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POP

1/-

Nº 49

SECOND YEAR

WEEK ENDING
1st AUGUST

WEEKLY



Keith Richard

**FULL PAGE PICS OF
KEITH RICHARD
THE HOLLIES
BILLY J.
THE MOJOS Etc.**



**EXCLUSIVE
SERIES BY THE
EDITOR OF
READY
STEADY
GO!**



The Hollies



DON'T MISTAKE PERSONALITY FOR ACTING!

The Beatles, Cliff, soon The Rolling Stones, Billy Fury and other artistes are being signed for, or are appearing in, films. Small films, big films, colour films, black and white. The stars, the pop singers of today. Their acting ability? Nine times out of ten. NONE! This idea that every pop star is a potential Peter Sellers is ludicrous. How many of the pop singers of today have acting ability, or have ever attended a drama school? Not many. Only pop stars I can see who are likely to succeed are Cliff and maybe The Beatles. John Leyton and Mike Sarne I won't include as they have been, and are, two of the most wanted pop stars and actors in the country.

Cliff is gradually learning, but he needs a better script. Elvis doodles along making film after film with plots of a very flimsy nature. The Beatles have recently shown us their acting abilities. As for them, their personalities and ad-libbing are so good that I'm surprised that no-one suggested a film earlier. But don't let's make a mistake. The Beatles aren't actors. Not yet, and certainly not for a good few films. But they all have a basic humour and feeling that handled correctly could make them even bigger. I'm glad to see that they weren't pushed into one of these all colour musical travesties that pass as "colour musicals."

Unfortunately, the lure of big money, and let's be honest, there's a lot more money in films than in records, is too great for most of the artistes to realise that all they are doing is destroying their future film abilities. Just because Joe Bloggs the pop singer has ten No. 1's doesn't mean to say he's Sir Laurence Olivier. All a film does for a top pop star is give the critics more chance to gun him down.

Surely if a pop singer can make a good record, he should be able to make a reasonable film debut. If a pop star can spend three months of the year filming, I'm sure he or she could spend the rest of the time learning a little bit about acting. If nobody went to see a film unless it had good reviews, I shudder to think what a state our pop singers would be in.

I'm sure however, that more

stars do want to learn. Is it the managers who are anxious for them to rush into films? If so, isn't it better to make a good film by taking more time over training? Isn't it time that pop stars became slightly more sophisticated and that the general public should accept them as artistes, rather than as a weird sort of idiot who makes money hand over fist, which most of them seem to think.

The difference between those who can act and those who can't is shown by someone like John Leyton—signed recently to appear in yet another film. This time with Frank Sinatra!

However, no matter how good an actor a pop star may be, it is all wasted unless he has a good script with a strong story line and first-class tunes and dance routines, backed up by a capable supporting cast. The policy of film makers in the past of putting pop stars, untrained in dramatic performance, into short fill-up movies and even casting major stars in full-length pictures with plots of a weak nature has resulted only in damaging the stars' reputations and bringing discredit on what have become known as "Pop Films" in general.

Surely where money is being spent in engaging top-line stars and employing first-class composers and choreographers, a little more time and expense laid out in providing a decent story and a more solid backing for the stars would be more than amply repaid in an improved finished product and increased box-office takings. There must surely be enough talent latent in our



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younger stars to allow the production of a musical film, which although styled in an up-to-the-minute idiom, would still appeal to a much wider audience than the current crop of "Pop Films" and incidentally bring home the merits of the younger stars to many people otherwise unaware of them or at least extremely critical of them at the present time.

The basic fact remains that a top stage personality is not necessarily a first-class actor, without a considerable amount of dramatic training, and possibly not even after training. It does not follow that good singers and musicians with "stage presence" are capable of being turned into movie stars or straight actors, however much training they are given. Acting is as much a "gift" in the first instance as singing or playing an instrument, training can only improve talent which is already there.

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The Group Scene is booming again on

READY STEADY GO!

By FRANCIS HITCHING

Editor of R.S.G!

Just when some of us were thinking that groups were dropping off in popularity, back they've all come with a bang. Once more the charts are full of all the old familiar names—The Beatles, The Stones, the Swinging Blue Jeans, The Searchers, The Hollies, Billy J. and The Dakotas.

Most of them have been on "Ready Steady Go!" in the past few weeks, so I've had a chance to talk to them about the music scene.

Mick Jagger of The Stones gets annoyed by everybody talking about "the revival in R & B."

"Listen to any of the great American negro rhythm and blues singers," he says, "and you'll realise what we're doing over here isn't anything like it. That includes us, The Animals, and just about everybody else you bother to mention."

He thinks The Stones will be around for a long time yet—and so will the other groups I mentioned above.

"All the best groups were formed long ago. They've been playing round the clubs with more or less the same people for years.

"They've worked out what sort of music suits them best, and what goes down best with their audience.

"What bugs me is when you get new groups formed just to copy other groups. Sure, when we started to play we listened to records—but we went right back to the roots, to the great Americans, and worked up our sound from there.

"But some of the groups around just seem to be saying to themselves 'let's try and play like The Searchers,' or 'I reckon I can sing like John Lennon.' Of course, they don't produce music, they produce a load of old rubbish."

Chris Curtis of The Searchers also seemed pretty happy about his group's chances of earning money for the next couple of years.

"Mind you, there are plenty of knockers about nowadays," he says.

"They tell you all sorts of stuff about records not selling so many copies, and groups not pulling them in at the cinemas, and so on.

"But we don't seem to do too badly. The way we look at it, providing we go on singing good songs, somebody's bound to buy them."

I don't know about you, but what Chris says sounds good sense to me. The Searchers in their way are as original—musically—as The Beatles, and sometimes they're not given the credit they deserve.



Chris Curtis is feeling very happy about the future of The Searchers for the next few years.

It's probably because visually they're just four nice-looking fellows without a gimmick between them that they get a bit overlooked in the publicity stakes. But they've not made a bad record yet, and they're one of the few groups who sound as good on disc as they do live.

Much the same applies to The Hollies. Everybody at "Ready Steady Go!" thinks The Hollies are bound to crash into a number one spot soon. Their LP is just about the most exciting of all the pop LP's (except The Beatles?). There's not a dull or a dud track on it. And their music, too, is highly individual.

Another thing which, it strikes me, both The Searchers and The Hollies have in common, is a realistic attitude towards their private lives.

All of The Searchers except Chris are married, and they make no secret about it. Allan Clarke of The Hollies married recently. Graham Nash is engaged—and neither of them are in the least bothered about it.

Allan Clarke says: "Marriage hasn't made the least bit of difference. The fan bit never worried me much anyway.

"I don't know why it is, but some groups seem to attract more notice than others. My wife and I like to go out to clubs dancing, but apart from signing a few autographs we're left right alone."

Incidentally, the couple Allan and his wife most often go out with are our dancer Patrick Kerr and his wife Theresa. The four of them spend hours inventing new variations of the latest dances.

Anyway, getting back to the beginning again, it's good to see the groups riding high. A year or more of exposure has made most of them much better musicians, and it's clearly going to be very difficult for new groups to reach the present standard.

But that's no bad thing. After all, it's just another way of saying that once again professionals, not amateurs, are in the hit parade.



ANOTHER SMASH HIT FOR DUSTY!

The girl who many thought might be lucky if she got a hit at all this week zoomed up the charts. Her name? Dusty Springfield. When the Springfields broke up Dusty started solo and everyone watched with great interest to see how she would do. Particularly in the face of the terrific beat groups. Well, she's more than proved that she can hold her own. Her records have roared up the charts and she has had a tremendous reception on both sides of the Atlantic. Her latest and to me her greatest, *I Just Don't Know What To Do With Myself*, is an offbeat uptemp ballad that gets under your skin the more you hear it, rather like Dusty in fact.

A powerful number and one that is intended to make sure that if Cilla Black and Liverpool can top the charts, so can Dusty and London. A girl singer has ten times harder a job than a boy to hit the charts. Dusty has certainly tried hard but she did have the slight advantage of being known. Now her name is a household word here and in the United States, where her latest waxing, *Wishin' And Hopin'*, the number that is really going places here for The Merseybeats, is jumping into the Top Three.

Dusty herself has never had much of a chance of striking one as an ordinary singer with a pretty face—and thank goodness! Her whole stage act is one long exposure of personality and she moves, sings and talks like a girl who knows just what the scene is all about. Discwise she has a unique voice. Technically, it's not brilliant, but it has a powerful drive that really unleashes itself and which shows that on-stage you're going to hear Miss Springfield and not just a whisper.

With girl singers never in great demand as regards the Top Thirty, it's lucky if any girl singer gets into the Top Fifty. To smash the charts as fast as top groups with a supposedly bigger following is even more fantastic. After the Cilla Black triumphs, I didn't expect to see any girl singer really racing up the charts. Dusty has shown that when you are determined, and when you have a voice that can really handle songs, then you're well on the way to becoming a star of the calibre of Shirley Bassey. Let's hope that the United States don't have her for a long time. We need her here to offset the many, many beat groups that pound out incessantly over the radio and storm the charts. Dusty's the kind of girl that could charm one away from anything! !

BRITAIN'S TOP THIRTY

- | | | |
|----|-------------------------------------------------|---------------------|
| 1 | A Hard Day's Night (1) | The Beatles |
| 2 | It's All Over Now (2) | Rolling Stones |
| 3 | I Just Don't Know What To Do
With Myself (5) | Dusty Springfield |
| 4 | House Of The Rising Sun (3) | The Animals |
| 5 | Call Up The Groups (11) | Barron Knights |
| 6 | Hold Me (4) | P. J. Proby |
| 7 | Do Wah Diddy Diddy (24) | Manfred Mann |
| 8 | On The Beach (8) | Cliff Richard |
| 9 | I Won't Forget You (6) | Jim Reeves |
| 10 | Some Day We're Gonna Love Again (15) | The Searchers |
| 11 | Tobacco Road (14) | Nashville Teens |
| 12 | You're No Good (7) | Swinging Blue Jeans |
| 13 | Kissin' Cousins (10) | Elvis Presley |
| 14 | Wishin' And Hopin' (21) | The Merseybeats |
| 15 | Someone, Someone (9) | B. Poole/Tremeloes |
| 16 | Hello Dolly (13) | Louis Armstrong |
| 17 | I Get Around (27) | The Beach Boys |
| 18 | Long Tall Sally (EP) (17) | The Beatles |
| 19 | It's Over (12) | Roy Orbison |
| 20 | It's Only Make Believe (25) | Billy Fury |
| 21 | Ramona (16) | The Bachelors |
| 22 | Sweet William (18) | Millie |
| 23 | La Bamba (—) | The Crickets |
| 24 | My Guy (22) | Mary Wells |
| 25 | A Hard Day's Night (LP) (30) | The Beatles |
| 26 | Hello Dolly (19) | Frankie Vaughan |
| 27 | Chapel Of Love (—) | The Dixie Cups |
| 28 | Like Dreamers Do (23) | The Applejacks |
| 29 | You're My World (28) | Cilla Black |
| 30 | Nobody I Know (20) | Peter and Gordon |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

GREAT BRITAIN'S ONLY

★ POP STAR CHARTS ★

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

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	A Hard Day's Night	The Beatles	16	Don't Let The Sun Catch You Crying	Gerry/Pacemakers
2	Rag Doll	The Four Seasons	17	Good Times	Sam Cooke
3	I Get Around	The Beach Boys	18	I Wanna Love Him So Bad	Jelly Beans
4	Memphis	Johnny Rivers	19	Try It Baby	Marvin Gaye
5	Little Old Lady	Jan and Dean	20	Farmer John	The Premiers
6	Girl From Ipanema	Getz and Gilbert	21	World Without Love	Peter and Gordon
7	Dang Me	Roger Miller	22	Don't Throw Your Love Away	The Searchers
8	Wishin' And Hopin'	Dusty Springfield	23	Steal Away	Jimmy Hughes
9	Can't You See That She's Mine	Dave Clark Five	24	People	Barbra Streisand
10	Everybody Loves Somebody	Dean Martin	25	No Particular Place (You Don't Know)	Chuck Berry
11	Keep On Pushing	The Impressions	26	How Glad I Am	Nancy Wilson
12	Under The Boardwalk	The Drifters	27	Sugar Lips	Al Hirt
13	Nobody I Know	Peter and Gordon	28	Bad To Me	Billy J. Kramer
14	My Boy Lollipop	Millie	29	Alone	The Four Seasons
15	Where Did Our Love Go	The Supremes	30	I Like It Like That	The Miracles

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THE DAVE CLARK FIVE

THINKING OF YOU BABY

COLUMBIA DB7335

KENNY LYNCH

WHAT AM I TO YOU

HMV POP1321

SIMON SCOTT

AND THE LeROYS

MOVE IT BABY

PARLOPHONE RS164

DANNY WILLIAMS

THE SEVENTH DAWN

(from film of same name)

HMV POP1325

DISCUSSION

I am hoping you will enjoy a well-earned, happy-go-lucky Bank Holiday this coming week-end. Want some new discs for the occasion? Well, try some of these for size.

Decca's "Wrap Your Troubles In Dreams" is a gentle ballad which suits the voice of Tommy Scott, who handles the lyric with an easy warmth. A medium-pacer with a decided beat that should help the dancers to shuffle along.

Trendsetters Limited, that immaculately tailored group, come up with a pretty strong cover version of "Hello Josephine," on Parlophone. Full pitched guitars and pounding skins make it move along very cleanly. All in all, a successful performance of a composition which, in itself, is not above average material.

Hughie Green's TV show "Opportunity Knocks" gave the first opportunity to The Clearways and now Columbia give them another with the recording of their self-penned title—"I'll Be Here." The boys have an incisive sound but there is nothing particularly outstanding about it, or the composition, to put the disc ahead of many others. A much more individual style should be the order of the day to survive the battle of the groups. I really do wish them luck, though, because now that the group scene is rapidly approaching saturation point any new combo must be more than ever right on tip-toe with something refreshingly new.

★★★ BOUQUET ★★★★★★

Having changed labels from Embler to United Artists, Chad Stuart and Jeremy Clyde sing *A Summer Song* now that yesterday's gone! A real smooth job they make of this relaxing lither, too! I like the Johnny Spence orchestration which captures the gentle mood of the composition and its soft but insistent beat is very infectious. Once again, the boys' voices are perfectly matched and it is a pleasure to hear them turn a phrase with such ease and to such great effect. It all sounds so simple but is totally effective, right in the current idiom of gentle litters. A polished, nicely produced platter worthy of much attention.

Benny Parker, on Decca, lends a light and appealing tone of voice to a little thing called "Boys And Girls" (which I strongly suspect was originally inspired by "Boys and Girls Come Out to Play!"). The overall rhythm is very infectious and there is definitely something quite arresting in Benny's personality. The backing chorus gives out with "oooh-oooh-oooh" so many times that it only just stops short of sending me up the wall. After a few

spins there seems to be more chorus than Benny, himself, but I like it although this might well be a disc of which one could easily tire sooner than most.

Kiki Dee gives a striking performance of "(You don't know) How Glad I Am," (and I would be gladder if I knew the psychological inspiration behind the current tendency towards adding brackets to a title; I would love to know a logical reason, just for fun!). This Fontana offering is very much the kind of song Dionne Warwick would take in her stride; this is not meant as a comparison but just to give some idea of the type of composition. Kiki's treatment of this slow, gentle beater has a warmth and a power of its own; the lyric is good and the backing supports the disc up to the hilt of the present gentle beat trend.

The Queen of Liverpool has returned to John and Paul for her new song on Parlophone. Cilla Black's "It's For You" is yet another impacting making arrangement, though perhaps not quite as powerful as *Anyone Who Had A Heart* and *You're My World*. The lyric is strong and Cilla's interpretation is well up to her usual standard but I think the song's melodic appeal takes quite a few spins before it impresses, this time. A good song and one of the very few which does not strike one immediately as a Lennon/McCartney composition.

On Columbia, Tony Rivers says "Life's Too Short" and he starts off with a vocal sound that is a cross between a sob and a Buddy Holly hicough! Thereafter, much interest is sustained by a slightly off-beat interpretation, punctuated with variations on the sob/hicough theme. There is virtually no identifiable melody to stick in the mind but the basic beat is dancable and Tony's own performance fascinates the ear for the first few spins.

Jan and Dean, on Liberty, have a strong beater with "The Little Old Lady" (and the appendage in brackets tells us that she hails from Pasadena!). This is a neat, professional sound but, for our own market right now, the style is a trifle old-hat—a couple of years too late at the very least.

Columbia's "Big Man In A Big House" has all the jog-along Country and Western rhythm that makes one imagine a cowboy trotting his horse across the wide prairies! It makes for easy-on-the-ear listening and Peter Harvey's mellow voice is just right. A successful disc although I doubt it's success in today's charts.



BRICKBAT

The Song Peddlers (and that's how they spell it), make overtures to a lady called *Rose Marie* on their Philips release but she is most definitely not the time-honoured musical comedy girl of the same name. In actual fact, I rather hoped it might have been a modern, beaty revival in The Bachelors' style; but no, this is a slowish, rather down-in-the-mouth presentation that just fails to get off the ground. The slow, gentle beat is a fraction too lethargic and indecisive to really register; and the vocal performances could have been much enhanced by a little more life and attack. It all seems to be on the same level and there is little in the melody or the rhythm to really hold the attention. I find it most uninteresting.

Danny Williams gives voice to a version of the film theme song "The Seventh Dawn." An average ballad with a good orchestral backing. Danny is on form but I think the song itself is much too-straight-a-film-type-ballad to make for popular appeal.

The Belgian singing star Adamo gives an English reading of the lyric in his own composition, "She Was An Angel," on Columbia. This is a very pleasant song with a pronounced rhythm and Adamo has much vocal appeal. The song has to be taken on its own merits because it can't be said to fit into any of today's definite trends.

And right now the trend is towards the Holiday week-end—so have a really good spinning time, in both senses of the expression—with lots of sun—we hope!

Happy memories,
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Buzzin' Dozen



The craziest disc-jockey ever known is how people talk about **JIMMY SAVILE**. Maybe he is crazy—but at the moment he is making more money

than a lot of pop stars who are in the Top Twenty. His earnings are reputed to be around the £1,000 a week mark, tho' some weeks it has been known for Lord Jim to knock up £1,500! As a disc-jockey Jimmy has one of the best assets. He believes in pop music and he likes a lot of it. Which is more than one can say about the current crop of d.j.'s whose only interest appears to be in the money. One thing Jimmy isn't likely to be doing again, however, and that's making another record. His last one didn't do too well we hear! Never mind, Jim, you're a grand chap!

JIMMY NICOL who took over as drummer for Ringo, and for Dave Clark when ill health got the better of them is "going mad." Since he came

back to the English scene, dates have been pouring in. He now has well over a hundred one-nighters booked, and his disc *Husky*, is doing very well. Jimmy's new group are called The Shubbubs, and it looks pretty certain that the name is going to be even better known. Jimmy's especially pleased as he is appearing with The Beatles again in the dates that are coming up. Whether Jimmy and The Shubbubs will beat The Beatles in the future one can't say, but they're certainly going all out for success!

The singer who hasn't had a hit but gets plenty of publicity in other ways, **SCREAMING LORD SUTCH** is to appear in

Sydney's Surf City. As a novelty Screaming Lord Sutch is certainly the biggest one around. In Australia I think he may prove pretty successful. His recording manager Joe Meek, rates his discs as "very good sellers." Somehow, I think the novelty of Screaming Lord Sutch has died off, and that he would get more publicity by changing his style entirely. But one never knows. For Screaming Lord Sutch is a very intelligent guy—and publicity is one of his biggest advantages.

THE INTERNS who have made themselves popular with their first disc, come up with a newie in *Cry To Me*. It's been tipped as a chart entry and the boys,

I hear, are very pleased with it. It's probably one of the few records on the market that has a country flavour and yet stands a good chance of being a Top Twenty item. Many fans have asked where The Interns got their name from. Far as we know it's because of their interest in medicine. Their close fans call the boys "Dr. Kildare."



THE MERSEBEATS, that foursome from Liverpool who have shown the way to chartdom is via ballads, have bought a new "group" car. They

bought a new car some two months ago, a big black Humber Super Snipe to keep all their gear in. Unfortunately, the boot was always too full and on almost every trip all their gear used to fall out into the middle of the road. "We got so fed up with walking back to pick it all up" said John Banks. This week they solved their problem with an enormous Rambler American car. Their latest record, *Wishin' And Hopin'*, should cover the cost with quite a few shekels left over.



The pop star currently being launched in a blaze of publicity, (and looking at him he deserves it) **SIMON SCOTT**, has his new disc on the market and it's currently selling a bomb. The disc is titled *Move It Baby* and the disc really moves too. Not only is this guy goodlooking, he's an absolute knockout on-stage, and coupled with this smash disc I predict that he'll be the biggest thing on the pop scene for many a year. He's photogenic, sings like a dream, whether fast numbers or ballads, and his stage performance is just wild. Firmwise I think Cliff and Co. are going to find it rather hard going.



Group currently battling against the big boys, and coming out on the winning side are **THE MIGIL FIVE**. Their *Near You* is really moving. About

time too, for this group should have had success, and would have done a long time ago, were it not for the groups like The Searchers, The Beatles, The Pacemakers etc., who have really hit the charts. They have a distinctive style that could just lead to something new. Many people are keeping their eyes on The Migil Five and I think it worth while for promoters to watch these boys whenever a new disc is on the market.



Pity that the group scene has now ousted **RAY CHARLES** from the charts, although I feel that the blind genius will soon be back in riproaring form. His latest one-nighter tour here made him slightly nervous for some unknown reason but after his opening numbers he had the audience with him all the way. Experts in the business say that we're going back to the big band sound, so maybe Ray Charles fans will be lucky and see the brilliant singer way up the charts. Ray is so much in demand throughout the world that he has threatened to fly his private plane to his long distance dates in future.



ELVIS fans have had the laugh on the anti-Elvis fans. They have watched Elvis return to something near his old form with his Top Ten seller *Kissin'*

Cousins. Elvis records are still smashing world charts, especially in almost unknown charts like the Philippines where he has three records in the Top Five. Elvis is also pretty excited over his latest film "Girl Happy" which promises to be a new kind of plot. He still has one film in the can, "Roustabout," due for release here in late September.



Tipped for a Top Ten position is **MANFRED MANN'S** new platter *Do Wah Diddy Diddy*. This is their third disc and the third also with an unusual title. Manfred Mann himself wrote the "B" side in co-operation with Paul Jones. Manfred has been accused of not playing real r & b, but whatever one calls their numbers, there's no doubt that commercially they're sales plus! The group are fast becoming one of the most popular on the scene and three hits with three records is still something that doesn't happen very often.



One group that doesn't get enough attention, even from the charts, are **PETER, PAUL AND MARY**. The folkies three have smashed the charts

on occasions and with the type of songs which one wouldn't normally think of seeing high in the charts. Their latest single, *Rock My Soul* looks chart destined too. One doesn't really know what will happen now that the groups have taken so much of the scene, but I predict that Peter, Paul and Mary will show The Beatles and Stones a thing or two with any luck.



Fritz Fryer of **THE FOUR PENNIES** wrote their latest hit when he woke up at 2 o'clock one morning because the song just wouldn't leave his head. *I Found Out The Hard Way* is rather like The Four Pennies' first No. 1, *Juliet*. The disc strength these days is towards the ballad side, and certainly this looks another strong one for the boys. I doubt whether this style will mean much after another release however. If I were The Four Pennies, I'd start looking for some new songs, and a slightly different style.





Photo News



Top Left: Glamorous **Patsy Ann Noble**, who could join the girls in the charts with her latest, *Private Property*. A.B.C. TV picture.

Top Right: We're not sure what **Sounds Incorporated** are doing with these oversize flower pots, but we are sure that their revival of *Spanish Harlem* is worth a place in the charts.

Bottom: Liverpool group, **The Detours**, going into *Walton Jail*. They were released, however, after entertaining the prisoners—*Mirrorpic*.



Top Left: **Julie Rayne** may not be one of our best-known singers but she is certainly one of the best-looking.

Top Right: **The Swinging Blue Jeans** display the latest denim outfits designed for their Russian trip, called the "Popover." This one-piece tunic type garment is worn with jeans, both in a new pewter shade and should be shortly available in the shops.

Bottom: A group still chasing the elusive charts success, **Danny Adams and The Challengers**.



★★★ NEW TO YOU ★★★

Simon Scott

Whither goes the beat-group scene? Onwards, ever onwards? Or must a slump set in for all but the lasting talents? Well, star-maker Robert Stigwood reckons the scene must even itself out soon and that the pop industry will be ready for a brand-new, really exciting SOLO performer.

Which is where Simon Scott steps forward. He has a hypnotic effect on the girls of all ages. Tall (nearly six feet), dark (with casually disarranged black hair), broad-shouldered. Devastatingly good-looking. And a talented singer as can be heard via his debut disc *Move It Baby*, on the Parlophone label.

Song was written by Stigwood organization staff composer Hugh Pattison, a South African. Flip is *What Kind Of Woman*, which underlines the vocal prowess of the quietly-spoken Simon. When Bob Stigwood says something is going to happen, it invariably does happen as per plan. And he says that Simon is going to become a very big name indeed.

How did the big disc break come along for Simon? Well, he was tooting around with a group, called Pete and The Zodiacs. They decided to advertise for engagements in a trade paper. Bob, always interested in talent, invited them along for an audition.

He realised right away that Simon has star qualities. He didn't want the group, but he did want to get the likable Mr. Scott on record.

Simon made a long-player. Then he, and the dozen-odd titles, were taken around ballrooms and the cash customers were invited to say which track they liked best. The two which garnered most votes are on the debut disc. Says Robert Stigwood: "From the moment I saw Simon auditioning in the 'Ready Steady Go' Club in London's Soho, I saw that confidence which isn't often there with new artistes."

Simon was born in India, as were Cliff Richard and Eden Kane. His mother is an Anglo-Indian and his dad a Scot, which means a lot of mixed nationalities coursing through his veins.

The 18-year-old is now going out on a five-week tour for Bob Stigwood with The Rolling Stones. Which means, for a start, that twice-nightly packed houses will be able to see him in action.

Walk a little with Simon and you get the impression that every girl in sight is looking at him. The impression is dead right. They ARE looking at him.

And everybody concerned with Simon's future is involved in a huge advertising campaign to boost his talents.

But judging from initial reactions, Simon is well on the way to the top. Good thing, too. There's plenty of room at the top for new faces, new talents. With a face like Simon's plus that voice, it's difficult to see how he can go wrong.

READERS' POP SHOP TALK



Chris Curtis proving to be a good songwriter . . . Some gags in *Beatles'* film corny, but it's still very good . . . Nashville Teens have a really good debut disc . . . Cliff's new film has a weak story, but the songs are O.K. . . . Freddie's newie bad . . . Does Cathy McGowan really know what she's talking about? . . . I wonder if Paul McCartney's horse has a Beatle cut . . . As two of them are married, The Bachelors should change their name . . . Pity Carol King never made a second disc . . . Adam could do with a change of style . . . Paul the best acting Beatle, but John is easily the funniest . . .

The Beatles really hitting U.S. charts again . . . Pleased to hear that The Rustiks are getting a break at last, they deserve it . . . More and more pop movies on the way, hope some of them are better than the present crop . . . Time Timi Yuro issued another single . . . Beatles' Blackpool Night Out fabulous . . .

Billy Fury's latest his best ever . . . Handy Man by Del Shannon not up to his usual standard . . . Richard Anthony must hit here before long . . . Patsy Ann Noble's *Private Property* should sell big for her . . . Time Lorraine Gray had hit, she deserves it . . . Does anyone know what R & B is? . . .

Billy J. Kramer's *From A Window* drags a little . . . latest from Screaming Lord Sutch his most commercial to date . . . Why did The Dowlands make

Wishing And Hoping? It can't make the charts . . . Jim Reeves a most polished singer . . . The Executives' *March Of The Mods* sounds like film title theme . . . Will *The Four Seasons* make our charts with *Rag Doll*? . . .

Elvis's *Kissin' Cousins* should have made top five . . . How will The Bachelors make out with an original number . . . Dave Clark Five should try livelier tune next time . . . The Spartans sound fabulous, but is it commercial enough for hits? . . . The Everly's *Ferris Wheel* could still make the charts despite very slow start . . .

Kenny Ball's version of *Hello Dolly* should have gone higher than Louis Armstrong's . . . Where does Millie get all her energy? . . . On *The Beach* by Cliff not strong enough . . . Why wasn't *Smokey Mountain Boy* issued as a single? . . . Nashville Teens best chart newcomers for years . . . Ray Charles still as great as ever on his new tour, drawing terrific audience reaction . . . More pop stars than ever in seaside shows this year . . . Will publicity over Beatles and Dave Clark stand in help Jimmy Nicol? . . . Pretty Things' *Rosalyn* seems to have failed in spite of a lot of publicity . . . Dionne Warwick still much better than her imitators . . .

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 11,431, that is an average of 65 joins per postal day.

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PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the pictures of Keith Richard, Simon Scott and The Mojos. KEYSTONE PRESS AGENCY that of Chris Curtis.

J. B. PHOTOS—P. J. Proby.

MIRRORPIC, The Animals.

TONY PUGH—Dusty Springfield.

CLIFF is seen in a shot from Elstree Distributors' "Wonderful Life."

ANDRE KING—The Hollies.

JEFFREY SOUTHBY, Billy J. Kramer.

A DYNAMIC NEW STAR— *Simon Scott*

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FACTS ON THE STARS COMPETITION



No. 46 — DUSTY

The subject of our competition this week is Britain's Mod songstress, Dusty Springfield. Answer the three simple questions below and you may win a beautiful 10" x 8" real photo of any star of your choice. The first ten correct cards drawn out win the photos chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derbys.

1. What is the flip of Dusty's latest hit?
2. For what label does she record?
3. Name her first solo hit disc.

COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 43 (Cliff Richard) are Ann Probin, Naomi Rooke, Alec Bartle, Jr., Gnr. Slattery, Elizabeth Mathieson, Gillian Larkham, Marilyn Swan, Kay Baston, Anne Varley and Lesley Hackett, who will receive the photos selected.

The winner of the "Fury Monthly" competition is Miss Jean Trump, 3 Sunny Court, Barrington Street, Tiverton, Devon, who has asked for the "We Want Billy" LP. The winner of the "Teenbeat" competition is Francis Smith, 78 St. Margaret's Street, Rochester, Kent, who has asked for the "Stay With The Hollies" LP.

WHICH SECTION DO YOU WISH TO JOIN? THE TEENBEAT RECORD CLUB (BEATLES SECTION)

THE TEENBEAT RECORD CLUB ALSO HAS THE FOLLOWING SECTIONS:
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For full details write enclosing s.a.e. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derbys.

Address to "Pop Weekly," Heanor, Derbys. 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

Wanted: Come On, I Wanna Be Your Man by The Rolling Stones. **Offered:** I Got Stung, A Touch Of Gold EP by Elvis Presley. Maxine Marsh, 27 Chapel Street, Handsworth, Birmingham 21. **Offered:** One half-filled scrapbook of Hayley Mills, 10/-; one half-filled scrapbook of Brenda Lee, 15/-; One full scrapbook of Helen Shapiro, £1; one half-filled scrapbook of Helen Shapiro, 10/- Or the lot for £2 10s. John C. Rayner, Keepers Cottage, Challock Hill, Ashford, Kent.

PEN PALS

Carole Kemp and Paulette Scott, 37 Green Walk, Brayford, Kent. Females, 14. Stones, Merseybeats, Animals, P. J. Proby.

Mr. W. T. Morphew, 2 Balfour Road, Southall, Male, 22. Billy Fury, Beatles, Searchers.

"Boys of Malcolm block," c/o 1949950 B/E Talis, B. J., Room 20, Malcolm Block, "H" Flight, 2 Squadron, R.A.F. Hereford. Males, 15 to 18. Stones, Merseybeats, Searchers.

Gwen Douglas, 23 Newtonhead Rd., Rigside, Lanark, Scotland. Female, 15, Beatles, Searchers. Rosemary Ekins, 56 Burleigh Road, Enfield, Middx. Female, 16, Adam, Beatles, Gerry and Pacemakers. Alan John, 93 Heol Carno, Elv, Cardiff, Glam. Male, 13, Bill Fury, Beatles, Elvis.

Elaine Laurie, Town Hall House, Clackmannan, Clackmannanshire. Female, 14, Beatles, Cliff, Elvis. Shirley Smith, 8 Sedgfield Drive, Thurnby, Leicester. Female, 14, Cliff, Beatles, Heinz. David Phillips, 97 Wolverton Road, Rednal, Birmingham. Male, 15, Beatles, Fourmost. Christine Francis, 68 Mount Nod Road, Streatham Hill, S.W.16. Female, 18, Rolling Stones, Hollies.





Golden Boy!

Singers may come and singers may go. Beat groups may smash new records for a few records and disappear, but the Golden Boy of British Pop goes on and on and on. Cliff, of course. His latest disc *On The Beach* from his latest spectacular film, *Wonderful Life* is one of the best he has done. The LP too is selling like crazy. Cliff, the boy who has had a consistent supply of Top Ten hits goes on, and it appears that nothing's going to stop him. Gradually too, he is breaking into the American market, one which has been something of a problem. In fact, it remains the only country where he doesn't have consistent big hits.

But with good results from his last film over there and good results too, from his last few records, I don't think it will be very long before the influence of the handsome talented singer/actor

dancer penetrates to the rather stubborn American teenagers. Everyone has their own choice of course, but it seems funny, to say the least, that this artiste who is known, imitated and loved throughout dozens of countries and racks up fantastic sales figures in all of them, can't get through to the teenagers of a country where they dote on handsome singers and consistently good record releases.

I only hope that Cliff does manage to get through to the States, for he works so hard that he exhausts everyone around him. I prefer to think of Cliff as Britain's Ambassador of Pop. From every country after one of his hectic visits come pleas to return. Remember the fantastic scenes in South Africa last year? This is Cliff all over. Popular, no matter where the country or whether they like The Beatles. Where The

Beatles' name might be, there too you'll find the name of Cliff Richard. All I think he needs now is a slightly different film, with a stronger story and then he'll be set to hit the trail to one of the awards that he must obviously secretly cherish—an Oscar.

So, Cliff, let's see you really doing some acting in your next film.

This "Wonderful Life" is great. But escapism is the theme of just about every pop film. Isn't it about time that someone came up with a film that can be different and yet something which the fans can feel a part of? Rather than fabulous shots of the Canary Isles? Come on Cliff. With your talent it shouldn't take half of the time that it needs to get some really good reviews for a film that needs acting and not just songs. Everyone is certain that Cliff can act, so let's see a film where he does just that! (But leave the songs in!)

Our picture shows Cliff with Susan Hampshire in a shot from "Wonderful Life."

READERS WRITE

... but are not always!

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

Discovery

Why doesn't someone discover Bristol's top group, "Johnny Carr and The Cadillacs"?

Their versions of *Never Walk Alone* and *Constantly* are far superior to Gerry and The Pacemakers and Cliff Richard. The way Johnny Carr sings *It's Over* is easily as good as Roy Orbison, and his version of *Twenty-Four Hours From Tulsa* is really FAB.

Please let's have a photo and something about this really Great group in "Pop Weekly." Paul Rimmer (Bristol) *Why not send us a photo?—Ed.*

Next Please!

In "Pop Weekly" No. 47, David Jackson hails P. J. Proby as a great new solo performer and asks for more pictures and articles on him. I am afraid that if "Pop Weekly" devoted the whole of its pages to Proby it would still not make him a great artiste. Face it Mr. Jackson, P. J.'s style is four years behind the times. The next great solo artiste to go right to the top will need something more than a style that sounds like watered-down vintage Presley and knee length hair, he will need genuine talent!

Carol Lesnevitch (Ramsgate)

Critical Ball Dept.

Why the continual preoccupation in "Pop Weekly" with the supposed come-back of Americans in our charts. Week after week we get predictions that our charts will be filled with American or French or even Japanese artistes. Haven't your writers taken a look at the American charts lately, or seen the number of British artistes still making the grade there? Finally, might I suggest that the square who wrote "Pop Weekly" Predictions for 1964-5 in last week's issue is taken to a head doctor without further delay.

Constance Varley (Thurso)

Lay Off The Stones

When are readers of this magazine going to ease off throwing insults at The Rolling Stones.

Anyone in their right mind must agree that they are a fabulous bunch of guys who produce an exciting sound, and are far better than The Beatles, or for that matter, any group in Britain.

Rolling Stones Fan (Crowland)

Wouldn't Recognise It

In last week's 'Buzzin' Dozen' it was stated that people were puzzled by the fact that Bo Diddley doesn't hit the charts in Great Britain. This is certainly not a puzzle at all, as no one who plays genuine R & B has ever hit the charts here, it seems, is unlikely to do so in the future. The so-called R & B artistes in our charts are simply playing a commercialised style of their own which has very little in common with real R & B, in fact, I am sure that most of the writers who hold forth on this subject would not recognise authentic rhythm and blues if they heard it.

C. Chamberlain (Bristol)

New Ideas

I think that anyone who has seen The Barron Knights' presentation of *Call Up The Groups* on TV will agree that it's fabulous. These boys deserve every bit of success that they get, for once we have a group with new ideas. I know that they are imitating other groups on this disc, but the way in which it is put over is completely new and very funny and not just a slavish copy of someone else's style as so many present-day recordings are. If these boys can keep on turning out discs like this, they will become a permanent feature of the charts. Albert Finch (Wooten Warren)

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

Consistent Chartsters

One of the slickest and most consistent chartmaking groups with one of the best lead singers. That's about the only way to describe Billy J. Kramer and The Dakotas. Their latest record looks a certainty to smash the charts in their usual brisk Top Ten manner. Title is *From A Window* and again Billy bows on wax with another Lennon-McCartney composition. Kramer's doing exceedingly well these days. His *Little Children* really smashed here and in the United States. It's become also one of the biggest sellers in Europe. Billy looks set, in fact, to continue with the legend that if you are an artiste with Brian Epstein as your manager and two Beatles writing your songs, you just can't fail to make the charts.

The latest single from Billy and the boys takes some time to get you really noticing it, which is like a lot of the Beatle songs. You hear it once, and it doesn't register. Hear it twice and you think again. The third time round you're a Billy J. Kramer addict. That's the way it goes. Kramer pulls out soon on yet another of his long distance tours throughout Britain. This time he has with him The Nashville Teens, The Yardbirds and possibly the American vocal team The Ronettes.

The tour starts on September 18 and will run for four weeks. Kramer is likely to be scheduled for the States as soon as he has another release there. The peculiar thing is that in Great Britain everyone seems to have forgotten the smash hits of Kramer and they've certainly taken some time getting this new single on to the market. The image of Kramer still doesn't seem to have effectively taken root here. In the States, when I was over there a short time ago, they thought more of Kramer than the teenagers appear to do here. Let's hope that everyone realises that, although The Beatles may be grabbing a lot of the limelight, there has to be someone else on the scene too, someone who can spring to No. 1—and Billy's certainly proving that he's getting his share of those.

Isn't it about time we gave more thought to artistes like Kramer? Rather than going too mad on The Beatles when they already get more publicity than they want? Kramer had made some very good records, all of which have been a success. A bit more thought and publicity from the fans and the papers on him rather than The Beatles, who are going to get terrific publicity anyway, should be worthwhile. What happened to all those Kramer fans? Or is it that they're just waiting to push this single to the No. 1 slot!

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No. 8 (August issue)

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The Mojos

