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WEEK ENDING
19th SEPTEMBER

WEEKLY



**DOUBLE-PAGE
PICTURE OF
JIM REEVES
IN THE CENTRE**



**FULL PAGE PICS OF
RINGO
BILLY FURY
MERSEYBEATS
ROLLING STONES**



Ringo Starr





THE OVERCROWDED BEAT SCENE

For some time now I have been predicting the end of the beat boom. I still say that it is dying, and is on its way out, except for those musicians like The Beatles who can write good songs and have a varied style on all their recordings. Even the big groups are suffering as I pointed out two weeks ago, judging by their slow chart entries and their much smaller sales. But the thing that really worries me is the fact that in about two months' time, there are going to be hundreds, thousands even, of disappointed out-of-work beat groups wondering what went wrong. For years there have been thousands of potential Beatles and Searchers working for a paltry few pounds a night (regardless of the Musicians' Union's rules about money) and who have given up in despair—but only after months, sometimes years of almost no work, and at that very badly paid.

One newspaper columnist reported that there are now some 27,000 beat groups operating in Great Britain. This is fantastic! Out of that figure there are only about fifty who make good money, ten who make really good money and about another three thousand who manage to get a fair amount of bookings. This still leaves well over 20,000 beat groups who are kicking their heels and in my opinion, wasting their time. To really break into the beat world a group just cannot start off with instruments and hope for the best. Even getting a record contract these days doesn't mean much. One has to go all out for the future.

I think it's disgusting that groups, some good some bad, the majority very bad, are even allowed to be booked and given the old story that they could be "top of the pops" the next week. There are managers in show business who are making very good

livings out of owning lots of groups who pull in barely enough to pay for their instruments and eat at the same time. Some of the top managers in show business do look after their groups. They either pay them a standard fee whether they work or not or else they give them a big percentage of their earnings, plus getting their bookings for seven days a week.

They are the managers who usually end up on top. But the majority of groups are lucky if they work two days a week. The answer is I'm afraid the groups' fault. There are simply not enough ballrooms and theatres or venues including clubs that can book 27,000 groups!! If you want to be a beat group with a future, then first attempt to get instruments that don't cost you a bomb in HP—don't worry because your guitar and drums aren't as good as other groups'. Then get hold of a manager you can trust and who



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ISSUE No. FOUR

you have at least some idea is certain to get you plenty of bookings. Then try and have something different. If you can write your own songs for example, all the better.

Have a good van (paid for) for travelling around in. Have a record contract that doesn't expire after one record. Then you are just about ready to launch yourself on the market. But if you haven't got these things—then my advice is "Don't start!" Because any fool can work one day a week for about two pounds each, and the chances of getting somewhere especially without a record on the market are almost nil.

For those of you who quote The Beatles etc., let me add that ninety per cent of the top groups, those who have lasted for more than a year, have got a small army of people behind them handling their affairs, and who spent a lot of money on them not only at the beginning but all the time. These days you're no hero if you are in a group. All the more so if you are out of work. The excitement and the glamour of show business can look pretty far away when you're loading your gear into a broken-down van and wondering when you are going to get another date. If top class musicians—and there are plenty of those out of work—can't make money, the chances of a beat group without a record contract and who can't read or write music are almost nil!!

"The show must go on" is a fine adage. But what happens when you can't even get booked for a show?

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Brian Poole

Interviewed by PETER MCGILL

McGill. "Brian, your latest record *Twelve Steps To Love* isn't moving so well. Why is this?"

Poole. "I think it was too much of a change for our fans to accept. Our last disc *Someone* was so different to this, I don't think it's quite hit them yet."

McGill. "So you think it could do as well as *Someone*?"

Poole. "To be honest, no, I don't think so."

McGill. "How long do you think you can keep hitting the charts?"

Poole. "As long as we can get good songs."

McGill. "How long do you think you'll last anyway, as a group that is?"

Poole. "We'll last as long as we want to."

McGill. "You sound very sure of yourself. So you think that whatever happened, even if you didn't get in the charts, you'd last another, say, five years?"

Poole. "We'd last ten years if we wanted to."

McGill. "What do you think of The Beatles?"

Poole. "Fantastic. They'll last forever."

McGill. "That's a sweeping statement. What about The Rolling Stones?"

Poole. "I like their music."

McGill. "That implies that you don't like the group as people."

Poole. "No! No, not really. I like the boys."

McGill. "All right what don't you like about them?"

Poole. "I don't like their clothes."

McGill. "What about their image?"

Poole. "Their image is a good thing for the fans. It's good to have an image."

McGill. "Why haven't you appeared in the States yet?"

Poole. "Well, our *Someone* record is doing quite well over there, but we want to get a really big smash before we go over there."

McGill. "What do you like doing best? Theatres or ballrooms?"

Poole. "Theatres mainly. Although we have played at every big ballroom in Britain practically."

McGill. "What TV programme do you like appearing on most?"

Poole. "Difficult to say. I don't want to be rotten to the other programmes."

McGill. "Have a try."

Poole. "Well, 'Ready Steady Go' is about the best. It's got a very relaxing atmosphere. But for the two TV shows which make a difference to our record sales I would pick 'Top Of The Pops' and 'Thank Your Lucky Stars'."

McGill. "That's what you call playing it safe. You've been on the scene now for nearly six years. How do you think you managed to last so long since it's only in the last eighteen months that you've managed to hit the charts?"

RADIO CAROLINE PROGRAMMES

North and South

MONDAY to FRIDAY—

6 am to 9 am

9 am to 11 am

11 am to 12 noon

12 noon to 1 pm

1 pm to 2 pm

2 pm to 4 pm

4 pm to 6 pm

6 pm to 7 pm

7 pm to 9 pm

break

005 am to 3 am

The Early Show

The Sound Of Music

Top Deck

Date With Caroline

Spin-Around

Sound Track

The Big Line Up

Caroline Club Requests

Downbeat

The Late Late Show

SATURDAY—

6 am to 9 am

9 am to 11 am

11 am to 12 noon

12 noon to 1 pm

1 pm to 2 pm

2 pm to 4 pm

4 pm to 6 pm

6 pm to 7 pm

7 pm to 9 pm

break

005 am to 3 am

The Early Show

The Sound Of Music

Top Deck

Date With Caroline

Saturday Spin-Around

Caroline Hit Parade

All Systems Go

Caroline Club Requests

Saturday Special

The Late Late Show

SUNDAY—

6 am to 9 am

9 am to 11 am

11 am to 12 noon

12 noon to 2 pm

2 pm to 4 pm

4 pm to 6 pm

6 pm to 7 pm

7 pm to 9 pm

break

005 am to 3 am

The Early Show

The Sound Of Music

Top Deck

Caroline Club Requests

Sunday Sound Track

The Big Line Up

On The Scene

Sunday Special

The Late Late Show

Poole. "Because we give the kids what they want. I suppose you've got to have some talent as well."

McGill. "What difference have the hits made? In just a few words."

Poole. "I can tell you in one. Money."

McGill. "Do you think it's fair to kids to mime your records on TV?"

Poole. "We have no choice. The TV companies have strict rules about miming anyway. But I think it's fair. Anyway on stage we give them an exact sound to that of the records."

McGill. "What do you think of the fans who tear your shirt and mob you?"

Poole. "I like it."

McGill. "Do you think your record *Twelve Steps To Love* could have had more plugging?"

Poole. "No, I think it was overplugged."

McGill. "Really? Who overplugged as you put it?"

Poole. "Well, I'll be fair. The first week it had too much plugging. The second week it had hardly any at all."

McGill. "That, you think, was responsible for it's slow progress?"

Poole. "Yes."

McGill. "What are your ambitions in the future?"

Poole. "To make a No. 1. We're hoping we might do it with some of the songs we've been looking at."

McGill. "I wish you luck."

Poole. "Wish us luck again in two months' time. We may be somewhere in Argentina then!"

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BRITAIN'S TOP THIRTY

- | | | |
|----|--|--------------------|
| 1 | You Really Got Me (2) | The Kinks |
| 2 | Have I The Right? (1) | The Honeycombs |
| 3 | I Wouldn't Trade You For The World (6) | The Bachelors |
| 4 | I Won't Forget You (4) | Jim Reeves |
| 5 | I'm Into Something Good (11) | Herman's Hermits |
| 6 | The Crying Game (5) | Dave Berry |
| 7 | Do Wah Diddy Diddy (3) | Manfred Mann |
| 8 | Rag Doll (11) | The Four Seasons |
| 9 | As Tears Go By (15) | Marianne Faithfull |
| 10 | A Hard Day's Night (10) | The Beatles |
| 11 | She's Not There (18) | The Zombies |
| 12 | Where Did Our Love Go? (20) | The Supremes |
| 13 | It's For You (8) | Cilla Black |
| 14 | Such A Night (13) | Elvis Presley |
| 15 | The Wedding (25) | Julie Rogers |
| 16 | I Get Around (7) | The Beach Boys |
| 17 | Together (-) | P. J. Proby |
| 18 | I Love You Because (9) | Jim Reeves |
| 19 | Everybody Loves Somebody (24) | Dean Martin |
| 20 | Rhythm And Greens (-) | The Shadows |
| 21 | It's All Over Now (14) | Rolling Stones |
| 22 | Tobacco Road (17) | Nashville Teens |
| 23 | Call Up The Groups (16) | Barron Knights |
| 24 | Is It True? (-) | Brenda Lee |
| 25 | It's Gonna Be All Right (-) | Gerry & Pacemakers |
| 26 | I Should Have Known Better (29) | The Naturals |
| 27 | You Never Can Tell (26) | Chuck Berry |
| 28 | I Just Don't Know What To Do
With Myself (28) | Dusty Springfield |
| 29 | Move It Baby (27) | Simon Scott |
| 30 | Bread And Butter (-) | The Newbeats |



- | | | |
|----|---|--------------------|
| 1 | Have I The Right? (1) | The Honeycombs |
| 2 | You Really Got Me (2) | The Kinks |
| 3 | I Won't Forget You (3) | Jim Reeves |
| 4 | The Crying Game (4) | Dave Berry |
| 5 | I Wouldn't Trade You
For The World (6) | The Bachelors |
| 6 | Do Wah Diddy Diddy (5) | Manfred Mann |
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| 12 | She's Not There (14) | The Zombies |
| 13 | Such A Night (13) | Elvis Presley |
| 14 | I'm Into Something
Good (16) | Herman's H'mits |
| 15 | I Get Around (7) | The Beach Boys |
| 16 | The Wedding (19) | Julie Rogers |
| 17 | Together (-) | P. J. Proby |
| 18 | It's All Over Now (18) | Rolling Stones |
| 19 | What Am I To Do (-) | Kenny Lynch |
| 20 | Tobacco Road (17) | Nashville Teens |

★★★★★★★★★★★★★★★★★★★★

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artist	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	1
2	CLIFF RICHARD	3	2	ROLLING STONES	2
3	BILLY FURY	2	3	THE SHADOWS	4
4	P. J. PROBY	5	4	DAVE CLARK FIVE	6
5	DUSTY SPRINGFIELD	4	5	MANFRED MANN	3
6	ADAM FAITH	6	6	THE MERSEYBEATS	10
7	BRENDA LEE	8	7	THE BACHELORS	7
8	CILLA BLACK	11	8	THE SEARCHERS	5
9	BILLY J. KRAMER	7	9	THE HOLLIES	8
10	HELEN SHAPIRO	10	10	THE HONEYCOMBS	-
11	FRANK IFIELD	9			
12	KATHY KIRBY	14			
13	JOHN LEYTON	15			
14	MIKE SARNE	-			
15	SIMON SCOTT	-			

GREAT BRITAIN'S ONLY POP STAR CHARTS

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



- | | | |
|----|---|--------------------|
| 1 | You Really Got Me (1) | The Kinks |
| 2 | I'm Into Something
Good (10) | Herman's H'mits |
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| 19 | I Love You Because (17) | Jim Reeves |
| 20 | It's All Over Now (13) | Rolling Stones |

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	House Of The Rising Sun	The Animals	17	Haunted House	Gene Simmons
2	Where Did Our Love Go	The Supremes	18	Walk Don't Run '64	The Ventures
3	Everybody Loves Somebody	Dean Martin	19	Save It For Me	The Four Seasons
4	Bread And Butter	The Newbeats	20	It Hurts To Be In Love	Gene Pitney
5	A Hard Day's Night	The Beatles	21	You Never Can Tell	Chuck Berry
6	Under The Broadwalk	The Drifters	22	Dancing In The Street	Martha/Vandellas
7	G.T.O.	Ronnie & Daytonas	23	In The Misty Moonlight	Jerry Wallace Joe Hinton
8	Oh Pretty Woman	Roy Orbison	24	Funny	Rolling Stones
9	Because	Dave Clark Five	25	It's All Over Now	Manfred Mann
10	Maybe I Know	Lesley Gore	26	Do Wah Diddy Diddy	The Beatles
11	Selfish One	Jackie Ross	27	And I Love Her	
12	Maybelline	Johnny Rivers	28	Baby I Need Your Loving	Four Tops
13	Remember (Walkin' In the sand)	The Shangri-Las	29	We'll Sing In The Sunshine	Gale Garnett
14	Clinging Vine	Bobby Freeman	30	Out Of Sight	James Brown
15	C'mon And Swim	Gerry/Pacemakers			
16	How Do You Do It				

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AND THE PAGEMAKERS
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ROLF HARRIS

RINGO FOR PRESIDENT

COLUMBIA DB7349



FRANK IFFIELD

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READERS WRITE
... but are not always!

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Don't Pick On Adam

What a surprise it was to see the fab pic of Adam and The Roulettes in "Pop Weekly." Just because his records don't get into the top ten, it doesn't mean to say you can constantly pick on him. There are lots of artistes whose records are complete flops but nobody mentions them. At least like Joyce Martin said a few weeks back in "POP." ALL his discs do go straight into the charts.

Please how about another pic soon. He's the greatest and he always will be. Christine Parkin (Leeds)

Harmonious Hollies

I was reading through 'Readers' Pop Shop Talk' in "Pop Weekly" when this is what one of the comments said: "The Hollies should change their style, they're beginning to get a bore." The Hollies will never be a bore, they do sing in harmony. That is more than you can say for The Beatles and Stones. The Stones just shout. The Hollies are as good as ever, they want to keep on making good records like *Just One Look* and there is a fab record on one of their EPs called *Rockin' Robin*.

Hollies Fan (Wolverhampton)

She's Dynamite

Recently you wrote that Brenda Lee is not faring too well with her records. This is partly due to the fact that she has been forgotten in the midst of all the great publicity for the groups and certain new stars. Her records have had very little plugging on the radio and T.V. and there has been practically no publicity for Brenda herself.

You certainly give the other recognised "greats" of the pop world plenty of publicity, but you have forgotten Brenda, who is undoubtedly the QUEEN, alongside ELVIS, CLIFF and THE BEATLES—the KINGS of pop music. Maybe she has lost her hold on the charts and made way for Dusty, Cilla and Dionne; and highly as I rate the work of these artistes, they cannot claim to be rated as the greatest until they have had as many hits as "LITTLE MISS DYNAMITE" (and remember she has been making records for 8 years and is still only 19!) Last Sunday I had the pleasure of meeting her. I am appealing to you to write an article or print a photo of the world's greatest female singer in an attempt to re-establish her in Britain and in the charts.

Joy Young (Harrow)

Counted Out

The bloke who writes "Buzzin' Dozen" ought to get his facts right about Manfred Mann before he writes on them. For, this fab group have recorded five singles and an EP and not three records as was stated in "Pop Weekly."

Apart from this blunder, congrats on a great mag.

Steve Nelson (London, S.E.3)
As we said before, he just can't count—Ed.

Not Amused

So just another Beatle Fan from London thinks Dave's GREAT sound is a din does she. Well, let me tell her, the only din around at the moment is from those four *Liverpudlians*. I don't think she knows what she's talking about when she says about a scratched and broken disc. Perhaps she couldn't find anything else to rhyme. Her poem, as she calls it, certainly didn't knock me cold.

I say, LONG LIVE DAVE, MIKE, LENNY, RICK and DENIS.

Val Jones (Rickmansworth)

Only One!

In the past three years there has only been one pop star really outstanding in my mind. He is Billy Fury. Although there have been many more artistes on the scene, Billy is the one who I have stood by. There are many groups at the moment but none of them are good compared with him. There are at least four members in these groups and there is only one of Billy, and he puts over his songs and stage performances much better than any of the groups, or other singers who are around at present.

Lilian Woodgate (Gravesend)

Fabulous Five

We are tired of hearing criticism in your magazine of the fabulous Dave Clark Five.

The Five are one of the most versatile and talented groups on the scene and certainly the best looking. They have a fantastic stage act and their records get better each time. Their latest, *Thinking Of You Baby* is a knockout, really great and the flipside is just as good. On top of it all Dave is so Mod and cute!

Please print our letter to prove that "Pop Weekly" is completely fair.

4 D.C.5 Fans (Dagenham)

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Real Belter from GERRY

Nearly every person in show business has his or her idea of how things should be done. When it comes to records or songs for hit parade artists everyone has their own ideas and they're all usually very varied. My pet moan has always been that record stars tend to stick to the same kind of style on one record too long, thus killing themselves within the space of a year. However, you have the odd character now and again who does come up with a different style or a different tempo on every release. One such artiste is Gerry Marsden. With his Pacemakers, Gerry has managed to score in the charts with every song. Certainly, some of the songs are the kind that anyone could put into the charts, but the last two haven't been such easy guesses.

I did however think that the last song, *Don't Let The Sun Catch You Crying*, should have been a bigger hit. It had just about everything. Style, presentation, the backing was excellent but slightly too slow, but Gerry's interpretation of the number made up for that. Now Gerry has switched styles and comes out with a new one. This time it's a faster number, full of live excitement and I hope will be done justice by the disc-buyers and sent helter-skelter up the charts by Gerry's numerous fans. Title is *It's Gonna Be Alright* and it's a real belter of a disc. Congrats too, for the composer—Gerry again! A knock-out of a platter and one I hope that will send Gerry back where the last disc should have gone, to the No. 1 slot.

The 'B' side too, is another original by Gerry and should catch a fair share of plugs in its own right. The songs come from Gerry's latest movie, which you will be seeing in the not too distant future, "Ferry Cross The Mersey."

Whilst most of the solo stars and groups have been taking a beating the last few weeks and the scene is going nowhere in particular, it is stars like Gerry who show that they know what's happening and change their record styles accordingly. Now becoming a noted composer Gerry has succeeded in showing that he can not only sing but write his own songs, a point which is sadly lacking among today's stars, at least for good 'A' sides, and especially because Britain has hardly any really good song-writers left.

Watch this boy, for while everyone is shouting about The Beatles and The Stones, Gerry is quietly proving that he can outlast quite a few of them. His progress in the United States is steady and sure too.

Metinks Mr. Marsden could pull quite a few tricks—and hits—out of the show business bag!! I hope so, for he certainly deserves it!!



BIG DISAPPOINTMENT for DAVE CLARK FANS

One of the biggest disappointments to fans all over the country is that their idol Dave Clark hasn't stormed the charts with his latest single, *Thinking Of You Baby*. Unusual this, because in the United States The Dave Clark Five have had tremendous success and are still doing so. Once again it shows that British teenagers are influenced more by the song than by the group's personality. Maybe not in the case of The Beatles who automatically hit No. 1 without trying, but certainly in the case of The Dave Clark Five. This is not one of the best Clark numbers. In fact, I would have preferred a much slower one for this outing.

The boys have the talent, and I have heard are rather undecided what to do about styles for their chart releases. Certainly a slower disc shows the group off to a better advantage. They are all good musicians, and Dave Clark has

had a very good run of fast numbers. Now is the time that he should change to a slower number. Both *Thinking Of You Baby* and his disc before that suffered chartwise, and I'm sure that it's due only to the song and the style. The Beatles alternate between fast and slow, or else they have a very slow 'B' side and a fast 'A' side. This always seems to work, and indeed has been the policy of singers like Cliff and Elvis too for many years.

Unless a new single with power hit parade plus is released from The Dave Clark Five we are going to end up with the ludicrous situation of The Dave Clark Five being bigger in the United States than here, a situation that is well under way already. After the initial "stamping" sound that The Dave Clark Five discovered, they changed their style, and I think their style slipped under the exciting sound that it made before.

Now on disc they sound rather like just one of many groups. With competition the hottest it's ever been for many years, I can't see Dave Clark's name cropping up in the British charts unless they all start to record some numbers with a lot more melody and a lot slower.

Even groups like The Beatles and The Rolling Stones are changing their images to some extent. It has to be done. No group these days can rely on an image that first gave them the initial burst into the charts. My advice, good or bad as it may be to The Dave Clark Five, is; change your whole image completely. Change from those now over-publicised high collars. Go for more Mod gear, change to slower discs with more melody, whether they are originals or oldies. Change your stage act to include a lot of varied and new numbers. If one wants to last, one has to be ever different. Plus too, do a long, very long tour of Great Britain. Otherwise you'll just end up as a top British export marked "America Only"!



Buzzin' Dozen

1

Having a ball at the moment is **MIKE BERRY**, who is really flipping over the reaction by fans to his tour with The Rolling Stones. Scenes at the theatres have been hectic and The Stones and Mike have been mobbed enough times for them to wish that they had been a bit quicker getting through the stage door! Mike, incidentally, is one of the few artists who The Stones really like. Sad thing is that Mike hasn't had a hit for some time. For a guy as talented as Mike and one who is known throughout Great Britain, wouldn't it be a good idea if The Stones set up and specially wrote him one of their numbers?

2

Talented new group **THE CHANTS** have one fan that knocks even The Beatles into a cocked hat. Fan is Bessie Braddock M.P., who has become the boys' No. 1 fan. The group, who hail from Liverpool, are the first coloured group to really hit it big in Liverpool. Earlier in their careers they appeared at the Cavern, and were backed by The Beatles!! Now they are striving for stardom with their latest disc, their fourth release to date, a number called *Sweet Was The Wine*—a track now definitely a lot better with new styling taken from The Marceles' "Blue Moon" LP.

3

The **MANFRED MANN** group, whose disc clipped the No. 1 slot here and grabbed them a Silver Disc to boot, are going happy with excitement. The same disc looks like being a million-seller, for in the United States charts it's fairly roaring up, and already looks like being a faster-seller than The Animals' *House Of The Rising Sun*. The Manfred Mann team are pretty happy about this. Now all they have to do is sort out which tour they are going to appear on.

4

Girls, it seems, are in fashion. If not like Honey Lantree of The Honeycombs as drummers, then as managers. Diana Dors recently took a pop group under her wing and now come **THE CYMERONS** from Manchester, who have luscious Andrea Cassel as their manager. Andrea is second cousin to Brian Epstein, manager of The Beatles for those who didn't already know. Now she's striving for managership stardom herself, and has a fairly strong bet in the Cymerons, who are going all out for a hit with their latest disc *I'll Be There* which I confidently tip to make the Top Forty at least, provided it gets plenty of plugs. Only thing that worries me is, why doesn't someone record Andrea? She's a hit whichever way you look at it!

5

One of the most under-rated groups in the country and one that has been hunting desperately for a hit for a long, long time are **PETER JAY AND THE JAYWALKERS**. Their latest hit, or rather near hit is the cover version of America's No. 1 hit *Where Did Our Love Go?* recorded in the States by The Supremes. With a fantastic stage act, and also the fact that they are now as proficient doing vocals as instrumentals, I feel that the group should have at least some more support from some of the country's beat fans. Although American artists are starting to get a hold on British charts again, it would be nice to see Peter Jay and The Jaywalkers make it with one of their numbers!

6

Oh no! Now even more controversy over **P. J. PROBY**. Last reports we had were that he was actually in the United States and that he wasn't coming back. At Press time it was impossible to contact him, but we wish someone would make up their mind whether or not he is in this country for good. His latest disc here *Together* seems to be doing extremely well, but what's the use of the disc if we aren't going to see P. J. My opinion is very firm. That P. J. should make up his mind whether or not he is going back to the States, and if not get on with the job! Don't forget P.J. there are plenty of people who haven't got a hit and could do with one! So don't pretend that you're going to be here and then you're not!

7

Reports in some papers that **ELVIS PRESLEY** is certainly making a trip this December have been denied. So far his schedule runs into 1966, and there literally isn't a moment to spare. Fans, however, will be pleased to know that we can be expecting a hit again from Elvis on his next single, for we have heard that the next single is again not going to come from a film. It will be a recently recorded number! Next film fans are waiting to see will be "Roustabout." After that is "Girl Happy" and news now that Elvis has been signed for another film "Tickle Me" in which he will play a dude cowboy. Let's hope that Elvis will start shooting some of those critics who say he won't last!

8

One of the fastest-rising groups of all time must be **THE KINKS**, yet they are surprised that their disc was a hit! "Not that surprised!" they told me, "but we never thought it would get where it did." The disc was originally

going to be a jazz number but it got "slightly altered" along the way. Now The Kinks are finding themselves in fierce demand. "This looks like being our best time ever" they told me shortly before embarking on another TV programme. People who have been saying that weird group names are 'in' seemed to have picked right for The Kinks. Already there are plans to release the disc in America.

9

Hush! Don't let it be said but it's true that **BILLY J.** has made his follow-up and that it's NOT a Beatle-composed tune. Could be true but we'll have to wait and see. Kramer, who recently was almost murdered following a fan stampede in Australia when he was on-stage, planning his career exactly right so we hear. With a film in the offing, it could be that Billy will turn out to be a straight actor. As yet no plans have been revealed but rumours are flying around show business. One new rumour that won't please anyone is that Billy J. is married. But Billy himself denies this.

10

Probably the most fantastic best seller of the moment is **DEAN MARTIN**, who hasn't had a big hit in Britain's charts for so long that hardly anyone can remember it. Disc has at the moment is a real swinger titled *Everybody Loves Somebody*. Already it's set for a million-seller Gold Disc after smashing into America's Top Five. Martin, who hasn't collected a Gold Disc since *Memories Are Made Of This* is delighted so our American sources inform us. Could be that even yet we'll see a bill with The Beatles and Dean Martin touring Great Britain.

11

BILLY FURY has been hard at work on the last two Sundays. He's been down in Peckham having a look at his record shop soon to be opened and helping everyone move things around. "It's going to be great" he told me. "I only hope that we'll be able to sell records as well." At the moment plans are being settled for Billy to go ahead on filming in Great Yarmouth for the first sequences of his new album *I've Gotta Horse*. Plans for songs for the film are I understand already being settled. I hear that The Gamblers, Billy's group, and other artists may be appearing in the film.

12

After a long absence from the disc scene, **MARTY WILDE** returns with *The Mexican Boy*, a romantic lilt which could do much to re-establish Marty on the disc front. It is difficult to understand why an artist of his calibre, who always puts on a tremendous stage act and brings the house down on tour should not have had the disc success recently that he deserves.

Photo News



Top Left: America's "Little Miss Dynamite," **Brenda Lee**, who recently made a flying visit to this country and will be back on tour here shortly.

Top Right: **Cilla Black** in a new hat which could appeal to Mods—*Mirrorpic*.

Bottom: Hitting the charts with their debut disc, which is a version of the Beatle-track, *I Should Have Known Better*, **The Naturals** have every reason to look happy.

On Tour With THE ROLLING STONES

by MIKE BERRY

Hi! Well, the tour's well under way now. I say that because we've all got over first-night nerves. The first night was really hectic for me. Because of delays in the afternoon I didn't have time to rehearse much but I did manage to fall over everyone! Seriously, we all had a marvellous time. First nights on a big tour can be awfully unnerving. The Stones however took it with their usual calmness. Mick wandered around humming tunes to himself and admiring the usherettes. Brian, who had been trying all afternoon to get out of working, went on a tour of the theatre and lost himself a few times. At least, I kept passing him in different places and all I saw of him until the show started was his fair hair disappearing around various corners.

Between shows is the best time. Everyone is more relaxed and we spend our time chatting. Simon Scott had to spend a lot of his time having photographs taken. Later on he nearly got killed. He ventured one foot outside the door, and about a thousand girls nearly

tore him to pieces. He decided to stay in the theatre after that. I found Bill Wyman of the Stones sitting in a cupboard chewing gum and just staring. He looked very happy so I left him to it. I still haven't worked out why he was sitting in the cupboard. Mick Jagger spent a lot of the time talking over records with various people, and among the interested listeners were Charlie and Inez Foxx.

Most of the time everyone was watching Charlie and Inez, or Inez anyway. She really is a dish. All the fellows are mad about her. The Le Roys who I've known for years and who are one of the best groups on the scene, were knocked out by Charlie and Inez and also by fantastic applause from the audience for their own act. The scenes back-stage were terrific when The Stones went on for the second half. Some fans managed to get into the back door, and started to try and rush The Stones on-stage. How they got in no one knows!! We all spent the interval drinking or talking about new numbers.



The Stones have a new record out in late October or early November. They were really sincere when they said that they were pleased about their EP selling over a quarter of a million.

The tour goes out next week to the North. The Stones hope to meet some of their fans up there, but whether or not they'll be able to depends on the crowds. Anyway, sorry there's not much news this week. There'll be more next week, when we've all had time to settle down. So watch out girls!!

Below: Inez and Charlie Foxx, whose act has drawn fantastic applause on The Stones' Tour.





Dave Berry heading for the No. 1 spot with *The Cryin' Game?* . . . P. J. getting a little too sure of himself . . . Lulu swinging . . . Mark Wynter's newie recorded by Roy Orbison and The Everly Brothers . . . *The Time It Takes* by Allen Dean and His Problems could be a top tenner if D.J.'s give it enough spins . . .

Simon Scott resembles Cliff as he first was . . . Searchers will miss Tony Jackson . . . Marvellous disc by Marianne Faithfull . . . Congratulations to The Honeycombs on their No. 1 disc . . . Surprise success for *The Beach Boys'* Manfreds . . . Paul Jones the nicest of the Manfreds . . . Dave Berry's latest his best yet . . . Helen Shapiro will never make a return to the charts . . . Why no new record lately from Duane Eddy? . . . The Zombies have an unusual sound . . . Recent D.C.5 discs are not as good as their earlier ones . . .

Adam's show at Margate, fabulous all-round entertainment . . . Rockettes best group going . . . Beatles, specially John and Paul, great in *A Hard Day's Night* . . . P.J.'s voice better on *Try To Forget Her* than other discs . . .

Have I The Right? a complete copy of the Dave Clark sound . . . Rumour going round the dance halls that Simon Scott is to be the new Mod craze . . . Bachelors would murder a song with a bit of go in it . . .

Helen still the greatest and always will be . . . Karl Denver fab on-stage, likewise Joe Brown . . . Adam gets greater every day . . . Rockettes one of the best-looking groups . . . Lulu nothing to shout about . . . Susan Singer deserves a hit . . . Can't Radio Caroline let a day go by without playing a Dusty Springfield record? . . .

Sad to hear Shane Fenton giving up singing . . . The Beatles' film nothing to rave about . . . Dave Clark's last two discs much nicer than his two hits . . . Hope Julie Grant makes it this time, she's the best female singer . . .

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

At the time of going to press the increase in the number of members of the Official Elvis Presley Fan Club since January 1st is 13,010, that is an average of 60 joins per postal day.

COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 50 (Dave Clark) are Pam Montgomery, Rosina Moon, Joy Rowing, B. Richardson, T. Gasser, Maureen Gale, M. C. Smith, A. K. Smith, Lorna Anderson, Keith Montgomery.

The winners of the "Teenbeat" competition are Kathleen Stronach, Maureen Lee, Kathleen Driver.

The winners of the "Fury Monthly" competition are C. Arnold, Jean Youton, P. Woodward

Announcements for these columns should be accompanied by a 2/6 postal order.

SWOP SHOP

Offered: 6 singles: Don't Turn Around and Wishin' And Hopin' by The Merseybeats; It's All Over Now and Not Fade Away by The Rolling Stones; Stay by The Hollies; and Hippo Hippo Shake by The Swinging Blue Jeans. **Wanted:** 10. Cash. R. B. Goodreds, 64 Madin Road, Tipton, Staffs.

Wanted: "Gerry & The Pacemakers' Monthly's" 5 and 6. **Offered:** 1/6d each. Sheila Peacocke, Cherry Tree Cottage, Coptophore, Southampton.

Offered: It'll Be Me; Don't Talk To Him; Bachelor Boy; Lucky Lips; It's All In The Game; Do You Want To Dance; Hit Record 1; My Boy Lollipop; Please, Please Me; Lovelock Blues; Nature's Time For Lovers. **Wanted:** 3/- each, incl. postage. At least two to be bought at a time. C. Spencer, 40 Oxford Rd. South, London, W.4.

Offered: Pics of Pop Stars and Groups. **Wanted:** Rolling Stones' Pics or we are willing to buy Rollings Stones' Pics. Send s.a.e. or call, in person, after 5 o'clock. Pearl Terry, 23 Shore Road, Hackney, E.9.

Offered: Not Fade Away, Rolling Stones; Stay, Hollies; I Like It, Gerry; You Were Made For Me, Freddie; Can't You See That She's Mine, Dave Clark Five. **Wanted:** From Me To You, I Want To Hold Your Hand, I Should Have Known Better, Do You Wanna Be My Baby, Diddy Diddy, Manfred Mann; I Wouldn't Trade You For The World, Bachelors; or 4/- for each single. B. Windsor, 64 Ballard House, Thames Street, Greenwich, S.E.10.

Offered: 35 "Pop Weekly's" and 33 "N.M.E." issues. All brand new. **Wanted:** Highest cash offer. E. Weber, The Grange, Winterborne Abbas, Dorchester, Dorset.

Offered: "Cliff Jones" LP: "Adam" LP. Adam Faith; "Elvis's Christmas Album." **Wanted:** Any two Searchers' LPs and I Only Want To Be With You EP, Dusty Springfield, or £1 for each LP.

Offered: 2/6 for "Beatles Book" Number 1. **Offered:** 50 50s. "Beatles' Fan Club Christmas LP"; D.C.5 auto Pic, and plus Pop mags to the value of 10/-. **Wanted:** Autos of Dusty, Gerry, B.J.K., Four Pennies, Searchers, Dave Berry, Manfred Mann, Cliff, The Beatles, 14 Grove Road, St. Ishmaels, Haverfordwest, Pembro.

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Offered: LP "Connie Francis Sings Rock 'n' Roll Million Sellers" and 1 EP by Elvis Presley and 1 EP by Brenda Lee or Connie Francis. **Wanted:** LP by Connie Francis "Who's Sorry Now," 10 inch, and singles Among My Souvenirs. Also any photos and pin-ups of Connie. Ronald Watson, 109 Scholes Park Road, Scarborough, Yorks.

Offered: "Rock 'n' Roll No. 2"; "Elvis Golden Records Vol. 1"; "Elvis Golden Records Vol. 2"; "The Girl I Got Sings" and "Frankie Valli & The Four Seasons"; "Elvis Sings"; *lullhouse Rock* and *Follow That Dream* EPs for 7/- each. *Good Luck Charm*; *Surrender*; *His Latest Flame*; *Are You Lonesome Tonight*; *One Broken Heart For Sale* and *Viva Las Vegas* singles for 3/6 each. Ann Worboys, 50 Archway Road, Parkstone, Poole, Dorset.

Wanted: "Buddy Holly Story Vol. 2" in good condition. **Offered:** 20/- Thomas King, 31 Keble Road, Bootle, Liverpool, 20, Lancs.

Offered: 100 pics of the following pop singers—Billy Fury, Adam Faith, Brenda Lee, John Leyton, The Swinging Blue Jeans and Mark Wynter. **Wanted:** 100 pics and articles of either Cliff Richard or Helen Shapiro, Michael Elton, Maasybryn, Carole, Kiddy, Carmarthen, S. Wales.

Offered: Tell Me What He Said, Helen Shapiro, Rock Off Cards, Wisk, Martindale, Ingen, John, Call Karl Denver, Are You Sure, The Alisons, Junk Shop, Harry H. Corbett. Don't Ever Change Your Mind, Patsy Ann Noble, Smooth Sarah EP, Sarah Vaughan. **Wanted:** *Sprinkles On The Air*, EP, *The Spotless Mind*, Your Tender Look, You Do Things To Me Solly Ann, Joe Brown, In Dreams, Roy Orbison, Peter Gunn, Duane Eddy. When You Walk In The Room, Jackie De Shannon, Alistair Watts, 4 Albany Court, Richmond Rd., Kinston, Surrey.

Wanted: Elvis's Golden Records, "King Creole" and "Elvis's Christmas Album" LPs. **Offered:** 4 EPs, 2 French ones. Rock 'n' Roll Vols. 4 and 5 and Elvis's Christmas Songs and King Creole Vol. 2. EPs part exchanged for LPs or price paid for LPs. T. Molden, 60 York Road, Headington, Oxford.

SWOP SHOP

Offered: "Freddie And The Dreamers" LP in very good condition. **Wanted:** "Blue Gene" LP, Gene Pitney. Must be in good condition. Miss J. Sullivan, 324 Mansfield Road, Mapperley Park, Nottingham.

Offered: 63 Books, including the following: "Movie Photoplay", "Top Boys", 10 "Elvis Monthly's", 16 "Pop Weekly's", "Operation Elvis", **Wanted:** "Elvis Monthly," 1st and 2nd series, and No. 1 of the 3rd series. All "Elvis Expresses", "Elvis Special 1962," or offers. Pat Convery, 304 Nuneaton St., Bridgeston, Glasgow, S.E.

Offered: *Venus In Blue Jeans*; *Go Away Little Girl*, Mark Wynter. *Losing You*; *Speak To Me Pretty*, Brenda Lee. *Do You Love Me*, Brian Poole. *Do You Want To Know A Secret*; *Bad To Me*; *I'll Keep You Satisfied*; *Billy J.*; *Stay The Hollies*; *I'm The One*, Gerry. *Call Up The Groups*, Barron Knights. **Wanted:** Best offers. Angela Julian, 41 Redhous Way East, Letchworth, Herts.

Offered: Mod clothes. Navy straight skirt (38hips), £1. Green short-sleeved jumper, standard size, 0/-, Grey and black striped jumper, 15/- (size 36-38 top). Red and white striped polo jumper with half sleeves, 5/-, All in ex condition. Margaret Goodwin, 27 Berkeley Gdns., Winchmore Hill, London, N.21.

Offered: 152 "Pop Weekly" second year, Nos. 10-102 "Beates' Monthly." Nos. 13-15 "Stones' Monthly." Plus many 2/6 mags on pop groups. **Wanted:** Cash or Roy Orbison LP "Cryin'" and "Rolling Stones' LP, or any offers. Ron Plumbstead, 104 The Merseybank Avenue, Denton Burn, Newcastle-upon-Tyne, 5.

PEN PALS

Barry Salt, 12 Holmes Close, Louth, Lincs. Male. 22. Beates, Dusty Springfield, Cilla Black. Gillian Green, 47 Cattell Road, Small Heath, Birmingham, 9, Female, 15. P. J. Proby, The Merseybeats, Day, Cardiff, Hayley Mills. Mary Plumstead, 82 Penn Road, Southcourt, Aylesbury, Bucks. Female, 16. B. Poole, Beates, Manfred Mann.

Mary Jo Bertolouei, 266 Maple St., Waynesburg, Ohio, U.S.A. Female.

Beverly Good, 360 Headstrong Drive, Eggersville, New York, U.S.A. Female, 15. Beates, Rolling Stones, and Peter and Gordon.

Janice Lovelock, 206 Balvernie Grove, Southfields, London, S.W.18, Female, 10. Beates, Barron Knights, Rolling Stones.

Leonard Rutterford, 117 Lime Grove, Bellfields Estate, Guildford, Surrey, Male, 18. Cliff Richard, Jess Conrad and Mark Wynter.

Julian Ebdon, 79 Pittmans Field, Harlow, Essex. Female, 17. Beates, Rolling Stones, Elvis etc.

PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the pics of P. J. Proby, The Rolling Stones, Inez and Charlie Foxx, and Billy Fury.

TONY PUGH, those of Dave Berry and Brian Poole and The Tremoles.

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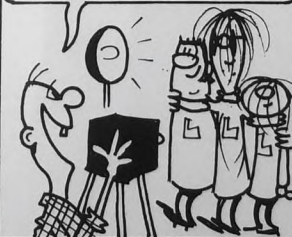
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'ONE TO WATCH'

Show business people have a peculiar sense of who will hit the top and who won't. It doesn't always depend upon how many hits, or how many misses, or how good a singer is. It's just that elusive "something." One guy whose name constantly crops up in show biz circles, especially when it comes to future stardom, is Dave Berry. For those who haven't seen Dave in real life, and who haven't seen him on-stage, then I urge you to do so. He's one of the few performers who can sense when things are going not too well or whether things are really swinging. He can charm an audience with a slow ballad like his latest, *The Crying Game*, or whip them into a frenzy with *Memphis Tennessee*.

He is certainly stylish. In fact for someone who hasn't been on the scene that long he has accomplished a great deal in charm and natural skill. He isn't particularly good-looking, not to the point where one starts comparing him with Brando or Mitchum or someone. But his face is interesting. His discs are some of the longest and hottest-sellers in the biz. With the swing definitely towards solo artistes and new faces, I pick Dave Berry among the exclusive section nominated to move into the Top Thirty with any record that he cares to make. His choice of records, especially the latest *The Crying Game*, shows that for once we have a character in the business who doesn't believe in staying on the same kick or indeed, doesn't belong too much to the standard dress used by pop singers.

Mr. Berry is indeed "one to watch" and it would be very interesting to see whether show biz busybodies are right or wrong about his future career. Personally, I think they are right. If he plays his pop cards right the end of the year could see Berry well in the running for one of the most popular British singers. I like his style. Thousands of teenagers obviously do too. I only hope his personal magnetism isn't buried under a wave of publicity, making him sound like some smarmy pop singer who will not be on the scene for more than a few days. He has the lasting ability already built into him. He can last as one of the greatest hit parade artistes.

The Crying Game if you haven't already heard it, is one of those discs that grows on you. Listen to it, if you haven't already done so, and see what you think of the extraordinary talents of Dave Berry. I think that he's one of the greatest for a long, long time. Let's hope that his fans will back him all the way, for I have a feeling that soon we'll be seeing him in much better settings than ordinary radio and TV. Give him the chance and we'll even see some star film material here. Certainly *The Crying Game* is a sad song but I don't think that Dave Berry is sad at all. Not judging by its charts progress.



DISCussion

Hello, then! Welcome to another page of the latest platters; there are one or two very interesting ones this week and the first of those is the much awaited "solo" (as it were) debut of:

Tony Jackson, on Pye. As you will know already, this popular ex-Searcher is now surrounded and backed by **The Vibrations** and the sound they get is pretty vibrant! They give the American composition, "Bye Bye Baby" a zestful drive. Tony's vocal has a commanding quality and I think the whole production highly successful—and very commercial.

"There's Nothing I Can Say" is the latest Brunswick release from **Rick Nelson** and, from the points of view of sound and vocal performance, I'd say it is his best for some time. A medium-paced ballad with an easy, rather dreamy rhythm. Rick caresses the lyric much as he did on his early hits; all this should gain him extra fans although I'm none too sure whether the melody is distinctive enough to stick in the mind long enough for a big, big hit.

The Searchers' "When You Walk In The Room," on Pye, is one of those platters that might grow familiar after a few spins but which is a little elusive on the first couple of plays. There is a slightly different Searchers' sound on this one but none the less polished. I like the rhythm very much and the above average lyric is handled to good effect.

★★★ **BOUQUET** ★★★★★★
 ★ It had to happen! And it has! ★
 ★ A group called **The Gonks** now ★
 ★ appears on disc complete with an ★
 ★ interesting composition all about ★
 ★ those Dolls! It pleases me very ★
 ★ much, though, that there is much ★
 ★ more here than just an interesting ★
 ★ slant on a song. The **GONKS** ★
 ★ show great, individual promise as ★
 ★ a group and their performance of ★
 ★ *The Gonk Song* on Decca has ★
 ★ much to catch the attention. A ★
 ★ strident guitar sound plus a heavy, ★
 ★ rather plodding rhythm captures, ★
 ★ and holds, the interest throughout ★
 ★ and I applaud the freshness of ★
 ★ approach. The boys score on ★
 ★ Individuality, Interest, Personality ★
 ★ and Performance—all adding up ★
 ★ to something just a little bit ★
 ★ different, well done! I think this ★
 ★ platter will get very many spins! ★
 ★★★★★★★★★★★★★★★★

On London, "Do I Love You?" brings back **The Ronettes** in typical hand-clapping, Phil Spector style. We've heard it all before, of course, but if you are a fan of this Sound which subjugates the artists then the disc is for you. There is much more beat than melody

and, because of this, I doubt whether the group will gain many extra, brand new fans. Apart from **THE Sound**, there is little else to latch on to.

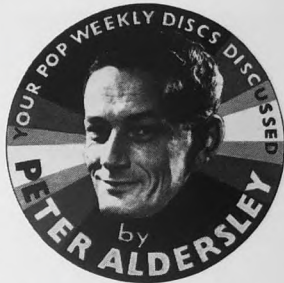
The Messengers is a new name to the disc-world and hides the identity of three male talents and one glamorous female talent. This group might well satisfy all those who have bemoaned and mourned the loss of **The Springfields!** I do not intend to make any comparisons here but I will say **The Messengers** are the best in this field since **The Springfields**. Their first Columbia platter, "I'm Stealing Back" has loads of infectious energy and drive with a nice earthy, folksy atmosphere. It bounces along very happily and I look forward to hearing much more from this talented foursome.

On Decca's "Three Little Words" **The Applejacks** give a rather run-of-the-mill performance. Somewhere along the line they have lost a little of their individuality. This hand-clapping gentle beater is very pleasant on the ear, however, but there is nothing particularly distinctive to catch the ear.

"Nothin' Left To Do But Cry," on Decca, is further proof of the talent of **Elkie Brooks**. This rather sad, slow and romantic ballad really drives along to a big climax and, throughout, Elkie shows a striking power of voice and depth of understanding and emotion. This one confirms the promise of her first disc that she is one of the really exciting **DISCOVERIES** for a very long time. Real Talent here with a capital R.T.

Those swinging Swedes **The Spotnicks** are still on the astral kick with the title of their new Oriole offering—"Space Creatures." I call this a good electronic performance showing much skill on the old guitar strings; but there is little else to make the disc a really entertaining instrumental. The group shows technique and a polished know-how but, after a time, I find the guitar rather jangling on the nerves—mainly because of repetition with little constant melody. An interesting disc but I wouldn't like to bet on it's top pop potential.

Don, David and Dean say there's "No Need To Cry" on their United Artists release—and, as far as they are concerned, I agree with them. A very pleasant-on-the-ear performance of an attractive composition. It jogs along



at a danceable tempo and the lads have an ear-catching line in vocalising. A very effective disc well within the limits of present trends.

BRICKBAT

Parlophone keeps the **Blue Beat** flag flying on their *Beautiful Garden* from **Byron Lee** and **The Dragonaires** but I'm sorry to say that, for my money, the flag is flying at half-mast! I have been much attracted by this infectious beat from **Jamaica** ever since we heard the very first disc in this Country and, therefore, I was very disappointed when I heard this one—the latest! **THE Beat** is there, yes! But the whole thing seems to drag along with very much the wrong kind of lethargy; there is none of the pulsating life that one usually associates with this music and the vocal is toneless and dull. **Blue Beat** is a lazy, lethargic rhythm, yes; but it must still come to life and communicate—this doesn't.

I like, too, the first disc from **Stockport's "The Toggery Five."** On Parlophone, "I'm Gonna Jump" has a distinct "bluesy" feel about it and the vocal is particularly effective. The dragging beat throbs with life and the overall sound is striking.

And on that happy note it is time to sign off until next week when I hope you'll "Pop Around" for another **DISCussion** of all that is latest!

Happy memories,
 *Bye for now.



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