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No. 35
WEEKLY

THIRD YEAR



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IF YOUR FAVE'S IN
THE CHARTS THERE'S
SOMETHING ABOUT
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IT'S TIME
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HAD A BIG BREAK

INSIDE

WILL THE MANFREDS'
LATEST REACH THE TOP?

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The Editor Speaks

FAIRY TALE COMES TRUE

Once upon a time . . . that's how most fairy stories begin anyway. The latest up-to-date version of a fairy tale come true concerns one Donovan Leitch. Or just plain Donovan. It's not so much a fairy tale as a case of the power of publicity. At least, that's my opinion. Rarely in the world of show business has an artiste had the doors to success so easily opened to him or her.

Take the facts. Donovan appeared on the very popular pop TV series "Ready Steady Go" without a hit record. He appeared for four or five weeks, and consequently was a hit with the teenagers. It was inevitable that he would be offered a record contract, as inevitable as the rain being wet.

It was also inevitable that he would get plenty of bookings and in fact only recently he has been offered a contract worth £25,000 for one year's work. He also has a record well up the charts called *Catch The Wind*, which, although a very nice number, is not to my mind the sort of record that usually bounds into the charts after only two days of sale.

The most interesting and perhaps the most unusual of all the point about Donovan is that so far he has not shown any more talent than any other person in or out of show business with a year or so's experience of singing. I am not running down Donovan because he is a good or bad artiste. But it seems to me that an artiste who can be virtually walked into the charts as and when he feels like it ruins the whole image and the whole excitement of the pop world.

For Donovan must have had so far the easiest career of any pop star. One moment he is nothing. The next he is being hailed as the new Bob Dylan, he has six appearances on "Ready Steady Go," and he has a record contract and a booking contract to appear all over the country worth £500 a week.

Doesn't it strike you that it makes the whole business of getting a hit record much too easy? Would, in fact, the teenage record-buyers have bought Donovan's record if he hadn't appeared on "Ready Steady Go"? If they hadn't had so much publicity about him? I'm all for publicity, but only when an artiste has made a record that is really good. I think that Donovan's record has achieved such a sale because it's being plugged as the "in" record to buy. In other words, if you don't buy it after he has been featured on "Ready Steady Go" for four or five weeks as the new image of pop, then you just aren't "with-it."

What do YOU think? Is Donovan really the kind of singer that you think can make the grade? Did YOU buy his record not because it was good or because you liked it or because it was the "done thing."

Write to us at "Pop Weekly," 41 Derby Road, Heanor, Derbs, and tell us the answers. Is Donovan a product of publicity or do you like him because you think he really is good?

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BRITAIN'S TOP THIRTY

(As at the week-end)

- 1 Ticket To Ride (1)
- 2 The Minute You're Gone (3)
- 3 The Last Time (2)
- 4 For Your Love (4)
- 5 Catch The Wind (6)
- 6 Concrete And Clay (5)
- 7 Little Things (9)
- 8 Everyone's Gonna Be Happy (12)
- 9 Times They Are A' Changin' (8)
- 10 It's Not Unusual (7)
- 11 Goodbye My Love (10)
- 12 Bring It On Home To Me (14)
- 13 Come And Stay With Me (11)
- 14 Pop Go The Workers (28)
- 15 Here Comes The Night (19)
- 16 I Can't Explain (15)
- 17 I'll Be There (26)
- 18 Oh No, Not My Baby (22)
- 19 I'm Gonna Get There Somehow (24)
- 20 King Of The Road (29)
- 21 True Love For Ever More (25)
- 22 You'll Be Gone (17)
- 23 I'll Stop At Nothing (16)
- 24 Silhouettes (13)
- 25 I'll Never Find Another You (18)
- 26 You're Breaking My Heart (21)
- 27 A World Of Our Own (-)
- 28 A Little You (-)
- 29 That's Why I'm Crying (-)
- 30 Hawaiian Wedding Song (-)

The Beatles
Cliff Richard
Rolling Stones
The Yardbirds
Donovan
Unit Four Plus Two
Dave Berry
The Kinks
Bob Dylan
Tom Jones
The Searchers
The Animals
Marianne Faithfull
Barron Knights
Them
The Who
Gerry/Pacemakers
Manfred Mann
Val Doonican
Roger Miller
The Bachelors
Elvis Presley
Sandie Shaw
Herman's Hermits
The Seekers
Keely Smith
The Seekers
Freddie/Dreamers
The Ivy League
Julie Rogers

AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- 1 I'm Telling You Now
- 2 Game Of Love
- 3 Stop In The Name Of Love
- 4 Shotgun
- 5 I Know A Place
- 6 Can't You Hear My Heartbeat
- 7 Tired Of Waiting For You
- 8 The Clapping Song
- 9 King Of The Road
- 10 Go Now
- 11 Nowhere To Run
- 12 The Birds And The Bees
- 13 The Race Is On
- 14 The Last Time
- 15 Goldfinger
- 16 Eight Days A Week
- 17 I'll Never Find Another You
- 18 Do You Wanna Dance
- 19 I'll Be Doggone
- 20 Count Me In
- 21 Bumble Bee
- 22 Got To Get You Off My Mind
- 23 Cast Your Fate To The Wind
- 24 One Kiss For Old Times Sake
- 25 Ooh! Baby Baby
- 26 Silhouettes
- 27 When I'm Gone
- 28 Crazy Downtown
- 29 Red Roses For A Blue Lady
- 30 Long Lonely Nights

Freddie/Dreamers
Wayne Fontana
The Supremes
Jr. Walker/All Stars
Petula Clark
Herman's Hermits
The Kinks
Shirley Ellis
Roger Miller
The Moody Blues
Martha/Vandellas
Jewel Akens
Jack Jones
The Rolling Stones
Shirley Bassey
The Beatles
The Seekers
The Beach Boys
Marvin Gaye
Gary Lewis
The Searchers
Sullivan Burke
Sounds Orchestral
Ronnie Dove
The Miracles
Herman's Hermits
Brenda Holloway
Alan Sherman
Vic Dana
Bobby Vinton

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Buzzin' Dozen

by DON CRISP

After three years of being out of the pop limelight and also being the quickest No. 1 singer to disappear from the pop scene, **RICKY VALANCE** makes a comeback with a new single called *Six Boys*. Ricky, for those who were too young to remember, smashed straight to the No. 1 slot with *Tell Laura I Love Her*, gained himself a Silver Disc and the biggest batch of controversy since George Formby broke two strings on his uke on the same radio programme. He died a death to put it mildly, after that. No one wanted to know, so it seemed. Now, however, he makes a welcome comeback with *Six Boys* and although I doubt whether this will displace any of The Beatles' world sales records it could do well.

The man who has had so many hits, as a composer for nearly every big artiste in the world now makes his own debut on a single, as the leader of the orchestra and chorus on the **BURT BACHARACH**, disc, *Don't Go Breaking My Heart*, which is possibly one of the most melodic numbers I've heard even from Burt, in many a month. This number was actually composed by Burt and his writing compatriot, Hal David. It's one of the best singles ever, and it deserves to make the charts if only because he has supplied us with so many great hit songs. On the flipside of the record, incidentally, is *24 Hours From Tulsa*, another Bacharach/David tune.

It seems impossible to believe, but nearly nine months have passed since the death of **JIM REEVES**. In that time his records have sold in quantities almost unheard of for a country singer, commercial or no. He now pops up again with a single called *Not Until The Next Time*, which is another certain hit and which must move into the Top Ten. Whether it's a good or bad thing to continue releasing records for fans of an artiste who is dead is not for me to say, but what I find rather disturbing is that his own fans in the States don't buy as many records as the fans in this country. Maybe it's just because we are more sentimental than other nations.

A leggy dame with no airy fairy ideas about show business and who was spotted by Freddie Garrity as one of the country's hottest prospects makes her bow on her first record label, Pvc. Her name is **MAXINE DARREN**. She is seventeen and sounds older on the record. The record is called *How Can I Hide It From My Heart*, and is one of the best new numbers I've heard for some time. She says she wants to be an actress and she hopes to be able to visit America. She also has hair that extends to two and a half feet when unwound. All this Pvc tells us in their Press release. The record by the way is a hit.

ALAN DAVID, one of the up and coming singers in the beat and ballad world makes another stab for the charts with his very appealing newie called *Crazy 'Bout My Baby*. This is his second disc in a few weeks and I would be surprised if it didn't make a showing somewhere in the charts. Personally, I rather go for the "B" side called *A Thousand Tears Ago*, one of the best "B" sides I have heard, and I wish more singers would take note of it. At the moment Alan is getting plenty of TV time as the co-comper of "Gadzooks It's All Happening" on B.B.C. 2. The chances are that this young laddie will have a few more people watching B.B.C. 2 when they hear his record.

One of the best singles which is taking some time to really get off the ground after the spate of new singles from top British artistes is that of United States singer **ROGER MILLER**. His latest waxing *King Of The Road*, is one of his best and although it's wandering around the charts it could do with a bit of a push. In the United States he is rated as being one of their most promising hit parade entrants for the New Year. Over here at the moment for radio and TV I should think that there is an almost certain chance that this single will sell even more heavily.

A new single from **THE IVY LEAGUE** which I feel sure will make the charts in a big way is that marv number called *That's Why I'm Crying*. Definitely a best seller and definitely these lads have got what it takes when it comes to writing songs and to making hits out of them. This is another song composed by Carter, Lewis, two of the threesomes and should make the charts in a hefty way. The boys are currently trying to fit in session work, which they still do, with their own dates and it's amazing that they should be able to devote any time at all to other people's songs.

One of the most unusual records and something that could be a surprise hit comes from a boy called **KEITH POWELL**. He used to be better known with his group Keith Powell and The Valets. Now, however, he has made a record with only his name on the label called *People Get Ready*. It's an absolute gas of a number and I'm raving about it. He's got one of the best agents in the country behind him and it's almost certain to make the grade towards getting him a lot more TV appearances. This is an unusual record and is based on an old Negro spiritual tune. Watch this one for a slow reaction, but a possible chart contender.

A group called **THE BLUE RONDOS**, who have had records released in the past with no success come up with a number which stands a very good chance. It's called *Don't Want Your Loving No More*. It's an exciting number and to show that playing isn't their only talent the number was written by the group, or rather the rhythm guitarist himself. They are recorded by wonder man Joe Meek who has made records for many artistes and has pulled some of Great Britain's biggest selling records out of the bag. This group with this particular single could be in the charts any day now. Give it a spin and see what you think of it.

One of the best singles and likely to be one of the most talked about records for many a day is on release now. It's called *Peace* and is recorded by a group called **THE WEDGWOODS**. The song is about War and the hopelessness of it all. Not quite as anti H Bomb as you might think but these songs are getting a bigger and bigger following every day. It's not the best I've heard of its kind but it's certainly commercial enough for people to listen to, and I'm quite sure that it's message could be of help to some people. The number was written by Tony Hatch who usually writes very romantic numbers. The group are up to a high standard and could, on parts of the record, be mistaken for The Seekers.

The American foursome who are making headway in Great Britain as the most glamorous group of all time, their name, **GOLDIE AND THE GINGERBREADS**, are now trying for another hit with a new single which I personally think is a gas. It's called *That's Why I Love You* and is one of the best tracks ever done by a girl group. The girls have had a great deal of success over here and it seems certain that they will stay in this country until they see whether this disc is a hit. I think it will be, and certainly hope so. I believe that the girls are one of the most musically experienced foursomes I have heard and that includes male groups as well.

After weeks of preparing his new single, **MICHAEL HASLAM**, one of Beagle manager Brian Epstein's artistes, has had the "A" side switched to the "B" side at the very last minute. Manager Brian Epstein heard the two sides and then decided that *My Heart Won't Say Goodbye* should be the "A" side. It turned out to be the best side after all. Personally, and I know I'm going to get black looks from Brian Epstein, I prefer the other side. It's more melodic. However, it will be nice to see Michael Haslam in the charts anyway, he's worth the money they are spending on him. I do think he might make it too, but with which side of the record?

Another Brilliant Disc From Manfreds

By BARRIE HILT



"Pop Weekly" has for many months, even years, been advocating that there are only a few groups in the country who deserve to really make the No. 1 slot. One of those groups is The Manfred Mann. They have turned out consistently good records and unlike other groups have never been afraid to change their style or get off the band wagon of past hit sounds.

They are what I regard as a highly musical group. They think about their records in the same way as a historian thinks about history. Deeply. They don't go into a studio thinking that here is another record to make so let's get on with the job and then spend the rest of the time in a coffee bar. They are seriously a group who deserve to get to the very highest in the pop music field.

One of the most unusual ideas that groups have had for years and still have is that if their last record using a certain style was a success then they should continue using that style for ever more. This is completely wrong. Manfred Mann have been guilty of it a couple of times, but certainly not as much as most groups. They have learnt that whatever the last record reached in the charts should have no bearing on the style of the next. Their latest platter, one which I hope will make No. 1, is an absolute gas!! It's called *Oh No Not My Baby* and features Paul Jones again. A brilliant platter and musically and commercially one of the best they have recorded. Not as commercial as *Do Wah Diddy Diddy* but certainly a record that deserves to get to No. 1 and if it doesn't here, I feel sure that it will in the United States.

I should imagine that the time has come for the groups when, unless you have more than just talent, you are going to find it hard to succeed. The Manfred Mann team have just about every facet and every talent needed to keep them in the forefront of the pop world. They have a genuine musical ability (wait until you hear some of their modern jazz) and they are good composers of commercial numbers. Plus too they have one of the best stage presentations I have ever seen. All round then, they can be considered as one of the few elite groups who are likely to continue making hit records well into next year.

Too often the public are ready to condemn pop groups simply because they are pop groups, without actually waiting to hear whether they can play or not. One of the groups that is likely to be around for a few years, at least until they have shown the public how good pop groups can be, will be Manfred Mann.

That is for certain.

Beatles Rumours Nailed



One of the few groups to make the charts in just about every country without any promotion, in fact the only group to my knowledge, has been The Beatles. But lately some harsh words are being said about them. First it started when they went to the Bahamas to film some scenes for "Eight Arms To Hold You." Various newspapers accused them of being off-hand and not giving enough time to newspaper men. At least they didn't say that was the reason (about the time for reporters, but that was what they meant under it all).

Some daily newspapers and even one or two of the musicals are having goes at them about their latest record as well. *Ticket To Ride* has had some pretty hard knocks.

Let's break some of the reasons down to solid facts. First the question of The Beatles' behaviour. I am just about sick and tired of hearing about The Beatles being rude and various other petty

complaints brought against them by newspaper men, I feel that the fault lies largely with the reporters themselves. As for bad manners, I am surprised that the boys haven't ended up by throwing some of the newsmen and hangers-on through the window by now!

I'm pretty meek and mild myself, but some of the questions and the physical treatment that the boys get from Pressmen leaves me raging. How they ever manage to survive and to keep their tempers beats me. They can hardly get more than a few minutes alone and it's small wonder that they occasionally show bursts of temper. I believe that it's time that they entered into a different kind of relationship with the Press. No other group in the world gets as many Pressmen pushing them into the cameras and bombarding them with questions.

I think that once every month they should give a Press reception lasting two days during which all the papers

managed to get five minutes or so with the boys. Under the conditions that none of the papers would bother them in the TV studios or the film studios or wherever they are appearing. Of course this presents innumerable problems, but I think if it were carried out sensibly and properly it could be done and it could succeed. Every reporter would have his questions already written down and although obviously the boys would be mentally exhausted at the end of the two days at least they would know that it would be possible to enjoy the rest of the month almost free from Pressmen.

Of course the group are in the position where they can avoid seeing any of the Press if they want to. But that doesn't make for good relations, which is why I believe that so many attacks on the boys have come from the Press.

One thing's for sure, *Ticket To Ride* is going to be a whopping great hit.

**SOME UP AND
SOME COMING**

Coming up Peter and Gordon, already there, Cliff gives a display of juggling to some fans. Mick leads The Stones, who have just left the top spot. Unit Four Plus Two, also recent charts toppers. Another group on the way up, The Who.

TOP NEWS TWENTY

1●The Beatles at the No. 1 slot naturally, and our congrats to them on another fine single.

2●Cliff Richard shows that he may be six years older and wiser in the business but it doesn't stop him being one of the teenage raves still.

3●The Rolling Stones. Interesting to note that some of the guitar work on their latest single is similar to that on some of The Beatles' recordings.

4●The Yardbirds, a sadly underrated group most of the time, have now proved their worth.

5●Donovan already showing that he couldn't care less about the Dylan fans is still moving and still selling heavily with his single, *Catch The Wind*.

6●Unit Four Plus Two are already in the process of being lined up for TV dates for their next single.

7●Dave Berry is belting up the charts with his *Little Things* as we predicted before it came out.

8●The Kinks are moving up the charts but not quite so fast as we expected. This is the record which we said wasn't as good as their others.

9●Bob Dylan who looks like being a sell-out on all his concerts before he gets to Great Britain, makes a downward move with "Times."

10●Tom Jones makes a stab to stay in the Top Ten with his first record.

11●The Searchers are moving downwards after another stupendous smash with *Goodbye My Love*.

12●The Animals continue to sell fairly heavily with their *Bring It On Home To Me*, but with the scene changing as fast as it is, I wouldn't be surprised to see this one start to miss out a bit.

13●Marianne Faithfull making her last stab at the charts with *Come And Stay With Me*.

14●The Barron Knights are showing that they can still make the charts when they use their own brand of satire.

15●Them, the Irish group who have succeeded where so many from Ireland have failed, with *Here Comes The Night*.

16●The Who, the group who everyone raves over on their one night stands look like being one of the groups to have a long seller on their hands.

17●Gerry and The Pacemakers' *I'll Be There*, which has already been a hit in the States, now makes a stab at the British charts. Should be a Top Tenner.

18●Manfred Mann attack the charts again with *Oh No Not My Baby*.

19●Val Doonican, the smiling lad from Erin, has cause to smile some more. Looks like another Top Tenner for *I'm Gonna Get There Somehow*.

20●Roger Miller, the slow talking guy from the backwoods of the States, enters the charts with his USA best-seller, *King Of The Road*. Doubt whether it will go all that high.

CARTOON COLUMN



They sure did!



Rod always said he'd reach the top!



With slight adaptation, it could make the Top Ten

PHOTO CAVALCADE
A.S.P. INTERNATIONAL provided all the pictures in this issue.

TALENTED TREMELOES

There used to be an old saying "It's the singer and not the song" that resounded throughout show business, especially in the early Cliff, Adam and Elvis days. Now it doesn't apply so much whatever we tend to think. Brian Poole is one artiste who doesn't have to rely upon his songs to really make the grade. At least he didn't until the competition grew really fierce. Now he has to work terribly hard on getting into the charts. Mainly he has one big fault and this is that he hasn't managed to get an "image."

His latest record, however, dispels any doubt as to whether or not he is musically talented. This is one of the best singles I have heard for a very long time and certainly one of the best singles that Brian Poole has ever made. Whether it will be a No. 1 is anyone's guess but it's certain that time and trouble have gone into this record and that the boys with Brian have worked extremely hard on the backing.

Title of the record is *After Awhile*, another ballad in the same idiom as *Someone*, but this one is if anything even more melodic and should soon be climbing high into the charts in double-quick time. I believe that it's time the singers and talent meant more than the songs. Too many artistes are getting into the charts who haven't got any talent whatsoever simply and solely because they have been lucky enough to get hold of a song before someone else, usually a very commercial song which anyone with half a voice and even less musical backing could do.

Brian is an artiste and is talented. He has been on the music scene for a very long time and deserves to make the grade in a big way. He is a constant chart entrant but one who I believe could really make the high reaches of the popularity charts provided that more people recognised his natural talent.

As a stage presentation Brian Poole and The Tremeloes have had a tremendous amount of experience and this has stood them in good stead so far. Unfortunately as I mentioned earlier Brian doesn't really have an image. He isn't that handsome that he can get away with the moody image, nor would one want him to, but as a singer and part of a stage act with The Tremeloes he is one of the best. I find it hard to reconcile the fact that singers and songs are what really decide who gets in the charts and that talent plays no part whatsoever.

I believe that the time will come and it won't be very long before artistes get in the charts who use more talent on records than those who are currently making the charts with just very commercial songs and no talent.

If and when that happens Brian Poole will certainly be in the running!



Lyons Maid

24 HOUR SERVICE



DAVE TURNS UP TRUMPS

By BARRY THORNE

One of the few singers with the kind of a solo stage act that can get crowds screaming before he actually gets all his body on stage is Dave Berry. He is one of the few artistes who I can honestly say really attempts to get over to his audience, and one that really tries to present a different stage act from that of the usual pop singers. I find it amazing that anyone could complain about Dave Berry, and in a way, no one really is. But in show business people are usually pretty frank about what they say, and one or two of them have commented that Dave Berry's stage act isn't what the kids are wanting.

Now I'm not a raging fan of any of today's pop stars. Some I have a deeper admiration for than others but I haven't got to the stage where I'm having transfers stuck on my arm.

Seriously, I have pushed Dave Berry hard for some months and I sincerely believe him to be one of the best acts that this country has ever seen. As for his stage act it is one of the most unusual and one of the most exciting that has been shown to the teenagers since Billy Fury cavorted around the stage earlier in his career.

I have long had the impression that the American teenagers are not the go-ahead types they are made out to be and that they are certainly not the type of record-buyers who can spot something good unless it's literally pushed down their throats. I think if Dave Berry was given the chance he might well find that he could

become the next Elvis over there. He has the talent, he has the voice, he has one of the best stage acts ever, and by the gods he has the fans. I remember faintly criticising him some months ago and getting a sackful of mail enquiring as to whether I was found under a bush and whether or not they (the fans) could get me deported.

He has one thing which so many, and I mean so many, singers lack. Flair. For the uninitiated, flair in pop music means the ability to make a spectacle of yourself without making a fool of yourself at the same time.

Elvis has it. Cliff has it. Billy Fury has it. Adam Faith has it. But hardly anyone else in the business has it. It's that sort of image that makes people somehow know that you are going to make the grade and in a big way. The image that makes people believe that they aren't just talking to any old pop star but to a pop star who one day is going to be a NAME in more ways than one.

It's going to be interesting to see what happens to Dave Berry. But meantime, those people in and out of show business who regard him as a non-runner for the show business stakes should look at his form. I'm betting he'll be odds on favourite for the next five years and for the next big spate of hit singles in the American Hot 100.

To Dave Berry. *Thanks, mate, for providing us with "Little Things" but Bigger Things are expected of you and I'm sure you'll turn up trumps. He is, you might say, the ace in the hole! Ouch!!*

READERS WRITE

... but are not always!



READERS' BULLETS

Hot record, *Hearwave* by Beverly Jones ... Terrific *Low Grades And High Fever* by Linda Laine And The Sinners ... *He's The One For Me* by Tammy St. John really bounces along ... How about a record from new girl singer "Tiffany"? ... Overdue records from Lorraine Gray and Kiki Dee ... Terrific *Please Mr. Postman* by Helen Shapiro ... Very long time since Suzy Cope and Donna Douglas had records out on sale ... Swinging record *Look Of Love* by Lesley Gore ...

Why no Readers' Bullets last week? ... The Bachelors and Cliff sound poor on their new discs ... What a waste of a page, all about *The Shadows*; boring, to most readers ... Adam's got a marvellous voice, just listen to him, on his newie ... Wish female singers would stop this silly jerky way of singing; who started it? ... Not another disc from Tom Jones already? ...

Lovely new disc from Gerry ... Why another single from Val Doonican and Herman when their last hits are still in the charts? ... What makes Kathy Kirby think she should have won the European Song Contest? ... The Stones' newie just one mass of noise ... Cliff's newie, a bore ...

Tired of hearing same old sound from coloured singers ... Peter and Gordon's newie as poor as Cliff's ... Frank Ifield sounds weary on his newie ... Top marks to Adam for always giving us a different type of song with each new disc ...

Knockout record *My Two Arms Minus You Equals Tears* by lovely Jan Panter ... New record by Helen Shapiro, *Tomorrow Is Another Day*, swinging number ... *He Doesn't Love Me* by Adrienne Poster terrific ... Hope Julie Grant's not "Giving Up" as this record sounds great ... *You Can Never Get Away From Me*, Susan Maughan's latest record, fabulous ... *I Can Forget Someone Like You* by Carol Deane a very nice song ... Nicely sung, their best yet, *Stop In The Name Of Love* by Supremes ... This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed.

All I will say is that those who regard El as a has-been in the pop world are treading on thin ice which could crack at any moment.

Michael V. Walden (Hertford)

MUM AGREES!

I choose Billy Fury as male star of the year.

... And my Mum agrees!

He is a great singer, not only on record, but live too, which is more than I can say for some of your Pop singers. He is also a great actor and dancer, is very nice to his fans and let's them know he really appreciates them. He appeals to older people as well as teenagers. He has fab looks and, well, he's just great!

Violet Forrest (Paisley)

my opinion, is Gene Pitney, who is one of the best American singers and who, with his fantastic voice range, could make the top.

Whether in fact these artistes have enough universal appeal to all ages to become the Star Male Singer of the Year is a different question altogether.

I, personally, believe that there is only one artiste to fit the requirements of a great singer and film star with the most all round popularity and most loyal fans throughout the world, to become, as he has been for the last ten years, the Star Male Singer of the Year. He is, of course, ELVIS PRESLEY. The one and only person who has enough honest to goodness talent to fill the position of Star Male Singer of the Year. There is just nobody in the world today who could fulfill everything ELVIS has achieved during his brilliant career.

Monica Churchward (Plymstock)

READERS' VIEWS ON THE STAR MALE SINGER OF 1965

MORE TV NEEDED

In my opinion if Billy Fury was given more TV shows and on radio more, I'm sure he would be Britain's top male singer. I say Billy Fury will be Britain's top male singer of the year.

Janet Dowling (Romford)

THE ONLY ONE

Who will be the top male singer of the year?

If the question were not, who could be, but who could be, then there could only be one logical answer. Elvis!

If one analyses the possible candidates rationally it's quite obvious that although they all have their merits the only one that can accurately be defined as "great" is Elvis. As such, this man is quite capable of shattering the charts at any moment. All it needs is a carefully thought out disc for single release, i.e., an Elvis interpretation of the classic standards "Hear My Song Violetta," "Santa Lucia," or "Danny Boy," given fair publicity could shake the charts apart.

Elvis is like a simmering volcano. At any time he could erupt. Will it be this year? Will it be next? Who knows?

APPEALS TO ALL AGES

I read your article with great interest and I think that Adam Faith will make the most impact this year. Apart from Cliff, he is the only consistent, established, solo singer, and as Cliff is likely to be tied up with two films this year, the field is wide open to Adam. Of course, the fact that he can sing helps! You must agree that all his records are different. For example, his newie, *Hand Me Down Things*, has a distinct folksy touch. He appeals to all ages—my mother thinks he's "lovely!" Does he create excitement? Well when I went to see him in March the atmosphere was terrific. The girl just behind me was crying!

Josephine Sawyer

MOST IMPACT

I think Adam Faith will definitely be "The Star Male Singer of The Year" and will make the most impact. I For appealing to all ages. 2 For making different records that get into charts, and I think he will be star male singer.

G. Gregory (Tadworth)

CLIFF'S TOPS

I think CLIFF should be the world's most popular male singer because he is a good singer, handsome, talented, is a good songwriter, has a good personality, and everybody, from the age of four to ninety-four, likes him. That is why I think CLIFF should be the world's most popular male singer.

Sandra Lavender (Nottingham)

GREAT PERSONALITY

In answer to your question in last week's "Pop Weekly" about who will be the "Star Male Singer Of The Year," personally I think that Billy Fury really deserves to get the No. 1 spot. A lot of others who are fans of Billy will certainly agree with me that we all want to see our idol right up at the top. Although Billy has never had a No. 1 hit he still turns out a fabulous disc and one which deserves to get to No. 1 but never succeeds.

Billy has got a very good personality and when he is on tour he turns out a great performance.

So come on all Billy Fury fans, get his disc right to the top and make sure he gets the title of "Star Male Singer Of The Year."

Susan Heywood (Oldham)

ALWAYS ELVIS—BUT

I think that the best male singer will undoubtedly always be ELVIS but the male star to make the most impact will definitely be P. J. Proby.

Gillian Lee (Torpoint)

P.J. OR ELVIS?

I believe that P. J. Proby will make the most impact on the scene this year, once this ban has been lifted, as it will have to be soon. His act is really unique and he puts so much into every performance. Another great artiste, in



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DISCussion

Hello then—I hope you had a good Easter and cracked many eggs! One of the toughest nuts to be cracked right now on the pop scene is the apparent decline in disc sales. There has been much publicity lately about a 25% drop in the number of 45 singles sold over a comparative period. Apart from the fact that a sales peak must always reach a final peak—I believe the disc companies have only themselves to blame—in one direction. Saturation of the market.

The number of releases every week has shot up over the past few months. Once upon a time we had to cope with anything between 40 and 60 new platters a week; very recently a more realistic figure was 100 and over. I think this is unfair to everyone concerned: unfair to you, the buyer—you can't buy 'em all even if you wanted to; unfair to the artists—after all, with a much wider choice from which to select your weekly purchases quite a few artists are going to feel the draught. This point has no relation to good, honest competition. Unfair to the record companies as well; not only do they feel the comparative pinch of a fall in sales but the picture must look even more dismal to them when the decline is also compared with the additional output demanded by such a big increase in weekly releases. How does this state of affairs affect you? Do you find your weekly trip to the Discery is even more frustrating than usual when it comes to making your choice? Do you find you have to, very reluctantly, toss the coin to see which of your favourite artists you will buy and which you will have to ignore? It is certainly another point for many a DISCussion. And now on to some of those new ones from the recent release sheets.

First, Cilla Black's "I've Been Wrong Before" on Parlophone. This is a slow, rather heavy romantic ballad which I find is inclined to drag at times. Generally, Cilla herself is a little more restrained than on some of her previous singles. This is more a "mood" song than a melodic beater although there is a very gentle rhythm throughout. It is satisfying but hardly the type of disc to make an immediate, automatic hit—and certainly not at all, at the present time, were it not for Cilla's credit balance of goodwill gained through past hits and popularity. That's what I think, anyway; but I've been wrong before—quite a few times!!

On the Warner Brothers label, that balladeer of many years, Vic Damone, now comes up with a bouncy beater called "You Were Only Fooling." This atmosphere of this disc, complete with a buoyant background chorus, reminds me rather of a sing-song in a club or a pub. It is very infectious and very happy; Vic Damone's most commercial pop offering for ages—but I must confess I prefer him when he's in his strict romantic ballad mood.

Very pessimistically Pye's group The Epics say "There's Just No Pleasing You" but I'd say they have some cause for a bit of optimism because this fast

beater will find its way happily into many willing ears. However, I doubt if the overall sound is individual enough for the disc to stick out sufficiently for the Big Time.

★★★ **BOUQUET** ★★★★★
 ★ On the Columbia label the name
 ★ of Calvin James appears under the
 ★ title *Some Things You Never Get*
 ★ *Used To* and it is a distinctive disc.
 ★ I like, very much, Calvin's voice
 ★ and the way he uses it to great
 ★ effect on an above-average lyric.
 ★ The composition itself is rather in
 ★ the Bacharach/David tradition (but
 ★ not written by them) and the
 ★ arrangement makes the most of the
 ★ material. It catches the ear and
 ★ holds the attention throughout. A
 ★ good all-round performance from
 ★ all and I shall be very surprised if
 ★ it doesn't make an impact. I wish
 ★ Calvin the best of all luck—and
 ★ our thanks must go again to Mickie
 ★ Most for a striking production.
 ★★★★★★★★★★★★★★★★★

On Coral there is a slow, sad romancer called "I Can't Stop Thinking Of You" and it is delivered to us with a nice line in feeling and control by Bobby Martin. All very easy on the ear and lilting; but I think the overall treatment is a little bit old-fashioned in approach and execution for today's hit market; such a song, nowadays, requires more bite and strength.

That handsome duo who hail from the Portsmouth area, The Dowlands, come up, on Columbia, with a very pleasant and gentle offering called "Don't Make Me Over"—which, unlike the Calvin James song, is penned by Burt Bacharach and Hall David!—I'd say this is The Dowlands' best disc yet. They have developed an individual style—and sound. But it is one of those vocal sounds you will either love or hate on first hearing. The orchestral arrangement by Ivor Raymonde lends much interest and I'd say there will be quite a bit of interest left by the general pop public.

Awhile back, Brendan Behan's brother Dominic released his own composition "Liverpool Lou." Now, on the Vocalion label, Delaney Bramlett gives us his own version which was arranged by that talented girl of Discodrom Jackie de Shannon. The result is not, however, very promising for the pop stakes. Apart from the constant beat there is little to attract. The treatment has killed the atmosphere of the original composition and turned the song into a



very ordinary, run-of-the-mill beater, the like of which we've heard so many times before.

"Just Once In My Life" is the latest, on the London label, from those hitsters The Righteous Brothers. Very much the mixture as before with that unmistakable Spector sound; that rather soul-searing bass and the powerful vocal performances. Strong stuff, this.

Cameo-Parkway's "(At the) Discotheque"—(Why the brackets I can't help wondering?)—gives us our old mate Chubby Checker. A hefty beat and Chubby's own particular brand of singing gives us, once again, very much the old formula.

Grab yourself a quick listen to Mal Ryder's "Lonely Room." It has a fascinatingly fast beat and makes for interesting listening throughout. Mal gives a strongly contrasted performance but there is little melodic distinction. A good platter, but it remains to be seen whether you would want to hear it more than two or three times.

The Atlantic label gives us another release from The Drifters. "Come Over To My Place" has all the beat and rhythm to tie up with today's current trends and The Drifters give their usual striking performance, right on the nose. It is an infectious disc which should be most popular at parties and dances.

And now it's up to you to make your personal choice—what's it to be? And with that thought I leave you until next week.

Happy memories,
 'Bye for now.



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