

POP

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No. 34
WEEKLY
THIRD YEAR

INSIDE

**Exclusive News on
ROCKIN' BERRIES**
Next Single



INSIDE

**IF YOUR FAVE'S IN
THE CHARTS THERE'S
SOMETHING ABOUT
THEM IN**

**TOP NEWS
TWENTY**

INSIDE Fabulous Pics of

ELVIS · SANDIE · BOBBY VEE
UNIT FOUR PLUS TWO
SUPREMES · TOM JONES
CILLA BLACK · CLIFF · TOMMY
ROE · ROCKIN' BERRIES
ETC · ETC



INSIDE

**WE SEEK THE ANSWER
TO THE ELVIS
QUESTION—WILL HE
EVER TOUR AGAIN?**

INSIDE

**UNIT FOUR
PLUS TWO
Will Hit It Big!**

INSIDE

**WILL SANDIE
BE OUR No. 1
GIRL SINGER?**



INSIDE

**WILL GEORGIE FAME HIT
THE CHARTS AGAIN?**

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STATESIDE DEE JAYS TALK ABOUT ELVIS

by ALBERT HAND

We travelled down to Philadelphia in the most weird weather conditions imaginable. First it was raining as if it would never stop and then it became so hot that we could hardly breathe. What eventually happened was a compromise between the two, but then, this isn't telling you what happened in our search for the American people's reaction to Elvis's career, and of course, Elvis himself. We talked to every dee jay in Philadelphia that we could lay hands on.

The interest in Elvis in the States, supposedly dying out, was certainly as strong as it has ever been. All the disc jockeys we spoke to were enthusiastic. One said "I know that when I put an Elvis record on the programme that I'm not going to get any complaints. I believe strongly that Elvis will still be making records for me to play on the programme in ten years' time. I still get a fantastic reaction from his fans. I once said I didn't like one of his records, and I'll tell you mister, I was swamped with mail."

One of the dee jays told me that he believed that although The Beatles and one or two other people had stolen some of the limelight from Elvis that if Elvis ever did a tour of the States he would draw the biggest crowds ever. He mentioned that he had been in Fort Lauderdale when Elvis had opened a cinema some years ago and for two miles around the streets were absolutely jammed with people, not only teenagers but thousands of older people as well.

I asked two of the more well-known disc jockeys in Philadelphia whether Elvis should or would tour again? Both said this: "If Elvis tours again it would be a sensation. But why should he? His records make the Top Twenty almost every time. His films are huge moneymakers and his popularity is still bigger than any other solo singer.

"So why do it, man?"

I had to agree with him. Next we drove on to Boston and I talked to some of the Boston dee jays. They all said more or less the same thing, except one disgruntled gentleman who had been trying to get Elvis to do a personal appearance at his radio station for the last five years and still hadn't managed it.

I talked to some of the people in the town as well. They all mentioned that they now regarded Elvis as being a film star rather than a singer, although one girl in a restaurant said, "I wish he would do a show here. He needn't worry about audiences. He'll have the biggest crowd ever!"

We are now travelling towards Elvis land, Hollywood and we will be repeating what is happening to Elvis's name in the States from there, and we hope to get to Elvis very soon and ask him and Colonel Parker if and when he will be coming! I!

Owing to early printing, due to the Easter Holidays, there will be no dispatch from the States next week, but in the following issues of "Pop Weekly" we shall be continuing our exclusive story from the Elvis camp. Don't miss them, place a firm order with your newsagent now.

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BRITAIN'S TOP THIRTY

(As at the week-end)

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

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

AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- 1 I'm Telling You Now
- 2 Can't You Hear My Heartbeat
- 3 Stop In The Name Of Love
- 4 Shotgun
- 5 Game Of Love
- 6 King Of The Road
- 7 The Birds And The Bees
- 8 I Know A Place
- 9 Nowhere To Run
- 10 Goldfinger
- 11 Eight Days A Week
- 12 Tired Of Waiting For You
- 13 The Clapping Song
- 14 Long Lonely Nights
- 15 The Race Is On
- 16 Do You Wanna Dance
- 17 Go Now
- 18 Ferry 'Cross The Mersey
- 19 Red Roses For A Blue Lady
- 20 Red Roses For A Blue Lady
- 21 Don't Let Me Be Misunderstood
- 22 If I Loved You
- 23 Do The Clam
- 24 Got To Get You Off My Mind
- 25 I'll Be Doggone
- 26 Bumble Bee
- 27 The Last Time
- 28 I'll Never Find Another You
- 29 Don't Mess Up A Good Thing
- 30 Cast Your Fate To The Wind

Freddie/Dreamers
 Herman's Hermits
 The Supremes
 Jr. Walker/All Stars
 Wayne Fontana
 Roger Miller
 Jewel Akens
 Petula Clark
 Martha/Vandellas
 Shirley Bassey
 The Beatles
 The Kinks
 Shirley Ellis
 Bobby Vinton
 Jack Jones
 The Beach Boys
 The Moody Blues
 Gerry/Pacemakers
 Vic Dana
 Bert Kaempfert
 The Animals
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 Marvin Gaye
 The Searchers
 The Rolling Stones
 The Seekers
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Buzzin' Dozen

by DON CRISP

With a small wave of folk music hitting the charts, promoter Tito Burns, who handles or has handled just about every star in the business, has managed to persuade **BOB DYLAN** to come over for a week of concerts. Apparently tickets left can only be obtained on the black market!! The influence of Donovan may have something to do with it. I sincerely believe that Dylan may be able to make a breakthrough into the pop world and maintain that breakthrough with a new phase of music, which for the last ten years no one has been able to do. Meantime, sit in on his fab single, *Times They Are A'Changin'*.

The four biggest entertainers, and I'm not talking about their figures, in the world today look likely to have a smash No. 1 in at least five or six countries with their *Ticket To Ride*. It is, of course, the fab **BEATLES**, or as they say in the U.S.A. "The Beatles, man." Their latest film "Eight Arms To Hold You" may soon be changing it's title but no one seems absolutely sure about it yet. One thing is for certain. The 'B' side of their record is certainly not one of their best performances. The guitar work is good but the lyrics and the sound seem a bit "old hat." Never mind, one slip is nothing in a career like theirs.

Little Things, the **DAVE BERRY** disc isn't moving as fast as everyone hoped, mainly I believe because there are simply so many records being issued and so many new singles from people that it can't be in the least worthwhile plugging the disc for another couple of weeks. But Dave himself is happy enough about the disc. He is one of the few artists who can take life as it comes, and if things don't go well then it's highly likely that his friends will be more worried than he. As a £1,000 a week artist he doesn't have to start worrying yet.

There's a new single out on the market which should arouse quite some interest. It's by a girl called **NINA STERN**, who once worked for Pye Records as a secretary and now pops up for them as a songwriter and singer. She's only eighteen but she has already had a number of songs published and her single is one of the best I've heard from a new femme singer for some time. I'm not saying that this is going to be the next No. 1 but it's definitely a very nice record and it's also unusual to find a girl singer who can also write good songs.

It seems that all those people, including us, who prophesied the end of **P. J. PROBY** after his stage antics and his TV banning, are going to have red faces very soon. Mainly because it appears that some of the TV companies have decided to call off the banning and

even some of the radio people seem to be softening up. Meantime P. J. has been cutting a new album, mainly standards like *The Lady Is A Tramp*, and it's certain that this will bring some controversy into the world of good song lovers. He's also in the process of cutting a new single.

Those zany comedians and very versatile stage performers, **THE BARRON KNIGHTS**, have really proved themselves to be something of an odd-man-out group. They are already inundated with bookings and they are certainly able to manage the charts when they want to. They are already moving up with their latest release *Pop Go The Workers* which is another send-up disc, and one that deserves all the praise lavished on it. But the best thing is to go and see them perform the disc "live." It's one of the funniest and I'm sure best stage acts ever done by a pop group.

One of the most delightful of the dishes to set before the charts is a record called *All Over The World* and it's sung with feeling and passion by a most delightful young lady who sings under the name of **FRANCOISE HARDY**. She is and has been for some time the rage of France. I rate her to be one of the singers who may take time to hit this country really hard but providing she does get a good song she will have everyone, Cilla, Sandie and Dusty standing on their heads with envy. Already she has a big following and it's only lack of good songs that is holding her back.

An interesting disc makes its debut on April 16. It's by a group called **THE WILDE THREE** and two members of the group have their names included in their title. That is Marty Wilde and his wife Joy. One of the records which may not make the No. 1 slot but it certainly shows that here are a trio well worth watching. Marty has virtually disappeared from the charts these days, which is unfortunate because he is one of the best, is trying hard to re-establish himself. The disc, called *Since You're Gone*, is dead cute and you never know, this could be a surprise hit. But just remember that we tipped it, will you?

Making what seems like a rather unsuccessful try at the moment to get back into the British charts is American singing idol **BOBBY VEE**. After a string of hits before The Beatles hit the scene, he is now virtually out of the limelight. However his recent trip here should help matters a little and the disc is still one of the best on the market at the moment. *Keep On Trying* is the number and it's a suitable title for Bobby who is struggling to show the British

fans that he still has what it takes. In fact he hasn't had a disc released for almost a year which is pretty surprising when you consider how many hits he has provided for the record company over here.

A Northern-based group with a record that could make the charts are **THE SORROWS**. Although they are well-known around the Liverpool area they haven't had a great deal of success just yet. I believe them to be one of the best groups on record and this is taking them on the strength of their latest recording, *Baby*. I like it and it has that certain touch that could make it one of the best records to hit the charts in the next few weeks. A lot will depend on whether or not this disc acutely makes the disc-jockeys plug really hard. If they do they can be sure that it will get in somewhere, and I've heard the group are pretty good on-stage as well.

The latest disc from **ADAM FAITH** has some pretty off-beat reviews. First one paper said it was "lousy." Another paper said it was great. Well, I've definitely decided it's good and it's in the current idiom with its folksy flavour at the moment. Might even be bigger than his last. As an artiste who has a following so big that they could build a small town, it's surprising that Adam hasn't been offered another film yet. Or if he has, why he hasn't got around to announcing it. Such a tip-top artiste needs more promotion.



After making a couple of records that didn't get into the charts, **THE SWINGING BLUE JEANS** could make a comeback with *Make Me Know You're Mine*. It's different, delightful and one of the records that should make the grade. At least I hope it does. The SBJ have been spoiled because, although musically talented they have been making records that aren't commercial or the right sort of song for the current market. This one could fit in well with the charts. Not a big seller but it will open up the way for another one by making the Top Twenty.

Will Sandie Top The Girls' Charts?

By ANTONY LOGSDEN

One of the hottest prospects in the whole pop industry is Sandie Shaw (or as one American paper printed last week Sandy Shore). To me, and to many others, she is one of the new generation of singers who really rate in the world of pop. She has a distinct advantage over every other female singer because she has her own style, tho' many say that it's too much like Dionne Warwick to be different.

But apart from Cilla Black, who I felt should have been No. 1 with her last record, and Dusty Springfield who missed the charts altogether (at least it seemed like it because our Dusty is always in the Top Five) Sandie has no opposition, and believe me, don't get too startled if she makes the No. 1 slot with her next waxing.

She has the chance too, of being the No. 1 Most Popular singer. I rate her style and her influence with the pop kids as something bigger and better than anything else currently on the scene. She is well liked and although she isn't one of these all sex types, she manages to have most of the male record-buyers turning somersaults when they look at her. Watch out for Sandie. She could be the biggest thing that has happened in the pop world since the Singing Nun had a stage show with five Franciscan monks.

It's understandable that some people still retain the old feeling about girl singers not making the charts. But I predict that many girl singers will in fact be making more and more chart records, and that it's certainly likely that the day will come when an all girl pop package will hit the road. On-stage she is a slight, compelling figure with a style not unlike that of the early Peggy Lee and she commands almost as much attention from the audience as Peggy Lee does.

She hasn't got a great voice. Certainly not a brilliant one. But she has a style all her own and she records songs that are as good as unique in her own way. I believe that Sandie is not going to be just another girl singer who will be in the charts sometimes just because she has a good song. I think that from now on, unless she makes any really disastrous records, that she will be in the charts as a constant companion to the regulars like Cliff, Elvis, Billy and Roy.

Watch this girl, I think she is the star of the future, and unless I'm mistaken she is the sort of girl who can and will accept the Popularity Girl tag with her usual casualness.



Hot New Single from UNIT FOUR



The group who surprised everyone, even their record company, when they smashed into the Top Twenty and went tearing ever upwards in the charts are "cock-a-hoop" this week. One of the reasons is that they have a new single that everyone is predicting as the next No. 1. The group of course are Unit Four Plus Two. Their *Concrete And Clay* record must be one of the few records ever to get no special treatment from a record company and start to sell so fast that everyone, but everyone was caught napping.

Things are certainly starting to move for Unit Four. Their *Concrete And Clay* is beginning to happen all over the country and it's hardly surprising that everything will be happening for the group on radio and TV. They aren't, in my personal opinion, one of the best vocal groups ever heard of. But they are one of the best groups with musical

backings, and their backing on *Concrete And Clay* would in fact have made some of the people who constantly run down pop music look a bit sick.

One of the few new groups in whom I have any confidence, in fact. Certainly the time has come when only the groups who are really musically proficient are going to make the grade, and I'm sure that Unit Four Plus Two are one of these groups. I believe sincerely that if, as is prophesied, their next single is really good and does make the charts they will have a big future in front of them.

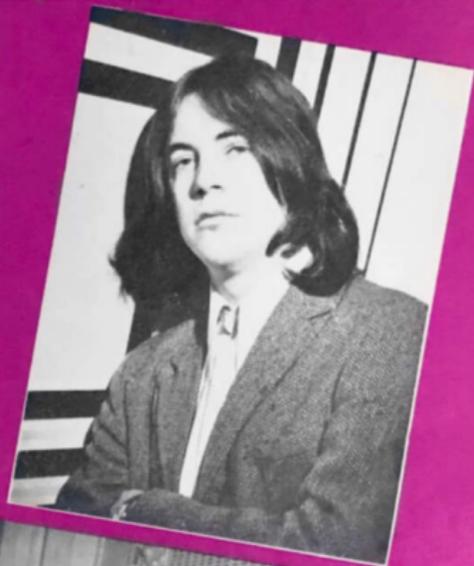
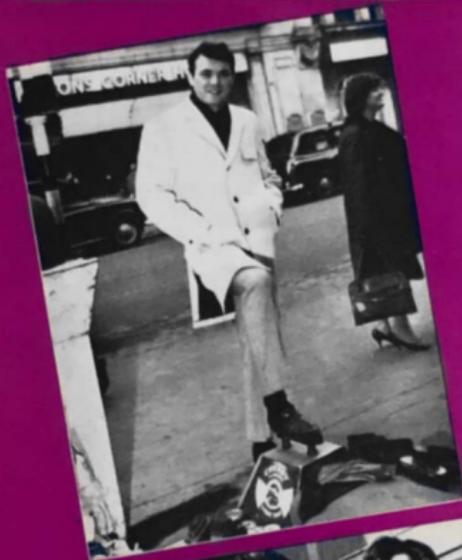
Time and trouble have been taken by this group to learn new sounds and styles, and the backing on *Concrete And Clay* is just one of the styles and sounds that they have managed to achieve. There comes a time when things really must be shaken up in the hit parade and the group who have done it so far

as the charts are concerned at the moment are the Unit Four Plus Two.

Unfortunately, the group still haven't managed to hit the charts in the States, but I'm sure they will do so and that they will be heading for other countries quite soon.

They have already managed to start the record moving in various countries overseas and I shouldn't be the slightest bit surprised to hear that Unit Four Plus Two have in fact shown The Beatles and The Stones how to get into the charts in some of the Latin American countries with their fabulous number. By which you'll gather that I'm raving about this group and that they are going to really be getting my goat if they don't make the No. 1 slot with their new record.

FOUR BOYS AND THREE GIRLS



Four boys and three girls in the news. Tommy Roe, whose British visit doesn't seem to have produced much result chartwise. Tori Jones, who is, of course, making a big impact on the scene at present. Phil May, popular lead singer of The Pretty Things. The Supremes, currently riding high in charts on both sides of the Atlantic and Bobby Vee cutting his latest disc at the E.M.I. Studios.



TOP NEWS TWENTY

- 1● **The Beatles** of course, straight to the top with their usual ease.
- 2● **The Stones** knocked off the top spot after a good run with a first class disc.
- 3● **Cliff Richard** continues to astound one and all, because like Elvis, he always makes the charts. *The Minute You're Gone* is one of his best ever.
- 4● **The Yardbirds** have made rapid progress to the No. 4 slot and they deserve it with such a fine record.
- 5● **Unit Four Plus Two** didn't quite make the No. 1 slot, but I think they may be disappointed. But it's a good start for a first time record.
- 6● **Donovan** is one of the best examples of commercial folk singers I've heard, but I doubt whether the Dylan fan will rave over him much.
- 7● **Tom Jones** slides down in triumph from the No. 1 slot but he has a new single out on 23rd April called *Once Upon A Time*.
- 8● **Bob Dylan** with *Times They Are A' Changin'*. It wouldn't surprise me to see this at No. 1, unless *The Beatles* hang on too long.
- 9● **Dave Berry** continuing his successful run, looks as if he will become one of the really big names.
- 10● **The Searchers** smash the charts with *Goodbye My Love* which brings their total of hits well into double figures.
- 11● **Marianne Faithfull's** most commercial recording to date and certainly a disc with a difference. Keep this up and Sandie Shaw will be worried.
- 12● **The Kinks** smash into the 20 with their latest. These boys get bigger with every disc.
- 13● **Herman's Hermits** currently are grabbing more fame with a No. 1 in the States and here must be feeling mighty pleased with themselves.
- 14● **The Animals** jump straight in with their newie. Just think their fans were worried because they missed the charts once, no need to worry this time.
- 15● **The Who** with one of the best records ever to be seen in the charts. Rather surprised that it didn't make the Top Five.
- 16● **Sandie Shaw's** *I'll Stop At Nothing* is surely one of her best recordings.
- 17● **Elvis Presley** slipping out now but still makes the upper regions of the charts every time.
- 18● **The Seekers** still in the 20 with *I'll Never Find Another You*. Sales are likely to drop quite heavily soon tho' as their new single is out.
- 19● **Them**, the group with a name which doesn't seem so unusual with all the new weird ones, are still doing well with *Here Comes The Night*.
- 20● **The Supremes** showing that Tamala Motown record artistes are not all stage movements and nothing else. A good disc *Stop! In The Name Of Love*.

CARTOON COLUMN



"Ouch! You're supposed to knock the audience cold, not us!"



"Now do you agree you're too heavy on the bass drum pedal!"



"The sound's O.K., but they need a Gimmick!"

PHOTO CAVALCADE

A.S.P. INTERNATIONAL provided all the pictures in this issue, that of Sandie Shaw was taken by Mike Sarne.

Another Smash For BERRIES?

I picked up the exclusive news this week of the title of *The Rockin' Berries'* new disc. It's called *Poor Man's Son*, and believe me it's a record to stand you on your ear. The origin of the record is a bit difficult to follow, but it boils down to the fact that the song is an old work song, rather like *Swing Dat Hammer* and it's been revived in a way that's going to make many people in the pop world start taking a second look at *The Rockin' Berries*.

For versatility, ring *The Rockin' Berries*, has been always a line that the group have prided themselves on. Now they prove their versatility again on a single that is likely to be their biggest smash ever. If you want to be one step ahead, I'd get this single as soon as it's released and tell your friends not to miss out on the treat anyway.

For this disc, unless I'm off my head will zoom into the Top Five and I know *The Rockin' Berries* are anxious to find out what their fans will think of this record. It's something entirely new for them and it's certainly far, far different from their hit recordings of *He's In Town* and *What In The World's Come Over You*.

Incidentally, we have had many letters from fans who want to know whether or not there are any LP's by *The Rockin' Berries* actually on the market. Yes, there is one. Called *In Town*, they are in great form on this album and it's certainly one of the best platters I have heard for a long time and serves to show that when people say *The Rockin' Berries* are versatile it means that they ARE versatile.

I rate the *Berries* as one of the best groups we have ever had and certainly one of the best in the world when it comes to a stage act. They are constantly changing their style and the way they create excitement is little short of the hysteria provoked by *The Stones* when they are on-stage.

Anyway the disc is called *Poor Man's Son*, and is one of the best things anyone's ever done on wax. I spoke to Geoff Turton, the rhythm guitarist, and he said "We think this is a new thing entirely. I think if it goes, it'll go like a bomb. If it doesn't it'll be the dearest record of the year." Weren't they worried about changing their style at all I asked? "No," said Geoff, "It's just one of those things. We don't want anyone to think that we can't be different. I know we're taking a chance after having had so much success with the other records that we've done. But I believe that this sort of song will catch on very big."

I believe so too. Take a listen.



BBC Radio
BAR



Can Georgie Fame Hit the No. 1 Slot Again?

by BARRIE HILT

So he hits the No. 1 slot. Everyone cheers and the usual inane comments are made by trade papers about the jazz and blues making the charts at last and will this be a boom, and usually answering their own question and saying "Yes, it will." What I'm meandering about is Georgie Fame, Esq., well-known singer and organ player and the recipient of a No. 1 record in the charts some weeks ago. Everyone, but everyone, raved over the record (especially those who didn't give it a cat in hell's chance when they first heard it).

Yeh Yeh was a great record. But one record doesn't start off a blues boom, whether it's a No. 1 or at the bottom of the Top 100. Everyone predicted that Georgie's next record would go belting up the charts, and possibly be a second No. 1. It didn't. *In The Meantime*, musically a good platter, wandered around the Top Twenty like a lost sheep.

Only this lost sheep didn't come home to the pen—in this instance the Top Five or the No. 1 slot. Why did it fail after such an astounding success with Yeh Yeh? Mainly, I believe, because the record-buying public are not yet ready to accept the new sounds and the rather specialised music that Georgie Fame plays. Secondly and a point that I

have raised many, many times is that the record was too much like the first one. The same mishap has happened with Petula Clark's *I Know A Place* which was only too obviously like *Downtown*.

These records just will not get anywhere unless they are entirely different. Perhaps the brief excursion into the pop world for Georgie has done him more harm than good. After all, who wants a pop group, or whatever you may call it, now it makes commercial records, who have more or less been two hit wonders?

A bit more imagination and a lot more thought should have gone into Georgie's second disc. I find it hard to believe that the record-buying public will ever really make Georgie a constant chart entrant in the commercial pop world. One of the reasons is that unless Georgie really swings right over to pop music, with just a trace of blues, the music he plays at the moment is simply not good enough for the fans. Musically he's better than twenty different artistes in the hit parade but record-buyers don't always go for versatility howevermuch the Press and the TV try to play up this point.

Will Fame ever have fame in the commercial world of pop? My answer is a big fat NO! But I wouldn't mind betting that his next record will sell well!

READERS WRITE

...but are not always!

BLAST FROM STATES

So you say that the U.S. groups and their managers cannot give way to the fact that the American teens want to hear the British groups and not the Americans. Then why, may I ask, do they buy records mainly by American artists? You say this and then on the opposite page print the American top 30, check these charts and you will find that it is always about two-thirds American, and often five-sixths! In the U.S. top 50 for the entire year of 1964 the chart was exactly four-fifths American!

Who are you trying to kid? Are the American artists really overrated in Britain, because here it is the opposite. Our own artists are terribly underrated, while so much is expected of the British ones, yet they don't sell (hardly)! The Americans are the best in the world, always have been, and I hope they always are!

I was rather shocked and disgusted at your Pop Poll. Certainly Herman's Hermits do not belong in Section 8! I know little of their success in Britain, but I do know they are the hottest English group in Southern New England at the moment. They have three hit singles out and an album which are selling as if there were no tomorrow! How can The Beach Boys be put in Section 7? Most likely to succeed? Not here, anyway! Here in America they are a close second to The Beatles, and you can't do much better than that! Where was Lesley Gore? Isn't she at all popular in Britain? D. J. Dick Summer of WBZ radio, Boston, conducted a Pop Poll last summer and the female top 5 was:

1. Dusty Springfield
2. Connie Francis
3. Lesley Gore
4. Cilla Black
5. Barbra Streisand
(Brenda Lee was sixth!).

The top 8 groups were:

1. The Beatles; 2. The Beach Boys;
3. The Dave Clark Five; 4. Peter, Paul and Mary; 5. The Rolling Stones;
6. The Four Seasons; 7. The Searchers;
8. The Kingston Trio.

Sorry, but I do not have a copy of the rest of the Poll.

Then you say Britain and U.S. teenagers have the same interests at heart—The Beatles, The Stones, Billy J. Kramer, The Searchers!

Lynne Wenneman (Boston, Mass., USA)

CAN NEVER CATCH UP

The Stones—Beatles challenge! The Stones can never *now* challenge THE BEATLES. They might have done a

few months ago, but they haven't a chance of catching up with THE BEATLES—EVER. The Beatles are much more popular than The Stones, and even if THE BEATLES' great record sales dropped, and they won't, The Stones would never be able to catch up!

Carolyn Woodman (Edinburgh)

THIS WEEK'S ROUND-UP ON POP SCENE

BOUND TO BE GOOD

Perhaps "The Last Time" did get into the charts in the first place because it was The Stones, but after staying at the top for three weeks it's obvious that thousands bought it on account of it being such a great record.

I'm sure many Stones' fans, I for one, had the record before even hearing it because we knew we could rely on them. What harm is there in recording a more commercial record anyway? Every disc they have made has been different to the previous one and I know that's the way The Stones will carry on.

In your article you didn't mention that "The Last Time" was written by Mick and Keith. Why should Lennon-McCartney get all the praise for their song-writing when Jagger-Richard write equally good songs? I like The Beatles very much but must admit it is easy to distinguish their compositions, whereas there is no comparison at all between "As Tears Go By," "That Girl Belongs To Yesterday," and "The Last Time."
Judith Revitt (Northampton)

BEWARE OF IMITATIONS

Elvis was the start of the rock era. Everybody started running him down, because of his crude movements, but this did not stop others copying him. The originator was the only one to last and as his successes grew, others fell by the wayside.

Then we had the same thing happen with the originators of the Beat Boom—The Beatles. And now it seems that they are the only ones to last.

The same thing is happening with The Stones and R & B. And while others are finding it hard to get hit records, The Stones top the charts.

Now we have P. J. Proby who starts it all again. Beau Brummell and Tom Jones have jumped on Jim's bandwagon, but in a few months' time Jim's name will still be as big, if not bigger and people will have forgotten these so called imitations.

Iris Webb (Ilford)

STONES WAY AHEAD

In the latest article of "Pop Weekly" you wrote an article headed "Are STONES too commercial?" My views on this article are that The Stones are not too commercial and I hope they will not try to commercialize themselves, for as they stand they are the greatest R & B singers ever. If The Stones keep on as a straight R & B group, even when they lose their popularity which they should not do for a long time yet, I will still be an ardent fan of theirs.

In a recent edition of "Pop Weekly" you wrote an article headed, "Are The Stones Really A Challenge To The Beatles?" I think in their own way The Stones are already way out ahead of The Beatles and how on earth could The Stones be copying The Beatles when The Stones stick to R & B and The Beatles just play ordinary Pop music?

Dan Marples (Walmer)

CRYSTAL BALL HANDY?

With no plugging on "Juke Box Jury" or "Pick Of The Pops," or "Ready, Steady Go," or "Lucky Stars," or "Saturday Club," or "Easy Beat," how on earth will Helen Shapiro ever have a hit with Tomorrow Is Another Day? By TELEPATHY???

Harry Morrison (Greenock)

HEINZ VARIETIES

I am writing in answer to the two articles on Heinz in "Pop Weekly."

I agree with Antony Logsdan when he says that Heinz is one of the most dedicated singers in the country. I have seen him on stage three times and each time he has put everything he has into his act.

As for Barrie Hilt he doesn't seem to know what he is on about. To say that the backings on his records sound like the Charge of the Light Brigade is absolute nonsense. I think the backings on his records are very good. Having a good backing is better than having just a guitar strumming away in the background like some people's records I could mention.

Getting away from the articles I would just like to say that when his first LP came out (Tribute To Eddie) I bought it. Nobody who wants to listen to some good singing and good producing on a record they should lend an ear to this LP; as I am sure all Heinz's fans will agree.

Heinz is my favourite singer and will stay that way for many years to come.

Margaret Own (Ellesmere Port)



DISCUSSION

Hello then—may you enjoy a really wonderful Easter holiday and I hope we can all swing and beat away under lots of sunshine; well, we can but hope, can't we, eh? What platters are you going to buy for yourself for the holiday? Perhaps some of these will interest you—let's give a run down:

First, there is the new Decca release on which effervescent Lulu returns to her original hit formula of "Shout"—in fact, "Satisfied," sounds exactly like that disc with different words! The whole mood and style is the same, including the change of tempo towards the end. I often wonder why recording managers "return to the scene of the crime," even when it has been successful—once that initial success has worn a bit thin as it did for Lulu on her second disc. However, as a disc, it is quite as good as "Shout"—only I just wish it sounded a bit more different.

Columbia gives us the follow-up to Herman's *Hermit's Silhouettes* which, in actual fact, lacks the same charm and overall appeal. "Wonderful World" is a pretty carefree bouncer and it is only fair to say that the lack of charm is comparative. There is that cheeky smiling charm in Herman's own performance; it is the song itself that is not quite up to standard. It is the kind of thing we've heard before—but all is well performed, happy and very foot-tapping.

Take Buddy Holly's "That'll Be The Day" and add those distinctive voices of the Everly Brothers and you have the new Warner Bros. release from Don and Phil. The result is very effective, with a heavy thudding beat throughout. The boys' harmonies add a fresh interest to the song and never can it be said to be a copy of the original. This is, perhaps, the most striking disc to come from the Everlys for some time.

On the other hand, the H.M.V. revival of "If I Didn't Have A Dime (to play the juke box)" sounds as though it is a deliberately calculated carbon copy of Gene Pitney's successful version. Tom Dunphy, backed by the Royal Waterford Showband, sounds for all the world as if he is Gene; he's got those tones off to a "T." There is hardly any difference in the arrangement or the overall performance. It is, however, a well-made disc but, personally, I can never see rhyme or reason for bothering to go to such lengths to copy another record. If a number is worth reviving why not rely on one's own individual talents? My immediate reaction on this one, for example, is give me Gene Pitney every time.

The Wilde Three come up on the Decca label with a little thing called "Since You've Gone." There's lots of appeal here. A medium-paced beater with the occasional falsetto notes and extra-clanging guitar effect. It is certainly distinctive and well worth a couple of ears!

★★★ BOUQUET ★★★★★★

After their 'I'll Never Find Another You, those antipodeans, The Seekers, are hoping to find another hit with their new Columbia release, *A World Of Our Own*. I'd say they have more than a fair chance, too. A very melodic folksy beater of fastish tempo and sufficiently different from the previous disc to create new interest in the group. It is all very concise; neatly handled both instrumentally and vocally. It's satisfying, catchy and happy.

Whilst we are on this folk kick—how do you rate its chances of becoming "the new major trend"? No one can forecast new trends with any accuracy (otherwise we'd all be millionaires!)—but there does seem to be more of the folksy influence than any other just at present; by which, I am not referring to the success of artistes like Bob Dylan and the isolated "true folk type" disc which gets in the charts, but to the overall trend that is being taken up by so many of our own established pop stars. Adam's new one has a distinctly folksy flavour, for instance. Food for thought and, perhaps, a point for DISCUSSION.

On the other side of the coin there would appear to be a renewed interest in Buddy Holly material. Following in the footsteps of Peter and Gordon. The Everly Brothers, the C.B.S. recording group *The Rogues* also turn in that direction with their spirited revival of "Everyday." Quite away from the Holly influence, the boys own interpretation, complete with a blaring saxophone, commands the attention throughout and gains lots of impact on the way. An excellent performance this; fresh and uplifting.

If you like a dreamy ballad with a prominent beat then you'll probably find to your liking Judi Smith's "Leaves Come Tumbling Down," on Decca. The song itself is a bit run-of-the-mill but the orchestration has much interest and Judi copes very well with what she has got at her disposal.

That contemporary Regency dandy from Brighton, Beau Brummell Esquire, makes another attempt on the high stakes with his new release on Columbia, "The Next Kiss (is the last goodbye)." There is nothing new in the song itself or the treatment of it. A very straightforward beat ballad of the type which was having minor success pre-Beatles. Lots of beat, little memorable melody and nothing to latch on to. It rather



sounds like a song John Leyton might have tackled in his disc hey-day. On its own merits, well produced and all that—but hardly distinctive enough for general notice.

Out of the Brian Epstein stable comes the second disc from Michael Haslam via the Parlophone label. This particular steed was bred out of Bacharach and David and I'd say Michael might well jockey it towards chartdom. "There Goes (the forgotten man)" is the name and the orchestration by Johnny Spence is first class. A slowish, soulful ballad with a steady beat and all the sound we have come to expect of a Bacharach/David composition. Michael gives a restrained performance which is totally effective and well within the overall mood. I like it, myself—see what you think.

On the R.C.A. label there is a group of musicians with the intriguing name of *The African Beavers* whose "Find My Baby" generates the kind of atmosphere that demands you should dance. That infectious native beat gets right into you so that you take little notice of the singer or the lyric. But when you stop to think about it, the vocal carries quite a punch too! Very exciting—especially for parties.

Another kind of native music is suggested by the Parlophone title "Voodoo Blues" but the instrumental sound doesn't follow suit. *Shades Of Blue* give a very striking but restrained showing of a rather haunting composition; and I think their use of guitar really "makes" this one; it could quite well catch on with sufficient exposure; it is sufficiently individual.

Have a really switched-on Easter. Till next week, Happy memories. 'Bye for now.



MAKE A DATE EVERY
FRIDAY — Midnight
SATURDAY — 9.30
MONDAY — 11.15



POP
WEEKLY

NUMBER THIRTY-FOUR
Week Ending 17th April

**ONE
SHILLING**

Cliff Richard

