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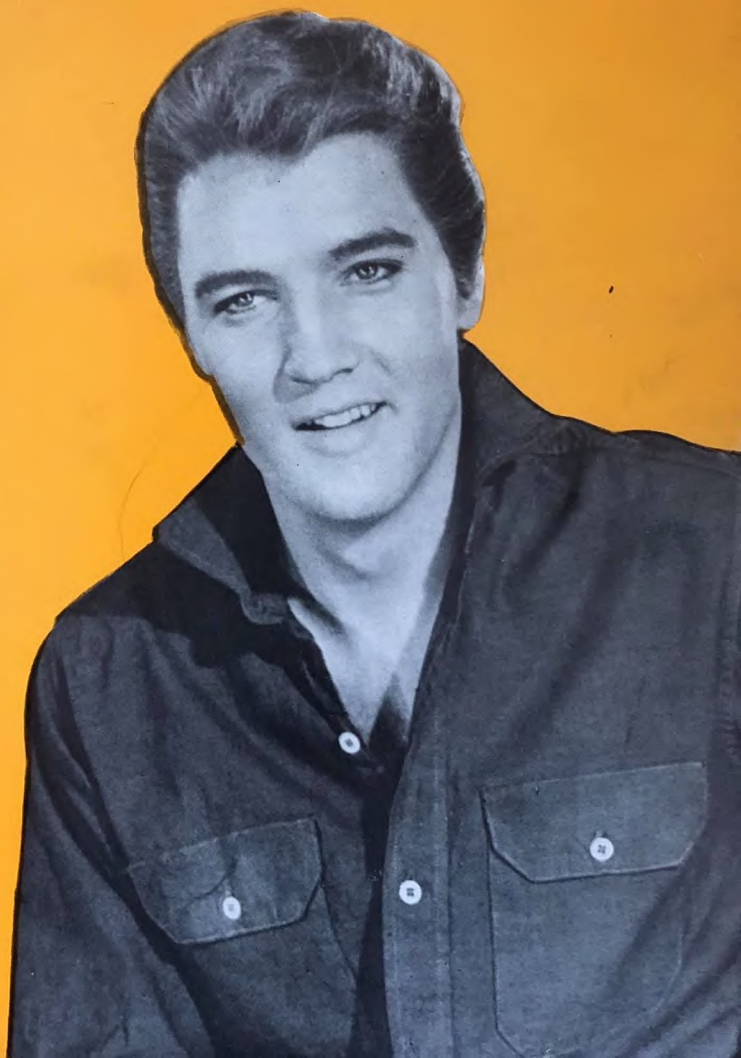
WEEKLY



**DOUBLE-PAGE
PICTURE OF
CLIFF AND THE
SHADOWS**



**FULL PAGE PICS OF
ELVIS
CILLA BLACK
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Caroline-The Champion?

When radio ship Caroline first started, much of the excitement generated by the public didn't reach into the dark corners of show business. Most people dismissed the idea and the ship as being "an overnight success—and dead the next day!" Overnight success the Caroline was, and then stayed to become the biggest serious challenger to Radio Luxembourg and the BBC. Whatever the heads of Luxembourg may say, or at the BBC for that matter, about the good ship Caroline, there's no doubt that they have had a fantastic success. Proof of this will be shown when they publish their Gallup Poll figures in two weeks' time. The figures will prove, from what we hear that unless Radio Luxembourg takes a long and serious look at itself, Caroline, now joined with sister ship Caroline North will soon be making the biggest takeover bid in pop music history from Radio Luxembourg.

For those who think Caroline will come onto land, you can think again. Already the two ships cover 40 million people out of 50 million, and dare I whisper that they are rumoured to have pinched four million listeners from "Saturday Club," once the biggest and most listened-to programmes of the lot? There are two main reasons for Caroline's success in our opinion. First is the fact that they have no sponsored programmes, that is, programmes sponsored or "bought" by the record companies, or any other company. All the sponsored programmes do for Luxembourg is give them a lot of money whilst ensuring that only one record company's discs can be played for that period.

Which means that one usually hears a lot of records that one

doesn't want to hear, or hears, sometimes, an hour of records from one company and not being able to listen to your current favourites. Secondly, and this is a very strong point, Radio Caroline has disc jockeys who sound as if they are relaxed and enjoying their job. On Luxembourg and the BBC all one is accustomed to from the majority of disc jockeys is a half-hearted speech about "a fab record." Even the words are out of date, a quick spin and then the end of the programme—only to be followed by another load of the same stuff. Radio Caroline has sixteen disc jockeys. They work two weeks on and one week off. They all have different voices, talk in sometimes hesitant, but charming with-it ways and one never hears the same one too often to get fed up with him or her.



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THIRD SERIES WEEK ENDING 12/9/64
ISSUE No. THREE

On Radio Luxembourg we are confronted with the same disc jockeys so much, and know their speech mannerisms so well, that it's a wonder that we don't walk around talking like them. Perhaps I am being harsh on Luxembourg and the BBC, but if any of the executives of these organisations listen in to Caroline, if they don't already, perhaps they'll get the idea that Caroline is a with-it, very go-ahead and crisp radio station.

Already they are not resting on their laurels. They are going full steam ahead on a new and smash "season" of plugging and they are certain of coming out the victors in my opinion. They are lining up as many interviews with as many stars as possible. They are changing their disc jockeys around to give everyone a fair shake. They are playing records that are favourites, plus playing numbers that they think will hit. I might add that three of today's Top Twenty numbers have been influenced by plugs from Caroline to their present position in the charts.

Caroline is not the greatest radio station and hasn't got, by a long chalk the best programmes or dee-jays, that is, if one counts the popular dee-jays as the best. But with what they have got they are really making sure of a top slice of entertainment. I can only add that the "needle" on my radio is firmly fixed on Caroline's waveband, and will stay that way unless Luxembourg shake their ideas up!

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Dusty Springfield

PETER MCGILL turns the spotlight on one of Britain's hottest female properties.

McGill. "Dusty, you're off in a few days for your first tour of the States. How do you feel?"

Dusty. "Scared to death. Well, not really that bad, but I'm apprehensive about the tour. It's very difficult to say what I feel like. I'm pretty scared."

McGill. "How long do you think you are going to last in the charts?"

Dusty. "Everyone says that as if I've been in the business for years. As a solo performer I have had only three records released and I've been around for about nine months. I hope I'll be around a lot longer."

McGill. "But how long do you think?"

Dusty. "Well, I hope that I can progress to the Shirley Bassey stage where I can sell albums and not have to worry about the charts. But I love pop songs, I love getting in the charts and I love one night stands."

McGill. "Weren't you disappointed that your record didn't get to the No. 1 slot in the charts?"

Dusty. "Yes. I'd like to have seen it get there, but one can't have everything."

McGill. "Is there any rivalry between you and Cilla Black?"

Dusty. "Oh Yes! ! But we understand each other and we both keep an eye on what the other's doing. It's all friendly. There's no sense in it not being friendly is there?"

McGill. "Don't you think Cilla Black has an unfair advantage by having two of The Beatles write her songs?"

Dusty. "No of course not. I had Burt Bacarach and Hal David writing my last one, and I consider them fantastic songwriters."

McGill. "Do you think American songwriters are better than the British?"

Dusty. "Yes. The Beatles are good tho', but the Americans are far better than us overall."

McGill. "Do you think the group scene, which is dying now, will give you better opportunities?"

Dusty. "To make the charts you mean. I think it could do but I don't know. I'm a terrible pessimist."

McGill. "Wasn't it right that you turned down *Anyone Who Had A Heart*?"

Dusty. "Silly of me. Yes, I did. But I told you I'm a terrible pessimist and although I loved it at first, like my other songs, I had cold feet and decided not to do it after all."

McGill. "What about films? Every artiste has signed or are signing for films. What about your film career?"

Dusty. "I wouldn't consider anything that's been offered up to now. I don't want to do a musical because I think that most of the British musicals are terrible. I'd rather do a straight acting role."

and anyway I think they prefer it straight."

McGill. "We keep hearing rumours about marriage."

Dusty. "Forget them, I'm not getting married yet. I have no-one in mind. Even if I did I think it would be too much a personal thing to discuss. But I really haven't got anyone in mind."

McGill. "Have you decided on your next single?"

Dusty. "No. We have a Burt Bacarach number under consideration but it may be used as an LP track."

McGill. "What's it called anyway?"

Dusty. "Close To You."

McGill. "No comment. But good luck with the tour."

Dusty. "Thank you, kind sir!"

RADIO CAROLINE PROGRAMMES

North and South

MONDAY to FRIDAY—

6 am to 9 am	The Early Show
9 am to 11 am	The Sound Of Music
11 am to 12 noon	Top Deck
12 noon to 1 pm	Date With Caroline
1 pm to 2 pm	Spin-Around
2 pm to 4 pm	Sound Track
4 pm to 6 pm	The Big Line Up
6 pm to 7 pm	Caroline Club Requests
7 pm to 9 pm	Downbeat
break	
0005 am to 3 am	The Late Late Show

SATURDAY—

6 am to 9 am	The Early Show
9 am to 11 am	The Sound Of Music
11 am to 12 noon	Top Deck
12 noon to 1 pm	Date With Caroline
1 pm to 2 pm	Saturday Spin-Around
2 pm to 4 pm	Caroline Hit Parade
4 pm to 6 pm	All Systems Go
6 pm to 7 pm	Caroline Club Requests
7 pm to 9 pm	Saturday Special
break	
0005 am to 3 am	The Late Late Show

SUNDAY—

6 am to 9 am	The Early Show
9 am to 11 am	The Sound Of Music
11 am to 12 noon	Top Deck
12 noon to 2 pm	Caroline Club Requests
2 pm to 4 pm	Sunday Sound Track
4 pm to 6 pm	The Big Line Up
6 pm to 7 pm	On The Scene
7 pm to 9 pm	Sunday Special
break	
0005 am to 3 am	The Late Late Show

McGill. "But surely you'll do some kind of pop film?"

Dusty. "I'd rather be dead first!"

McGill. "Would you say you have a lot of trouble recording?"

Dusty. "Not really. But I do get pretty temperamental. I think a lot of artistes do. But Ivor Raymonde who does all my sessions is sweet. He's very sympathetic."

McGill. "Who do you rate as the best British group?"

Dusty. "Oh dear. I like The Beatles. I like The Searchers and I like The Hollies. I like The Animals too."

McGill. "Do you intend to change your act for the States?"

Dusty. "Yes. I'll take out the goon bit. They won't understand the jokes,

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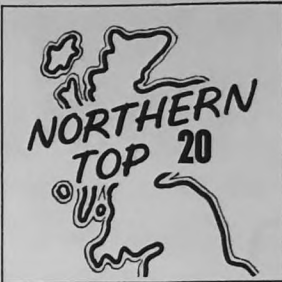
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**FEATURES - CHARTS
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BRITAIN'S TOP THIRTY

- | | | |
|----|--|--------------------|
| 1 | Have I The Right? (1) | The Honeycombs |
| 2 | You Really Got Me (3) | The Kinks |
| 3 | Do Wah Diddy Diddy (2) | Manfred Mann |
| 4 | I Won't Forget You (5) | Jim Reeves |
| 5 | The Crying Game (11) | Dave Berry |
| 6 | I Wouldn't Trade You For The World (14) | The Bachelors |
| 7 | I Get Around (13) | Beach Boys |
| 8 | It's For You (6) | Cilla Black |
| 9 | I Love You Because (19) | Jim Reeves |
| 10 | A Hard Day's Night (4) | The Beatles |
| 11 | I'm Into Something Good (26) | Herman's Hermits |
| 12 | Rag Doll (21) | The Four Seasons |
| 13 | Such A Night (12) | Elvis Presley |
| 14 | It's All Over Now (10) | The Rolling Stones |
| 15 | As Tears Go By (23) | Marianne Faithfull |
| 16 | Call Up The Groups (7) | Barron Knights |
| 17 | Tobacco Road (8) | Nashville Teens |
| 18 | She's Not There (20) | The Zombies |
| 19 | Five By Five (EP) (9) | The Rolling Stones |
| 20 | Where Did Our Love Go (—) | The Supremes |
| 21 | On The Beach (15) | Cliff Richard |
| 22 | From A Window (17) | Billy J. Kramer |
| 23 | It's Only Make Believe (16) | Billy Fury |
| 24 | Everybody Loves Somebody (28) | Dean Martin |
| 25 | The Wedding (27) | Julie Rogers |
| 26 | You Never Can Tell (29) | Chuck Berry |
| 27 | Move It Baby (25) | Simon Scott |
| 28 | I Just Don't Know What To Do
With Myself (22) | Dusty Springfield |
| 29 | I Should Have Known Better (—) | The Naturals |
| 30 | I Found Out The Hard Way (18) | Four Pennies |



- | | | |
|----|---------------------------------------|--------------------|
| 1 | Have I The Right! | The Honeycombs |
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| 14 | She's Not There | The Zombies |
| 15 | Rag Doll | The Four Seasons |
| 16 | I'm Into Something
Good | Herman's H'mits |
| 17 | Tobacco Road | Nashville Teens |
| 18 | It's All Over Now | The Rolling Stones |
| 19 | The Wedding | Julie Rogers |
| 20 | It's Only Make
Believe | Billy Fury |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	1
2	BILLY FURY	2	2	ROLLING STONES	2
3	CLIFF RICHARD	3	3	MANFRED MANN	5
4	DUSTY SPRINGFIELD	6	4	THE SHADOWS	3
5	P. J. PROBY	4	5	THE SEARCHERS	4
6	ADAM FAITH	5	6	DAVE CLARK FIVE	8
7	BILLY J. KRAMER	8	7	THE BACHELORS	6
8	BRENDA LEE	7	8	THE HOLLIES	7
9	FRANK IFIELD	9	9	THE ANIMALS	10
10	HELEN SHAPIRO	10	10	THE MERSEYBEATS	9
11	CILLA BLACK	13			
12	ROY ORBISON	11			
13	JIM REEVES	15			
14	KATHY KIRBY	12			
15	JOHN LEYTON	14			

GREAT BRITAIN'S ONLY

★ POP STAR CHARTS ★

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



- | | | |
|----|---------------------------------------|--------------------|
| 1 | You Really Got Me | The Kinks |
| 2 | Have I The Right! | The Honeycombs |
| 3 | Do Wah Diddy Diddy | Manfred Mann |
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| 16 | She's Not There | The Zombies |
| 17 | I Love You Because | Jim Reeves |
| 18 | Five By Five (EP) | The Rolling Stones |
| 19 | The Wedding | Julie Rogers |
| 20 | Tobacco Road | Nashville Teens |

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	House of The Rising Sun	The Animals	16	Selfish One	Jackie Ross
2	Where Did Our Love Go	The Supremes	17	Clinging Vine	Bobby Vinton
3	Everybody Loves Somebody	Dean Martin	18	Playbelline	Johnny Rivers
4	A Hard Day's Night	The Beatles	19	G.T.O.	Ronnie & Daytonas
5	Under The Boardwalk	The Drifters	20	Rag Doll	Four Seasons
6	C'mon And Swim	Dave Freeman	21	Oh Pretty Woman	Roy Orbison
7	Because	Bobby Clark Five	22	Just Be True	Gene Chandler
8	Bread And Butter	The Newbeats	23	Ain't She Sweet (You Don't Know)	The Beatles
9	Walk Don't Run '64	The Ventures	24	How Glad I Am	Nancy Wilson
10	How Do You Do It	Gerry Pacemakers	25	Haunted House	Gene Simmons
11	Maybe I Know	Lesley Gore	26	Little Old Lady (From Pasadena)	Jan And Dean
12	Wishin' And Hopin'	Dusty Springfield	27	Remember (Walking in the sand)	The Shangri-las
13	Such A Night	Elvis Presley	28	In The Misty Moonlight	Jerry Wallace
14	And I Love Her	The Beatles	29	It Hurts To Be In Love	Gene Pitney
15	You Never Can Tell	Chuck Berry	30	It's All Over Now	The Rolling Stones

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AND THE DEMONS
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COLUMBIA DB7350

MIKE SARNE
AND THE LeROYS
LOVE ME PLEASE

PARLOPHONE R5170

BOBBY VINTON
CLINGING VINE

COLUMBIA DB7348



READERS WRITE

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

Deaf Ears

Your Leader Page article "Wake Up, Britain!" touched upon a subject close to my heart and one which I started preaching many years ago. As a former American radio commentator and newspaper columnist, much of my life had been spent in some form of the entertainment business.

At one time or another many people in this country have raised the cry that Britain fails to give the full and proper treatment to their entertainers. In your article you point out that even teenagers realise that America is a "living" country and that Britain would do well to tear a leaf from the U.S.A. book of successful ideas and promotions.

Without wishing to strike a sour note regarding your idea which I know to be extremely good, I feel that somehow you will find it meets with the same resistance which I have experienced in the past. New ideas seem to meet a deaf ear whenever an attempt is made to introduce even something which has been tried before in another country and proved successful. It seems that progress is a word which very few people are willing to mention.

There are many who will shout that Britain is wide awake and leads the pop field. They will mention The Beatles as an example. I will grant that The Beatles and a few other British pop groups have cast a shadow over the rest of the world. It was their American trip, however, which brought forth the full treatment which I am sure astounded many people, including The Beatles.

Basically America is no different than Britain. I say basically because the same potential exists in the two countries. The only difference is that the Americans do something about the potential. I do not pretend to be an authority, but I do feel that I have, and have had, ideas which can benefit the industry if given the opportunity to put them into action. Today we live in a world of young people in industry with the feeling that only youth can create and produce ideas.

At one time as a hard-hitting columnist my campaigns brought results, but I fear now that on the British scene I am an infant who will continue to produce resistance to my ideas rather than a desire on the part of those in charge to sit up and take notice. "Pop Weekly" may well be the means of getting something done about this whole situation. I wish you well.

Kenneth H. Waggoner (London, W.2)

Odious Comparison

Why do so many people continually compare The Rolling Stones with The Beatles?

Surely people can see that each group is the greatest in its own class of music

and it certainly isn't fair to compare the two different groups.

Kathleen Cook (Aberdeen)

How Long Is Long?

In "Pop Shop Talk" in "Pop Weekly 51," some idiot put that Dave Clark Five should grow their hair long. We disagree with this as D.C.'s hair is just the right length. They don't look as though they've just been scalped and they don't look as though they're scruffy tramps who've just peeped out from under a newspaper as they wake up. They can actually see what they are doing. Just "because" some other groups (mentioning no names) allow themselves to be tagged scruffy and dirty, doesn't mean to say that D.C.5 need follow suit.

Wendy & Rita (Blackpool)

Annual Top Twenty

Here is a chart of the artists in the top 30 since "Pop Weekly" No. 1, Second Year. I have given 30 points to No. 1 etc.

	Points
1 Elvis Presley	1260
2 Cliff Richard	1174
3 Billy Fury	1123
4 John Leyton	1000
5 Adam Faith	965
6 Beatles	866
7 Billy J. Kramer	861
8 Helen Shapiro	766
9 Shadows	749
10 Gerry and Pacemakers	641
11 Brenda Lee	624
12 Mark Wynter	592
13 Freddie and Dreamers	539
14 Mike Sarne	434
15 Bobby Vee	430
16 Frank Ifield	396
17 Richard Chamberlain	388
18 Searchers	323
19 Eden Kane	304
20 Joe Brown	282

Jean McLoone (Putney)

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

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GETTING HARDER AT THE TOP

More and more artistes who have smashed the British hit parade over the last eighteen months are finding it harder and harder to reach higher positions with their new releases. Many of them are faring better in the United States charts than they are in this country. One such example is Billy J. Kramer. Although he has made the Top Twenty, no easy feat even these days, with his latest offering *From A Window* he still hasn't made the grade into the Top Five as his earlier releases have done. This situation isn't unique to Billy J. Kramer. Other artistes, notably The Dave Clark Five, The Merseybeats, The Four Pennies The Bachelors, The Searchers, and, even Gerry had some trouble with his last but one, are all suffering from the same complaint.

Kramer, an artiste with a great deal of style on disc, didn't find things so

easy for a chart entry on this outing. The disc, a Lennon McCartney special, sure has enough to send it into the Top Ten. For some rather strange reason the disc hasn't done so. Is this an indication that Kramer and other artistes mentioned are slipping? Or is it just that the teenage record-buyers are heading for a complete new roster of stars like The Animals, The Kinks, The Nashville Teens, Marianne Faithfull etc? Whatever the reason the slowness of the disc must be causing some disappointment and consternation in the Kramer camp.

Kramer started off his career brilliantly with *Do You Want To Know A Secret*; *Bad To Me*; *I'll Keep You Satisfied*; *Little Children* and a rash of LP and EP material. All of these discs have done exceedingly well in the United States. In Great Britain however, *I'll Keep You Satisfied* wasn't as strong as the former

two, but Billy made up for that with his delightful rendering of *Little Children*. Now he plunges again with his latest disc *From A Window*. This is a good disc although personally I think it's all too "sweet" and "nice" to really stand up to many of the new "strong" discs like *House Of The Rising Sun*.

The backing on this disc could have been better. However Mr. Kramer has a very good recording manager in George Martin, and I'm sure that the next disc will be something out of the ordinary. Certainly, something like *Little Children* would make a good impression. This was an unusually exciting disc, pleasing, plaintive, and commercial, a triplication that doesn't happen very often. Let's hope that Billy, who has given countless pleasure to millions via his TV and discs, and shortly we hear, his films, should be given the chance to show that he can make the grade again into the Top Five. Don't you think so?

A Great Future—IF!

A girl who is sadly missing from our charts, Connie Francis, once recorded a number called *Together*. Now it comes out on wax again, but not by the once chart popular Miss Francis. This time it's by the controversial P. J. Proby. Gathering from what I hear from the teenagers they are all intending putting this one at the top of the tree, or to be more specific the top of the charts. Certainly the disc bears listening to, but I can't help wondering whether or not P.J. may have killed many potential record sales because of his refusals to go on-stage recently. Fans are not stupid these days. They can make or break an artiste and they know it.

Certainly P.J. has caused the biggest stir for a long, long time. In fact, if he had played the scene a little better in some ways, he could be the most sought after artiste in the country. As it is he can still go a long way to achieving that distinction. He has that kind of voice, face and clothes, plus his manner which The Rolling Stones have used to such great advantage. Certainly he is worth considering as one of the long term investments in the pop game, although many new singers are trying hard to steal his thunder. Whatever show biz may be, they all know that the group scene is dying, except for the odd few, and that solo singers are bound to make their mark.

Certainly the time has come for a few new faces and personalities. The Stones have set a new kind of star symbol with their cavemen looks, their insistence on being rude or standoffish, all of which has worked to a great extent. I only hope that now the public will realise that in P. J. Proby if all is played exactly right that they will have one of the biggest goldmines of the future and that whether you love him or hate him, Mr. Proby is going to start appearing on your TV screens more times than you can count.

This new idea of many pop stars of being sullen, and keeping out of the limelight has as I say worked with The Rolling Stones. It also worked with Elvis Presley at the beginning of his career. It could do so again for P.J., the guy I tip as having a very big future in pop music if he plays his cards right. *Hold Me* was an unusual and inspiring disc, and from what we hear of P.J.'s vocal talents and his fantastic versatility in the recording studios, *Together* strikes me as having a very good chance of reaching the No. 1 slot!! But only if he plays his cards right! Banco! Mr. Proby!!





Buzzin' Dozen



Britain's latest teaming to hit the top spot, **THE HONEYCOMBS** have the Millie, Applejacks tour taking off from the Finisbury Park Astoria on

October 17th. Following this they have a pantomime engagement at Stockton. Last week they completed the recording of their LP, "The Honeycombs," and the group's attractive drummer, Honey Lantree, celebrated her 21st birthday.



One of Popland's controversial figures, **MIKE SARNE** could cause a stir with his latest platter, *Love Me Please*. He says it is a "send up" on The Rolling Stones. However the disc was played to teenagers and professional musicians and they all said that it didn't sound like a "send-up" and could easily be one of the biggest sellers of the year in its own right. The disc is a knockout, and Mike, currently considering a stage musical and writing his book, which he's been doing for over a year, is very pleased with everybody's reaction. "I've only thought that two of my discs would be hits, *Come Outside* and this one" he told me. *Come Outside* was a No. 1 so watch out for Mike's *Love Me Please*.



The new group **THE VOOMINS** (yes we too thought it was a funny name) have one honour before they even start betting anywhere with their

record. They have the distinction of being the first British based group to make a record for British release on the now swelling Polydor label. The disc is called *If You Don't Come Back* and has one of the most unusual backings I've heard for some time. "B" side is *March Of The Voomins*. To be honest I can't see this record breaking the Top Thirty but it's definitely pleasing on the ear and worth a spin or two. Give it a better chance and I think both the Polydor label and The Voomins could have a nice seller. Certainly the group is one of the most talented on disc!!



Yet another of our predictions now comes true. **HERMAN'S HERMITS**, whose disc *I'm Into Something Good* has broken into everyone's charts, was

one of our predictions a few weeks ago. It's also a first time outing for them on wax, and also marks producer Mickie Most's best yet. This gives Mickie his third hit in a row. For those who think it will reach the No. 1 slot—we don't agree but the disc has a strong chance of doing very well in the Twenties. Herman himself is still walking around with a dazed expression. "Everyone said it had a good chance" he said. "But no one convinced me.



Pop starlet, **BILLIE DAVIS** currently catching plenty of air play via her discing of *Watcha Gonna Do* is feeling happy and harassed with life—at the same time. Happy because she is being lined up for TV and radio left, right and centre. Harassed because she has two dogs, and trying to look after them and dash about on one night stands is a bit much.

One of her dogs, a huge Afghan hound, is more of a star these days than Billie herself. The other day Billie was on her way to a TV show, she took the dog along. When she managed to get a cab the dog refused to get in. Billie walked to the studio!! On coming out of the studio Billie hailed a cab, and the dog jumped in and gave Billie no room to sit down! Said Billie, "It's a dog's life!"



Latest disc to be released in the maelstrom of the disc release season is by a team called **BO AND BEEP!** Behind the disc however is that ingenious operator, Andrew Oldham, the 20-year-old lad who records The Rolling Stones and also recorded the Marianne Faithfull record. The disc was meant for two American boys, but due to a lot of takes-too-long-to-tell happenings, the guys on the disc were Mike Leander of Decca Records and Andrew himself. The disc is a revival of Tab Hunter's *Young Love* hit way back in 1957. Andy has produced a very weird and wonderful copy.



GERRY MARDSEN one of our favourites because he is one of the few artists to change his record style, comes back in force with his new single. There have

been rumours that Gerry's backing team, The Pacemakers would make a disc on their own, but so far everyone has denied this. Gerry himself is happy with things the way they are, especially as the advance orders on his disc *It's Gonna Be Alright* are very strong. We predict another Top Five entry for Gerry, providing that The Animals don't come out and spoil it with their newie. Whatever happens, one thing is certain. That, as certain sources have said, "Ferry Cross The Mersey" is going to be a gas film!



Four lads going about with not too happy faces are **THE FENMEN**, Reason it seems is that their version of *Rag Doll* isn't in the charts. But the

American quartet, The Four Seasons, are well up there with their latest version of the number. The Fenmen who have changed drastically since they left Bern Elliott, and are now a very good vocal team, are trying hard to plug their disc

into the charts. What about some enterprising producer playing their record for a change? Their publicity manager, Andy Wickham, renowned for his mad handouts predicted that it would reach the Top Ten. It hasn't done so, but I'm sure that given a little more airing it could have reached the Thirty.



Those enterprising lads who haven't missed the Top Thirty in over five years, **THE SHADOWS** come out again on wax

with another strong one, rather I think taking a gentle poke at the disc scene. Title is *Rhythm And Greens* and the disc accompanied by "ohs" and "Ahs" could be one of their brightest sellers. It goes completely away from their technical style of playing and shows that The Shadows can, when they want to, be just as with-it and go-ahead on disc as anyone else.



Biggest disappointment of the year for me is that **HELEN SHAPIRO** one of the most talented thrushes this side of China just hasn't clicked with her

latest. A pity. The disc *Shop Around*, is the old Miracles' hit and one that could make the scene in a big way if Helen wasn't considered "out" by so many dee-jays. Workwise however the gallant chick goes along doing Far East tours, and TV and radio with ease. I'm only hoping that someone will write her a decent number that will put her back into the charts.



The Americans, who have had things their own way until The Beatles stepped in, are certainly not finding it easy. **GENE PITNEY**

for example was one singer who reckoned on hitting our charts fairly easily. Lately however, his newie *It Hurts To Be In Love* is not doing so well over here. Back home he may be smashing the charts, but we hear that Gene is mighty anxious to smash the charts with his disc so that he can come over here for another tour. Pitney fans just simply appear to have gone over to The Beatles. Why doesn't he fly over and make some records in Great Britain like the rest of the U.S. artistes?



New singer **SIMON SCOTT**, whose first record arrived in a blaze of publicity *Move It Baby* and is currently doing very nicely, is suffering from a

lost day!! After a one night stand, Simon decided to catch a train home. Arriving at Waterloo he just managed to get on to a train to his home at Surbiton, Surrey, and found out that the train was a non-stop to Guildford!! A tired Simon got out at Guildford, got on another train to go back to Surbiton. Before he realised it, he was back at Waterloo!! By the time he did manage to get to Surbiton, Simon was wondering where 24 hours had gone!!

Photo News



Top Left: Decca's twosome, **The Daly's**, with a newie out titled *Without You*.

Top Right: **Paul McCartney** carries **Cherry Roland** backstage at a Scarborough theatre after escaping a huge crowd of fans outside—**Mirrorpic**.

Bottom: Currently topping the bill at London's Windmill Theatre are three young bachelors from New Zealand, **The Harbor Lites**. No strangers to the hit parade in their own country, the boys have a folksy style.



NEW TO YOU THE HARLEQUINS

A group who hate long hair for a change have hit the headlines in the West country by winning a beat competition at Teignmouth, Devon. After touring holiday spots The Harlequins now hope to cut a disc and start the long climb to the top.

None of them like long hair and their hairstyles are so impeccable they look as if they have just walked out of a barber's salon. On-stage they are so tidy they look as if they are dressed for a tennis club dinner with their grey trousers, blue jackets and black ties.

Their new success has put them on the bottom rung of show biz. They have received a letter from Bruce Forsythe who thinks they deserve a break. All of them work during the day and the group refuse to accept any more engagements than four nights a week at present—except when they are on tour because they don't want to get stale or over tired.

Based in Exeter, the group have toured all the West country and once

while playing in Bournemouth their car broke down. When the police heard of their plight they escorted them along the country lanes into the town where they were able to go on only twenty minutes late. One night while returning from Falmouth some thieves pulled off a big cigarette haul. Local detectives detained the group in the police station until breakfast time when they were able to prove their identity and whereabouts the previous evening.

Their manager is 24 year old Michael Hardy from Hull where he used to manage The Zephyrs. He is a chef by trade and can't stand badly cooked food. He loves all types of music but says he's "Daft about the organ." His ambition is to travel abroad. He said this week: "I think The Harlequins are extremely smooth and should go a long way."

The group consists of:—
Garry Whitehead, 19-year-old lead guitarist who is a sackmaker in the family business. He wrote six of the

group's songs including two they hope to record: The "A" side, *It's Just A Matter Of Time* and an R & B "B" side, *No Can Do*. He likes animal's orange squash, food and fast cars. He dislikes bad women drivers. Admires Chet Atkins.

Roger Walker, 19-year-old drummer with the film star look, works as a television engineer in Exeter. The group say he is the biggest flirt of them all. He dislikes smoking but likes good clothes, salads and steak. Great fan of Buddy Holly and The Crystals.

Ian Gillette, the old man of the group who has reached the ripe age of 23 is the group's new bass guitarist. Although he is the oldest he only joined them this week to replace Billy Grant who is off to college. Ian has just finished his studies at St. Luke's Teacher Training College in Exeter. Previously with another group, he comes from London. He hates noisy girls, because they talk too much and he also dislikes getting up in the morning. Always wears smart suits.

Thomas Wilmot, the youngest member is just sixteen and is young enough to like all brunettes. By day he is a jeweller's assistant, hates early mornings and loves curry. Keen admirer of The Rolling Stones.



Andrew Oldham hoping for hat-trick after smash with Stones and Marianne Faithfull. His new girl singer on record is **Lorraine Child** . . . **Beatles'** influence certainly not dying judging by sales of records . . . **Peter and Gordon** already look out of date with haircuts . . . **Mark Wynter** should find new songs . . . **Simon Scott** showing critics how wrong they are . . . Will **Robert Mitchum** ever make single pop record for his many young fans . . .

Most national newspaper pop columnists don't know what they are talking about . . . **Brenda Lee's** new single recorded by **Mickie Most**, best yet . . . **Nola York** could make the grade the slow way, which is sometimes better than the fast way . . . Will **John Leyton** make charts this time out? . . . **Billy Boyle** proving hit in "Maggie May" . . . **Rolling Stones'** tour looks like sellout . . . Don't underestimate **Herman's Hermits** . . . **Inez and Charlie Foxx** back here for tour . . .

Compere on Stones' tour is hit parade artiste **Don "Fireball" Spencer** . . . Is **Andrew Oldham** taking on too much again? . . . Top groups read "Mod's Monthly" for their new fashion stage look . . . "Pop Weekly" chart being screened on Northern TV . . . **Keith Goodwin** didn't know that **Andy Wickham** was doing publicity for

Animals at same time as he was . . . Two more pop magazines to finish in a month's time . . .

Stones to write **Mike Berry's** next? . . . **Dave Berry** being tipped for stardom ere long . . . **Jet Harris** making comeback . . . **Steve Marriott** attempting for charts with hot single . . . Will **The Le Roys** ever make charts? They must be most underrated group ever . . . What's happened to **Peter Jay and Jaywalkers**? . . . Summing up **Dave Clark**, good-looking, cuddly and cute! . . .

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

At the time of going to press the increase in the number of members of the **Official Elvis Presley Fan Club** since **January 1st is 12,631**, that is an average of **60 joins per postal day**.

PEN PALS

Sara Black, 46 Dubois Ave., Sea Cliff, Long Island, New York, U.S.A. Female, 17, Beatles, Searchers, Peter and Gordon.

Stanley Guthrie, 68 Willows Road, Cannon Hill, Birmingham 12. Male, 19, Cliff, Elvis, Billy Fury and The Beatles.

Tony Keane, 200 Emlyn Ave., Ebbw Vale, Mon. Male, 17, Stones, Cilla, Roy Orbison.

Two Lonely Boys, c/o 50 Churchill Drive, Charlton Kings, Cheltenham, Glos. Males 14 and 15. Beatles, The Hollies, D.C.5 and The Honeycombs.

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

SWOP SHOP

Offered: Any one of the current top 50. Wanted: We All Make Mistakes by The Kaye Sisters. Miss E. Isaac, 23 Woodham Road, Catford, London, S.E.6.

Offered: "Cliff Sings" LP; Young Ones; Nin Times Out Of Ten; I Love You; Please Don't Tease; Theme For A Dream, by Cliff. Tower Of Strength Frankie Vaughan. Apache, Shadows, Lovesick Blues, Frank Ifield. Walkin' Back To Happiness, Helen Shapiro. Wanted: Any Roy Orbison LP and any Roy Orbison singles. M. Wilson, 22 Gianstruth, Cwmcynlleid, Blaenau, Mon., S. Wales

Offered: Real photos of The Rolling Stones when they were in Leeds. (Black and White). Signed coloured pictures of The Stones. Wanted: "Money." Given to highest bidders. Please enclose stamped addressed envelope. Also pictures of any artists or artistes, for pictures of Cliff and The Shadows. Miss Angela Taylor, 102 Newhall Crescent, Belle Isle, Leeds 10, Yorks.

Offered: Lonesome Traveller, Trini Lopez. Say I Won't Be There, Springfield. Wild Wind, John Leyton. When My Little Girl Is Smiling, Craig Douglas. I Want To Stay Here, Miki & Griff. Also two series of "Pop Weekly." I missing

Wanted: I Wanna Be Your Man; Come On, Rolling Stones. Gee Whiz It's You, Cliff. In Dreams; I'm Falling; Only The Lonely, Roy Orbison. For "Pop Weekly's" £3 10s. ONO including Post & Pack 'g. Miss K. Mayo, 178 Haselbury Road, Edmonoton, London N.9.

Wanted: Helen Shapiro LPs, "Tops With Me" and "Helen's Sixteen", and also Helen Fan Club Newsletters dating from June 1961-March 1962. Offered: Any reasonable amount of cash. Miss June Barrett, 17 Sun Barn Road, Reepham, Norwich, Norfolk. NOR 69X

Wanted: Race With The Devil and Jumps, Giggles And Shouts, Gene Vincent 45's singles. Offered: 7/6 each or Just One Look, Hollies and Bubble Bubble, Manfred Mann. Miss Rosemary Boff, 24 Merton Road, Bedford.

PHOTO CAVALCADE

MIRROR/KIP supplied the pictures of The Beatles and Billy J. Kramer.

J. B. PHOTOS of Dusty Springfield, KEYSTONE PRESS AGENCY—Gerry and The Pacemakers.

A.S.P. INTERNATIONAL, Cilla Black. CLIFF AND THE SHADOWS are seen in a shot from Elnore Distributors' movie, "Wonderful Life."

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- Questions:
- (1) Is "Call up the Groups!" a one-sided or two-sided record?
 - (2) What instrument does Charlie Watts play?
 - (3) What top group has a girl drummer?

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COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 49 (Dionne Warwick) are Brenda Clements, B. Carter, J. Watts, P. Wilcocks, Christine Weaver, M. O'Leary, Christine Joyce, Victor Smith, L. Charlesworth and G. Wiggington.

All the above will receive the photos selected by them.

The winners of the "Fury Monthly" competition are J. E. Barnes, A. Saxton and Jenny Baum.

The winners of the "Teenbeat" competition are S. Campbell, Joan Smith and Patricia Hosking.

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

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THE LE ROYS Official Fan Club—s.a.e. John Rouse, 23 Ashwood Avenue, Hillingdon, Middx.

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SUCCESS AFTER SUCCESS ☆ ☆

As The Beatles soar from success to success, and as their records continue to smash our charts with the regular ease that they have done since their second recording, show biz buzzes with the fantastic power of these boys. Everyone wonders when or how will they die? Will the beat scene, gradually dying on its feet take The Beatles with it? Will they last another six months? My views are this. That never, in recording history has a group ever done as much as The Beatles. Whether you like 'em, hate 'em, or couldn't care less, you can't ignore their presence. TV companies fight for the sheer pleasure of being able to feature them for a few minutes at a time. Film companies after seeing the fantastic success of "A Hard Day's Night" chase The Beatles hard for new and bigger films.

Then when The Beatles' disc slides from the No. 1 slot and fades who comes into the newspapers? Still, The

Beatles. Everyone says, The Beatles are slipping. Slipping my eye!! When The Beatles first started I gave them a life of two years. Now I give them three to four. They have managed the difficult feat of getting the adults to like them without losing their teenage fans. The fury has died slightly but not that much and The Beatles still remain the biggest and best beat group on the scene. Their records are different every time, and I have yet to hear a really bad recording either technically or because of their ability.

It has been said that Brian Epstein, their manager, once said, "I don't expect them to last another year," but like me, he must now be thinking, "Where does it all end anyway?" For The Beatles are literally churning out No. 1s with the ease of the early Elvis Presley.

Whatever they record, whatever the number is like, it reaches No. 1 in

Great Britain, America, and most of the Scandinavian countries. All of them have also managed to achieve a personal distinction. Their fans have their own personal favourites in the group itself, although they like everyone else. Ringo is the favourite boy in the States and in Great Britain a poll pronounced Paul McCartney and George Harrison as the favourites. But whether you like one or all of The Beatles doesn't matter any more. Such is the power of these four lads that hits come to them rather like buying a bag of sweets. They have gained more critics and fans in a short time than Frank Sinatra has gained in his whole career.

Everyone rates them as the greatest. They can't put a foot wrong. Even Ella Fitzgerald and Frank Sinatra record Beatle numbers, so that shows that their songwriting is respected.

Give The Beatles time and they are going to settle down into becoming the greatest quartet for family entertainment!!

DISCUSSION

This is one of those weeks when a whole cluster of BIG names are let loose—and there's a veritable feast awaiting your deliberations and purchases. The first of an exciting lot is:

Columbia's follow-up to *The House Of The Rising Sun* for **The Animals**. Those golden-plated lads have rung the changes with a vengeance on "I'm Crying"—gone is the infectious lilt and the captivating insistence of... *Rising Sun*; all replaced now by an up-tempo, driving arrangement out of which the vocal emerges with dominating power. I think this one will captivate the fans once again, although the repetitious phrasing of the composition could well do exactly the opposite of... *Rising Sun* after many plays. An excellently produced disc and one which will have great initial impact.

The third release in the attempt to give **Bill Haley** and **The Comets** a big come-back is a revival of "The Green Door." This well-known melody is given the Haley beat in the true Haley tradition without giving the song anything particularly new. I like it; I think it is successful as far as it goes but I would much rather Mr. Haley try his "come-back" in this country with some new and original material. I doubt if this sample will do much to progress him—even though his ardent fans will agree it is more than acceptable.

Parlophone's "Only One Such As You" gives **Adam Faith** a heavy, rather ponderous better written by **Chris Andrews**. Adam gives out with a soulful tone of voice that is totally effective; perhaps one of his most striking vocal performances for some time—mainly because there is added power in his delivery. The accompaniment from **Johnny Keating** packs a restrained punch and the total result is impressive within the scope of present-day beat-ballads.

Marty Wilde, now on Decca, gives a most effective performance, too, on his "The Mexican Boy." This is a romantic story set against the lilting, nostalgic Mexican-type music and Marty's showing has much to commend it. The only thing which might prevent this disc from catching general attention is its striking similarity to many other Mexican-type songs from the past, notably *El Paso*. But this style of vocalising certainly suits Marty and I wish him all the luck in the world.

"Don't Cry Little Girl," on Decca, introduces us to **Peter and The Headliners**. A gentle lilter, this, with an insistent rhythm. Peter's vocal has much appeal but the melody is somewhat elusive and, because of this, there is little immediate identification. I like it,

★★★ BOUQUET ★★★★★

There are quite a few really excellent discs this week, I'm delighted to note and so the choice of my top spot presented many little problems. However, viewed from the angle of complete consistency of standards I had no final hesitations in deciding upon **The Hollies**. Their new Parlophone release, *We're Through* has the group's usual clean, crisp sound which brings an average composition to vibrant life! This is a fastish beater and one which, in many other hands, would remain an average composition. The success is entirely due to the distinctive treatment which never takes unnecessary liberties. The vocal tricks add much to the overall performance and could well be the dominant factor in making this a memorable Hollies' disc. Despite the title, the disc has a happy, infectious sound; further proof of the polished drive and craft of the boys!

★★★★★★★★★★★★★★★★

"Ringo For President" is a novelty number about which one can say little over and above the fact that it is well done. On the Columbia label, this little item concentrates on the overall excitement of "fans" yelling for Ringo's "election" rather than on **Rolf Harris** himself, who gives out with a very straightforward lyric which allows him no opportunity to show his inimitable style of comedy. The disc remains just a contemporary novelty.

Yet another Lennon/McCartney composition for **Peter and Gordon** on their new Columbia release. "I Don't Want To See You Again" has all the polish we've come to expect from this duo and the style of song has the John and Paul stamp all over it! There is nothing new here but it is always rewarding. Not nearly as attractive as *World Without Love* but more so than *Nobody I Know*—and it has a bit of both in it, too!

With ever such an appropriate title, Columbia's "Summer Is Over" gives **Frank Ifield** a wonderful chance to exploit his smoother, more lilting tones of voice. This is an excellent song with a very pleasant, relaxing melody and a strong lyric. Frank eases his way through it all very effortlessly and allows himself just a slight touch of his own famous brand of "yodel" here and



there. Incidentally, the flippers have interest, especially for **Buddy Holly** fans! N.B.!

BRICKBAT

The Shangrilas' *Remember* is a very sad affair! It moves along at almost funeral pace with a plodding beat suggestive of dragging feet. The vocal bewails a lost love but rather gives the impression of total doom, even though on a couple of occasions the whole tone of the thing is lightened by a sweeter melodic phrase. Extraneous sound effects of surf and seagulls confuse the issue and are totally unnecessary. This might well be a rather way-out novelty but it is a very unsuccessful pop "single" in my book! You can hardly dance to it and it makes for difficult listening!

Calling all Blue-Beaters! **Prince Buster** has now switched to the Stateside label and his first release thereon is called "Thirty Pieces Of Silver." Jamaica's "King" of the Blue Beat has not forsaken that infectious beat, which still gets the old feet going—but the lyric of this one fails to impress as much as earlier Buster discs; but then, I suppose, so long as the Beat is there, that's all that matters! The only thing is that this is just like any other Blue Beat beater instead of having the benefit of being ear-catching individual.

The Cymerons' "I'll Be There," on Decca, jogs along at a happy pace and the husky vocal will catch many an ear. There is nothing startlingly new about the group sound or the composition but the result is pleasant on the ear and easy on the feet!

And that's the lot for another week. Happy memories. Bye for now.



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