he is to prove that he can act (so his fans hope) in a new film specially written for him. I have a strong feeling Gerry will also surprise a lot more people there as well. Too much notice is taken of the fact that unless a singer hits the charts with every record he must be dead from the neck up. Why, I don't know, but it still persists throughout the film industry. I know Gerry has smashed the charts solidly with every disc but that still doesn't mean anything except the fact that he can sing and has a voice that appeals to a lot of record-buyers.

But watch him on-stage now, instead of nine months ago and you'll gradually spot the small differences.

How Gerry is becoming more confident, and how he can handle an audience exactly the right way. How many other top singers can do big beat numbers, build the tempo up to fever pitch, then have the audience absolutely quiet for a rip-snorting version of *You'll Never Walk Alone*? See what I mean?



POP WEEKLY

NUMBER TWENTY-EIGHT
Week Ending 7th March

**ONE
SHILLING**

