

POP

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NO. 24
WEEKLY

INSIDE

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NEW GROUPS NOT GETTING ENOUGH PUBLICITY



INSIDE

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THE CHARTS THERE'S
SOMETHING ABOUT
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TOP TWENTY

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SHOULD DEATH DISCS BE BANNED?

INSIDE

LARGEST THREAT TO BEATLES AND THE STONES— MANFRED MANN

death discs be banned?



No Says David Hall

What a load of nonsense!! What's all this about Twinkle and The Shangri-Las making discs that aren't nice? Isn't it a fact that everyone symbolises their life or their age with what happens around them at that age? Well, in this case we have young people singing what I think are genuine songs dealing with a genuine problem. Isn't it true that teenagers do get killed on motorbikes, and therefore they should be able to sing about them on record? People make records about President Kennedy and no one condemns them as being sick or in bad taste. I think that everybody is getting this out of perspective. There are only two so-called death discs on the market. Only one of them is British, the other American.

Neither of the two actually makes death sound good or even romantic. Therefore, how can anyone complain? I think my colleague who attacked the death discs should remember that she sounds rather like one of those old folk who complain that teenagers are noisy and that they are stupid because they don't buy Bach or Beethoven records every five minutes.

Teenagers live in a world of pop records, young fashions, and motorbikes. If they want to buy records, as apparently most of them do, fair enough. If they don't, fair enough again. But Twinkle and The Shangri-Las have both had huge sales on their records, so what my friend is insinuating is that pop records or people who buy these pop records are all morons. That adds up to something like 200,000 moronic teenagers in this country and over double that in the States.

Let's be right about this. Twinkle's and The Shangri-Las' platters are good records with good backings and a nice melody. That's why they were bought. Not because teenagers are fascinated about hearing death or anything about death.

In any case banning a record from being played on radio or television does no good at all, in the past this has only given more publicity to the discs banned and has probably helped the sales considerably, as if they are getting no airplay people must buy them if they wish to hear them. And any prohibition always has the effect of creating a demand for the forbidden article. If enough people want any particular thing, they will get it, ban or no ban.

If these discs are good enough to stand up on their own merits, there will be a sale for them. If not, they will flop, that much is clear. A gimmick will sell one record, but no more. If these so-called "death-discs" are simply gimmicks there is no need to ban them, they will fail anyway, and after one failure, no one will produce any more. Simple, isn't it?

NEW GROUPS NOT GETTING ENOUGH PUBLICITY

I think one of the most appalling things in the whole of show business is that while groups like The Beatles and The Stones, The Searchers, Manfred Mann and all the top hit paraders have more or less only to murmur "Ready Steady Go" and they get it, thousands of new and talented groups are literally going to waste because of the usual story that they haven't got a manager who is big enough or knows enough people to make the grade in show business.

New groups who have records issued by their record companies, unless that record company takes a hand in helping the group to get TV and radio plugs, which is very rare, are likely to die a death every time. I have heard groups who have more talent than many of our present chart riders. They don't make the top simply because no-one ever gets the chance to hear or see them.

They are the groups whose manager is not called Brian Epstein or Tito Burns, or any of the big names in show business, and consequently they suffer because of this. I know that there are hundreds and perhaps thousands of groups who will back me up when I say that unless you are an established name the chances of getting TV and radio plugs are almost impossible. The last time new groups had any kind of a fair hearing was when the TV series called

"Ready Steady Win" was running, which gave half a dozen new groups a week a chance to make themselves known to the public.

Since none of these groups had ever made a record, the idea wasn't exactly brilliant. I'm not sticking up for those groups who are so bad that they cannot get a record contract. I'm sticking up for those groups who get record releases but still get one radio plug and nothing else. Unless you have a manager who is sufficiently well known, or you have "inside contacts" in show business, your chances of getting into the charts via radio and TV are almost like winning the pools—without filling in the coupon.

Of course, new people do get into the charts. But have you really wondered how many of them are handled by small agents and small managers? In fact, hardly any are. They are nearly all managed by big agents and big managers. To me it's a ridiculous situation. There are plenty of talent competitions every year. Hardly any of the talent competitions allow groups to enter who have made a record.

It's not the fact that the record companies make it easy for a group to get a record contract. But it seems stupid for a disc company to issue a new group a disc contract and then find out that the group aren't worth bothering with because their manager isn't big enough.

Can't someone do something about it?

Left: Gerry and The Pacemakers hitting the high spots with film and disc, "Ferry 'Cruss The Mersey."



READERS WRITE

... but are not always.

Rhyming Bullets

Here and now has come the time . . .
 To put my opinions into rhyme . . . So if
 you think my writing bad . . . I think your
 D.C.5 a passing fad . . . To me The
 Bachelors are very rusty . . . Guess top
 girl must be Dusty . . . Still she's better
 than Millie . . . Whose songs all seem very
 silly . . . Bit fed up with Motown sound . . .
 Are The Zombies still around? . . . Dickie
 Rock is a twit . . . Dig The Animals'
 moonlight flit . . . And is Cliff really that
 "good"? . . . No. I for Beatles, had a
 feeling they would . . . Downliners Sect
 need a spin . . . No doubt about the spin
 they put me in . . . Beach Boys and
 Supremes an awful drag . . . Hang on
 while I roll a fag . . . Yardbirds should be
 in the charts . . . Dave Berry really wins
 my heart . . . Moody Blues can't go
 wrong . . . "I Found Out The Hard Way"
 Simon Scott's theme song? . . . Time that
 you aired your views . . . On something
 more than Proby news . . . Charlie Watts
 is my fave for ever . . . John Leyton is
 very clever . . . 'Spouse John Baldry will
 always be 'big' . . . Dusty's new hair-do
 I really dig . . . Tony Jackson is very
 sweet . . . Cathy McGowan has two left
 feet! . . . Twinkle is clearly a rocker . . .
 If she doesn't hit with next disc, it'll
 shock her . . . Love you all, but we must
 part . . . For "R.S.G." is about to start . . .
 Jacqueline J. Bailey (Ringwood)

No Connection

I protest about your article "Over Amplified Talent" (16/1/65). The article itself was well-written and to the point, but I thoroughly condemn your action in printing photographs of The Beatles

next to an article which decries artistes who use electronic gimmicks and session musicians to conceal their own inability. Having watched The Beatles in their Christmas Show recently from the front row of the stalls, where I could hear them very well, I would like to point out that, most of the time, all The Beatles maintain the same high standard of performance on stage as on record. In fact, at times their performance is even better—in addition to which they keep up a completely ad-libbed comedy routine which puts most professional comedians to shame. I therefore consider your action extremely insulting to The Beatles. Susannah (Stamford)

The picture of The Beatles mentioned carried a caption forecasting a very successful year for them and had no connection with the article referred to by our reader—Ed.

Not Just Looks

I have never written in to a pop magazine before but after reading Antony Logsdon's article on "Over Amplified Talent" I just had to write in. He said, and I quote, "The one artiste who hasn't got a very good voice but who can sound good is Cliff." How on earth can he say Cliff has not got a good voice when he gains more and more fans, young and old every day? Surely it's not just his good looks that has kept him at the top of British male singers for so long, and last year being voted the world's top male singer.

Peter Greenham (Exeter)

READERS' BULLETS

Editor shows he doesn't like British artistes in his articles in "Pop Weekly" . . . 1965 is going to be a great year for the fabulous Helen . . . Roulettes' new record fantastic . . . Glad Adam is home safe and sound. I hope he stays here now. Glad to see he's at last hit American charts . . . Del Shannon's *Keep Searching* his best for ages . . . Gamblers' fab new disc isn't getting enough plugs . . . Funny how nobody wanted to know about Georgie Fame when he was hitless, but now, everyone wants to know about him . . . If given enough plugs, Daryl Quist's new disc could find its way into the charts . . . Four and One's version of *Time Is On My Side* is as good as Stones' version . . . D.J. Tony Hall deserves more recognition . . . Righteous Brothers' *Lost That Feeling* a knockout, so's the flip side. No comments on Cilla's version . . . Memo to Alan Freeman. You forgot to play fab Fury's *Lost Without You* in "Pick Of The Pops" new releases . . . New record from Heinz overdue . . . A big disappointment—new TV show "That's For Me" . . . Johnny Tillotson's fab *She Understands Me* getting lots of plugs on Radio London . . . Everlys still the greatest duo . . . Will next Adam Faith single click? . . . Seems as tho' most Fury fans rate P.J., Gene and Elvis after Billy . . . Searchers' *Play The System* EP is terrible—what happened boys? . . . Dave Clark looking too smug lately . . . Will Adam's next single be called *Message To Sandie*? . . . Will Fury fans stage a Great March to the Palladium soon? Something drastic will have to be done . . .

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

AN UNFORGETTABLE EXPERIENCE

This comes from America. It comes from a girl who went to see The Beatles at the Gator Bowl in Jacksonville, Fla., on September 11, 1964. It was a night she'll never forget and yet can hardly grasp or believe. It was something new for her so she would like to share it with you.

On the way to Jax, she was excited as anyone would be, after all she almost didn't get to go because of a hurricane that lingered on around the Florida coast. She remembers getting out of the car and forgetting her camera. She remembers entering gate eight and going out onto the huge field. There were many kids out there and at first she was scared. You know that feeling. She found her seat and soon was talking to the girl beside her. They had much in common or they wouldn't be there. The other performers came and went, screams arose from the crowd because every few moments a girl would swear she had seen Paul or George behind the high fence in front of the platform. Finally that moment arrived and she

saw Ringo come out on stage. Then the others followed. Her eyes were fixed on John for most of the time. All around her there were screams but she could not scream, she could not cry. She could only sit still in her seat and smile a funny kind of smile. She was only five rows away from him, closer than she had ever hoped to be. She had planned this moment for months, ever since she had bought the small green ticket. They wore grey suits. She smiled when Paul told the kids to make more noise because "We can't hear you." She laughed when John started clapping his hands and jumping around the stage like a jack-in-a-box. She kept everything inside, though. She could do nothing else. She whispered a prayer, "Thank You, for letting me come here tonight." As she looked at John she thought about Cynthia and about how very much they must miss each other. And at that moment she knew that she couldn't be sad when The Beatles left America because they would be home where their loves were. She would be happy once

she knew that John and Cyn were at home together again.

Soon their last song was through and they were leaving. John waved goodbye. Girls rushed up to the fence but she just sat there. In a moment she got up and started to walk away. She left through gate eight and her Mum and Dad and younger brother were there. She smiled a satisfied smile. All the way back home to Daytona Beach she gazed out of the window. Her Dad turned around and laughed at her but she kept on staring, perhaps whispering over and over that prayer. She knew in her heart that she would never quite believe what she had actually done that night. Now it's over but she thrives on recalling that night and all the frenzy. That night when she saw John. That night when she could only sit still and smile. That night when she kept repeating "John, I love you" and "Thank You, for letting me come here tonight."

Sherry Merthe
 (Daytona Beach, U.S.A.)



DISCUSSION

Hello then—and so another week pops around; another selection of the latest releases coming up right now for DISCUSSION. Just see whether your views coincide with mine.

For some inexplicable reason, probably best known only to Colonel Parker, no commercial recording has ever been released of Elvis Presley's "In My Way," which comes from his film "Wild In The Country." This has always been a source of much amazement to me because it is certainly a beautiful song. Now it is released, on Decca, with Dave Kaye doing the honours. This recording deserves success for two reasons: first, it is a first rate example of a melodic, slow, lilting ballad—the kind of good song that does get into the charts nowadays; second, because Dave's performance does the song full justice. His voice has much warmth and he delivers the goods with just the right amount of feeling. This is Dave Kaye's second disc and, I hope, his first hit.

Here I would say only two things not fully complimentary about this disc and, admittedly, they are both a matter of taste, I suppose—but I really don't think the jangling-tinkle of the backing keeps mood with the song—at times it jolts on the ear; this is heightened by the smooth caressing delivery of the lyric—but, on this occasion, this point shouldn't detract from the overall attraction. The other thing is a spoken tribute to Elvis at the start of the disc which I consider to be quite extraneous—Elvis fans will appreciate Dave's sentiments but non-Elvis fans couldn't care less. But it's a carping point. Good luck for a success in his own right to Dave.

I like the new one from Peter's Faces, on Pye. "De Boom Lay Boom" is a happy handclapper; the rhythm is infectious and the vocal performances command the attention. A very simple composition of which much is made by a good performance. An above-average group disc.

Those *Bread And Butter* boys are back again, complete with the falsetto voice. Their new Hickory release is "Break Away (from that boy)." Like their second release this one falls short of the impact and appeal of *Bread And Butter*. There is not a strong enough melody line and there is nothing refreshingly new or interesting in the rhythm. It just jogs along very nicely without establishing itself.

A strapping new lad of six feet odd (height, of course, not extremities!!) makes his disc debut on Columbia, girls, with a Goffin and King composition called "In My Baby's Eyes." This is a fairly strong beater with much to

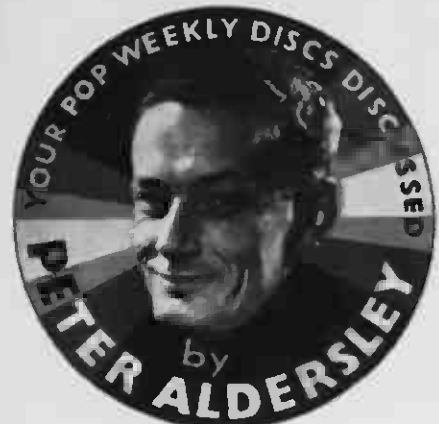
attract the general ear. A bouncing rhythm backs Patrick Dane who shows a nice sense of rhythm himself; his voice is much above the average and I find the whole disc decidedly pleasant—and very listenable!

★★★ **BOUQUET** ★★★★★★
 ★ On Columbia's *Don't Let Me* ★
 ★ *Be Misunderstood*, The Animals ★
 ★ recapture so much of the feeling ★
 ★ and atmosphere they achieved on ★
 ★ their cracker of a hit *The House* ★
 ★ *Of The Rising Sun*. Here again ★
 ★ we have that vocal quality which ★
 ★ at times sounds as though the soul ★
 ★ is being rent asunder—yet adding ★
 ★ to its depth by force of restraint. ★
 ★ A powerful performance, this. The ★
 ★ repetitive instrumental phrase is ★
 ★ almost as haunting as the organ of ★
 ★ *The House* . . . and the composition ★
 ★ itself has interest and melody. ★
 ★ Surely, this should be the Novo- ★
 ★ castrians' biggest since the sun ★
 ★ rose over that little old pagoda? ★
 ★ It deserves to be, without a doubt. ★
 ★★★★★★★★★★★★★★★★★★

I'm afraid I'm not terribly happy about the new one from Marianne Faithfull. Sorry about that—but Decca's "Come And Stay With Me" will do little to restore the initial fame Marianne gained with her first disc but lost on the second. The dominant element on this platter is a rather tinkling accompaniment which repeats itself throughout. Marianne's voice is so weak that, at times, it falls away as much as to be almost drowned by the backing; and yet the overall treatment is soft and gentle. Nothing comes to life; no spark, no excitement—therefore, hardly anything at all to hold the interest.

Another young lass fares much better. Patsy Ann Noble comes up, on Columbia, with a very romantic ballad which could well become a family favourite even if not a strictly pop favourite. A slow ballad which Patsy Ann takes in her stride all too easily; warm and gently powerful. A strong rhythmic beat and backing chorus help "sell" this John D. Loudermilk song called "Then You Can Tell Me Goodbye."

On R.C.A. Victor, meet Miki Dallon whose voice makes no doubt of the fact that the Christian name is male despite the spelling on the label. "Do You Call That Love" is the kind of fast-moving beater that has not been popular in this country for some time; and, on occasions it gets as wild as a Jerry Lee Lewis disc at its wildest! This is a striking performance in its own idiom—packing a powerful punch—but I would have thought it is a little out-moded for today's general market.



BRICKBAT

H.M.V.'s *Diane From Manchester Square* has gimmick-for-gimmick's-sake written all over it. The title reads, and most definitely sounds, as though "we MUST get in the Manchester Square bit by hook or by crook"—why else should any composer plump for that unromantic mouthful? Why else should any singer be expected to gabble it out and sound as though he can only just make it scan with the music? Manchester Square is the address of H.M.V., of course, but even if the public is aware of this there is little added "thrill"! I'm really rather surprised that an artiste of Tommy Roe's calibre should associate himself with this bit of tomfoolery. It's rather like someone sharing a private joke in public! It wouldn't matter nearly so much had the composition been one of the best—but this is far from the best we've had from Tommy. It is one of those indiscriminate pieces of writing which we've all heard so many times before—and there is so much going on all the time that Tommy himself gets a bit lost.

The Poets say "That's The Way It's Got To Be" on their new Decca release. There is a fascination in the vocalising and a hypnotic quality in the constant clap of the rhythm. This is the kind of gentle jogger that grows on you the more you hear it; it's grown on me already and I've heard it five times so far! If it grows any more, I must have it amputated!

That's all for another week,
 Happy memories,
 'Bye for now.



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The Searchers



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The Editor Speaks

DEPLORABLE ACTION BY THE UNITED STATES AGAINST BRITISH GROUPS!!

In some ten years of pop music, the British singers, groups, bands, what have you, have never succeeded in making a big impression on the United States. However as everyone knows in the last few months or the last two years British groups, and now solo singers have been taking a heavy toll of chart placings in the American charts. There have been tours to the United States by just about every personality from Britain who has made the United States charts. Of course the Americans have been sending over their artistes for something like eight years without British artistes going over there—and there were no complaints from anyone.

Now the Americans have decided that after two years of having The Beatles, the Dave Clark Five, The Searchers, Manfred Mann, Billy J. Kramer and all the rest of the British groups and singers in their Hot 100 and visiting the States (to great receptions by the many millions of teenagers) that Britain is maybe doing too well in the United States. So well, in fact, that America has had second thoughts and has now decided that any group wanting to to the USA is going to find it mighty difficult to get visas.

In fact, to get a visa to visit the USA if you are a group, the chances are that you'll find it extremely difficult. The reason? Apparently because the British groups are taking too many dollars out of the country. America, after eight years of dumping their pop singers on us, has reacted like a spoiled batch of kids and have started refusing groups visas on grounds that their "music is second rate" and that their visiting the USA must now be handled by single promoters in every town rather than by one promoter in the States. This means that it can take up to six months to arrange a tour, and then have the chances of it being spoiled because of all the extra work involved in getting visas etc.

I think this is a disgusting and deplorable attitude. There has been for many years a Musicians' Union ruling that any group going to the USA must wait until an American group can come to this country at the same time. Apart from the ruling being one of the most stupid and tiresome in history, it has never been used, or hardly ever until British artistes started doing so well in the USA. Now that British recording managers have proved that our groups are better than the Americans and now that British groups are showing

Americans how to make good personalities, what happens?

They refuse to let them into the country! Of course both the British and American promoters want the British groups over there. The teenagers, those who keep people like the MU in business, whether they admit it or not, want British singers and groups to tour America.

But no. The Americans have decided that British groups have been making too much money out of America and therefore they are going to make it harder and harder to tour over there. Why don't they stop and think, which would make a change, about the many Americans who have toured this country over the last ten years? Who have been getting fabulous sums of money for doing virtually the same as the British groups.

The trouble with the United States groups and managers of USA groups is that they cannot give way to the fact that American teenagers want to hear British groups and not the Americans.

If I know our British promoters, the problem will be overcome, because promoters are pretty marvellous people when it comes to finding loopholes when they really want to. But at the same time, the attitude of America is childish, and makes them look very much like a nation who can't be told that their artistes are not wanted by their own teenagers.

Perhaps the American teenagers should refuse to go to any shows that feature only American artistes. Perhaps that would make the Americans face up to the fact that USA teenagers, like British teenagers, have the same interests at heart. Namely, The Beatles, The Stones, Billy J. Kramer, The Searchers and so on.

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BRITAIN'S TOP THIRTY

(As at the week-end)

- | | | |
|----|---------------------------------------|--------------------|
| 1 | Go Now (1) | The Moody Blues |
| 2 | You've Lost That Lovin' Feeling (13) | Righteous Bros. |
| 3 | Tired Of Waiting For You (15) | The Kinks |
| 4 | You've Lost That Lovin' Feeling (7) | Cilla Black |
| 5 | Come Tomorrow (8) | Manfred Mann |
| 6 | Yeh Yeh (2) | Georgie Fame |
| 7 | Cast Your Fate To The Wind (5) | Sounds Orchestral |
| 8 | Terry (3) | Twinkle |
| 9 | Keep Searchin' (17) | Del Shannon |
| 10 | Baby Please Don't Go (10) | Them |
| 11 | Ferry 'Cross The Mersey (9) | Gerry/Pacemakers |
| 12 | Girl Don't Come (4) | Sandie Shaw |
| 13 | I Feel Fine (6) | The Beatles |
| 14 | Somewhere (19) | P. J. Proby |
| 15 | The Three Bells (18) | B. Poole/Tremeloes |
| 16 | Downtown (11) | Petula Clark |
| 17 | The Special Years (28) | Val Doonican |
| 18 | Leader Of The Pack (22) | Shangri-Las |
| 19 | I'm Lost Without You (12) | Billy Fury |
| 20 | I'll Never Find Another You (29) | The Seekers |
| 21 | Walk Tall (16) | Val Doonican |
| 22 | I Could Easily Fall (14) | Cliff Richard |
| 23 | What In The World's Come Over You (—) | Rockin' Berries |
| 24 | Getting Mighty Crowded (27) | Betty Everett |
| 25 | Dance, Dance, Dance (26) | The Beach Boys |
| 26 | Promised Land (24) | Chuck Berry |
| 27 | No Arms Can Ever Hold You (21) | The Bachelors |
| 28 | Rolling Stones No. 2 L.P. (30) | Rolling Stones |
| 29 | Yes I Will (—) | The Hollies |
| 30 | Come See About Me (—) | The Supremes |

While the announcements of results of the "Pop Weekly" Honours List, 1965 are being published we shall not print the usual popularity charts of soloists and groups on this page.

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- | | | |
|----|---------------------------------------|---------------------|
| 1 | Downtown | Petula Clark |
| 2 | You've Lost That Lovin' Feelin' | Righteous Bros. |
| 3 | Love Potion No. 9 | The Searchers |
| 4 | The Name Game | Shirley Ellis |
| 5 | This Diamond Ring | Gary Lewis |
| 6 | Hold What You've Got | Joe Tex |
| 7 | Come See About Me | The Supremes |
| 8 | Keep Searchin' | Del Shannon |
| 9 | How Sweet It Is | Marvin Gaye |
| 10 | All Day And All Of The Night | The Kinks |
| 11 | Shake | Sam Cooke |
| 12 | Let's Lock The Door | Jay & The Americans |
| 13 | I Feel Fine | The Beatles |
| 14 | Mr. Lonely | Bobby Vinton |
| 15 | Dear Heart | Andy Williams |
| 16 | Thou Shalt Not Steal | Dick & Dee Dee |
| 17 | Give Him A Great Big Kiss | Shangri-Las |
| 18 | Don't Forget I Still Love You | Bobbi Martin |
| 19 | I'll Be There | Gerry & Pacemakers |
| 20 | The Jerk | The Larks |
| 21 | I Go To Pieces | Peter & Gordon |
| 22 | Heart Of Stone | Rolling Stones |
| 23 | My Girl | The Temptations |
| 24 | Look Of Love | Lesley Gore |
| 25 | Twine Time | Alvin Cash |
| 26 | You're Nobody Till Somebody Loves You | Dean Martin |
| 27 | The Jolly Green Giant | The Kingsmen |
| 28 | Paper Tiger | Sue Thompson |
| 29 | Tell Her No | The Zombies |
| 30 | Have You Looked Into Your Heart? | Jerry Vale |

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THE RATS

SPOONFUL
COLUMBIA DB7483



Buzzin' Dozen

by DON CRISP

Chances of a hit from **DEV DOUGLAS** make me much happier, because Dev's a real nice guy. He comes out with a new platter called *I Don't Know* which sounds to me a bit too country and western to go really high—but then look what happened to Jim Reeves. Dev, who has been one of the most frantic pop singers on the scene, could click with this and put Val Doonican's nose slightly out of joint. Because Val is being regarded after his *Walk Tall* hit as the next Jim Reeves.

One of Great Britain's top session drummers, **BOBBY GRAHAM**, has now decided after making hit parade drum sounds behind many, many artists that it's time he took a bash at the charts as well. So he recorded the old drum favourite *Skin Deep*, gave it a touch of new life and is now pretty sure that whatever happens he has made his mark on the instrumental disc world. Although drum records rarely make the hit parade, in fact the last one was *Teen Beat* by Sandy Nelson five years ago, Bobby could just do it with this wild number.

A group with an appealing sound that could click even tho' everyone is prophesying the death of groups is **KENNY BERNARD AND THE WRANGLERS**. They have a single out on the market at the moment that deserves a few more plugs. It's a knockout number called *Somebody Help Me*. The boys have appeared on all the popular TV shows and now look like breaking ground filmwise too. They will be appearing in "Be My Guest" a new pop film musical. All royalties from this disc go to OXFAM, so help and buy it.

A British group called **THE FABULOUS QUIET FIVE** are making headway in the United States, even tho' little has been heard of them in Britain itself. They have a single out in the U.S.A. called *I Understand* and they are currently receiving hefty plugs on radio stations throughout the States. I wouldn't be at all surprised to see the group making some headway over there, as they have quite a new sound and certainly a big fan following.

Watch out for a sizable sound which could be a sizable hit from a new group called **THE BLUES X5**. They have a swinger of a platter on the disc market which merits a trip to the record store. It's called *Boom Boom* and could create quite an impression in this country. One of the most polished discs of the New Year and the group are also handsome, and there are five of them to go around, girls. Not only are they a good stage beat group but they have a great comedy act too.

A boy who has made quite an impression in Germany and who has had one of the biggest receptions in this country wherever he has been is **FREDDIE STARR**. He now comes up with a single that could make him even more acceptable called *Never Cry On Someone's Shoulder* which is a nice chunk of singing whichever way you look at it. I should say that the future will soon be looking a lot healthier for this guy, especially if he has a name like Starr.

How about a three-picture contract for a birthday present? That's what our old friend, **ELVIS PRESLEY** has just received from MGM films. For his thirtieth birthday present this should mean that Elvis will be thirty-one before he has finished the movies. Already waiting to go on release are "Girl Happy," "Tickle Me," and coming up



shortly are "Polynesian Paradise" and "In My Harem." MGM press release states that Elvis's sixteen films since 1956 have made about 170,000,000 dollars, which works out in money for Elvis himself something like £22 million pounds. Not bad going for ten years. That, of course, doesn't include sales of Elvis products, records or anything else.

Out with a new single is a guy with a face familiar to millions, or at least his feet are. Name of **PATRICK KERR**, the dancer who has appeared on "Ready, Steady, Go" so many times. He now comes out with a single on Decca called *Magic Potion* which is a Burt Bacharach composition and was a smash for Lou Johnson in the United States. Although I doubt whether this will make the charts, it's all helping Patrick towards the ambition he has always had, that of being a top singer in the pop world. Pity he can't dance on a disc.

Up pops the unquenchable spirit of **BRENDA LEE** on a new disc called *Thanks A Lot* which should see her back in the charts in no time flat. Rather a change for Brenda, as she now comes away from her ballads and goes back to her rocking voice. Very good single which if bought in the same quantities as her Christmas single should put her back in the charts. She certainly deserves it, for her style has been the major factor in influencing other female pop stars in the last few years.

A girl whose name pops up in connection with just about everyone from Beatles to Bachelors. It's **ELKIE BROOKS**, a swinging singer and a good looker who is due to make the charts at any time. She now has one of her best chances ever to do just that with a single called *The Way You Do The Things You Do*. It's a knockout number and with a stage presentation like Elkie's something must happen with this platter. I'll tip it for the Top Thirty anyway.

Just a note to the many readers who have phoned up asking how **BILLY FURY** is. At the moment he is out of hospital and having a rest before rehearsing for his March tour. We do hear, however, that he may not be doing his summer season this year, but may only be doing weekend concerts. His new single however, should make up for any disappointment for his fans at not seeing him. Although one of "Pop Weekly's" feature writers slammed it last week, it has shot up the charts faster than any of his releases last year.



That girl with the eyes of Ringo and the voice that is unlike anyone else's, **CILLA BLACK**, looks as if she has given The Righteous Brothers a good run for their money with her first smash of the New Year. *You've Lost That Lovin' Feeling* is shooting up the charts in double-quick time, and is certain to give Cilla another smash in the U.S.A., that is if they release it there. Whatever happens, this is going to be a mighty successful year for Cilla.

"POP WEEKLY" HONOURS LIST 1965

THE TOP THREE IN ALL SECTIONS

Given below are the top three in each section, together with the number of votes cast for each artiste or group on the final count. For the first time, we believe, by any musical paper we are giving the names of the persons who were on the panel that counted the voting papers. They are: M. Froggatt (Beatles Fan), K. Staley (Buddy Holly), J. Hand (Rolling Stones), D. Knowles (Elvis), J. Baker (Cliff) and P. Buxton (Kinks).

Voting Papers may be examined at the office of "Pop Weekly," 41 Derby Road, Heanor, Derbys. between the hours of 5 and 6 p.m. any Wednesday during February.

Well, after the rush and excitement of counting our very heavy poll, here are our first Impressions:

Section 1: As we forecast last week, a runaway victory for Elvis, with a very close finish between Cliff and The Beatles for second place.

Section 2: No surprise about the first two. Another clear Elvis win with Cliff a very solid second. Rather a shock to us that John Lennon beat all other comers for third place.

Section 3: We had rather fancied Dusty for this honour, but she was pipped on the post by Brenda Lee with Cilla a long way behind for third place.

Section 4: A great double victory for Elvis with the first two places and The Beatles close runners-up. Surprise is that *It Hurts Me* polled more than the "A" side of El's disc, as did *Ask Me*—another "B" side!

Section 5: An evenly spaced first three with The Stones pushing out some likely contenders for the third place. Where is Cliff in this section? That's a shock.

Section 6: After close voting in the early stages between The Beatles and Elvis, the latter drew away very quickly and Cliff shot in to defeat The Beatles.

Section 7: Yet another clear win, this time for The Moody Blues with Simon Scott polling very well. Big surprise here is that Georgie Fame didn't make the first three. Still good luck to Twinkle.

Section 8: We're afraid The Honeycombs led all the way in this one, although Herman's Hermits had a heavy late vote. Does Georgie Fame really deserve a placing here?

<p>Section 1—Best Artiste on Wax.</p> <p>1 Elvis Presley 3281</p> <p>2 Cliff Richard 1645</p> <p>3 The Beatles 1621</p>	<p>Section 5—Most Read Artiste.</p> <p>1 Elvis Presley 3141</p> <p>2 The Beatles 2374</p> <p>3 The Rolling Stones 1392</p>
<p>Section 2—World Personality (Male.)</p> <p>1 Elvis Presley 3771</p> <p>2 Cliff Richard 2007</p> <p>3 John Lennon 964</p>	<p>Section 6—Best-Liked Photographed Artiste.</p> <p>1 Elvis Presley 3013</p> <p>2 Cliff Richard 1383</p> <p>3 The Beatles 1183</p>
<p>Section 3—World Personality (Female.)</p> <p>1 Brenda Lee 3622</p> <p>2 Dusty Springfield 3585</p> <p>3 Cilla Black 1880</p>	<p>Section 7—The World's Most Likely To Succeed.</p> <p>1 The Moody Blues 793</p> <p>2 Simon Scott 641</p> <p>3 Twinkle 615</p>
<p>Section 4—Best Single Issued in 1964.</p> <p>1 <i>It Hurts Me</i> 1797</p> <p>2 <i>Ask Me</i> 815</p> <p>3 <i>I Feel Fine</i> 802</p>	<p>Section 8—The World's Most Likely One-Hit Wonder.</p> <p>1 The Honeycombs 2464</p> <p>2 Herman's Hermits 1182</p> <p>3 Georgie Fame 827</p>

The Top Ten in each section will be given in next week's "Pop Weekly," also full comments on the placings and pictures of the winners. Order your copy now and find out how your favourite fared in the overall ten placings.

THREAT TO BEATLES AND STONES?

One of the fastest rising discs and one of the best which I have heard in this New Year is Manfred Mann's version of *Come Tomorrow* which is heading I think for the No. 1 slot. It's definitely going to be a huge seller here and in the United States. I don't think anyone doubts that. But of course the record has a lot more significance than that. It marks the first disc from the Manfreds that doesn't have a song title that could mean anything at all. It also has very good lyrics and it's not at all like any of their previous discs.

The success of the record proves that the Manfred Mann group are rapidly taking giant strides to becoming a serious threat to both The Beatles and The Stones. Judging by the fantastic response salewise, it must mean that The Manfreds have managed to break away from their old style on record at

just about the right time and made their new style even more attractive.

Certainly the disc is one that must be commended as one of the best new trends in group music. It's a simple number with a great deal of appeal, and if the Manfred Mann group don't mind me saying so, is sufficiently different, because if it hadn't been and they had produced another *Sha La La* or *Do Wah Diddy Diddy* I fear that they wouldn't have done well in the charts at all.

Whilst the standard of group music is going through several different phases all being lumped together under the heading of R & B, for some unknown reason the Manfred Mann group have managed to build up a huge following playing music which they freely admit isn't commercial and certainly isn't what was expected to be commercial. Now they make commercial records, because

like other groups, they too want to make money and find success.

If they can continue to turn out platters of this calibre, it's pretty certain that they will be making more money and certainly heading for a great deal of success. I think it's about time that their other musical talents were shown too, and that some TV company gave them a trial half hour TV show to themselves.

After hearing them play modern jazz, and downright commercial pop, I feel that the Manfred Mann group should be able to run a half hour TV programme and display a few talents that aren't often seen performed by pop groups of today.

I think they deserve a big hand for making a change of style that is so much better and having the nerve to do so.

Dave Kaye sings

Dave Kaye. Known by many Elvis fans all over the world—yet a virtually unknown artiste in his own country! How long this state of affairs will continue is anybody's guess, but I have a strong feeling that in six weeks time he will be nudging the charts with his warm interpretation of *In My Way*.

Elvis Presley first sang this song in his film "Wild In The Country," but for some unknown reason never recorded it. The Elvis fan could never understand this, for it was one of the most beautiful songs he ever sang.

The "rough" of *In My Way* was heard, passed and approved by every one of the hundreds of Elvis fans who visited Elvisville, the Official Fan Club Headquarters, throughout the whole of last year, and each and every fan gave their wholehearted approval to the disc—AND THIS HAD TO BE! For no one is more easily upset than the Elvis fan over someone "covering" an Elvis number, even though in this particular case Elvis had never recorded it. Terry Stafford's *Suspicion* . . . that Irish fellow's *Wooden Heart* and *No More*, for instance . . . all caused deep resentment.

And yet with this disc Dave has their full support!

Why is this so, you may well ask? And the simple answer is this:

Nearly a thousand hard-died-in-the-wool fans were won over to Dave by his inspired non-stop three-quarter-of-an-hour performance (backed by his own group "The Dykons"), at the Inauguration of The Elvis Presley Appreciation Society on January 10th. At the end of his act he received a standing ovation, and took two curtains.

And secondly, and most important, well over a thousand fans have met him personally over the past year, at the Fan Club headquarters. And his sincerity came through to them all, and you just can't fool a Presley fan.

We have a feeling here at "Pop Weekly," that his *In My Way* will go the right way—up the charts.

What say you?

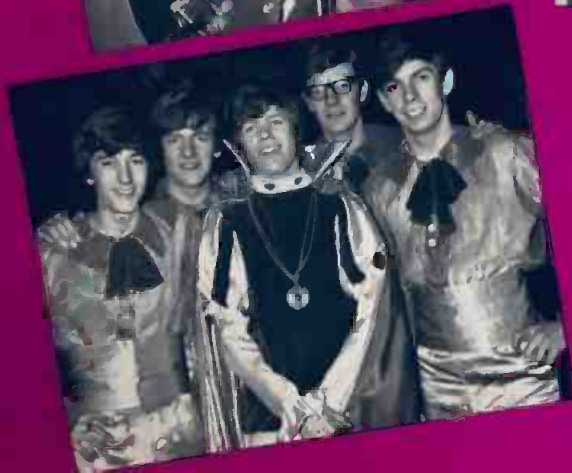
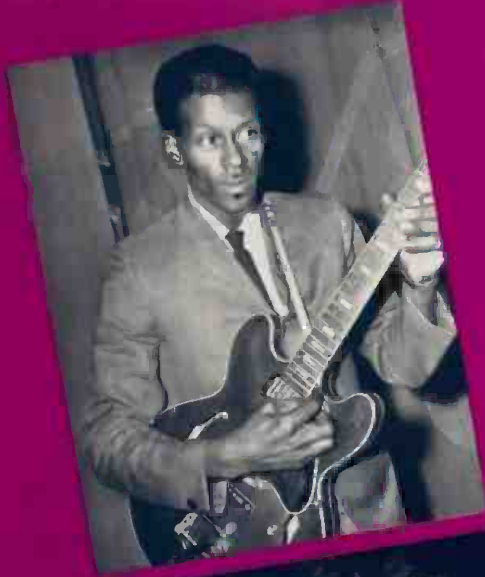
VINCE PACER

"In My Way"



DAVE KAYE

PICTURES OF THE STARS IN SHOWS



Chuck Berry, who is just completing a very successful tour. Hank B. Marvin in his costume as "Washee" for Cliff and The Shads' Panto appearance. Joe Brown in an unusual teaming with Anna Neagle for the new musical "Charlie Girl." Herman's Hermits in their panto costumes, Herman is playing Dick Whittington. The Beatles in Eskimo dress in their show at the Odeon, Hammersmith.



TOP NEWS TWENTY

- 1●The Moody Blues, who have a fantastic stage act, are No. 1. Chances are they will do the same in the States.
- 2●The Righteous Brothers' *Lovin' Feeling* leaps to the top. The disc that Cilla Black "covered."
- 3●The Kinks' newie which must be a double Atlantic smash, *Tired Of Waiting For You*—another example of their skill.
- 4●Cilla Black, darlin' of the girls' Mod set is currently proving that this New Year is going to be no different from the old one. Hits galore in other words.
- 5●Manfred Mann's team move smartly up too to challenge for a striking position at the No. 1 slot. Their *Come Tomorrow* looks certain to hit the charts in the States.
- 6●Georgie Fame on the downward path but a supreme No. 1 smash was *Yeh Yeh*.
- 7●Sounds Orchestral provided one of the few bright spots in the last batch of record releases with "*Cast Your Fate*." Let's hope another instrumental can make it from this talented crew.
- 8●Twinkle, with *Terry*, looking strong bet for a chart placing in the States. Will she shine as brightly with her next?
- 9●Del Shannon. "Pop Weekly" predicted his comeback in the New Year and that he would be back here in time to promote the disc.
- 10●Them are floating around the Top Twenty with this number. Chances of a No. 1 are remote but it's another Irish group proving that The Bachelors aren't going to be alone for long.
- 11●Gerry, with his own composition from the film "*Ferry 'Cross The Mersey*." Both film and disc are doing well. Let's hope he keeps it up.
- 12●Sandie Shaw has done well out of her two releases. This one merited a No. 1 too, tho' it only made the top five.
- 13●The Beatles with *I Feel Fine*, a single which must have made the boys a few thousand pounds extra.
- 14●P. J. Proby going down, but a new single is in the offing and from what I've heard it's going to be a No. 1.
- 15●Brian Poole's "*Three Bells*" seems to be suffering now that Xmas is past. Perhaps after all it is more an Xmas single?
- 16●Pet Clark going *Downtown* and it's nice to see that she made top slot in the USA with this one.
- 17●Val Doonican. Back in the Twenty with his follow-up. Proves his last hit was not just a gimmick.
- 18●The Shangri-Las back again, but with a rather dreary disc this time.
- 19●Billy Fury defying everyone with his slow polished performance of *I'm Lost Without You*. His next must hit the No. 1 spot.
- 20●The Seekers just make it with their beautiful, folksy *I'll Never Find Another You*.

CARTOON COLUMN



"Can I have all your Elvis Records then?"



"I have a very strange taste in records"



"Inside Quick!!! My hair's shrinking"

Should

Yes Says Vicki Trent

A few weeks ago I stated that death discs, such as Twinkle's *Terry* should be banned by TV companies and radio programmes. To me the disc was degrading, mournful and certainly in very bad taste, and I am hoping that Twinkle's next will be a disc with more appeal to people with normal minds than the sick people who must have bought this record. Now I see that apparently there are more sick people around than I thought, for The Shangri-Las have now entered the charts with a number called *Leader Of The Pack* which has risen to No. 1 in America, and now shows signs of being almost as successful here.

To me the disc, which describes in those awful pseudo-sad tones the leader of a motor-cycle gang being killed, is just about the very bottom of the barrel as far as records go. No one can stop teenagers buying these kind of records, but I don't see why they should be made in the first place. To anyone who has had a teenage son, brother or sweetheart even, killed on a motorbike (and that must be quite a few) it must be sickening. To me it's sickening anyway. I regard anyone who buys this kind of disc, and the people who make it, equally to blame for making adults think that teenagers are unsensitive, moronic zombies.

When I attacked the disc a few weeks ago, I said I hoped that we wouldn't be seeing any more in the charts. Now there is one more in, and it seems certain that other people are also going to make discs of the same nature if they can be assured of the success of those discs. The very fact that anyone can make a record about someone dying, whether the person on the record is real or imaginary makes me wonder what their minds are like.

No wonder people, especially parents, are always condemning teenagers for being "juvenile delinquents." Why shouldn't they when records are sold by the thousand which deal with death and nothing else?

I say that this record racket in death discs should be stopped and quickly, before any more teenagers decide that perhaps there is something romantic about going out and getting killed on 'bikes. Death isn't romantic—and it shouldn't be treated as if it were!

PHOTO CAVALCADE

MIRRORPIC provided the pictures of Hank B Marvin, Chuck Berry, Herman's Hermits, The Beatles, Joe Brown, Anna Neagle and Twinkle.

PHILIP GOTLOP, those of The Searchers, Kathy Kirby and Del Shannon.

DAILY EXPRESS—Dave Kaye.