

POP WEEKLY

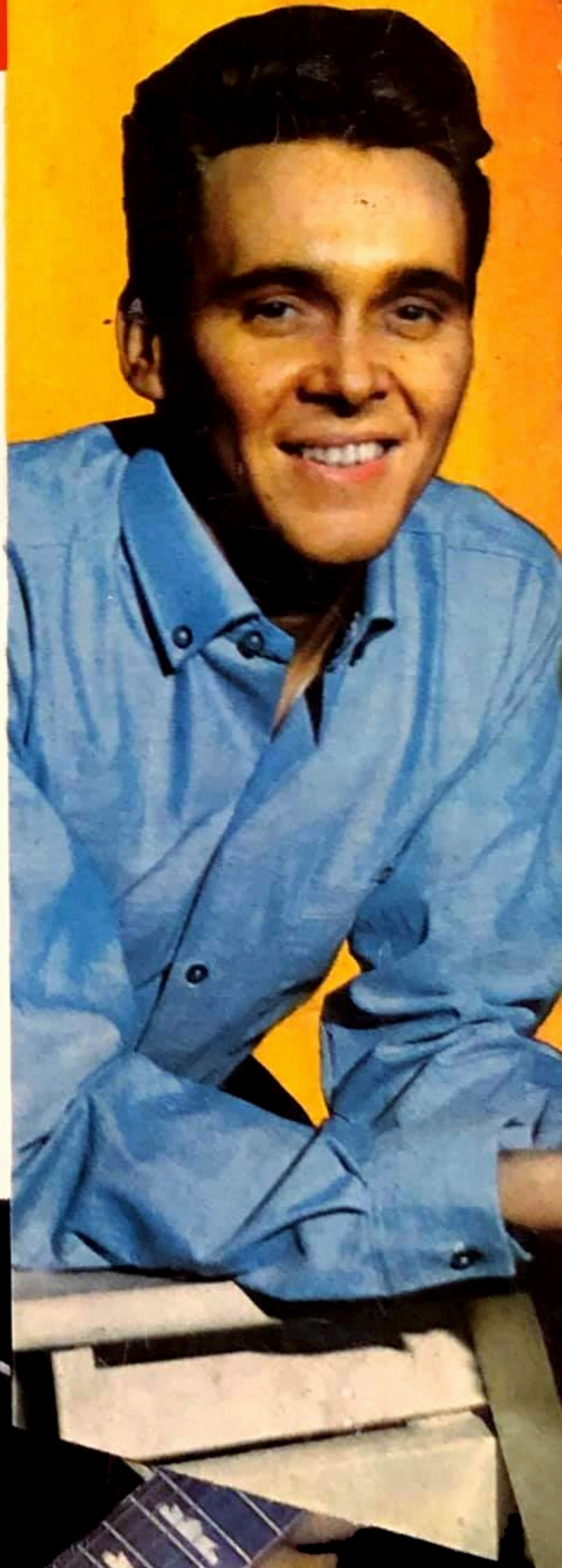
ANNUAL

EXCITING STORIES OF ALL YOUR
FAVOURITE POP STARS

BY THE EDITOR OF 'POP' WEEKLY

ALBERT HAND

WITH FULL COLOUR PLATES OF
CLIFF RICHARD...
...THE BEATLES
SUSAN MAUGHAN
JOHN LEYTON...
...HEINZ
MIKE SARNE...
...BILLY FURY



record after record, appearing at the Royal Command Performance, a major film lined up, a couple of Gold Discs under their belts, and a fantastically successful trip to the United States.

I was wrong, and I've never been more wrong in all my life. But the more adult public couldn't understand what all the fuss was about. To them, the Beatles weren't anything but another pop group, with too-long hair, singing songs that sounded rather out of date due to their guitar backing, a sound which was prominent in the earlier pop numbers of the Bill Haley era. Why did the teenagers suddenly go overboard on the Beatles? My reasons may differ slightly from those of the so-called experts, but I think they're a lot, lot nearer the mark.

First, Elvis, Cliff and Billy Fury had all been on the scene for some time. Elvis had maybe lost a few fans, Cliff stayed more or less where he was, and Billy Fury consolidated his position a bit more. But all of these artistes had been on the scene for some time. All of them had been singing more or less the same songs. Elvis hadn't made any statement that he was coming to Britain, Cliff had announced another film, and so had Billy. The charts too, were depressingly familiar, with a sudden smash hit by an artiste who then faded from recognition. The teenagers waited, anxiously for their new idol to appear. But instead of one new idol—they got four! George, Paul, John and Ringo.

Admittedly their first record didn't set the world on fire. It was a hit "Love Me Do" of course. It rambled around the hit parade, sold about 100,000 copies over a long period and then faded out. But the record was different. Different enough to make the charts first time out, and different enough (soundwise) for the



Right: The Beatles' popular drummer, Ringo Starr, looking rather thoughtful.



kids to ask where such a sound originated from. They were told quickly enough. The Liverpool or Merseybeat sound. The kids demanded more. The Beatles supplied it. "From Me To You" soared into the charts like a homing pigeon, was quickly followed by "Please Please Me", "She Loves You", "I Want To Hold Your Hand" etc., etc.

In between these single hits the Beatles released a couple of E.P.s which promptly tore into the charts (the single charts) and were followed by an L.P.! At one time the Beatles claimed six of the Top Thirty records! A new feat—

and only one of a string of new records which they have set up on the British pop scene. Did I say the British pop scene? Three months after their fantastic success in Great Britain the Beatles had six No. 1's throughout the world, plus five Top Toppers! Other Liverpool groups were being signed left, right and centre by record companies, but only about two or three actually managed to really hit the charts, among them the Beatles' friends, the Searchers and Gerry and the Pacemakers.

The adult population still couldn't believe that it was going to last, but it did.

Below: Paul and George try out a new number together.



Now the Beatles weren't called the Beatles by their fans. They were referred to by their Christian names, John, Paul, Ringo or George. They began popping up everywhere. TV newscasters commented on them, roads had to be fenced off for them, special bodyguards had to be with them night and day. It didn't seem to matter what they did, they couldn't do wrong. Some national newspaper hinted that John Lennon's quietness about his private life was because he was married. Normally the fans might have deserted him. Instead, if anything, the fans became even more aware of John

and he almost became the favourite of the group.

The Beatles discarded their leather outfits and appeared in smart well-tailored suits, and the fans didn't care. Gradually, the famous Beatle haircuts became a lot more glossy, and the Beatles began to be looked upon with approval from a lot of the adults who didn't want to admit it but thought that the Beatles were fabulous too...

The one reason why the Beatles have been so sure of their hit parade successes is that John Lennon and Paul McCartney write all the Beatle songs. This way



they have a store of so many songs, and try out the best available. If they feel the song is good, but not good enough for a single they put it on an L.P. Between them John and Paul have probably made more money song-writing than any other duo in such a short space of time. People like Billy J. Kramer send records to the No. 1 slot boosted by the fact that the Beatles wrote the tune.

The show-biz grind however, has taken its toll, and all four of the lads have suffered with stomach trouble, slight as it may be, mainly due to long sessions of sitting around, then suddenly dashing out and about like maniacs, and then not eating anything but a sausage roll for some five or six hours, before dashing about again. Apart from their different sound, their songwriting, their rather different stage movements, what else makes any impression on you after you've met or seen the Beatles?

Well, in my case it's their ease. Not the polished ease that top actors seem to switch on the moment the camera hits them, but their rough sense of humour. On one of their many new TV interviews that I watched they didn't even seem to take any notice of the camera, and as Paul McCartney was talking, so Ringo or John was pulling at his ear from behind! They weren't fooling around for the benefit of the camera. It was just their natural sense of good fun coming out. I met the boys at the very beginning of their career, when "Love Me Do" had just entered the charts. Then they were as funny, and unworried as usual.

Lately however, they haven't been so full of good spirits, and I haven't seen them enjoy a good laugh in some time. This, I believe, is due to the fact that there is rarely a moment when the Beatles can talk about anything without someone being there. This may be wearing them down. In fact, I'm sure that whenever the Beatles take a holiday, that they deserve it and are more grateful than any other group I know.



John Lennon, who, together with Paul McCartney, has written many hits for The Beatles and other artists.

I know that all the Beatles' fans throughout the world all wish the Beatles the same as I do. A happy and swingin' day for them every day—and may their discs continue to set up new records and show the other countries that Britain has the hottest group properties ever!



A GREAT ALL-ROUND ARTISTE

—ADAM

A year ago, it looked as if Adam Faith, pastmaster of how to make a hit, was gradually dying out. One or two papers hinted as much. *Pop Weekly* stuck by him and insisted that even with the Merseybeat smashing established artistes to pieces that Adam would still make a strong comeback. Adam DID make a comeback as you all know. He recorded a number that sounded Merseybeat, but had that unique Adam touch. The number was called "The First Time". Adam then followed this smash up with another

big-seller "We Are In Love" just to show that his "First Time" wasn't a fluke sound.

Adam is of course an artiste who will be around and about on the scene for many years and *Pop Weekly* have always thought that he will become one of the most popular actor singers in the business. Certainly it would be a great advantage for Adam to have lots of hits all the time, but the hits don't have to come jumping in for Adam to be appearing on all the major TV and radio shows. Young as he is Adam has already established a working knowledge of every facet of show-biz. He is one of the most polished actors both on film and TV. On-stage on a one-night stand his slender frame can have an audience almost eat-



ing out of his hand in the first thirty seconds.

Time and again when he has had a bad backing group (not now because he has the fabulous Roulettes) Adam has made certain that everything comes out right by using his sheer judgment. Although he can be modest about some things, he isn't modest about his backing group. In some cases the announcement is made, The Roulettes and Adam Faith

and you think that the announcer has got it all round the wrong way. But not so. Adam has deliberately put their name in front so that they get credit for their work too.

The past few months have shown many people that Adam is one of those artistes who stays about two steps off international stardom. Then with one big bang, maybe just one film—he's there! I think two years will see the full maturing of Adam on stage and screen. That before he knows what's happening, he'll be not in the record charts alone, but shooting high in the international awards for stage and screen actors. Since he first started on the "Oh Boy!" TV series, Adam's TV shows have been much much better. Certainly it's time he was allowed another series of his own TV shows which was being discussed not long before we went to press.

He did one TV series of his own in 1962 which was very good and went through to early '63. He has a habit of looking so shy, yet when he laughs you realize just how deep his voice is, and how really much more mature he is than other pop stars. Adam could be the answer to the James Dean that Britain only caught a glimpse of. Recordwise I think Adam has a big future, but not half so big as his future on film with the way his acting is progressing.

The sickening point is that many producers may not want to put him in good major films because the last one wasn't too good, due to a story that was very bad. In actual fact, every critic gave Adam terrific reviews and slammed the film only on the fact that the story was so bad. To see Adam smashing the charts, making hit films, and having his own TV series before this year is out, may sound like a far cry to some people but I believe it's perfectly possible.

So do thousands and thousands of fans who have supported Adam throughout the years.



BILLIE DAVIS

The Thrush with the "Mod" look

One of the cutest and brightest female popsters we have in this country is Billie Davis. Although she doesn't have a great deal of chart success, she still remains a big seller on record and one of the most outstanding girl songsters over the past five years. On disc, she always seems to reflect some of her personal cheekiness, remember her marvellous "Tell Him", and it's only correct to say that Billie is an artiste who doesn't need hits every ten minutes or so. Such is her air of fun and gaiety that she is the type who reminds one more of a variety artiste than a pop singer capable of singing pop songs and doing nothing else.

I rather think that Billie Davis is going to end up as a swinging with-it Dora Bryan or Kathy Kirby type in the future. She has the charm, the bounce, the laughter and fun of a younger girl, but onstage displays her mature singing style to audiences who usually fall over backwards to get her autograph after the show. To Billie Davis, singing is her life. "Too many singers get one hit, and the next thing they say is, 'I want to be an actor,'" said Billie. "Well, I don't want to be an actress. Not yet anyway. I still don't think I've proved that I'm strong enough popularity-wise on record to be thinking of acting. Mind you, I'd like to appear in a pop film, but nothing with any real acting in. I like these "fun" films, where there isn't any acting but everybody has a good time."

One of the more unusual points about Billie Davis is that although she doesn't have a hit with every record, her recordings have been better and better with every release. I was disappointed that two of her records earlier this year "He's



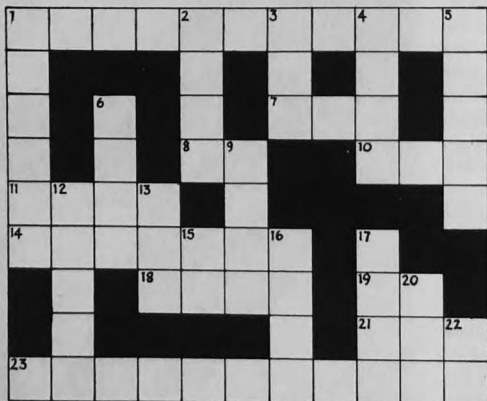
The One" and "That Boy John" didn't get as high in the charts as I hoped. But her records are original and are inclined to sell over a longer period, and I'm pretty certain that Billie will never be too worried about her record career as long as she has about two hits a year. This year has given Billie the opportunity of doing plenty of one-nighters around the country, which as Billie says, "are the best experience for anyone".

What is Billie hoping for in the future? "Trying out some tunes, and new types of songs so that I can get some new ideas for records. Apart from that I'd like to try and work out some sort of stage movement for my stage act, tho' it seems a bit difficult with girls. Then when I've finished all my rehearsals, I'll nip out and buy some of the fab new clothes I've seen!"

Seems that Billie Davis is a pop singer first—and a fashion-conscious young lady second!



POP ANNUAL CROSSWORD No. 1



CLUES ACROSS

1. All alone Dusty (11).
7. Part of Greco about to blossom (3).
8. Long-player (initials).
10. A sort of longing for a Japanese hit? (3).
11. Dart for a kind of jazz (4).
14. Frankie;—Big Chief of 6 down . . . (7).
18. . . . and the muddled Dane is a member too (4).
19. T.V. publicity (abbreviation).
21. Two of these and she's sharp (3).
23. By-bye doll, plus his initials, give By-bye Birdie star (5, 6).

CLUES DOWN

1. Candy for the Searcher's first hit (6).
2. Get Sedaka from the Nile (4).
3. A muddled F.B.I. tells a little lie (3).
- 4 and 5. The Guitar Man (5, 4).
6. See 14 across.
9. Kind of mount for Acker's Jazz Band (4).
12. Circular Beetle? (5).
13. A swingin' relation? (3).
15. This clue is finally so easy. The End (initials).
16. The American Mr. Williams (4).
17. Adam ——. And it's not Faith (4).
20. Before the Shannon (3).
22. Could only be short for "the King" (2).

(Solution will be found on the last page of book)



THE DAVE CLARK FIVE

They first became known to the majority of the record buyers with their "Do You Love Me" which crept into the charts in the lower regions. They made one or two TV appearances which served to gather them quite a few thousand more fans. But Dave Clark and his Five continued to do their ordinary jobs in the day-time, and in the night-time played at the Tottenham dance hall where they had appeared as semi-pro's for some months. "We're not turning professional until we have a record in the Top Three," said Dave, despite many offers by booking agents, all promising the Dave Clark

Five bigger money than they'd ever seen before.

Then the boys recorded their second disc a number swingingly titled "Glad All Over". The disc bounded into the Top Twenty with a speed only before equalled by the Beatles. It smashed into the No. 1 slot a couple of weeks later. They turned professional after being offered a fair-sized contract. Since then they've copped hit records, films, TV and



radio plugs almost as heavy as the Beatles themselves. There are some in fact who try to create the impression that the Dave Clark Five are all out to knock the Beatles out of the pop field but that kind of talk doesn't cling around Dave Clark. "If the Beatles leave us plenty of chance at the hit parade we're quite content," he quoted some time ago.

Luckily, Dave Clark and his Five are proving to other groups that the best time to turn professional is when you've got a record climbing the charts. "Not that we couldn't have made money after our first record," said Dave. "It's just that the boys all had good jobs, and we'd all had enough time for our playing before. We didn't want to throw up our jobs on the chance that we might get some work for the rest of our lives. Now we're making good money and although our time is not all our own, we manage to have enough spare time to learn and record new numbers."

That's another little difference about Dave and the rest of the boys. They record their discs independently, and then sell them to the record company. "They haven't rejected any yet," grinned one of the boys, "but we're still waiting." The big problem with the Dave Clark Five

seems to be "Girls"! Said one of the boys (no names) "After a show not long ago, we found three girls hiding in a cupboard in our dressing-room. Well, it gets a bit thick after a while. We don't mind them mobbing us, but we do at least like a little bit of privacy sometimes. Mind you," he added with a smile, "They were pretty girls so we asked them to have a cup of tea!"

Already the French girls have gone into hysterics over the boys, since their appearance in France, and it's obvious that with their discs still catching on in countries all over the world that Dave Clark will shortly be having great trouble keeping his members of the group from getting married.

Kiddin' apart, now that the group have had such a big success with their combination London-Liverpool sound, I hear rumours that Dave is seriously thinking of yet another new sound the boys can promote. Something tells me that whatever is to be the new sound in 1965 that either Dave Clark and his Five will have introduced it or they'll be the first ones to make it the biggest sound ever. Their secret lies in the fact that they're ahead of everybody all the time, and yet not too far ahead for their many fans!







Hitmaker—Filmstar

CLIFF REIGNS SUPREME



Through Beatlemania, the Liverpool sound, the Merseybeat craze, through every major change in the pop scene one artiste has stood, calm, uninfluenced by any different sounds and has carried on racking up enormous hits. In over five years of cutting discs, Cliff Richard has racked up some twenty-five single charts entries, not counting the E.P.'s and L.P.'s that have likewise stormed their way into the album charts at the usual No. 1 slot. Apart from smaller films like "Serious Charge" he has also smashed box office records with "The Young Ones", "Summer Holiday" and "Wonderful Life".

For six weeks every year, Cliff takes on a strenuous one-nighter tour covering the length and breadth of Great Britain, and ensuring that he can give his many thousands of fans their opportunity of seeing him "in the flesh". Cliff makes it a point of meeting as many of his fans as possible at the stage door, and signing their autographs. "I've never minded signing autographs," he said. "I could imagine what it must be like to stand in the cold for so many hours and then find out you've not had the chance of getting an autograph. That's why now I always try to sign as many as I possibly can."

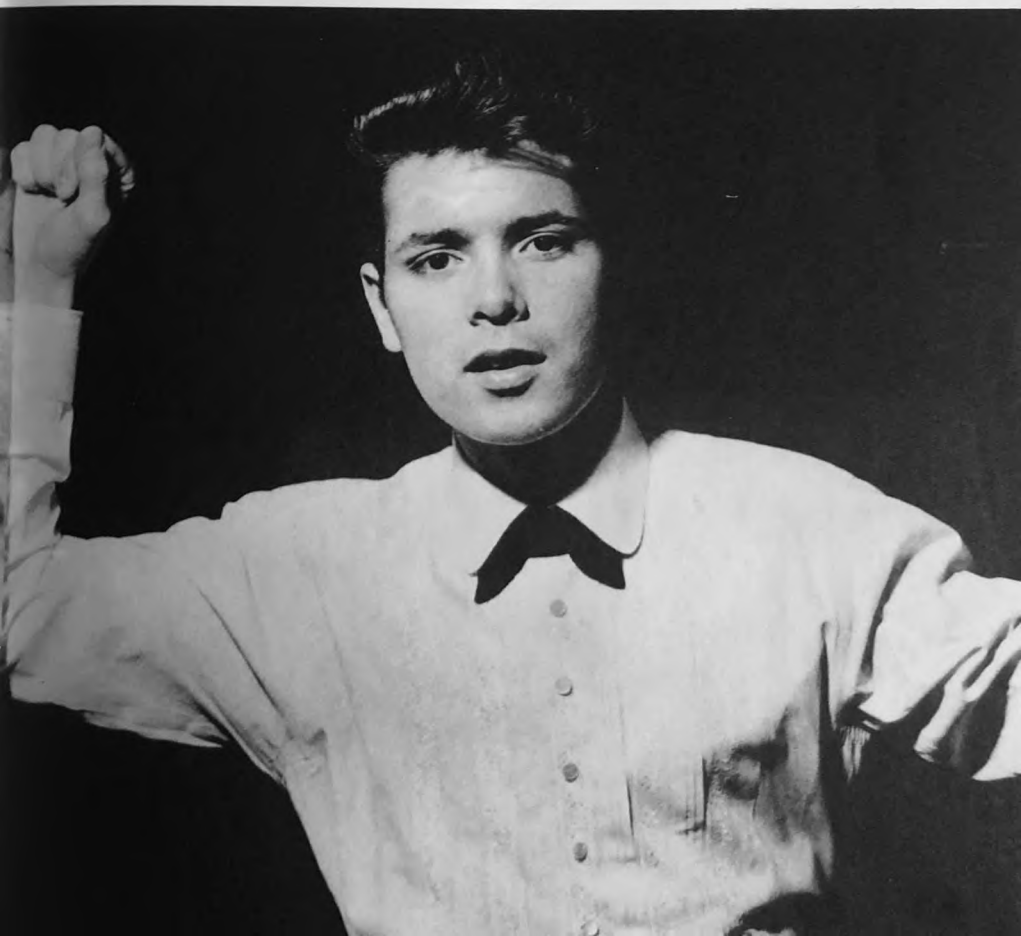
Cliff is of course, the "nice guy". Mothers want to mother him, older men think of him as the sort of ideal partner for their daughters and the daughters—well they agree with father! In all his films so far Cliff has been the one who was always in the right, though rumours tell me that his latest film he is shooting will not be too strong, but will definitely show Cliff getting into some much more tougher roles. The big slip

that Elvis Presley is supposed to have made was that he made too many films with too many songs, too many beautiful girls and too much colourful scenery. Cliff has followed that trail too for his last two films, but it's likely to be altered in the near future.

The only country where Cliff is not accepted as the biggest star is perhaps America. But Peter Gormley, Cliff's manager has no worries on that score. He told me, "Cliff has been World No. 1 singer. He's in the charts of al-

most every country. Lately his records have been doing very well in America. If he does click there, all well and good, but neither Cliff or myself are worried about whether he does or not. Though if we do a world tour, we should include America as well. We'll keep on releasing discs over there until they finally get used to Cliff's style as everyone else has done and then they'll really click I think."

Record-wise Cliff is gradually gaining on Elvis throughout the world. In





many places he has deposed Elvis as King Of The Beat and it's highly likely that the end of this year will see Cliff as reigning champion in the pop field. Acting-wise too, he has managed exactly right. Not one film has been anything but sheer joy to old and young alike and I think Cliff has now reached the stage where he can pick and choose whether to play a tough acting role or just give the fans a light-hearted type musical which he did with the "Young Ones" and "Summer Holiday".

"Wonderful Life" which he shot in the Canary Isles gave his fans the news that Cliff was no longer a boy but a man, and the romantic clinches with Susan Hampshire proved to just about everyone that Cliff could be just as romantic a guy as Marlon Brando or

Cary Grant when it came to being like that. Indeed many of his fans must have had their eyes practically falling out at the scenes on the beach. Gradually one is aware that Cliff may have followed Elvis' pattern as regards his first few films but he is definitely not going to carry on making musicals all the time.

I wouldn't be in the least bit surprised to see Cliff becoming yet another James Bond type, for this it appears is the type of screen hero which the females of today are really going for. No-one is more aware than Cliff that there must be a change in acting styles as much as there has been in record styles and the Cliff of the "Move It" disc days is just as dead as the Cliff of the "Serious Charge" era. Cliff told me many, many months ago, just after "Summer Holi-



day" had been screened that he was hoping for yet another good film, and that he hoped the next few films would be stronger acting roles. Now that his movies have achieved international recognition of a style, I know Cliff, ever alert will be waiting to surprise the public with something completely different.

Of course, Cliff has also changed so much facially that he can now take on the role of the older and tougher man. At one time let's be honest he looked so young and innocent that any romantic clinches would have been viewed with horror. The big answer is of course that Cliff, the International Pop King has now grown up.

Certainly to the extent where he can get moving on the film set and prove to many people that singing and dancing aren't the only talents that he can put into a movie. This is not to say that he would be suited for a cowboy film but he certainly has the build and other "he man" looks to be able to carry quite a few strong acting roles on those shoulders of his.

Basically however, the Cliff of five years ago is still the Cliff of today. I'm sure (though I can't prove) that somehow pop fans sense when a pop star becomes bigheaded. That's why Cliff is never attacked by the national newspapers. He has so nice a manner and is so polite that some of the more ardent news-hawks think twice about tearing him to pieces with their questions.

I know many's the time when he has casually avoided questions of a romance between himself and some quite innocent young lady with whom he had been seen. Yet at the same time he never made anyone look small.

That I think is where one becomes a star. Cliff has certainly jumped the international hurdle of fame and I for one, wish all the luck and happiness that goes with it. A nicer guy than Cliff would be hard to find on the pop scene today!



and with Cliff always—

THE SHADOWS

Four young men. Their name is known throughout the world, and was a familiar word before the Beatles even hit the scene. They have visited every country that is worth visiting and they have probably made more TV appearances than any other group in existence. Their name? Who but the Shadows, the four boys whose instrumental platters smash every world chart with almost the same unerring ease as Cliff Richard himself. There have been break-ups and changes in the group, but overall the sound has stayed pretty much the same.

What is it like to be one of the four Shadows, the top instrumental group in the world? I asked one of the original members still in the hit parade crew, Hank B. Marvin. "Well, even now, after all these years, and it's longer than most people think, I still can't believe it," he said. "The work is hard. Don't let anyone kid you that we sleep all day or something. There's recording new numbers. Nowadays it doesn't take us long to record a number but it's the composing or looking for good numbers that takes the time.

"Then you've got to work on a number for some time, and work out what different instruments you can add. By the time you've got the number ready for recording, you may be lucky and hit the right finish or decide when you're half way through, that there is some other way you could have done it. Of course, when we're not recording, we're doing Press conferences, one-nighters, filmwork (that's not as easy as it looks) and TV and radio. By the time you've finished there's no-one more glad to get to bed, believe me. But it's not all work. When we filmed that movie with Cliff in the Canary Isles, we had a great time.

"We lazed around in the sun on our time off, and went for a swim in the lovely warm sea. It was marvellous. But like everything, those sort of things don't come every day. Our fans may have envied us out there, but they wouldn't envy rushing from place to place, especially when it's raining. That's when being a pop star gets you. Actually you'll hear more moans from pop stars on a tour than you will anywhere else probably. But on the whole being one of the Shadows is swinging, Dave, swinging!"







So says Hank B. Marvin, lead guitarist of the Shadows, who have records in the Top Tens of about fifteen countries whenever a new record is released. Their style and their sound are unmistakable. Their faces are as well known as those of the Beatles, and certainly more groups have copied their playing style than that of the Beatles. What did Hank think of the professional and amateur groups who copied the Shadows sound. "It's a compliment in a way, but the professional

groups will have a better chance of having a hit I think if they change their sound so that it doesn't sound like ours.

"The more you copy, the less people think you can play. Try and get a different sound, even if it is only slightly different. That way people notice you." Certainly everybody's noticed the Shadows. Not that, throughout the world you could miss them—when they're No. 1 or No. 2 in the charts!

THE LITTERBUCCS by NARDI





Films ★

Pops ★

TV ★

★ JOHN

★ EXCELS

★ AT ALL

Possibly the most experienced actor/singer in this country is John Leyton. Whilst Cliff and other big pop stars are having to learn the hard way about acting, John started his singing career a long, long time after he had been acting. John is now treated as a symbol by two sets of people, a symbol of what they would like to be. On the one hand his many fans treat him as a symbol and would love his life of heading tours etc., (or think they would) whilst on the other hand John is treated by top pop singers as one of the best guys to study if one wants to get the big film contracts. John already has a big film contract with an American company that runs into many thousands of pounds, and he is being offered more and bigger film contracts every day of the week.

The nice thing about all this is that it literally hasn't changed John's attitude towards anyone in the least. For some reason I seem to run into John more than any other pop star, and wherever he is or whoever is talking to

him one can be sure that John is being as polite as always. Success in big films like "The Great Escape" have not changed Leyton in the slightest. Whether you are a fan stopping him in the street for an autograph or some big agent in show-biz, you'll get the same treatment. Every year John holds a gigantic fan club gathering and tries his hardest to meet all his many fans personally.

Whatever happens usually every fan goes away completely satisfied, and John knows that this has made yet another few thousands happy. One big question raised by many fans is "Why doesn't John tour as much as the other top poppers?" Main reason is that John does as much radio, TV and film work as possible, and he believes that they are the best three ways to get through to his many thousands of followers. "But I like to do about six weeks touring a year in Great Britain," he told me. He added, "Personal appearances are O.K. but they have one big fault. You can never sign all the autographs and you disappoint a lot of people.

"Then again if I go on about three big tours, most of them visit the same theatres, and I don't think it's right that my fans should be expected to pay to see me three times. It's just one of the reasons why I don't do so many tours. There are still plenty of fans I haven't met but most of my fan club members have a good chance of meeting me when I have my fan club parties every year. It's great fun and we all have a ball!"

As new and different sounds emerge every day almost in the recording world, I asked John what he thought the next big trend was. "I don't know. Honestly. It's getting harder and harder every day to guess what the next new sound is going to be. We had the Merseybeat, then the Phil Spector-Crystals sound. I've got a feeling that the discs will be either very fast or very very slow soon. I've always wanted to do a very moody-type disc. But the songs I get

given for recording could never be really sincere, and some of the lyrics are terrible. But I'm thinking of writing some of my own songs.

"Then of course, I love plugging my discs on radio and TV. It's great watching the reaction of the audience. But one never knows whether it's going to be a hit. Everyone in show-biz told me that one of my discs last year, 'Beautiful Dreamer' would be a No. 1 and I got to almost believing them. Of course I was terribly disappointed when it only reached the Top Thirty. But that's how the life is in show-biz. It's one of try-

ing not to think too much about whether people are buying your record. The worrying about a disc never stops from the day it's in the Top Twenty until it starts its trip down."

John Leyton, one of the most relaxed men on the TV screen, later told me that as far as acting goes he has no nerves at all. But when it comes to record releases he gets so worried it's unbelievable and he really does dislike hearing about the sales of his records just in case they do well at first and then not so well later. "Show business is a challenge to everyone. To anyone starting as a pop singer, I'd advise them to make sure that they have enough training (voice training) behind them to start off properly. I was lucky, I'd already had voice training as a pop singer and as an actor and when I did get some acting parts after my big record hits, I didn't have to worry that I couldn't do them."

What does John want for the future? "Well, I'd like to increase my number of hits. I've got some new songs that are good, and will, I hope, really put me back into the Top Ten. Then I'd like to do some more one-nighters, and some more filming. Also I'm buying a house and I'd like to spend some time getting that in shape. There's a lot of decorating that I'd like to do for a change."

"Did this mean that you may be thinking of getting married?" I asked John quickly. John laughed, not in the least put out. "No certainly not. When I get married I'll leave the decorating up to the wife, otherwise she'll probably skin me alive. Actually, I just thought that instead of living in flats I'd like some of my own property for once. Sorry to disappoint you but—no marriage!"

Oh well, when you're as busy as Leyton perhaps the only person he could marry would be a fan?



THEY KEEP YOU SATISFIED

BILLY J. K. and THE DAKOTAS

He looks rather like a cross between Elvis and Billy Fury when he moves his head from side to side. That puts him into the screamage class straightaway. He also has a voice that is well worth listening to, and has definite hit-potential hidden behind its soft tones. As has already been proved. He did in fact



prove it with his first record which was a No. 1. So was his second waxing. His third "I'll Keep You Satisfied" satisfied him and everyone else by hitting the charts and floating up to the Top Ten.

His name of course is Billy J. Kramer. His potential is indefinable and the chances of him being one of the biggest hits in the forthcoming year are certainly on the cards. His trip to America some time ago has shown that the Americans are definitely interested in Billy J. K. as star material. So far he has gathered together one of the largest fan clubs in the country and ensures that they are all well taken care of by touring the length and breadth of the British Isles. Some say that Brian Epstein, who is Billy's manager and also manager of the Beatles, thinks more of Billy J. Kramer's chance for future stardom than he does the Beatles.

Whether or not this is true, one doesn't know but Brian certainly rates Billy J. Kramer as something special. It's pretty obvious that the teenagers of Britain do as well for Billy J. Kramer, with or without his almost internationally famous group, the Dakotas, is one of those guys who only has to stroll onto the theatre stage and the audience go mad. I thought his first waxing "Do You Want To Know A Secret" was pretty good. I thought his second equally good. Rare it is for an artiste who spends half his time on promotional trips to other countries to have such fantastic success, but that's what it looks like with Billy J. Kramer.

Like Billy Fury, Bill J. K. is pretty shy. Meeting fans he doesn't mind so much but when he is at a Press reception he's likely to "freeze" when confronted by some few hundred people. Not that



I blame him. It must be one heck of an experience after one has been just an ordinary guy in Liverpool to suddenly find out that half the world knows your name and almost every beat fan in the country either goes mad when she hears your name, or else rushes out to buy your latest disc! But Billy J. does regain his self assurance very markedly when he hits the stage on his one-night stands. "I was pretty scared on my first one," he told me. Lately however, he has been taking the stage in almost the same sort of casual look that Perry Como used to have when on TV.

Mind you, he is anything but casual when he leaves the stage, and even

worse when he leaves via the stage door. If anything does stick closer than talent to Billy J. Kramer it's his many, many fans who seem to know where he is every minute of the day and if it wasn't for fast getaways by the fastest car possible, Billy J. Kramer would spend half of his life buried under packs of female fans.

Says Kramer, "I don't really mind, it's part of the job, and most of my fans are so nice that when I do get the chance without getting mobbed I try to meet them as much as possible. They're great!"

The same will be said I predict for Billy J. Kramer for a long, long time!





E E

E **The GOLDEN KING of Pop and Films** E

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E **ELVIS PRESLEY** E

E

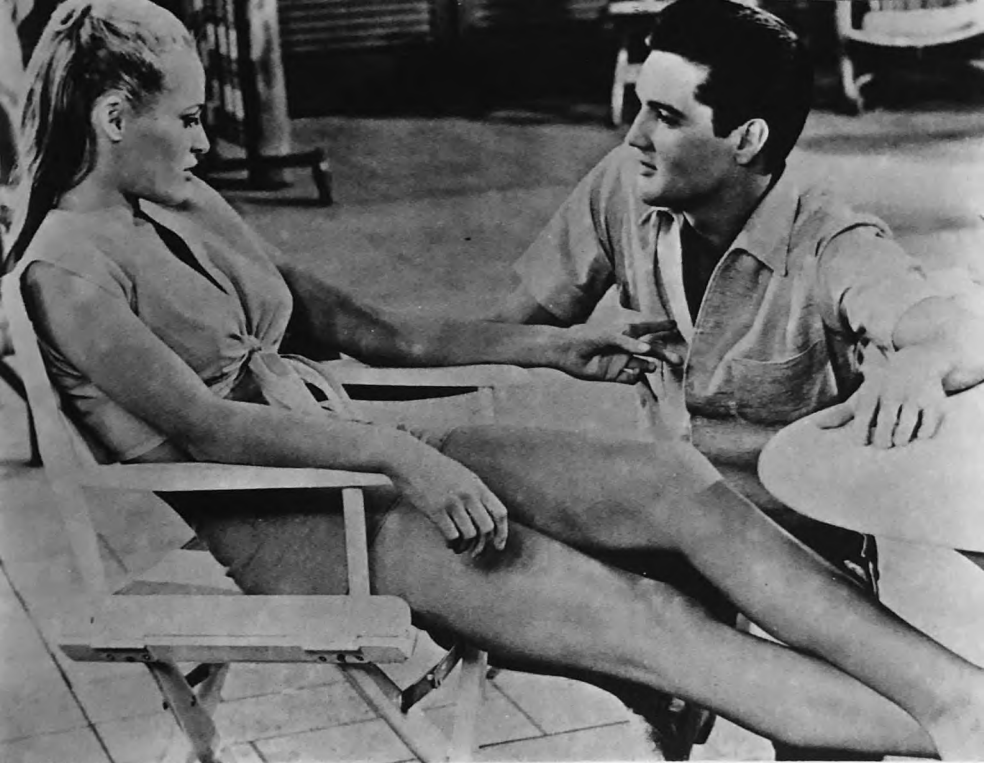
Throughout Britain the Elvis Hate Campaign has been going on for a long time now. People have taken a savage delight in saying that Elvis is finished, but the fact remains that Elvis is still the biggest selling pop music singer of them all, and sells faster than anyone. Over 100,000,000 records have been sold by The Golden King. His numbers of gold discs are impossible to count even if he were awarded discs for them all. He has racked up film after film. Whatever they say about Elvis' films too, they haven't been too kind to the man who has brought more happiness to millions

via the screen than any other pop star on the scene today.

Look at the films "Love Me Tender", "Loving You", "Jailhouse Rock", "King Creole", "G.I. Blues", "Flaming Star", "Wild In The Country", "Blue Hawaii", "Kid Galahad", "Follow That Dream", "Girls! Girls! Girls!", "It Happened At The World's Fair", "Fun In Acapulco", "Love in Las Vegas" and "Kissin' Cousins". They're the films that have already been on release. Other films are on the schedule for Elvis in the very near future. He has played everything from an air-







Elvis with Ursula Andress in a romantic scene from "Fun In Acapulco". A Hal Wallis production. A Paramount picture. All our pictures of Elvis are from this movie.

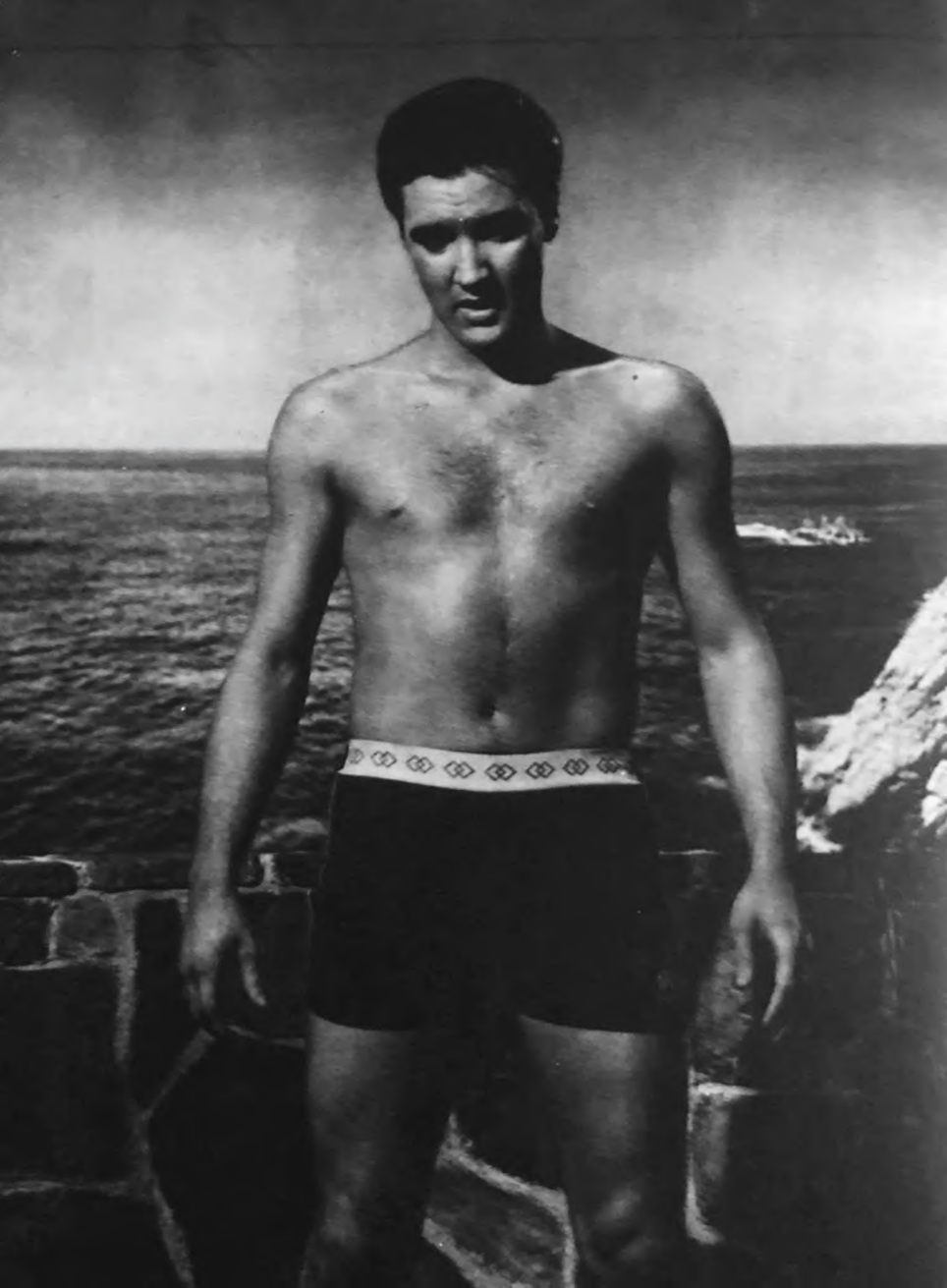
line pilot to a cowboy to a lifeguard.

The favourite role for Elvis, according to his story editors on forthcoming films (and past films too) is that of the international playboy type with lots of money, lots of scenery and plenty of songs. Regardless of how the critics may slam Elvis for this type of film, the fans love them, and Elvis is certainly not going to tell his fans that they are wrong. Did John Wayne? Although he was probably sick and tired of playing the cowboy parts which he played for so many years it was unbelievable.

These films have given the opportunity to release plenty of L.P. material,

and this too has been slammed by the critics. Surely some of these critics must know something about the record industry? That when an L.P. is released from a film one can't just go and release another one because it's not material from the film?

Record releases are very strictly worked out, especially in this country. Three per year is about the average for a good selling artiste, although artistes of the calibre of Presley usually manage about four singles, and three to four albums. Just take a look at some of the many and varied L.P.'s that have been released and hit the jackpot since the



magic words Elvis Presley hit the world between the eyes. "Loving You" "Rock n' Roll No.'s 1 and 2". "Pot Luck", "Something For Everybody", "Elvis", "Elvis' Golden Records Vols. 2 and 3", "Girls! Girls! Girls!", "It Happened At The World's Fair", "Fun In Acapulco", "Blue Hawaii", "G.I. Blues", "King Creole" etc., etc. The list goes on and on. Everyone has been a big seller and it's pretty certain that since his career began Elvis has picked up somewhere like 13 million in sales of records from Britain alone.

Single hits? Don't talk to me about these groups with their so-called string of hits meaning three or four. Elvis has notched up fifty-six single hits here and no-one has ever worked out how many E.P.'s and L.P.s have topped their respective charts. Of course, the inevitable moaning about Elvis goes on and on. "Why doesn't he come here?" But just reflect on what I've told you. With all those hits, all that fame, does Elvis really need to knock himself out on a world tour just because he might boost one or two singles into the Top Ten?

When he can be making films that are going to be seen by bigger audiences than will ever see Elvis if he did do a world tour. El's films are released in all parts of the world under different names. His records are big sellers in fourteen to twenty countries at a time. His name and face are portrayed, and have been for many years, all over the counters of bookstands. Elvis, the King. Whatever happens to a few records EIGHT YEARS after he started is not likely to worry Presley or his manager.

They think, I'm sure, that the best way to meet the fans is to meet them via the film industry, where you can see Presley four times a day seven days a week if you care to. Imagine what it would be like if he did come here. The only place big enough for him to play would be the Wembley Stadium. Can you guess how much you'd see and hear





Another shot from "Fun In Acapulco". A jealous Ursula Andress looks on as Elvis flirts with shapely Elsa Cardenas.

of him in the Wembley Stadium, with about 100,000 screaming fans? Apart from this I can't see anyone letting Elvis do a show at Wembley simply because his many fans would swarm onto the field and mob him.

The Palladium. Only holds a few thousand, and your chances of getting a ticket when so many people in show-biz want to see him is almost impossible. So what's the answer? The answer is of course, to let dear old Elvis hit this country just as and when he feels like it, and let him do a few major TV shows,

a season somewhere if he has the time, etc.

No, to have Elvis really at his best one must leave him where one can see and hear him properly. On record and on film. Not stuck in the middle of Wembley Stadium, trying vainly to be heard against thousands of people, and where he can't be seen except as a little dot! For the Presley fans. Forget it. When he comes, you'll only want to see him once, so let Colonel Tom Parker have the problem of sorting it all out!

Heading
Towards
the Top

The Ramblers

Up to the time of writing, they hadn't hit the charts. But we're featuring them as a group who could do that at any time. They certainly have the drive, and their musical ability is there—plus that

special something that tells you that they're going to be stars very very soon.

Meet the members of the group first. Blond-haired Clint Holt. Plays bass guitar, likes girls, wears smart "mod" gear, is always trying to compose new tunes. Believes that life is all parties and it usually is when he is around. Next member of the group is Dave Lane. Steady on girls! Yes, we know he looks like Marlon Brando and James Dean and Buddy Greco rolled into one, but that can't be helped. Still, we'll let you into a secret—he isn't married. Hobbies are playing his tenor sax both in the group and whenever he has a spare moment. Loves being professional, hates bad musicians and girls with too much make-up on. Wants to make a lot of



money and have lots of hits with the Ramblers and then retire and get married.

Meet next the "character" of the group. This is the guy who keeps the group happy when times are bad. Name of George Parker. He plays the difficult lead guitar. George doesn't make it look difficult however, as he will demonstrate when he puts it behind his head and plays it from there. Likes parties, girls, good musicians, would like to have hits and plenty of good times on a desert island. He didn't tell us what type of good time!

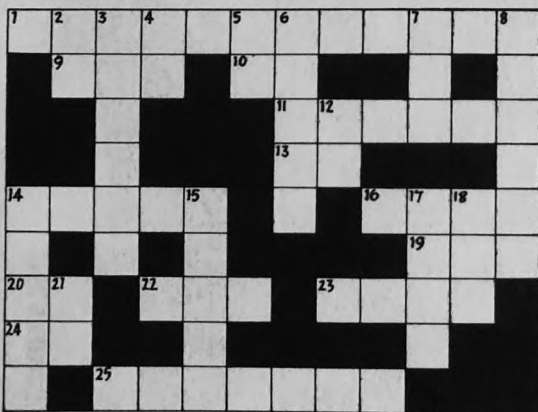
Then comes the "terror" of the group, Paul Grist, the youngest, he's only nineteen. The "terror" of the group? Yes, he likes girls, a bit too much, the Ramblers tell me for whenever they go on a date, he gets the wrong idea of dates and usually chats to all the girls and is never ready to go on-stage! Yes, as you can guess, he too is good-looking!

He relies on drumming to keep him from chasing all the girls! Likes trying out difficult drumming, and he too is hoping for a big hit. "Our first record we ever made, 'Dodge City' was pretty good," he told me. "But we think the name put the people off because they thought it was country and western." But the Ramblers are still hoping for a big hit, and they have secured many dates and TV and radio work because of their good playing, terrific beat, and good looks.

In fact, that brings us to one more good-looking guy. Their rhythm guitarist. Tall, light hair, and quietly spoken—about the only member of the group that is—and he too follows the groups main interests, girls and music. Name? Peter Callaghan. "All I want is that the Ramblers make a big name for themselves and have a big hit."

Which is what we are all hoping! What do you think?

POP ANNUAL CROSSWORD No. 2



CLUES ACROSS

1. Young British girl singer (5, 7).
9. The music we like (3).
10. He plays the guitar (initials).
11. File Di and get the yodelling man (6).
13. Neil Sedaka (initials).
14. Mountaneous Mr. Richard (5).
16. Ken a last for Eden (4).
19. — O'Connor, comedian/compère (3).
20. Direction for hit discs to travel (2).
22. Charles' first, Johnnie's last (3).
23. A bet gives rhythm (4).
24. Sounds like Chubby giving a double Italian "yes" (initials).
25. Do a task for Billy J's group (7).


CLUES DOWN

2. and 4. Both the same, but one is Elvis, and the other is a disc (initials).
3. Donegan's first (6).
5. Sammy Davis is the same as shillings and pence (initials).
6. Blond baked beans singer? (5).
7. Real cool (3).
8. They are often brought up-to-date as hits (6).
12. Sinatra (initials).
14. Throw Berry and he's an R. B. singer (5).
15. First name of 11 across, being truthful (5).
17. First man of Faith (4).
18. Reverse the chart top number, and you'll make a catch in it! (3).
21. Petula, or Como, or a Copper make the same (initials).

(Solution will be found on the last page of book)



HEINZ



SUSAN
MAUGHAN



CLIFF RICHARD

THE BEATLES



POP WEEKLY
ANNUAL
1965

★

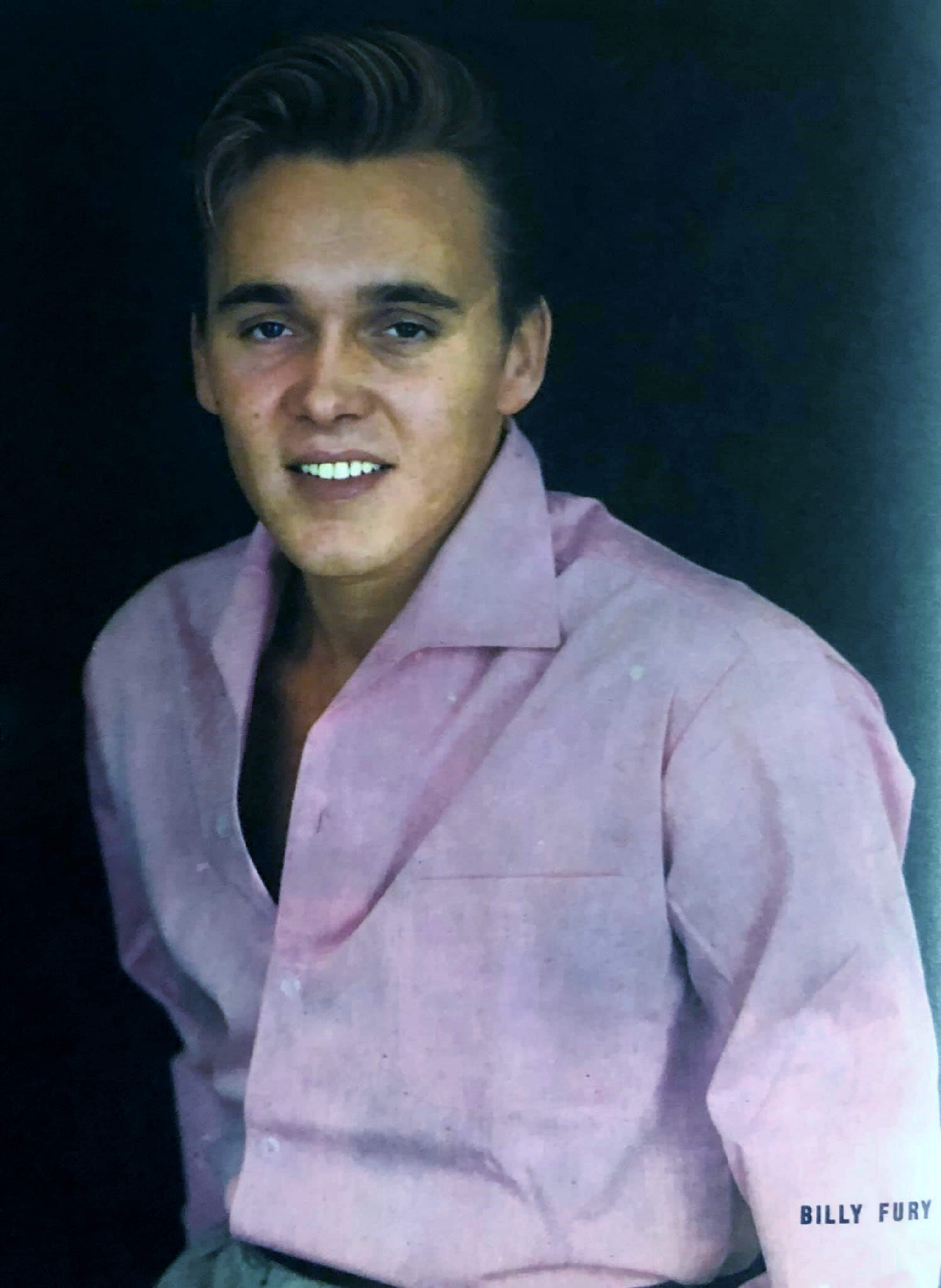
Published by
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Albert Hand



Compiled by
ALBERT HAND
editor of Pop Weekly



BILLY FURY

JOHN
LEYTON



MIKE SARNE





Rolling into the Charts

They burst upon the scene and were immediately labelled "Beatle copiers" or "too different to be popular". Little did those critics know that the Rolling Stones were to take this country by storm. Both record-wise and date-wise the Rolling Stones have packed the word hit into everything they do. From their first disc "Come On" they have provided the British music scene with completely different sounds, dance styles, and hair styles. Their hair is long enough to have had terrific criticism from the national newspapers and from the parents of many teenagers, worried in case their sons and daughters are likely to change into this almost pre-historic look.

Take a long close look at all points of the Rolling Stones however, and you'll find this is not a gimmick. First off because the Rolling Stones had hair the same length many months before they were discovered. Also that they have been wearing their hair long and playing the same kind of commercial r and b that has put them on the map

disc-wise. They had been packing a crowd of r and b mad teenagers in a Richmond pub long before they realized that not just Richmond, but the whole country wanted their music, their sound and their looks. They had already invented their own dance which has since caught on throughout the whole of Britain, but to meet the boys you'd think that none of the success mattered.

"It's not that we don't like all this fuss," said Mick Jagger. "We've never had so much money before and we're really knocked out by all that's been happening. Who would have thought that one moment we're playing in a pub, next moment that we'd be touring the whole country, writing songs for big artistes, and having a ball?" He sighed and added, "But I wish people wouldn't think that we go on TV and stage wearing different gear and sometimes old suits just to be different. We're sick of those jokes that we go on TV wearing different suits. Listen, we're no smartly-dressed singing foursome.

"Sometimes one of us won't get to



the studio on time. So he'll do the show in what he's wearing. We're not self conscious, and if people think they are going to show us up and make us wear those shiny mohair suits and look like adverts for men's tailors, they've had it." Commented one of the other "Stones" Mick. "Sure, hell, they enjoy the show. The teenagers like it, and we're not there to please the cameramen. If our fans like it, that's fine. They didn't like our music at first, but they do now. Perhaps they'll get used to the fact that we like different gear too."

This seems to be the opinion of the other Rolling Stones. It seems that the fans are the only ones who can make the "Stones" do something they don't want to do, but even then they resent being told to comb their hair or something of that nature for a TV show. They say, and quite rightly, that they would prefer to appear on TV as they are in real life, not over-dressed smarted-hair dummies! What about their music? Is it r and b or is it commercial sound that they have built up on their own? "It's a kind of rhythm and blues if you like," said Mick. Someone else added, "But we never said we were like Chuck Berry or anyone like that. It was the papers that started that."

"We just said we played a kind of r and b and everyone started shouting about it. They didn't say anything about the Beatles saying they played r and b so why say it about us?" One of the "Stones" added, in a rare show of humour, "Because you're so ugly." That's another inside point on the "Stones". In front of more than one person whom they don't know really well, they'll keep their humour hidden, although once or twice I've managed to have them laughing, but it was a difficult job. Since their first hit, I've managed to see the Rolling Stones after every hit disc.

Quite truthfully, it doesn't seem to

have affected them at all. Some stars are bigheaded, others try not to show it, but are secretly pleased, but the Rolling Stones carry on making hits, and packing huge ballrooms and theatres all over the country. "I suppose in time," said spokesman Mick, "we'll be glad of the money, but at the moment we're not mad about spending it. I've bought some new clothes, but that's all."

"Money is something that's nice, but really we don't see ourselves as any different from when we were in the pub playing. Now we earn more but we still play the same kind of music. We have to dash about more, which I don't think any of us like, and we have to do lots of things that we didn't do before that we don't like. One thing we don't do and that is play our hit numbers on tours all the time. I'm sure half the kids have either bought it, they wouldn't be fans and come and see us otherwise, would they? And they've probably heard it too many times, so we like to play something different if we can. New numbers and so on."

"How's our song writing? Alright. We do a lot and then we don't write for a few weeks. Though we were knocked out when we wrote that song for Gene Pitney just after our second hit "I Wanna Be Your Man". That was one of our best weeks. We had our own record in the charts, plus our first E.P. in the singles charts, and Gene Pitney was in the American Top Ten with the song we'd written."

All the rest of the "Stones" looked pleased except Brian who was staring at the ceiling and obviously wasn't interested in anything anyone was saying. That's another thing about the Rolling Stones. Never keep them talking too long as they're likely to "leave you" mentally, and you end up talking to yourself for half an hour.

But then, that's the Rolling Stones. What does one expect?

Does JOE really need HITS?

"You don't need a hit if you're him," once remarked a rather sarcastic and need I say it, out-of-work pop singer. The guy he was referring to was that swinging character Joe Brown who has become almost a walking miracle in the world of pop music. For whereas "one is only as big as one's last record" when Joe Brown is on the scene hit platters just don't matter to the promoters who book stars. For Joe can exist simply on the powerful personality that allows him to have a huge fan club and is also one of the biggest guys on the pop scene today.

The plain fact is that he has so much personality and is such a big draw that he simply doesn't need a record in the Top Ten to convince anyone that he should be doing major tours etc. Although he hasn't turned out many big hit records, so big is the Joe Brown personality and so well-known is his cheeky grin that anyone who hasn't heard of Joe Brown must have been left way, way behind at birth! Every year sees Joe trotting out on some of the biggest tours ever and more often than not he headlines the show.

This is Joe Brown. Cheeky, versatile (ever heard him play a guitar instrumental?) and one of the brightest guys ever likely to explode on the pop scene. On-stage with his Bruvvers he is a riot, and although on some tours I've heard him say the same jokes over and over again, I still have to laugh for Joe Brown has that special magic that tells one he could have been the biggest music hall star of the century fifty years ago. In fact he has that music hall patter that would have been worthy of some-



one along the George Formby class any day.

But behind the bantering and the cheeky grin I have a feeling that Joe is not too sure of what the future holds chart-wise. For although Joe is a cheeky personality and has appeared in films, etc., on the strength of his personality alone without the hit record usually needed, one can do more with a few records nestling at the No. 1 spot.

Whatever the future for Joe—I hope it'll be all bright and cheery for this character has put a lot of happiness into a lot of people's hearts and certainly deserves some back!

THE LITTERBUGS by NARDI



FREDDIE FOR BEAT AND BOUNCE

Liverpool for Beat—Yes! But Manchester for Bounce! Bounce? Yes, beat platters with a comedy bounce to them—and the group that have established themselves as leaders in that direction are Freddie and the Dreamers! Their stage act is probably the most hilarious ever seen in show business. I've never seen a pop group who could do such antics and get away with them, plus making records that hit the Top Ten! But that is exactly what Freddie Garrity and his Dreamers have been doing for the past year in the pop world. From their first step towards stardom, "If You've Gotta Make a Fool of Somebody" the record that blasted the Top Ten, and first introduced the group, Freddie and the Dreamers to the public, and their antics lately in films and TV, the group have managed to continue this fantastic business of performing weird

and very funny actions to their latest records.

"To us it's not so surprising that we've managed to create a stir with it," said Freddie. "You see, we'd been doing stuff like this for some time. But no-one took any notice, although the crowds used to love it. Then came the Merseybeat boom and we were spotted in Manchester. Since then we haven't looked back!" he laughed delightedly. "Only when we get tired of touring," he added. But for Freddie it looks as though he's gonna be touring for some time. Just about every ballroom and theatre promoter in the country wants him, sometimes in preference to the Beatles! His tours have done knock-out business, and it's the mums and dads who fight to turn the TV on as well whenever they know Freddie's making an appearance.





This is what effect Freddie has had on the country. Just about every big tour that goes out has Freddie's name on the bill, and every TV and radio station plugs Freddie's platters for all they are worth. "Amazing really," said Freddie. "At one time we'd have a job to get bookers to listen to us. A lot of 'em used to say, 'You'll make it one day,' but we never believed 'em. It seemed that every time we looked in the musical papers everyone but us was in there. But then we got that record contract. We knew that if we didn't get a hit with the first one that we'd never get anywhere. So we made sure that the record was O.K. and then our manager got us on 'Thank Your Lucky Stars'. After that we didn't have to worry any more. But it made us realize that we were never going to get bigheaded, especially with new groups we met. We just work hard now to make up for all the chances that we missed before. Radio, TV, one-nighters, records, the lot. People may say we're over-doing it, but we'd been doing club work for a long time, and we wanted to make up for all those tours we could have been on."

Freddie and the Dreamers certainly have made up their minds about work. It comes first, then pleasure, then more work. "We have a ball when we've finished all our rehearsals etc," said Freddie. The Dreamers themselves usually leave all the talking to Freddie.

They all talk with strong Manchester accents and they feel easier leaving Freddie to cope with the situation. Yet they too are perfectly schooled in what to do. If something goes wrong on-stage, you can be sure it's nothing to do with Freddie or the Dreamers.

"It's more than likely to be the equipment," said Freddie. "The boys never put a foot wrong. Of course there are accidents that can't be avoided with one of the amplifier leads getting caught around someone's feet, but usually they (the audience) think it's part of the show," said one of the Dreamers, "When you're on-stage it's usually is part of the act." Freddie and the Dreamers are always kidding each other about various parts but the Dreamers trust Freddie, and he in turn trusts them. They are all the original members that were with Freddie when he worked in Manchester.

"Yes. It's a grand life most of the time," said Freddie. "There's only one thing that keeps me from enjoying myself. But then it's always been the same. I never was happy with that lot!" I asked, "What lot?" Freddie looked at the rest of the Dreamers, and whispered very loud, "Those ridiculous guys who are supposed to back me on-stage." With this he took off down the corridor pursued by all of the Dreamers frantically trying to throw guitar cases at little Freddie!

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The Original Liverpolian

BILLY FURY

Liverpool as we all know has almost become the celestial city of pop music. From there emerged just about every beat



group of fame. One solo vocalist however, who the public tend to forget who was in fact the leader more of a new sound of his own and who hit the charts long before the Beatles and their friends, was Billy Fury. Billy has been smashing the charts, both record and popularity, for a long, long time. On-stage the quiet shy Ron Wycherley becomes the dynamic Billy Fury, inciting thousands of teenage fans into mob hysteria.

One point about Billy Fury is that when you've met him, you don't forget him. Quiet he may be, but behind that quiet one always feels as if Billy's itching to get out and about and do something. That's the same as when he is on-stage. No quiet stuff for him, only when he's feeling blue or when the audience ask for something special like "Nobody's Child". Usually after a day of quiet newspaper interviews, Billy likes to go to town on-stage, which he does to such an extent that when he comes off-stage he really is knocked out.

Off-stage again Billy can be very quiet or can be a different guy again. Sometimes he piles into one of his always different cars, and zooms up the motorway at speeds up to 100 m.p.h. Other times he'll sit back at home in his country cottage and listen on his own to the great blues singers. That's when the moody Billy Fury comes to the surface. Out comes a pencil and the nearest piece of paper is turned into a song sheet or one of the famous Billy Fury poems takes shape. Or else it's work. TV re-



cordings, cutting new records or radio shows.

Billy in the studios is another guy again. On an afternoon recording a car-pulls up about ten minutes before a session is due to start and out jumps Billy wearing casual shirt, tie and jumper or suit. As per usual, one of his many "Frank Sinatra" hats is perched on his head, and smoking a long American cigarette. In a few minutes Billy is chatting to the musicians or to the A and R man. The numbers are worked out and in an hour or two Billy has finished the lot. In fact, Billy is becoming one of the fastest singers in show-biz to record. He can cut and dub a single "A" side within the space of

half an hour, and make a darned good job of it too.

People always ask me why Billy doesn't appear at many show-biz parties. Reason is that Billy likes to find his own pleasures. He is a very quiet, moody person at times and when like that only listens to records or goes driving. At parties he is likely to make himself as inconspicuous as possible and will usually end up talking to his closest friends only. This is Billy Fury the top pop singer. To the public who don't know him, many would think that he rushed around to parties and had a ball every day of the week.

This is not like Billy at all. The time that isn't spent working or sending





letters to fans, signing autograph books or visiting sick fans will be spent listening or arranging for some new scheme that rarely gets started because of his many commitments. "I get a lot of ideas for things or businesses I'd like to start," Billy told me. "But I never have enough time to get around to doing them properly. It's not worth doing anything unless you are going to do it properly, is it?"

He relies on a lot of people to make sure of his hectic life. "My road manager worries about me when I'm on the

road and I have someone to fix up hotels and things when I'm travelling. They all work together to make sure I don't drown in my bath or anything," Billy grinned. "I miss Liverpool and my mother quite a bit," added Billy later in one of his more revealing moments. "But what money I do earn I save mostly and at least I know she's well looked after. It's a pity I can't get home more, but that's life isn't it? One can never have everything!"

But where Billy is concerned he has everything fan-wise and popularity-wise. Beatles or Cliff can fight it out—but not many people are surprised that when the chart fights are raging Billy slips his own hits in with his usual patience!

Left: Billy surrounded by The Gamblers, the group that replaced The Tornados as his backing group in 1964.



DUSTY HITS THE CHARTS SOLO

The greatest year ever for Dusty Springfield. 1964. The year that Dusty has had to prove that without those other two members (when she was part of the Springfields) that she could not only be a good solo star but a great solo star. Dusty Springfield with fire in her eyes and lilt in her voice went forth to do battle. The public watched and waited and so did the show-biz crowd. Would Dusty even get anywhere near the ladder of success that she had turned her back on once as a member of a trio. Could she make a comeback, for that virtually was what it was, and prove that she was worthy of being a solo performer?

Dusty did it. With one record, a lot of clever and talented TV spots she roared back into the charts not long left behind via those Springfields and jumped into the Top Five with "I Only Want To Be With You". The name was well-known, but that didn't matter. If the disc wasn't good then Dusty Springfield might as well have counted herself out of the race. Sure, her second record might have been a hit but at the time, to Dusty, that didn't seem to matter. It was the first waxing that she wanted to reach the Top Twenty. She needn't have worried. The record burst into the Top Ten with a leap that scared the Liverpoolians back into the Cavern.

Said Dusty, after the first week of seeing the disc in the charts. "I thought it was a fluke; that a lot of people who had bought it had made it a quick entry and that it would leave the Top Twenty the next week." But it didn't. The platter moved higher and higher, against fearful competition of new releases from Elvis, Cliff, Billy Fury, and even the Beatles. Then, and only then, did Dusty know that she had made it. "I knew that one



disc didn't make me an established solo artiste, but I was very pleased nonetheless."

Since that period Dusty has hit the charts again and again, has proved that onstage she is as great and to my mind much greater than she ever was with the original Springfields. I asked Dusty whether she had any regrets over leaving the others or whether or not she wanted to be back with them at any time. "Well, we had a lot of happy times together, but I love my life as it is now. Before, on tour, everyone had to wait until I was ready to go onstage before they could get ready themselves. Now I've got my own dressing-room and things are easier. Sometimes I miss the fun I had with the other two, naturally. Particularly when I'm doing a date and there's no-one there that I know, it gets very lonely, but that's only now and then. Most of the time I'm a lot happier, and it's easier to know what numbers I want to record without having to ask anyone whether they think so or not."

For Dusty life in the show-biz world as a solo singer has only just started, but it seems certain that in the next year she will be appearing in many different roles. As an actress maybe. As a comedienne. One never knows. For Dusty is only just beginning to show the public what hidden talents she has.

◦ ◦ ◦ ◦ Hitmaker Extraordinary ◦ ◦ ◦ ◦
◦
◦ MARK WYNTER ◦
◦

Tall, handsome, with almost what one might call the "typical" pop singer's features, Mark Wynter is still reigning supreme as one year ends and another begins as the singer with the most musical voice. Sit in on a record session with Wynter (if you're ever that lucky) and you'll see a real artiste at work. No

musician minds being told how to do something or could he just do so and so the other way—when it's Mark giving the orders. Mark, whose hit-parade power seems to come and go when he most feels like needing a hit, is one of the only singers whose style I can definitely state as lasting.

For Mark has that smooth staying power that comes through both on TV and film as the Perry Como look. This doesn't necessarily label Mark as being square or out of date, far from it. But Mark has that quality that one notices among stars like Peggy Lee, Frank Sinatra, Bing, and many of the greats! Certainly I think Mark has one of the biggest chances ever to become one of the most world-wide stars through his so-smooth singing and his raw, but good acting. It's Mark's singing that many do not understand, however. They ask how a singer who obviously takes so much trouble over his songs, can get into the charts.

Others, taking the opposite view, ask why doesn't he get in the charts more often. This is Mark Wynter, hitmaker extraordinary. His manager Ray Mackender has never, to my mind tried to "push" Mark too quickly. Simply because Mark has star quality written all over him but obviously like most of the "greats" he has to be guided. Now he has appeared in every medium except cabaret in this country, and that is one role in show-biz he is likely to overcome quite easily.

Some people may ask, "Why don't we see Mark on some ballroom dates?" Well, mainly because Mark relies on radio, TV, films, and theatre tours for his appearances. Ballroom appearances



are made by some stars but whereas they have a pop group backing them, Mark will only appear with musicians such as a bassist, pianist etc. You see what I mean about being out of the rut? Mark worries if one player drops a note. Other singers don't mind, and to be truthful half of them wouldn't know, if the lead guitarist was playing the right sequence or not.

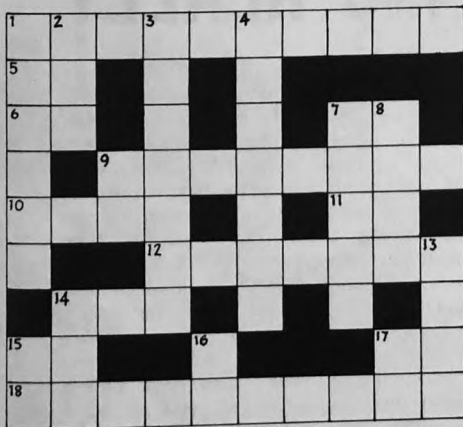
Films are where Mark still has to score although don't forget that he has appeared in such films as "Just For Fun" etc., but these have been pop films, and not major films. One cannot walk before one runs however, and I'd much rather see Mark in pop films (taking the lead naturally) and learning his way, rather than be flung into a major colour musical and expected to hit the screen with the force of Marlon Brando. Most new pop stars on the film screen usually look as if they are completely unaware of what the cameras are there for, and the rest of the time one sees them wandering

aimlessly through the film looking a bit vague and a bit lost.

With Mark, this isn't likely to happen. Everything he takes on he takes on with gusto. He literally throws himself into everything without looking troubled in the least. New artistes, when asked to make a speech after a show or something of that nature, usually fall over backwards with fear. Mark is the type who can fit the bill in two minutes. The type who, if all the lights onstage go out, laughs and says, "Hang on—I'll get the candles!" His timing is perfect as on his records.

Just add up the Wynter qualities. Perseverance. Musical knowledge. Good-looking. Well-dressed at all times. Can play musical instruments. Good voice of course. Chooses good song material. Good acting. Good to fans. "But there's still one point you've left out if you want a hit," said Mark. "What's that?" I asked. "Luck!" In Mark's case—we doubt it.

POP ANNUAL CROSSWORD No. 3



CLUES ACROSS

1. Throw the mind red fruit and get him (5, 5).
5. She loses her head and becomes a boy (2).
6. Beatles records move in this direction (2).
7. Place where Los Indios Tabajaras come from (initials).
9. And this is Andy Stewart's home (8).
10. Acker (4).
11. Pounds and pence seem like Lonnie (initials).
12. Always at the beginning of these American brothers (7).
14. Used to listen with (3).
15. Bobby Vee (initials).
17. Roy (initials).
18. Latest Larry Parnes singer (5, 5).

CLUES DOWN

1. and 3. King of twist (6, 7).
2. Way of describing "mods". (3).
4. The most famous insects (7).
7. An American group and Lyn Cornell, told her to go round the roses (5).
8. Mr. Williams (4).
9. Eydie Gorme's husband (initials).
13. A place (4).
14. Little locomotion lady (3).
15. Bobby (initials).
16. Presley in shorts (2).
17. They gather no moss (initials).

(Solution will be found on the last page of book)



THE BLUE JEANS REALLY SWING

Liverpool has produced many groups of fame and fortune. One group who have achieved their just share of both are The Swinging Blue Jeans. They were the first Liverpool group ever to have their own thirteen-week Radio Luxembourg series. They followed this chunk of luck with their first hit record "It's Too Late Now" which didn't blast the charts into pieces but gave the boys a chance to prove that they could sing and swing as well as any of their Liverpool hit friends such as the Beatles and Gerry.

They proved a few months later though, that they too had that magical touch and promptly topped the charts with a number called "Hippy Hippy Shake" which surprisingly had been not only a hit five years before but had also been released by a new singer about four weeks before the Swinging Blue Jeans had their version let loose on the public. This gives you an idea of how much more polish and beauty the Swinging Blue Jeans' version of the number was. Since that period, as we all know The Swinging Blue Jeans have had a lot of success both here and in other countries, but their main ambition still being to top the charts as many times as possible.

* * a word from the Editor * *

Hi There!

Well, fans, here we are with another swingin' *Pop Weekly* Annual, which I hope gives you as much enjoyment reading it as it gave me compiling it. The many compliments I received from you last year made the task well worth-while and greatly encouraged me in producing another issue this year.

As so many of you are regular readers of *Pop Weekly*, I feel that I am writing, not to casual readers, but to friends. Friends who share the same interests as myself, friends I meet every week in *Pop Weekly* and send me so many letters week by week throughout the year.

What a year it has been for pop fans too, since our last Annual how the scene has changed. The Beatles, then only just coming into their own, have swept all before them, culminating with their record shattering feats in the American charts, and have spearheaded the onslaught of the great beat groups onto the pop scene. On the other hand, many of our top faces of last year, such as Cliff and Elvis have enjoyed continuing success and are here to meet you again.

My thanks are due to DAVE CARDWELL, who is responsible for the features, A.S.P. INTERNATIONAL for all pictures, except where otherwise indicated and YOU, who have given *Pop Weekly* such wonderful support over the past year.

Your good friend and editor,

Albert Hand

Liverpool fans are the ones who are disappointed in the Swinging Blue Jeans I found. Mainly because they'd known the boys before and now they couldn't get near the boys! Still, that's how show-biz is. The group round the corner may be No. 1 in the charts the next week. Eventually however, the Swinging Blue Jeans have plans to change to a different style of vocals. "Everyone copies," they told me, and I must admit that ninety per cent of the records that are released now are usually from newcomers trying to copy a successful sound. Most of them can't see that the best idea is to try and get one's own sound if possible.

"At least they don't seem to think that everyone has played our sound into the ground," came yet another dart from the S.B.J. This again is true. Almost every Liverpool beat group now copy their set faves from the Pool. Either it's the Beatles, Billy J. K., Gerry or the Swinging Blue Jeans. By doing

this they have made the sound of these groups now a big mass of the same stuff and it's not worth the S.B.J. recording numbers in case they flop, although they do have a heck of a lot of followers.

But, the sheer fact that they have plenty of composing talent and an ability to make numbers sound different just by a few slight key changes, the Swinging Blue Jeans have come up with varied sounds on their last few singles. Probably all of these sounds will be copied, but as long as the boys can stay one step ahead of the groups who are trying to grab some of the success, they should be able to continue topping charts and appearing on their many TV and radio programmes.

"We think we've got a good 'un coming up for the next release," they told me. I certainly hope that it's another hit for the talented off-beat and really swinging Swinging Blue Jeans! As Norman Vaughan would say. "It's all swinging!"



The Magic of **FRANK IFIELD**

The name of Frank Ifield three years ago in this country could have meant the plumber next door to the majority of the public. Today, mention Frank Ifield and everyone in the female set particularly from teenagers to grandmothers will swoon upon the floor or will immediately dash to the record-player and start churning out platters by the score. Frank is now one of the most loved TV variety actors and has carved a niche for himself in the entertainment world the like of which has only been done before by stars of the calibre of Sophie Tucker and Peggy Lee. Here his name is a household



word, and in Australia, where he became a big star before coming to this country the saying of the two magic words "Frank Ifield" is likely to lead to celebrations in three or four towns at once.

That is the effect that Frank has on everyone. The likeable lovable singer whose yodelling tactics have taken him to the top of the hit parade and given him numerous Top Five smashes. Smashes like "I Remember You" which placed him firmly on the No. 1 rung and at the top of the show-biz ladder. Other hits have followed "Lovesick Blues", "Nobody's Darlin" and "Don't Blame Me" among them. Although his hit parade power might have slowed down somewhat, Frank's popularity has certainly not slipped and throughout the last year his name has spread throughout the world, and fans upon fans have mobbed him wherever he goes.

The singer who was born in Coventry in England and then made his name in Australia, and then came back here for three years or so to see if he could hit gold-dust here is now one of the hottest international properties ever. Frank Ifield the name is, and everywhere you look you're bound to come across something about him whether it's in the papers or whether it's just more rave reviews of his shows. Frank Ifield at the Palladium. Frank Ifield in America. So the list of hit parade successes goes on and on, not necessarily including the charts but being marked by his reception in different countries on TV and in shows like the Palladium season he did some time ago, where he wowed audiences every night of the week for week upon week.

However I do think Frank has moved out of his own teenage category popularitywise to a great extent and that many of his mass of fans are the older members of the record-buying and TV viewing public. The teenage fans, although many do buy Frank's records, have I believe come to the opinion that



although Frank has hit the charts enough times to justify being a pop star he doesn't exactly come into the same sort of pop singing style as Cliff or Billy Fury.

More hits look certain from Frank before the end of this year though, and it's very likely that more film plans will start being chatted about as Frank has the profile and the acting ability to fulfil many roles and with his over-riding popularity to the older members of the public should prove a good box office draw. What most of the older people like so much about Frank of course is that he is so clean-cut. On-stage he sounds almost the same as on record whereas some

pop singers are incapable of being heard or sound pretty terrible. No gimmicks for Frank Ifield either. No long hair, fancy clothes or weird guitars.

Frank has set out and succeeded in what he wanted to do. That is to be a pop singer, but not just an ordinary run of the mill singer. But one of international fame, and one who can appear and wow audiences throughout the world, not just in Great Britain and Australia. I'd say he had succeeded very very well wouldn't you?

Something tells me that Mr. Frank Ifield will be making a lot of return visits to places like the London Palladium for many many years!

★ HELEN HAS COURAGE AND TALENT ★

With or without a hit—there's one artiste who is going to remain big on the pop scene for some time yet. That's my personal verdict on Helen Shapiro and I'm betting that it's right all the way. For Helen is about the most up to date and get with it lass on the songster scene. Whenever or whatever new trends of singing styles may hit the market she has her own strength of character and her own unique brand of talent to carry her through the worst of it all. Although she had a handful of hits earlier on and

then lapsed for a year, Helen is by no means gone and forgotten. She still commands big money and draws big audiences wherever she goes, and that's no mean feat for someone as young as Helen is.

Not only in this small but pop-minded country is Helen recognized as one of the swinging and most with it popsters. In the Far East and on the Continent she has a big following. Her records, some of which haven't gone too well, worried Helen for a time. "Well, when you don't have a hit for a time it does worry you a bit doesn't it?" she said when I met her. I murmured that I didn't really know, not being a pop star but that it would probably worry me a heck of a lot if I was one. Helen laughed and added, "Anyway, my career started off a bit too well really. I had about four or five big hits without really trying hard and it all seemed so easy.

"Then of course when one of my records didn't get as high as the rest, I began to worry. But then after a while you realize that not having a hit is part of show-biz. If you have too many hits from the very first record you begin to think that you can never miss. But I'm hoping that I'll be able to rack up some more hits in the next few months to convince quite a few people that I haven't given up trying to get a No. 1. In fact I'd love to have a No. 1 and just see what I really feel like. It certainly would be different anyway. But I've been studying the pop scene myself and it's not so easy to make up one's mind as to what's going to be the big hits in the future.

"Certainly you begin to realize after a while how difficult it must be for managers trying to look for new talent. They may find a fabulous non-singing group but then no-one wants instrumental groups and things like that. It makes one realize how lucky one has to be to survive in this business. I know I'm going to go all out to make sure that I swim and don't sink!" That was the



young but very mature Miss Shapiro speaking. I feel that the time she has had without a hit have been both good and bad for Helen. Bad because it's terribly worrying after having so many hits, and then finding that although she can still appear on TV, radio and plenty of stage shows that she can't really be on the TV at the time when the audience can say, "Oh good, she's going to sing her latest hit."

But Helen's not having a hit does have an advantage however. It means that now she knows that she really has to give her best on every performance. That she knows to exist in the hard world of show-biz without a hit is only for the stars with the courage and talent and energy to use that talent at all times. I think Helen will not only reach a period when she doesn't need a hit, but she will be working far more easily on-stage and on TV now that she has the knowledge that it's not always a hit record that makes a star.

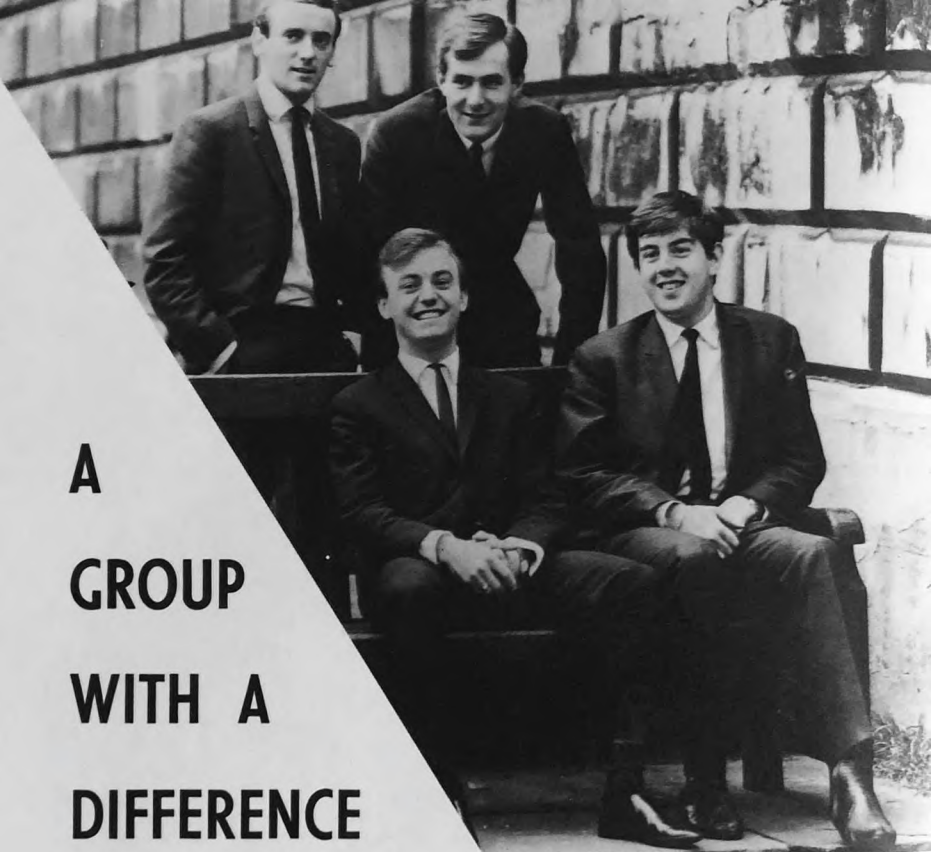
I think the film producers of today however are very silly. Given the right surroundings and using a handful of British pop stars with Helen in the lead I'm sure they could concoct a marvellous small feature pop film that would boost the pop industry and would give stars like Helen plenty of chance to show their mettle as actresses. Surely Helen has the popularity, the talent gathered from her TV experience and radio shows to be able to handle a small film, and I'm certain that Helen has all the talent and all the qualities required.

More I cannot say, but I'm sure that deep down, now that Helen has proved that she can fight and win via singing, on record, TV, and radio, she would like to take filming in her stride and see whether or not she could possibly make a few more steps towards the ladder of success that is obviously waiting for her. That ladder will certainly be climbed to its highest peak one day by Helen—and that day is not too far off!





A GROUP WITH A DIFFERENCE



He came from Liverpool like so many others. But unlike the others, he calmly and under the nose of Cliff, the Beatles, and Elvis proceeded to set new records. His first single was a No. 1, his second single was a No. 1. No-one in Britain had ever achieved the three No. 1's. Gerry (yes, that's him, with his Pace-makers) immediately released a third single and like an arrow it shot straight to the No. 1 slot! Three in a row! Fantastic. Even that word seems too small praise for Gerry. First he belted the top slot with "How Do You Do It?" then "I Like It" then a complete change of style for "You'll Never Walk Alone"

then again another gigantic smash and in tore Gerry with another change of style and a number he wrote himself called "I'm The One".

For Gerry, this was exactly what he wanted. Too many people had said that he would only hit the charts with other people's songs, and not his own compositions. He certainly proved them wrong. The big talent of Gerry's to my mind is not his personality or his excellent stage movement, but his tremendous ultra-commercial voice. It's so great a voice for getting that hit sound on disc that I think, given even a bad song that Gerry could make something

out of it. George Martin, recording manager of many hit groups, rates Gerry as one of the greatest where recordings go. A few hours work on a number and Gerry can pull something really supreme out of the bag. Even the Pacemakers who back Gerry on disc admit that when Gerry is recording numbers, they seem to fit in exactly.

On-stage Gerry doesn't give the audience any old numbers plus his hits, either. For his stage act he'll try out different numbers, some of them rehearsed only a few hours before and see what the reaction is. "If my fans don't like it, it's obvious that it's not worth recording it just because we're short of material," says Gerry. In fact, Gerry has had such success with his own song writing that it's highly likely he'll be smashing our charts and quite a few other European charts with his own compositions recorded by other artistes.

As far as the future can be seen for Gerry, I can't see him ever becoming a really big film star, or that his films will ever prove to be anything other than lighthearted musicals. But record-wise I think with some concentration on certain different numbers for different countries Gerry with his Pacemakers can be certain of some of the biggest hits ever. He certainly has that ultra-commercial

tone and I'm pretty sure that if Gerry really is plugged enough States-wise that he'll be showing the United States group vocalists that hits can be had for the taking when he gets in trim over there.

Of course, I'm not saying that Gerry hasn't got personality but too many people in show-biz tend to think personality and a few hits are the ultimate. No artiste has ever continued to hit the charts both here and the States with any real consistency, but I think that given his head and with frequent trips to plug the records in the States we'd have our first British artiste to have more than just one or two hits in that country. Certainly, in the countries like Holland and Denmark, in fact all the European countries, Gerry remains a great favourite as he does in Australia and New Zealand. But what about trying to get Gerry towards doing a Sammy Davis, Jr?

Sure to some people it might sound crazy. But Gerry has a marvellous sense of humour. He has got personality. He can dance, given the choreography. His voice commercially (I know I keep saying it) is just right. So all he needs is the advice. I'm sure Brian Epstein, his manager, and one of the shrewdest men in show-biz will have already thought





of these possibilities. I certainly hope so, for Gerry rates a great deal of work, but given the chance and with a manager like Brian Epstein he's certain to get it, Gerry could well start proving that this country can hold another artiste of the calibre of Cliff.

For Gerry, take the chance on doing something different on your records. You have the fans to back you. You have one of the best managers in the world of pop. You also have one of the best A & R men behind your recordings. Start showing the many people who

shudder at the word Liverpool, after being deluged with Merseybeat, that you can be different and I'll be one of the first to congratulate you when you really become that international star and have a double No. 1 both here and in the States.

But for the moment, Gerry, many thanks from me and all your fans for giving us such tremendous records already. It's pretty good to know that we've got an artiste the United States would love to have!

Liverpool's *Top Songstress*

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Love songs are usually the one's that make pop singers the hits they are. But only the treatment of a love song can put a singer into the hit parade and keep him or her forever in the public eye and ear. Certainly the only female singer whose song treatment has meant more than just the usual in the pop field in the last 12 months has been Cilla Black. Her first record "Love Of The Loved" was different enough to stab the charts in the lower regions. Since then she has progressed to a No. 1 almost overnight with her fabulous rendering of "Anyone Who Had A Heart".

Usually girl singers don't move me in the slightest. I like Peggy Lee, I'm enthralled by Ella Fitzgerald, but emotionally they are about the only two. Or were. When I first heard Cilla Black's "Anyone Who Had A Heart" I was convinced that it was too good to actually enter the charts. But enter it did and smashed its way to the No. 1 slot making her the first girl singer to hit the No. 1 since Helen Shapiro well over a year back. This to me still remains one of the most fabulous discs ever. It's a knockout number produced and aimed straight for emotion plus.

I named it then in a feature I wrote on Cilla, "the ultimate in female pop songs". It was to me then and it is now. Of course since then she has progressed with numbers like "You're My World" etc, which have gained her other top selling figures. I only hope that she manages to prove to everyone that she can live emotionally on records and that she doesn't turn towards the usual pop songs which have no feeling. For me, she is one of the most memorable singers ever and her songs are delightful. America, France, Germany, Sweden etc, are all bidding for her, but one good thing is that Cilla is very devoted to the English life and to her English fans.

"I couldn't let them down wack" she laughed once. I don't think she will either. She's too nice, too straightforward, and even tho' she had proved one of the major disc sellers throughout the world her sincerity both on record and her personal sincerity to people haven't changed since the day she started in show biz. "I wouldn't be anywhere without my fans" she said, "so why should I get bigheaded?" Which is true enough but many times I've heard singers say this and then change overnight when they had a big hit. For someone like Cilla whose "Anyone Who Had A Heart" sold over a million copies, I thought this was splendid, that throughout one whole interview she kept on mentioning the fact that her only claim to fame was solely because of her fans.





A Serious Interview with

MIKE SARNE

I first met Mike Sarne after his No. 1 smash, "Come Outside". Since then I have at times tried to remember how that meeting went, but I've forgotten. All I know is that it wasn't like the usual meeting we have now. Mike comes into the *Pop Weekly* offices for an interview. This is somewhat how the meeting will go.

Enter Mike wearing casual clothes plus big grin. "Hi Dave. Bells telleth me from afar that thoust doth require my presence for ye purposes of ye interview?"

Me: "Oh Gosh! You're here at last!"

Mike: "Why? Am I late?" He consults small notebook, and mumbles, "Ah yes, should have been here two hours ago. Never mind—better late than never, eh?"

He looks at me.

Me: "Yes. Now! What plans have you for the future?"

Mike: "Well, I'm thinking of taking this blonde out on Wednesday—and I've just met this marvellous girl from Southend. What? Oh, I see. Not quite the stuff you want?"

Me: "No. What about films, a new TV series, a hit record, radio?"

Mike: "I'll take the lot. How much do they cost?"

Me: "Never mind. What are you doing at the moment?"

Mike: "Mending the car." Looks puzzled as I go red.

Me: "No. Work. What sort of work are you doing?"

Mike: "Oh that. Well, one-nighters mostly. Did I ever tell you that joke about the four pop singers?"

Me: "Yes. Too many times. Can we get down to business?"

Mike: "I don't know. You're not going to try and flog me a year's subscription to *Pop Weekly* are you?"

Me: "No. Can we get down to something concrete?"

Mike: "Well, only by digging through the floor." Turns to my secretary. "Is he all right love? You want to have him seen to. By the way, what about a cup of coffee?"

Me: "Mike. Can you tell me what your next record is going to be like?"

Mike: (Opens his mouth to tell me something funny—sees look in my eye—and decides to co-operate for once). "Yes, an up-tempo type thing. Lots of life and I think a definite No. 1. Not here, probably in the Erb Isles."





Me: "Forget the Erb Isles, Mike. PLEASE. Not one of your own compositions?"

Mike: "I just thought that I'd mention the Erb Isles anyway. No, it's not one of my own compositions."

Me: "What about the future film-wise?"

Mike: "I'm shooting a film on the Erb Isles. Sorry, kiddin'. Well, I think I've got another film coming up soon and I'm hoping that I'll be able to do a musical as well."

Me: "What about TV?"

Mike: "Some talk of a new TV series. Probably shoot it (if I get it) on the Erb—? Oh well, don't get that colour, doesn't suit you?"

Me: "If you mention those—? Now what about Continental trips?"

Mike: "I have a day trip coming up?"

Me: "Yes, yes?"

Mike: "Yes, I'm going to see my aunt. Haven't seen her for a long time."

Me: "O.K. I was dumb to have asked. What about your fans? Any plans there?"

Mike: "Nope I haven't seen her for weeks!"

Me: "Seriously."

Mike: "No! I find it difficult to do much about fans except send them all the latest news and meet them when I can. What do you suggest?"

Me: "Don't really know. What about radio?"

Mike: "Lots of things there, but I can't tell you. Secret and all that. Probably be shot at dawn if I did tell you!"

Me: "Well thanks anyway Mike. You've given me lots to write about." Mike (standing and saying "goodbye" walks out of door. Head comes back round door) "By the way, mention the Erb Isles. Got an uncle lives there!"



* * * * *

**A Voice That's
Sweet Dynamite! That**

Controversial

Vocalist

-DAVE

KAYE

* * * * *

What a storm was created by Dave Kaye's first record! The disc, "A Fool Such As I," was released by Decca early in the year and then the critics got to work. Their reviews of the record varied from "Down-right Elvis-copy" to "The best new vocalist for years!"

At a time when groups were dominating the scene everywhere, for a solo lad to arouse such interest was quite an achievement, and now you have heard the record yourself, you must agree that the interest in him was entirely merited. His voice has that soft tonal quality about it that makes most of these group vocals sound like a news-vendor.

"Daily Express" Photograph.

We at *Pop Weekly*, along with his hundreds of fans up and down the country have a lot of faith in this quiet-spoken, fair-haired lad from the rolling hills of Derbyshire, and we are firmly convinced that, before long, he will be one of the biggest stars since Elvis and Cliff.

On stage, his act is dynamic, and very polished. Dave puts all he's got into his numbers, ranging from wild rockers to beautifully sung ballads, with an equally first class performance. Although Dave's record didn't break any pots on the sales side, it has certainly established him as one of the most promising vocalists of the future.

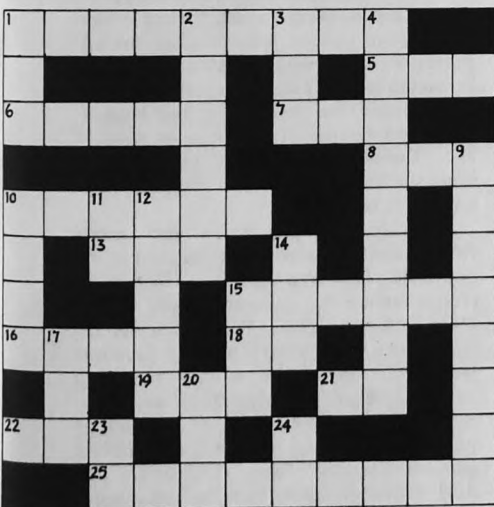
His recording manager, Joe Meek, forecasts a great future for Dave, and Joe must know what he is talking about after producing such great hits as "Telstar", "Just Like

Eddie", and, more recently "You Were There". As Joe says, however, a great deal of time and thought must go into Dave's next disc if it is to shoot him high into the charts where he belongs. Good material for singers is very hard to find, except if your name happens to be Paul McCartney or John Lennon!

Taking all things into consideration, however, Dave is set for the top even if it takes one, two or three records to prove it. The *Pop Weekly* staff have stuck out their necks before, and have usually been right, so we'll go as far as to say this:

If Dave Kaye doesn't make the top ten within the next six months, we'll go out and eat two copies—each member of the Staff—of "A Fool Such As I"!

POP ANNUAL CROSSWORD No. 4



CLUES ACROSS

- E.M.I. add a letter, and a muddled verse, for this singer (3, 6).
- The last word (3).
- A big number makes a group (5).
- Little locomotion lady (3).
- Tommy (3).
- A Liverpool bug (6).
- No smiles from Lesley Gore, even when it's Judy's turn to do this (3).
- The club where Mersey music was born (6).
- A kind of jazz (4).
- In short, the man who makes discs (2).
- Have you one, for music? (3).
- Abbreviated "Half A Sixpence" man (2).
- Famous record label (3).
- Actor-singer in many languages, and cockney a speciality (4, 5).

CLUES DOWN

- The speedy guitarist (3).
- Only one brother here (6).
- Bobby's last is a mixed-up night (3).
- Are they looking for another hit? (9).
- A Keen Ned makes a famous singing star (4, 4).
- A bet means rhythm (4).
- In short, Miss Cogan is electric (2).
- Work for a jazzman? (5).
- Drinks, or beats, in this (3).
- The earliest transport for the Caravelles (3).
- The first of Mr. Charles . . . (3).
- . . . and less than the first of Bilk (3).
- I leave the record company, and muddled me remains (2).
- Shortly, Del Shannon is like yours truly (2).

(Solution will be found on the last page of book)

“Little ♥ ♥ ♥ ♥ ♥

♥ ♥ ♥ ♥ ♥

♥ ♥ ♥ *Miss* ♥ ♥ ♥

♥ ♥ ♥ ♥ ♥

♥ ♥ ♥ *Dynamite”*

Girl singers may come and go, but Brenda Lee “Little Miss Dynamite” has stayed fast and clung hard to the hit parade through the last four or five years. In actual fact, the last year hasn’t been as good for Brenda hitwise as it usually was, but her popularity has by no means been suffering. Like everyone else, she too has been slightly overpowered by the still heavily-fighting Merseybeat scene, and it has made certain that her records although they sold in the usual large quantities weren’t too high on the chart lines. In America however, it’s not unusual for Brenda to have both sides of a single bounding up the Top Thirty!

Now a lot more mature, the tag of “child” has been dropped from Brenda altogether, and her fans have noticed that where the fun-loving Brenda acted like a tomboy, now she acts like a grown-up and wise young lady, especially since her marriage. Of Brenda Lee almost every big star has made some favourable mention. For her records show that she has a sincere almost passionate quality to her voice that shows through on every one of her big beat ballads and was particularly in evidence on one of her hit singles earlier this year, a beautiful song titled “As Usual”.

Whereas strings seem to hamper most of today’s modern singers or prove an effective cover-up to bad singing (and for those who have no voice) for Brenda they make the perfect foil. Her range is in-



credible, her diction tremendous, her stage movements casual and relaxed, showing perfect control. For Brenda Lee, record-maker and wife, the world is her oyster. Throughout any of ten countries the appearance of Brenda is enough to send Pressmen racing to get the most exclusive pictures and the newest and latest quote. I remember one of her quotes was, “I like Tommy Steele very much.” This time she’ll have to watch that her husband isn’t behind her!

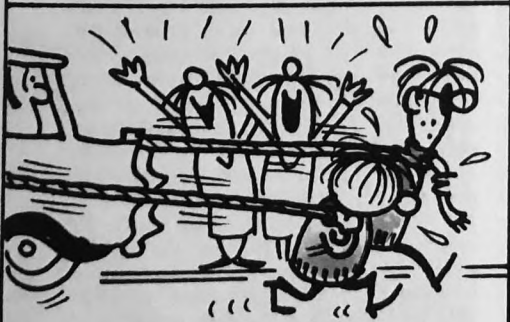
Seriously, though, as a girl singer Brenda ranks as one of the greatest in the pop field. Her competition in Britain includes among the toplineers, Kathy Kirby, Helen Shapiro and Dusty Springfield. All praise her work, and it certainly looks as if the future will be heralding her as one of the biggest cabaret stars ever. In the United States she has already played the cabaret circuit and has had enormous success. Here, she still has that field to conquer, but with the usual verve and skill she used in the States, I wouldn’t be surprised to see Brenda appearing at the top cabaret clubs over here.

THE LITTERBUGS by NARDI

IT'S 6 O'CLOCK
FELLAS - BETTER
GET LOADED



NOW WHAT ARE WE GONNA
DO? THERE'S STILL 10 MILES
TO GO





THE BLOND WHIRLWIND

The blond bomber. The ex-Tornado with the whirlwind look. The Country Boy. So far he has been given quite a few names. Only the one he goes under is the one the fans recognize him by. Heinz. The guy with the blond hair, blue eyes, and swinging vocal and stage style that has everyone standing on their seats and screaming. Although chart-wise, Heinz is not our biggest star, it's on stage that he excels. A little while ago, I was fortunate enough to be able to get to one of Heinz's shows. On-stage he appeared wearing a pure white suit, and surrounded by his backing group in black, he looked the perfect pop singer. His dark brown face gleamed with sweat as he roared into, "Just Like Eddie" and "Country Boy" a couple of his earlier hits, and then jumped onto the piano and shouted, "Come on, let's go," to the audience, and about twenty of Heinz's female fans rushed to join him as he stood "twisting" on top of the piano.

Attendants rushed to drag the girls off Heinz, and he laughed and swung back to the centre of the stage, finished the number and then bowed off-stage to the most deafening applause I've ever heard since Billy Fury almost fell off stage one day. Heinz backstage is one of the most different characters again. I talked to him about his future and that of other pop singers. "When it really comes to it, I'd rather sing ballads when I'm a bit older, and stick to singing the beatier numbers now. You see, I don't mind how hard I work for all these things as long as I manage to achieve something.

"I've got one of the best stage acts

with the Saints I think in the country. The boys work just as hard as I do and they don't get half as much pleasure afterwards as I do, I sign all the autographs and everything while they have to pack up. But really we have a ball together. We've been all over Britain together and we've been to Sweden and places like that. Everyone has been great, audiences have been terrific, and we're knocked that it's all going so well. Being in show-biz can be a hard life but one that gives me exactly what I want, and that is, plenty of new ideas and to show the public what I can really do.



"So I've done pretty well, but I still remember about a year ago when I left the Tornados that a lot of people laughed at me and said I wouldn't get anywhere. Well, I've proved in the first three months that I could make hit records, I had two then "Just Like Eddie" and "Country Boy" and I knew my recording manager Joe Meek had plenty of faith in me. But that wasn't the position. I hated hearing and having people print that it was easy to be a flop. Then when I did about three films and I had a lot of tour offers I think that showed everyone that if the big promoters were willing to take a chance, then they should too."

Heinz, the boy who has wowed them on TV, screen, radio, and on-stage still worries about the future. He worries whether he and the Saints can last the pace. Whether next year show-biz will want someone completely different. Does anyone know? Certainly the most precious thing you could ever offer Heinz is a look into the future—and then again—perhaps he wouldn't look. The world has been happy for Heinz so far, and it's been a year to remember with joy. But what will happen in a few weeks time, with another New Year just around the corner?

Pop Weekly advice or rather opinion came from Dave Cardwell, on Heinz. "I think Heinz has created and perfected some of the best stage techniques ever seen in Britain since Little Richard quit the biz. My personal opinion when he first started was that if he could get by on a lot of charm and nothing else Heinz would be a miracle. Then I found out he was rehearsing eighteen hours a day. Then I heard his second and third records played specially for me by Joe Meek, his manager. Then I knew that a star was being born. Much of the work on Heinz was lavished by Joe Meek and he should be praised for his recording work with Heinz.

"In short—a star is here—and I'm certain he means to stay!"



THE SUCCESSFUL SEARCHERS

The Beatles showed the country that they weren't only good, but fantastic by placing an E.P. in the singles charts. Their triumph was slightly marred however for a few weeks later in came another Liverpool group to do the same thing. Their name? The Searchers. Since that time the Searchers have built up a tremendous following, not so big

as the Beatles in this country but big enough to baulk most of the other Liverpool groups from getting into the Top Twenty. Their first single, "Sweets For My Sweet" smashed the charts and hit the No. 1 slot in a matter of weeks. Then came an E.P. "Ain't Gonna Kiss Ya" which rattled into the Top Twenty E.P.'s.

Six weeks after the E.P. smash, there came their second single "Sugar and Spice" again a Top Three item. At the same time their first album "Meet The Searchers" was selling well. "Searchermania" hit the beat lovers and by the time their third single "Needles and Pins" was riding high the Searchers had established one of the strongest fan followings of the year. Since that time

they have continued to hit other countries' charts and their tours abroad have pushed them high into the ratings for return trips. It's highly likely that Liverpool, so anxious to export the Beatles as their biggest product, have overlooked the enthusiasm with which the Searchers are greeted wherever they go.

Mike, Tony, Chris and John invited me down to one of their rare parties some time ago. Whilst there they impressed on me that in the next few months they intended to make sure that whether or not people liked their style of singing, the boys were at least going to give them the chance of seeing them live to decide. "We have got a map of Britain and we make a small circle where we have appeared. Believe me, it's amazing how many places we have visited. We're knocked out that we can manage to get to all the big towns and some of the small one's. At least we know that we are not losing fans because they can't get the chance of seeing us," said Chris.

Added Tony, "We've visited a lot of other countries too. Now all we want is a big map of the world and we'll try to visit them all. Wouldn't it be a gas if we could visit every country where we are popular and still be able to see everyone every few weeks?" As John added, "We're already working twenty-three hours a day. Don't make it twenty-four!" I asked the boys what they thought would be a good thing for them at the moment. "Well, films are a good way to get over to the public," said Chris. (I rather think Chris fancies himself as another Marlon Brando.)

Tony said, "More television and radio. TV gets through to half of the population and radio to another few million. I think people who don't own either a TV or radio aren't likely to own a record player either." John's view was that they should concentrate on more new numbers and get some com-

pletely different sounds. "If we don't," he said "no-one will be appearing in films." The rest of the group had to agree with the logic of this, anyway. Mike, ever the thoughtful one before speaking said, "I'd like to see better stage productions. Instead of us doing a one-night stand in the big cities do a two or three week 'season' at theatres in the towns with a proper show, properly rehearsed.

"We can do one-nighters for the smaller towns." This was agreed upon by the lads and I told them that it was a marvellous idea, and one that was likely to make the whole world of pop change if this did happen. The boys, by the way, aren't all getting married as some of you may have heard. One of the boys started the rumour for a laugh in show-biz and it somehow leaked out and now we have rumours flying everywhere that the boys are heading for the marriage stakes. Said Chris, "If this goes on much more I can see our next record going to be called, 'The Wedding Beat'."

But on tour the lads are ever changing their moods. One day one of them will be happy the next day pretty blue and moody. "It's the touring that does it," explained Tony. "One day you're somehow looking forward to seeing a town and appearing there and the next day you're wondering why you have to keep on touring. It's mostly the travelling. It doesn't matter really how much travelling you do, it's the way you 'can' all your plans for taking someone to a dance because you've got to get to somewhere else."

One of the Searchers shouted, "But don't we have just as much fun on tour?" He was answered by the other three talking about various parties and tours they had been on, and what fun so and so had been. I left the Searchers searching their memories about their happiest moments—since they became one of the biggest beat groups ever!

Britain's Fabulous Four * * * * *

THE ¹¹BEATLES

* * * * * *World Wide Hitsters*

Never has Britain seen anything like it. There had been riots in 1957 and 1958 when the "rock" films hit the cinemas, and when the name Elvis Presley only had to be mentioned to draw a scream from fifty thousand females. When Cliff hit the scene, there were riots at theatres, and teenagers throughout the country were either Cliff fans or didn't like pop music. But never has Britain seen anything like the scenes that have happened since those four Liverpool lads,

George, Paul, John and Ringo smashed into the bestsellers. The Beatles. The name was enough to make you laugh. At first, that is. Now no-one laughs when the name is mentioned. In or out of show-biz.

My first reaction to hearing the name The Beatles was one of scorn. "With a name like that," I remember saying, "they'll never make it in a million years." Two months later I remembered that remark as the Beatles smashed







K★A★T★H★Y

K★I★R★B★Y

The pop scene changes almost every year. As far as the male pop singers go, the scene is always changing. The same applies to vocal and to instrumental groups. But to female vocalists? The scene has hardly changed at all. Helen Shapiro and Brenda Lee have reigned long and hard in the female class. Since the last year however, one girl's name has constantly smashed the popularity charts. Her first couple of discs hit the charts, and although now and again she doesn't always hit the Top Ten none complains especially after meeting Miss Kathy Kirby.

She has that positive magic that has made her one of the most wanted female vocalists on the scene today. From the Palladium downwards she offers for Kathy to appear on radio, TV, and to appear on tours, open shops, etc., roll in all day long and all year long. Since her name first became popular to one and all with her recording of the old Shadows' number, "Dance On" and was further strengthened by her "Secret

Love" smash hit, almost every big TV variety show has angled big money and big invitations for Kathy.

Not only has she one of the strongest voices on the scene, but she has also a self-assurance and good looks that would do credit to a Grade "A" film star. Kathy now spends half her life under the shower of requests for her appearance and the other half fulfilling them. One of the main reasons for her burst of popularity was that the male members of the record-buying public and TV viewing squads who were not teenagers decided that it was about time that they too had an artiste who was not too young and whose songs were not entirely along the lines of pop numbers. Their wish came true when Kathy Kirby appeared on the "Stars and Garters" TV show, and when her recordings began to hit the charts, Kathy soon discovered that she had a horde of admirers that she didn't know much about.

Provided that Kathy gets the right kind of record material, and assuming that she is offered the bigger parts (which I'm sure she will be) I can see the year of 1965 being the year in which Kathy emerges as one of the biggest musical stars of the century. To me, a mere male, she has marvellous "cute" good looks, a beautiful singing voice and one of the greatest and coolest stage performances I've ever seen. Films, and definitely stage musicals can use Kathy. She could knock Bassey off her perch as greatest balladeer from Britain. In fact after so many years of heartbreaking work, Kathy Kirby could smash the whole system of step by step aside and sweep to the top in a blaze of glory.

I'll back her all the way, and I've yet to meet anyone in the show-biz world who has a bad word to say for her. Usually, however they're pretty stunned after they've met her anyway. Not that I can blame 'em! She certainly is stunning, this Kathy Kirby!

ROY HITS THE HIGH NOTES

Tall, almost the typical Britisher's idea of a Texan tourist. That's Roy Orbison. Known to his American and English fans as Orby. The tall quiet man, who through Beatle barrages, Mersey murderings and heaven knows what, has not only survived but has shaken the pop industry time and time again with his countless hits which seem to slide into the charts, sometimes many weeks after release and then smash themselves into the Top Three without any of the excitement that usually precedes a Top Ten hit. On his tours of Britain however, ex-

citement has been the watchword throughout. Thousands of teenagers have screamed themselves to a standstill as this calm man, without any violent stage movements whatsoever, has reeled through a dozen of his hits with the effortlessness of a man having breakfast.

To Roy, stage movement is for those who need it. "I guess I'd look pretty silly bouncing about on the stage anyway," Roy told me on his last tour here. "I just stand there and give them what they want to hear, my hit songs. I like the teenagers in Britain, there's nothing shy about them at all. They talk naturally and whenever I get the chance I like to talk to them all. I love those Beatles as well. We had a gas of a time when I was on tour with them."

But for Roy many of his hours are spent composing numbers that not only have given him hits, but plenty of others too. Take a look through your platter collection and it's highly likely if you've got a fair selection that you'll see the name "Orbison" somewhere amongst the composer credits. "It started as a hobby more or less," says Roy. That hobby has now been built up into one of the most flourishing music publishing businesses in the United Kingdom, or should I say in the world! Let's just say it's big! The point about some or most of Roy's hits are that most singers cannot "cover" them.

Mainly because Roy has such a terrifically high-pitched voice that no-one can get near the range. Certainly no English artiste has ever attempted to do an Orby number in Roy's high key, though many have admitted that maybe Karl Denver could smash with such a number. Whether or not he could remains unknown because so far Karl has stayed on his side of the fence. Numbers like "In Dreams" and "Blue Bayou" have proved to the British fans that whatever the number of artistes who come out of Liverpool may be, there is only one Roy Orbison.





First Time
Hitsters—

THE HOLLIES

Liverpool as we all know, showed us the group hit parade beat. But later groups from many of the other big towns started their stab at the charts to see if they too could be lucky. One recording manager Tommy Sanderson feeling that Liverpool was being slightly overworked, made a shot in the dark at Manchester. Already Freddie and the Dreamers had proved that what Liverpool had, Manchester also had too. Tommy proved right away that Manchester's Dreamers weren't the only group from that area that had plenty of musical talent and enough hit parade feel to be one of

Britain's biggest groups. He produced almost from nowhere a group called the Hollies.

Immediately they hit the charts with their first record and also their second waxing smashed into the lists. From their third big smash a revival of an American hit "Stay" the Hollies have never looked back. On radio, TV and on-stage they have proved themselves one of the hottest groups on the scene. Now they're going all out to make sure that the Manchester beat becomes the biggest sound of the future. Said Graham Nash, "We've tried to get a different sound on all our records, and tried to make that sound come across exactly the same on-stage too. That's where a lot of groups seem to fail in my eyes. I know it's not easy to get the same sound on-stage as one does on a hit record, but the fans pay to hear the same songs performed exactly the same way if they can, and the boys and I always like to give them the best every time if we can."

Says manager Tommy Sanderson, "They're a good group. They work extremely hard on-stage, and they never take too long on recording which is a good sign. They get the feel of a record almost straight away and it's pretty certain that when they get a number they know is good they can put it in the can in record time. Certainly they come over extremely well on-stage." "Extremely well" is the understatement of the year. I went down to see the boys on a pop show, and although I'm sure they sang their latest hits it was impossible to tell what numbers they were singing. Not because the boys aren't good singers—far from it.

No! A terrific shouting and screaming from thousands of girls completely drowned their vain attempts to sing, whilst at the same time they were being bombarded with flowers, small packages and presents in the shape of sweets, teddy bears—and believe it or not—apples! After the show the boys joked

about the way their fans behave. "Gets a bit dangerous sometimes," one of them commented. "I nearly caught an apple in the ear tonight. Sometimes wonder whether they enjoy it or not. Didn't people used to throw tomatoes in the old days when they didn't like the show?" The rest of the Hollies laughed, and continued to unwrap small packages containing small silver charms and other knick-knacks. I asked the boys what happened to the charms and presents after they had seen them all.

"Usually we keep them," said Graham. "I used to wear the St. Christophers but it got a bit much after a time. I ended up wearing about five or six charms and walking around with pocketfuls of sweets and things. Now we send the charms and the teddy bears to local hospitals and they give them to the children to look after."

Did the Hollies feel that the year of the big beat had had its day? That the time was coming when groups would be taking a back seat? Their combined opinions went something like this. "The groups who don't use enough variety in their acts will be dying out. We think that a group should be as versatile as possible. A lot of groups will be dying out if they don't bother to do anything but the ordinary beat and ballad numbers. They should do comedy or anything, as long as it's different from the usual run of the mill stuff."

To the Hollies' opinion I add my own. That if the groups don't do almost exactly what the Hollies have mentioned here they will certainly die. No public want to see the same sort of act every time from the same kind of groups. It's rather like watching the same dancers every week on the same variety show. After a while, you don't begin to count them as being anything special—and surely to be a star in the pop field now the thing is to be different.

JOHNNY'S NOT KIDDING

A pop team that will last throughout all the new crazes. Who? Who but that exciting crew of red-hot popsters, Johnny Kidd and The Pirates. Johnny is one of those artistes who manages to pop up with a hit just about when everybody is prepared to forget about him! At the very early part of this year he steamed into the charts with "I'll Never Get Over You" and then followed it up with a smash selling platter zippily titled "Hungry For Love" which although not so big chartwise brought his name further into the limelight. In actual fact, Johnny hadn't been missing the charts all the time up to and including "I'll Never Get Over You".

For a long long time he had been studying his stage act, and making various alterations for the better. "Only after I'd made the stage act the best I could," said Johnny, "could I really get going on finding the right kind of numbers to put on record. It's not much good having a hit unless one can do a good stage act too, is it?"

Modest as ever, Johnny omitted to mention that he too is a prolific composer and a very good guitarist.

"What 1965 will bring we just don't know," said Johnny. "But let's hope it's plenty and plenty of nice big hits, because believe me, we could do with some," he joked. Looking at the happy band of Pirates laughing over a drink I couldn't help thinking that if the scene changes ten times in the next year, that somewhere, somehow Mr. Johnny Kidd and his band of buccaneers will be chasing plenty of Top Twenty positions.

CROSSWORD SOLUTIONS

DOWN

ACROSS

No. 1

- | | | | |
|-----------------|------------------|------------|------------|
| 1. Springfield. | 14. Sinatra. | 1. Sweets. | 12. Ringo. |
| 7. Bud | 18. Dean. | 2. Neil. | 13. Dad. |
| 8. L.P. | 19. Ad. | 3. Fib. | 15. T.E. |
| 10. Yen. | 21. Dee. | 4. Eddy. | 16. Andy. |
| 11. Trad. | 23. Bobby Rydell | 5. Duane. | 17. Wade. |
| | | 6. Clan. | 20. Del. |
| | | 9. Para. | 22. El. |

No. 2

- | | | | |
|-------------------|--------------|----------------|------------|
| 1. Helen Shapiro. | 19. Des. | 2. and 4. E.P. | 12. F.S. |
| 9. Pop. | 20. Up. | 3. Lonnie. | 14. Chuck. |
| 10. D.E. | 22. Ray. | 5. S.D. | 15. Frank. |
| 11. Ifield. | 23. Beat. | 6. Heinz. | 17. Adam. |
| 13. N.S. | 24. C.C. | 7. Ice. | 18. Net. |
| 14. Cliff. | 24. Dakotas. | 8. Oldies. | 21. P.C. |
| 16. Kane. | | | |

No. 3

- | | | | |
|-----------------|------------------|---------------------------|-----------|
| 1. Chuck Berry. | 11. L.D. | 1. and 3. Chubby Checker. | |
| 5. He. | 12. Everlys. | 2. Hep. | 13. Spot. |
| 6. Up. | 14. Ear. | 4. Beatles. | 14. Eva. |
| 7. S.A. | 15. B.V. | 7. Sally. | 15. B.D. |
| 9. Scotland. | 17. R.O. | 8. Andy. | 16. El. |
| 10. Bilk. | 18. Daryl Quist. | 9. S.L. | 17. R.S. |

No. 4

- | | | | |
|----------------|-----------------|---------------|------------|
| 1. Jim Reeves. | 15. Cavern. | 1. Jet. | 12. Trade. |
| 5. End. | 16. Trad. | 2. Everly. | 14. Bar. |
| 6. Three. | 18. A.R. | 3. Vee. | 15. Car. |
| 7. Eva. | 19. Ear. | 4. Searchers. | 17. Ray. |
| 8. Roe. | 21. T.S. | 9. Eden Kane. | 20. Ack. |
| 10. Beatle. | 22. Pye. | 10. Beat. | 23. E.M. |
| 13. Cry. | 25. Mike Sarne. | 11. A.C. | 24. D.S. |



