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**WEEKLY**  
THIRD YEAR

INSIDE

**WHO WILL BE TOP  
MALE SINGER OF  
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IF YOUR FAVE'S IN  
THE CHARTS THERE'S  
SOMETHING ABOUT  
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**TOP TWENTY**

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**Can TWINKLE  
Light Up The  
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**Readers' Ideas On  
The Perfect Pop Star**

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# WILL ELVIS TOUR AGAIN?

I walked into the plushy, echoing turmoil of confusion which is the foyer of the Cumberland Hotel in London. I headed for the bar in my best James Bond manner, and espied the person I was looking for sipping what looked suspiciously like a lager with ice. With a new American crew cut, and wearing slightly American style clothes, the familiar face of Albert Hand peered over the froth of his lager and grinned a welcome. On the bar in front of him were stacks of telegrams and cables, and Albert was presumably employed in reading the mass of literature.

He looked slightly surprised to see me as we had already said our farewells before his trip to the States the night before.

The conversation went something like this.

Albert. "What are you doing here?"

Me. "Well, before your next trip to see Elvis gets really under way, I wish to tell you that I have had several hundred letters, thousands of phone calls, and enough telegrams to paper the bathroom wall with."

Albert. "What about?"

Me. (Drinking his lager while he wasn't looking) "All the Elvis fans have somehow appointed me their spokesman to ask you whether or not you would accept this list of questions to ask Elvis?"

Albert. "What are the questions?" (Seeing me take a deep breath) "What are the main questions anyway?"

Me. "Well, first, when is Elvis going to come to this country? When will he be doing any stage shows at all? When will he be seeing his fans in Britain, sorry, when will the fans in Britain be seeing him on TV?"

Albert. (Writing furiously) "Yes, I will have another drink, thank you."

Me. (Looking surprised, as I haven't offered to buy one) "Also the fans want to know when he will be doing a film with a lot more acting and a better story?"

Albert. (To barman. "Better make that another lager").

Me. "They also wish to enquire whether or not he will be appearing in any more films with Ann Margret and when is he going to get married?"

Albert. (In a high voice "Married?" Barman, who has been listening to the radio in front of us says "No sir" with a surprised look and goes to other end of bar.

Me. "Yes, when he will get married? Plus too, the chances of him cutting some new singles instead of songs from his films all the time?"

Albert. "Anything else?"

Me. (Quickly) "Oh yes, another lager with ice please!"

Albert. "No, I mean any more questions?"

Me. "Yes, the fans over here want to know whether he has still the same good reaction with fans and disc jockeys in the States?"

Albert. "Well, there at least are two big questions that are certainly going to need answers from Elvis."

Me. (Spying barman edging closer) "How many?"

Albert. "Two!" (In a loud voice).

Barman. "With ice, sir?"

So starts and we hope, continues the saga of Albert Hand's trip to see Elvis. Next week Albert will be reporting from Elvis's camp, so watch "Pop Weekly" for this up to the minute news on what is happening with the World's Most Popular Entertainer!

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# BRITAIN'S TOP THIRTY

(As at the week-end)

- |    |                                    |                    |
|----|------------------------------------|--------------------|
| 1  | The Last Time (1)                  | Rolling Stones     |
| 2  | It's Not Unusual (2)               | Tom Jones          |
| 3  | Silhouettes (3)                    | Herman's Hermits   |
| 4  | Come And Stay With Me (4)          | Marianne Faithfull |
| 5  | Goodbye My Love (6)                | The Searchers      |
| 6  | Concrete And Clay (15)             | Unit Four Plus Two |
| 7  | I'll Never Find Another You (5)    | The Seekers        |
| 8  | I'll Stop At Nothing (7)           | Sandie Shaw        |
| 9  | The Minute You're Gone (21)        | Cliff Richard      |
| 10 | You'll Be Gone (14)                | Elvis Presley      |
| 11 | I Must Be Seeing Things (8)        | Gene Pitney        |
| 12 | Yes I Will (10)                    | The Hollies        |
| 13 | For Your Love (29)                 | The Yardbirds      |
| 14 | Honey I Need (12)                  | The Pretty Things  |
| 15 | Game Of Love (9)                   | Wayne Fontana      |
|    | I Apologise (11)                   | P. J. Proby        |
| 17 | Catch The Wind (—)                 | Donovan            |
| 18 | I Can't Explain (23)               | The Who            |
| 19 | I Know A Place (18)                | Petula Clark       |
| 20 | Don't Let Me Be Misunderstood (13) | The Animals        |
| 21 | You're Breaking My Heart (25)      | Keely Smith        |
| 22 | In The Meantime (20)               | Georgie Fame       |
| 23 | The Special Years (17)             | Val Doonican       |
| 24 | Goodnight (16)                     | Roy Orbison        |
| 25 | Times Are A Changing (—)           | Bob Dylan          |
| 26 | She's Lost You (27)                | The Zephyrs        |
| 27 | Here Comes The Night (—)           | Them               |
| 28 | A Windmill In Old Amsterdam (26)   | Ronnie Hilton      |
| 29 | Stop In The Name Of Love (—)       | The Supremes       |
| 30 | Find My Way Back Home (—)          | Nashville Teens    |

# AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- |    |                                 |                          |
|----|---------------------------------|--------------------------|
| 1  | Stop In The Name Of Love        | The Supremes             |
| 2  | The Birds And The Bees          | Jewel Akens              |
| 3  | King Of The Road                | Roger Miller             |
| 4  | Can't You Hear My Heartbeat     | Herman's Hermits         |
| 5  | Eight Days A Week               | The Beatles              |
| 6  | Ferry 'Cross The Mersey         | Gerry/Pacemakers         |
| 7  | Goldfinger                      | Shirley Bassey           |
| 8  | Shotgun                         | Jr. Walker/All Stars     |
| 9  | Red Roses For A Blue Lady       | Bert Kaempfert           |
| 10 | This Diamond Ring               | Gary Lewis               |
| 11 | Red Roses For A Blue Lady       | Vic Dana                 |
| 12 | My Girl                         | The Temptations          |
| 13 | Come Home                       | Dave Clark Five          |
| 14 | I'm Telling You Now             | Freddie/Dreamers         |
| 15 | People Get Ready                | The Impressions          |
| 16 | Do The Clam                     | Elvis Presley            |
| 17 | Yeh Yeh                         | Georgie Fame             |
| 18 | Do You Wanna Dance              | Beach Boys               |
| 19 | Long Lonely Nights              | Bobby Vinton             |
| 20 | Send Me The Pillow You Dream On | Dean Martin              |
| 21 | Don't Let Me Be Misunderstood   | The Animals              |
| 22 | Little Things                   | Bobby Goldsboro          |
| 23 | If I Loved You                  | Chad and Jeremy          |
| 24 | Nowhere To Run                  | Martha/Vandellas         |
| 25 | The Race Is On                  | Jack Jones               |
| 26 | I Must Be Seeing Things         | Gene Pitney              |
| 27 | Ask The Lonely                  | Four Tops                |
| 28 | Hurt So Bad                     | Little Anthony/Imperials |
| 29 | Go Now                          | Moody Blues              |
| 30 | Jolly Green Giant               | The Kingsmen             |

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## FREDDIE AND THE DREAMERS

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DB7526

## PETER AND GORDON

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COLUMBIA  
DB7524

## BOBBY VEE

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# Buzzin' Dozen

by DON CRISP

*Find My Way Back Home* by **THE NASHVILLE TEENS** is having enough trouble finding the charts. It seems peculiar that this very good stage and recording group after two big hits should suddenly disappear from the limelight. It will be interesting to see what happens. It would be interesting too, to know whether or not The Nashville Teens are going to change their name. I find it hard to believe, but I've heard so many rumours that they are, that no one seems sure now. This record is as good as their others, so why no rush for it?

The letters have been pouring in since we mentioned that **DONOVAN** wasn't such a popular idol. It seems that he has fans throughout the country and the chances are that his disc will be one of the biggest sellers for a solo artiste in the last ten months. The funny thing is that Bob Dylan's recording company are so worried, that they are for the first time spending a fortune on promoting the original Dylan titles. As far as I can see, Bob Dylan is certainly not the one who's got to be worried.

**SANDIE SHAW** has at last been allowed to enter the United States, but only as a visitor for a few days and she will not be allowed to perform publicly. Which must show that the Americans are a lot more worried than they say. Certainly it's a peculiar situation, and I for one would like to know why. Since she is already in the charts over there and has already established her name, why shouldn't she be allowed to sing over there. Or is it because some stupid official decided that maybe he did some work for once?

After a few days of having the charts without **THE BEATLES** it all looks a trifle lonesome. But their new single from their film "Eight Arms To Hold You" called *Ticket To Ride* is shortly to be released, and will certainly be one of the biggest hits out. It's apparently already been heard by someone, as the news is that it's the best for a long time, which I find hard to believe as every new Beatles single I hear I think is good. There will be some marvellous tracks from the film, that we can be sure of.

With the story appearing in one paper that **ROY ORBISON'S** tour over here may be his last, thousands of fans have been writing in asking why. As far as I can find out he will be coming back, although no certain dates have been made. Certainly he is one of the few Americans left who can really make the charts and the fans in this country a lot more cheerful. Unfortunately, I doubt whether his saying that, or being quoted as saying that, will help the sales of his

latest record. It's certain that it's going to be a Roy Orbison year in the charts anyway. Though I'm still wondering why he didn't do so well with his last.

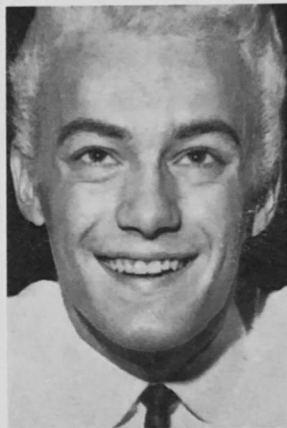
*The Minute You're Gone*, the latest **CLIFF RICHARD** single, is again a brand new sound and style. Not quite brand new, but over the last year or so Cliff appears to have changed his style and proved that he has one of the best and most changeable voices for ballads and light songs. This is one that I love and all those stories about him dying on the pop scene are simply nonsense. After six years he appears to have made even more fans, and surprisingly he himself doesn't seem to have changed all that much facially. Maybe he looks a little older but he's certainly as handsome. I hope that he continues to make more and more hit records.

The girl who once didn't appear at her office job as a secretary and was discovered to be singing on a boat on her way to South Africa, the charming **JULIE ROGERS** is likely to have another hit. Her version of the oldie, *Hawaiian Wedding Song*. It's one of the best versions I have heard since Elvis did a tremendous one in his film "Blue Hawaii," much to the consternation of the lovers of the old version. It's a pity that the second Julie Rogers disc didn't in fact make the charts and I'm surprised that Julie couldn't have made it faster with this one. Definitely a hit with me anyway and I hope that she won't be forced to go back to South Africa.

Will it be another No. 1 for Welsh singer **TOM JONES**? His new single *Once Upon A Time* is certainly a good one. Whether or not it will make the No. 1 slot is another thing. I myself said that his first was too good to get into the charts. Perhaps this one will be, although I hope not. This guy deserves all the plugs he can get as he has an incredible voice and certainly one of the best sounds I have heard on record. His image doesn't appear to have been affected by the fact that he is in fact married anyway. He is certainly likely to make the Top Ten with this anyway.

Everyone, but everyone, including hit tipster Chris Williams at Decca is raving about **DAVE BERRY'S** new single *Little Things*. Not only because he is on Decca Records, but certainly because it is one of the best discs on the scene. All I'm waiting for is to see whether or not the single makes No. 1 and whether or not Dave manages to get a big tour in the USA. With an act like his he could be the greatest thing ever over there. Definitely a smash and certainly one of the best waxings ever to leave the recording studios. Watch out for this laddie. He could be bigger than even his present managers thought.

**THE KINKS** are happening on the disc scene again with a smash single, at least everyone's hoping it will be a smash single. It's probably the best disc I have heard from the boys in a long time and although they have yet to make a bad one this is certainly the best yet. I hear rumours that after their forthcoming tour the boys will be lined up for a film. A comedy film naturally and one that could give them almost the same image as The Beatles have managed to achieve in the film world. Let's just hope that they manage to get to No. 1 again because a lot is going to depend on their single, *Everybody's Gonna Be Happy*.



**HEINZ** is hoping to have a hit, or rather he was with *Diggin' My Potatoes*, but it hasn't happened yet. Which is unfortunate for everyone concerned as Heinz and the record company put a great big push behind this record. The unfortunate thing is that Heinz himself was depending on this disc so much to get him back into the charts that he virtually cried his eyes out when it didn't make it. So many people had told him that it would be a hit and when it only made the Top Forty and not the Top Ten he was very upset. Chances are that his next disc will be the best ever, for Heinz never gives up.

**THE BACHELORS** seem to be making more and more discs every time one reads about them. I hear they have now been offered a hefty film contract along with other stars but as yet no answer has been received. The boys are certainly going to have a job fitting anything into their busy schedule. With dates upon dates looming up on them they are virtually certain to make the charts, by the sheer fact that they must have appeared everywhere in the British Isles. In the United States too they are regarded as a phenomenon, and it's almost certain that The Bachelors will be No. 1 in the charts in America soon.

# Great Future for The Beatles



Chairman of E.M.I., Sir Joseph Lockwood, presents The Beatles with traditional Japanese dolls in recognition of their disc sales in that country.

By DAVID HALL

Probably the easiest prediction of the year will be that *Ticket To Ride*, the new Beatles' single from their forthcoming film to be released shortly (the record, not the film) will be a No. 1 smash. I reckon that anyone who doesn't say it will be a No. 1 will be certain to lose a lotta money. I have been getting slightly tired of all the cracks about The Beatles' future and I am more than surprised that a prominent show-biz personality was once quoted as saying that he doesn't think they will last at the top for more than a couple or more years to come.

If one really thinks about a top group, which obviously The Beatles are, then one must realise that in two years The Beatles are only going to make about eight singles, and I'm sure that John Lennon and Paul McCartney have enough talent to last two years. I'm also sure that in the film world the most films they can make with their many other commitments will be two a year. That still leaves them only eight single records, four L.P.s at the most, and four

films in two years. So how can one assume that they will be falling out of favour?

It's almost certain that *Ticket To Ride*, their next single, will also reach the No. 1 slot in the United States although I feel that a few people may be surprised at the fact that I believe The Beatles are going to have a harder time in the States than they believe. Because in America they are still releasing a great many more Beatles records than they should do. In America in fact they are over-exposing The Beatles to such an extent that I don't think The Beatles can last more than two years at the top over there.

Over there tho' I believe that The Beatles will continue to make records and films that will sell for another five years, and I'll take a bet with anyone that, provided The Beatles stay together, they will make the charts and still be in the Top Ten in five years time.

This is certainly the year of The Beatles, as was last year. They have achieved more and more fame and I believe that it's impossible for them to

get any bigger. Already virtually every country in the world has either had Beatles' records in the charts, seen the Beatles in action, or seen them on the TV or heard them on the radio. Their image hasn't altered all that much, although the Press they are getting in this country is not so strong as it once was. In fact, they are coming in for a lot of criticism lately, mainly from Press men who get to The Beatles and then find out that they can't get an exclusive story.

But it's definitely all happening, still, for The Beatles. Whoever says they are dying will have to think again. Just to prove it tho', how many Beatles' fans believe that they will still be in the charts in the next two years? How many don't think that they will be in the charts? Drop us a line at "Pop Weekly," 41 Derby Road, Heanor, Derbys, and tell us whether or not The Beatles will last in the Top Twenty for another two years—and if not, why not? YOUR letter will be printed if it is interesting enough! !

# WHO IS THE PERFECT POP STAR?

By  
BARRIE  
HILT

Wow! what a reaction to our feature about the perfect pop singer. Hundreds of letters back from all of you about who is the best and who has the most perfect of everything. That is the best voice, the best stage act, and all the other talents needed to keep a pop star alive and kicking in the cruel world of hot pops.

Many of our readers didn't agree with me about the perfect pop star being Elvis. One who did agree with that was Roberta Galbraith of Glasgow who said that Elvis should be the most perfect pop singer because he could sing beat, ballads, blues, rhythm and blues, rock, and any kind of song styling known to anyone.

Alan Sergeant of Sussex also agreed that Elvis should be the man to be voted the perfect pop star, and suggested that his physique and his clothes were certainly one part of the reason why he should be well in the running.

Ann Dale from Lincoln was adamant however, that only one singer could fit the bill, the elusive, quiet and very talented guy called Dave Berry. One of the points she did mention was that he always made two good sides to his record, and that a very different stage act was certainly necessary.

Valerie Hurst from Morecambe said that the vote should be shared between Elvis, John Leyton and Adam and agreed that a casual appearance and perfect teeth, and dancing ability counted for a great deal.

No one entirely forgot The Beatles however, at least Sue Deakin didn't. She plumped for Paul McCartney and said that he was definitely the top male singer of the year, and the most perfect pop star. She flipped over his big eyes and said that they were one of the most important things in a pop star's career!

But all in all, most votes seemed to be for the King of Great Britain, Cliff Richard. Certainly he is one of the best candidates for the perfect pop star plating. After all, he has got nearly all the requirements. As Josie from Warwickshire said, "He is considerate, well dressed, kind, good looking, perfect features, a good singer, a stage act that is great, and a good dancer. Plus being one of the most up-and-coming actors."

Miss Peggy Nuttall voted for Billy Fury but votes were sadly lacking for Billy, mainly I feel, because Billy has been out of the limelight for some time because of a delay in issuing a new record.

Still, that's the result, with Cliff in the lead and Elvis just behind.

Perfect Pop Star Of The Year. Cliff Richard.

*Right: Cliff, who was many readers' idea of the Perfect Pop Star.*



A few unusual shots of show-biz personalities. Julie Grant and Frankie Allen of The Searchers at the opening of Bedford's Broadway Club. The Unit Four Plus Two at the Dikko American pizza restaurant in Soho. Jimmy Savile looking rather worried at Variety Club luncheon. The Beatles try their hands with the bagpipes. Four of The Stones caught relaxing with a cuppa.





# TOP NEWS TWENTY

- 1● **The Rolling Stones** still top but I think this will be the last week that they will be there.
- 2● **Tom Jones**, the Welsh laddie still hangs on grimly in the Top Three with his *It's Not Unusual*.
- 3● **Herman's Hermits** certainly making up for their miss last time out with their new single, *Silhouettes*.
- 4● **Marianne Faithfull**, the dreamy doll with the "bitter sweet" voice makes another giant stride.
- 5● **The Searchers** are moving faster with their new single and deserve a Top Three placing. It's one of their best since *Needles And Pins*.
- 6● **Unit Four Plus Two** still selling strongly. I have heard that they have already cut their next single and that everyone is hoping for another Top Ten.
- 7● **The Seekers**, who are celebrating their No. 1 by recording what they hope will be another chart-topper, should be with us a long time.
- 8● **Sandie Shaw**, off for a short visit to the United States, remains in the Top Ten with a gas of a disc *I'll Stop At Nothing*.
- 9● **Cliff Richard** shoots into The Ten. A few months ago this would have been No. 1.
- 10● **Elvis Presley** still moving up, could he be heading for the top spot once again?
- 11● **Gene Pitney**, one of the best singers and recording artists we have had from America still showing that British records aren't always best.
- 12● **The Hollies** are certainly making the grade with their single, *Yes, I Will*, but it's surprising that they didn't achieve a higher place in the charts.
- 13● **The Yardbirds** shooting upwards. This could be really big for them.
- 14● **The Pretty Things** are still drawing huge crowds everywhere, and their *Honey I Need* is still selling like the original hot cakes.
- 15● **Wayne Fontana**, getting better after his collapse from overwork is now making plans for his next single.
- 16● **P. J. Proby** not doing as well as with his last disc, nor apparently is his tour going so well, judging by the reports going around Tin Pan Alley.
- 17● **Donovan** making the grade, so surprisingly is Bob Dylan, the man Donovan is accused of imitating.
- 18● **The Who** make it again with their follow-up disc. Looks as if they're here to stay.
- 19● **Petula Clark** follows up her successful *Downtown*. Only thing is that this disc is rather like *Downtown*. *I Know A Place* is still a good platter anyway.
- 20● **The Animals**, who haven't had as much publicity as they used to have are now dropping down with their *Don't Let Me Be Misunderstood*.

## CARTOON COLUMN



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That Duz It, I'm Changin' My Hair Style!

### PHOTO CAVALCADE

MIRRORPC supplied the pictures of The Beatles, The Rolling Stones and Jimmy Savile.  
 A.S.P. INTERNATIONAL—Adam Faith.  
 J.B. PHOTOS, Cliff Richard.  
 KEYSTONE PRESS AGENCY—The Beatles.

# WHO WILL THE YEAR?

By ANTONY LOGSDEN

Who will be the star male singer at the end of 1965? Will it be P. J. Proby, Adam Faith, Cliff Richard? Who? Not just the singer with the most hits in the charts since this year started but the singer who has been most popular all round. The singer who has made the biggest impression both on radio and TV—and also in films, on stage shows, on records, even on songwriting? Who has the most popularity, or who has caused the most popular outburst of fan worship?

Take a look at the Candidates. Cliff Richard, Tom Jones, Adam Faith, Billy Fury, Elvis Presley, Roy Orbison, and P. J. Proby. Also in there fighting for the title of the Star Male Singer will be Gene Pitney and Del Shannon.

Now by Star Male Singer as I've already mentioned, that doesn't mean necessarily the singer who sells the most records or the singer who even sells the most LP's. Nor the most handsome singer. The singer who in fact creates a lot of popularity or excitement, or makes different records that get into the charts or writes different songs that get into the charts and also the one who has appeal to all ages.

Taking a close look at the candidates already listed, we have P. J. Proby. A good age, a handsome face, and certainly an artiste with appeal to teenagers. Does he however appeal to older people? I don't think so. His records are certainly different but the publicity that he has had doesn't make them sell any better. His stage act too has certainly not got much appeal to the actual theatre-owners judging by the number of times that he has been banned.

Then you have Elvis Presley. Star of stage, screen and just about everything else. That was when he first began.

# BE THE TOP MALE SINGER OF



Two established stars who could still challenge for the top position if there is another swing in pop music trends.



Now he only appears in films and on records. But over the last few years his records have not hit the top of the British charts, mainly because of the bad judgment of the record companies on picking the right titles.

Then there's Cliff, who has been going six years and looks as if he is going to last another six. He has had a change of style on his recent releases and they are certainly proving successful. His film and stage careers and his international tours have all done well. He has certainly a good chance of being voted Star Male Singer of the Year. But Cliff's popularity has hardly gone racing up since the beginning of this year and it's anyone's guess whether it will go up before the end of the year.

*Tom Jones must stand a chance in the Male Section. His record "It's Not Unusual" has smashed into the No. 1 slot and given him a head start and proved that he can also sing—and I mean sing. Whether, however, his popularity will last until the end of the year and rival that of Cliff or Elvis is a very debatable point.*

Adam Faith who is an ever popular in the pop world should be standing a very good chance. I would say watch out for the effervescent Adam to hit the charts and maybe increase his popularity even more. He could do with some bigger chart hits and also some more TV and film work.

Billy Fury has been on the scene for a very long time, but he certainly hasn't pushed his success any further in the charts. His film, "I've Gotta Horse" should make him more popular however, and it's pretty certain that there will be more record hits before the end of the year.

Then we have Roy Orbison, who hasn't managed any film work but has increased his popularity over here on stage shows and also on TV and records. Unfortunately I don't believe that he can be considered as the most improved or extra popular star at this time, although there are still nine months to go before the end of the year.

Others in the running are Del Shannon and Gene Pitney. Who do you pick as the Star Male Singer of the Year? Who will be the one who, at the end of 1965, will be the Star Male Singer? The singer to end all singers.

Write to us and tell us who will make the most impact by the end of this year.

*We're not saying who we think it will be—but it's certainly going to be a race. Drop us a line now and say who you think will be the Star Male Singer Of The Year—the one who will make the most impact and not just your own personal favourite. Letters or cards to Star Male Of The Year, "Pop Weekly," 41, Derby Road, Heanor, Derbys.*



## Twinkle Twinkle (Little) Star?

by ANTONY LOGSDEN

Twinkle, Twinkle, little star, how we wonder where you are? (With acknowledgements to whoever wrote that poem). The twinkle in this case not coming from a dusty planet high in the sky but from a young lady hanging around the lower regions of the charts with her *Golden Lights*. What has happened to Twinkle? After her smash controversial success with *Terry* and then her second hit with *Golden Lights* things seem to have come to a dead stop in her career.

In fact, even *Golden Lights* didn't do as well as it was expected to. It's rapidly becoming known that controversial records may make the charts, but once the singer starts recording anything else there just isn't the same feeling amongst the record buyers. To me, *Golden Lights* was even better than *Terry*, yet it didn't make the slightest bit of difference to the record buyers.

Are controversial records a good way to start off a career? I don't think so. After *Tell Laura I Love Her*, Ricky Valance almost disappeared from the scene.

Most death disc singers do, and it's pretty certain that Twinkle is going to have one heck of a job to hit the charts within the next few weeks or months

unless she manages to get completely away from the death record scene.

Will Twinkle remain on the scene as a top popster, or will she in fact disappear from the scene? No one can predict exactly but I say that her controversial record did more harm than good. It's O.K. getting the publicity at the time, but many TV and radio producers treat one-hit death discs as gimmicks and tend to treat the singers the same way, which means that once that disc is out of the charts they just aren't interested any more in booking that artiste. That hasn't happened with Twinkle yet, but her future may have to rest on how many other good songs she can record. In fact if she doesn't make the charts again it could lead the other stars to show that making death discs isn't a good way of keeping one's career a long term basis.

As a singer Twinkle undoubtedly has a lot of talent. As a songwriter too. But it's certainly true also that it's getting more and more difficult to hit the charts and that if one contemplates a long time in the music industry and in the charts it's got to be done without any controversial records.

Or don't you agree? Does Twinkle still have plenty of fans?

# READERS WRITE

... but are not always!

## Sack Him!

Your Mr. Clive Southern wants the sack for the outrageous article about The Shadows and whether they have missed the boat.

If they have missed the boat as you say, why is it that they have won a Carl-Alan Award for the record of *Rise And Fall Of Fingel Bunt*? And also won an award for the Best British Instrumental Unit of the "N.M.E." Popularity Concert?

So stick that in your pipe and smoke it Mr. Clive Southern.

Mary Wateson (Stourbridge)

## Lost A Customer

Where oh where do you find such third-rate reporters? "The Shadows are on the way out" "The Shadows' music is out of date" "Nearing the end of the Shad Fad." If this is all your third-rate reporters can say when talking about the world's greatest group, then it is time your reporters called it a day and until you start to print something worth reading I for one will be one shilling better off every week.

Dissatisfied Reader

## Should Be On Juke Box Jury!

And who, may one ask, does Mr. Clive Southern think he is? Who is he anyway?

I do wish people who know nothing about it, would stop telling the record-buying public what it likes! He should be put forward for "Juke Box Jury." The Shadows are great, Great, GREAT! "Desperate attempt"—huh! If Mr. Clive Southern isn't careful he'll be making a desperate attempt to talk an enraged lynching mob out of hanging him from his own Pillar of Ignorance.

AND "Pop Weekly" should be ashamed of itself! It used to be a good "rag" telling us what we want to know. But since it started publishing this sort of stupid, catty rubbish, it seems to be advertising to its reader membership (which will diminish if something isn't done) that it can no longer find knowledgeable people to write for it!

Hilary Evans (Harrow)

## Will Last For Ever

I entirely disagree with your article about The Shadows. Just because they are an instrumental group I suppose that makes their music out-of-date? The Shadows have been with us a long time and I'd like to see many of today's groups last as long as they have. I think that The Shadows have made a good decision to have a vocal release, because it shows they can sing as well as play. Each new record they bring out is different and I think that is the reason why they have lasted so long. I'd like to see The Beatles play an instrumental. May The Shadows last forever.

A Shadows Fan (Bucks.)

## Ever-Popular

I am writing to say how much I disagree with the article by Clive Southern on The Shadows.

I wish people would leave them alone or print something good about them. They will never lose popularity and to suggest they alter the line-up is nonsense. I think Brian and John are smashing.

I think their records are better than some of the trash in the charts today; just look at the score they wrote for "Aladdin," even The Beatles couldn't have done better.

So leave The Shads alone. I would be grateful if you would print my letter.

J. Lee (Stoke)



## Who Won't?

Here comes one of the many letters you will receive. You won't read it but I will write this letter anyway. I was very disappointed about your article on "Have The Shadows Missed The Boat?" Please don't pull them to pieces, all Shadows fans have got enough with The Beatles doing this.

Another thing, may I tell you when a group writes all the musical score for a pantomime like they have done, and have broken all records at the London Palladium during its 80 years' history, this is the group who have "Caught The Boat" and will be on it for quite a while. Because you may not be a Shadows fan don't say that we are nearing the end of Shad fans. For your information there will always be some Shadows fans around. I know they have lost popularity since they started but there will be some fans who will always stick by them (including myself). I believe fans here in England will always try and get this group to the TOP where they belong!

Angela Taylor (Leeds)

## Rubbish!

It's outrageous to suggest that The Shadows are slipping and I'm sure that all the other Shadows fans would say that they are as good as The Beatles any day. Your suggestion that The Shadows should try to put new life in their

records is rubbish because they have a good, steady beat which I am sure hardly any other group has. So stop criticizing the fab Shadows!

Susan Brown (Horrabridge)

## World's Greatest

I read the disgusting article on The Shadows and may I suggest that Mr. Southern should say that in The Shadows' company. I doubt if he would have the courage. The Shadows are the greatest group in the world, just because they do not have long hair does not mean that they are out-of-date.

Shadow Fan (Cardiff)

## The Answer

In answer to Clive Southern's question "Have The Shadows missed the boat?" the answer is definitely not.

The Shadows are not on their way out, they are not singing on their latest record to regain lost fans because The Shadows have always been a singing group, as can be proved by listening to the 'B' sides of some of their earlier records. Their music is not out-of-date because they play R & B on *Fingel Bunt* and *Rhythm And Greens* and folk music on *Mary Anne*.

The Shadows' music is not out of touch with modern trends it is just that good music is not appreciated these days except by a small number of Shadows fans.

As for not putting anything different into their instrumentals, try listening to *Tonight and Little B*. If The Shadows gave up recording singles and concentrated on albums instead there would be many disappointed fans.

Personally I do not think we are nearing the end of the Shad Fad when for the past five years they have been voted top instrumental group.

Alan Edwards (Tyldesley)

## Polished Professionals

Regarding your article in "Pop Weekly" I have never read such a page of printed tripe.

You criticise the most famous pop group in the country, The Shadows, for not keeping up with the present pop trend. I'll have you know that the groups in the present pop trend could not play a guitar if you held their hands and showed them.

The Shadows and their music are more professional and polished than ever and there is not another group that could surpass them in performance. Just because they don't play wild beat music any more certainly does not mean that they are not keeping up with the times.

I should therefore like you to explain to me, Mr. Southern, why, that every year, The Shadows claim the award for the Top Instrumental Group in the country, and also, why every record that they make gets into the charts.

As for The Shads losing their fans, I have never heard such nonsense. Their fans have grown up with them and will always appreciate their music.

I for one hope that they will stay at the top for many years to come, just to prove that the self-assured Mr. Southern is wrong.

Y. Lydall (Walsall)



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# DISCUSSION

Hello then—"Now that Spring is here . . ." a young disc-buyer's thoughts lightly turn to thoughts of—buying discs! And what are you going to purchase with your hard-earned cash this week? It is always a bit of a problem, I expect, so I hope you don't have a too frustrated time with this latest batch of releases. There are quite a few on the gentle, lilting kick this week; this kind of disc seems to be getting much more prevalent; so I wonder if we really will have a period of the gentle-lilting and/or folksy type in the future? That remains to be seen—but I wouldn't mind having a little bet on it. But I won't bet on which of this week's discs you are going to flip over! Go to—surprise me, as we turn to:

Adam Faith who follows the current trend towards slow litters. "Hand Me Down Things" on Parlophone has a lot of charm with, perhaps, an ever-slight folksy touch. The gentle melody is easy on the ear and Adam has an attractive quality of voice on the quiet delivery of the lyric. A surreptitious banjo here and there adds to the interest and, if you want to know, you can still dance to it all—albeit very lazily—to the dreamy rhythm. A pleasant, polished disc and another achievement for Adam.

Johnnie Spence does his usual job of supplying a striking backing on the Polydor release of "All Cried Out." This introduces us to Pinky, a little lass with a pretty powerful, high-pitched voice that takes the lyric effectively. The composition itself owes much to the big beat orchestral arrangement but the weakness here lies in a lack of strong melody.

On the Columbia label now, Zoot Money's Big Roll Band makes a big impact with "Good." These boys are excellent performers and the music they play on disc comes across to great effect. A lively offering this with an infectious, repetitious rhythm throughout.

On Decca's blue label John Mayall has a heavy beater called "Crocodile Walk." There is much appeal in the drive of the guitar and drum departments which predominate. The vocal is straightforward and well in keeping with the whole, but there is nothing strikingly individual to make the disc really stand out from the mass.

★★★ **BOUQUET** ★★★★★★  
 ★ Just right for the Easter  
 ★ holidays? Three Rooms With  
 ★ Running Water! Perhaps, but not  
 ★ the kind about which Cliff Bennett  
 ★ tells us on his new Parlophone  
 ★ release. With The Rebel Rousers,  
 ★ Cliff gives a really powerful  
 ★ performance of a lyric that tells us  
 ★ of damp rooms with wet, running  
 ★ walls! I'd say this is about the best  
 ★ thing Cliff has done on disc. His  
 ★ vocal shows an added depth of  
 ★ interpretation on this slow beater,  
 ★ with plenty of soul. A commanding  
 ★ performance all round; the beat,  
 ★ rhythm and the "feel" of the song  
 ★ is just right for today and I say  
 ★ fullest possible marks to Cliff.  
 ★ Here's hoping it will be his biggest  
 ★ yet.  
 ★★★★★★★★★★★★★★★★

Talking earlier about the apparent leaning towards slow litters, Val Doonican has turned away from them on his new Decca release strangely enough. He changes tempo on "I'm Gonna Get There"; gone are the deep, smooth sentimental tones and in their place we have a happy bouncing rhythm which is infectious, and a very light hearted lyric which Val handles with great ease to maximum effect. A good disc this although I suspect a few of his die-hard fans will regret the temporary loss of the Jim Reeves style of song. As much as I go for those offerings, myself, I think Val was wise to ring the change this time. After all, he is a versatile artiste and anyone can have too much of a good thing all at one time.

Ex-Tornado leader Clem Cattini now has his own set-up known as **The Clem Cattini Ork**. The first release is on Decca—"No Time To Think" which really sounds like a composition which could have suited the old Tornados. There is not very much "Ork" about this performance; in fact, the basic sound is that of a group with a few strings etc. added in the background. The composition has little refreshing originality and I found the disc at its end before it made any real impact. This is a pity because I do wish Clem all the best of success; but stronger material should have been the order of the day—especially when trying to make a fresh start.

"I'm So Lonesome, I Could Cry" says Frank Ifield in almost confidential tones on his new Columbia platter. A very slow lilter with a rather haunting harmonica gently intervening here and there. Frank registers heavily with the quiet lyric and the overall result is dreamily restful.

"When Is It Gonna Be My Turn," on Decca, gives The Settlers their turn to try their luck with the group-folksy material along the lines of the old Springfield and the new Seekers! A concerted performance with much body and strength that bounces along at a fair pace. The group succeeds at what it set out to do and I like the number.

Decca's Mia Lewis says "Wish I Didn't Love Him" and very nicely she says it too! Sounding very much like Cilla Black at certain times—with an orchestral arrangement more than similar—Mia gives a good performance of this slow dramatic ballad against a backing full of interest. All very



satisfying and I would say that its success depends upon how much you value a "heard it all before" viewpoint.

## BRICKBAT

It is quite a few weeks since there was a Brickbat on this page—a state of affairs which has made me very happy. As I've said before, it has pleased me that there have been no discs quite so off-the-beam. But this week a little platter came my way which made me strive very hard to find the reason why it should have been released as a single. On London there is a little comedy number that stretches an old music-hall joke to three whole minutes. **Ten Little Bottles** is one of those comic performances that is excruciatingly obvious—and therefore ceases to be funny. Johnny Bond goes through the motions of getting more and more intoxicated as he goes through the ten little bottles—with gentle rhythm and guitar accompaniment. It is a contrived performance and, I may be wrong, but I'll swear the audience laughter is "canned" (by which I do not mean that they too have taken their share of the ten little bottles!); the reaction is too much "on cue"—and Johnny, himself, seems to take no benefit from audience reaction. No—this disc is a mystery to me—and normally, I love a comedy disc.

And now I'm for the off. Till next week—

Happy memories.

'Bye for now.



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