

POP

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No. 39
WEEKLY
THIRD YEAR

INSIDE!

ELVIS Will Tour In ? ? ? ?

by ALBERT HAND

INSIDE

Don't Miss Our
"KIDS LIKE US"
Column—with
DEE SHENDEREY

INSIDE fabulous pics of

ANIMALS · CLIFF · DEE SHENDEREY
CILLA BLACK · DONOVAN · GOLDIE
AND THE GINGEBREADS · TOM
JONES · HEINZ · EVERLY BROS ·
KEELY SMITH, Etc. Etc.



INSIDE

'POP' TAKES A LOOK BEHIND THE DONOVAN SCENE



INSIDE

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

TOP NEWS TWENTY

INSIDE

IS CILLA LOSING IN THE GIRLS' POPULARITY RACE

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INSIDE

SIX YEARS AT THE TOP-CLIFF

POP WEEKLY

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73 Wells Street, London W.1.
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Advertising enquiries to —
Space (International Publications) Ltd.
62 Shaftsbury Avenue, London W.1.
Telephone: REGent 6182/5 (4 lines)
Editor: A. HAND Features Editor: D. CARDWELL
Postal Subscriptions: £3 2s. per annum
U.S.A. and Canada \$9 per annum

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The Editor Speaks

Will Elvis Tour in 1966?

To sum up our findings after our gigantic States hop, I find myself a little disturbed at the total uncertainty of it all. The only confident voice we heard was Mr. Vernon Presley, and even he gave a vague "two or three years" answer, and that's not good enough for the eager fan.

However, I believe Mr. Diskin hit nearest to the mark when he said "It will be sudden." And 'sudden' can be 1985 as far as the fan is concerned!! Or next week.

I have my own views on this subject however . . . and these views have been strengthened by what I learned this trip. Strengthened to such an extent that I am revealing for the first time in print what I feel about the situation. My views are thus:

I firmly believe that if Elvis does not tour late this year, or 1966 at the latest, he never will tour, in the strict sense of the word "tour." I believe that when he does tour, it will be a four-date job, one in Hollywood, one in Memphis, and if these two go reasonably well (public-behaviour-wise, that is—we know he'll put up a good show), possibly one in Honolulu and one in the Eastern section. This tour would be done in-between films.

Should the tour be a complete success, he would then do a lightning tour of Britain, possibly three shows. One in London, one in the Midlands, and one in the North—possibly over the border. Here again between pictures. And should these two "feelers" be a complete success, then a solid six-month world tour would be organised, between March and September of 1967, leaving space at each end of the year for two films.

This is my firm belief, though I have no proof or anybody's say-so to say so. It defies all reasonable objections, and seems the most logical course of events.

With this warning.

If Elvis does *not* do something by 1966, I am afraid he never will do. "Never" is a long, long time, but for the purpose of my "never," this embraces a period of ten years . . . the length of time I give Elvis as an "undyable" number one idol, before he joins the ranks of the Sinatras, Waynes, Grants and Crosbys: the forever-greats, who now, at least, can walk the streets without being mobbed.

What say you?

Printed in Great Britain by R. Milward & Sons Ltd., Leen Gate, Lenton, Nottingham and Published by Pop Weekly Ltd., 41 Derby Road, Heanor, Derbyshire.

Telephone: Langley Mill 2460

All Trade Enquiries to the Trade Agents: WYMAN MARSHALL LTD., Commercial House, St. Ann's Well Road, Nottingham.

22.5/65

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BRITAIN'S TOP THIRTY

(As at the week-end)

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- The Beatles
- The Seekers
- Roger Miller
- Jackie Trent
- Peter and Gordon
- Bob Dylan
- Herman's Hermits
- The Animals
- Manfred Mann
- Marianne Faithfull
- Them
- Sandie Shaw
- Barron Knights
- Cliff Richard
- Jim Reeves
- Shirley Ellis
- Donovan
- Dave Berry
- Francoise Hardy
- The Supremes
- Cilla Black
- Rolling Stones
- The Honeycombs
- The Ivy League
- Tom Jones
- Rockin' Berries
- Keely Smith
- The 'In' Crowd
- Bob Dylan
- Martha/Vandellas

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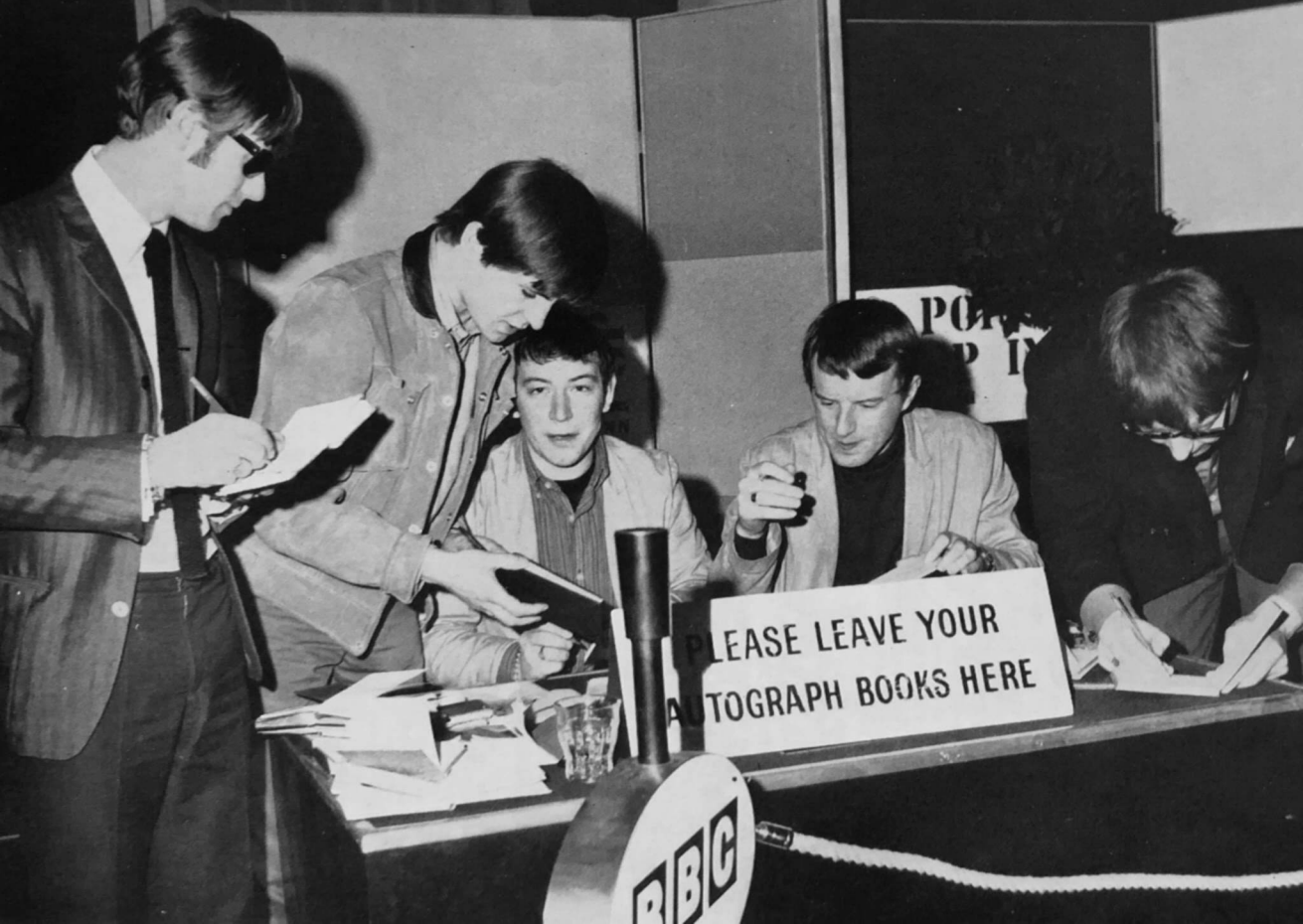
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(By Courtesy of Cash Box)

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- Herman's Hermits
- The Beatles
- Gary Lewis
- The Seekers
- Herman's Hermits
- Petula Clark
- Wayne Fontana
- The Beach Boys
- Sounds Orchestral
- Sam The Sham
- Marvin Gaye
- Righteous Brothers
- The Supremes
- Glenn Yarborough
- Freddie/Dreamers
- Elvis Presley
- Dave Clark Five
- The Miracles
- Tom Jones
- Little Milton
- Dixie Cups
- The Searchers
- Peter And Gordon
- Ronnie Dove
- The Beau Brummels
- Billy Stewart
- Sir Douglas Quintet
- Tony Clarke
- Judy Miller
- The Kinks



Buzzin' Dozen

by DON CRISP

One of the biggest stars of the rock era, **LARRY WILSON** is making a comeback or we hope so. He comes out on Decca with a number called *Sweet Little Baby* and it's one of those records that may still be a little out of date for this market. I like it however, and I'm sure you will. Many of today's fans won't remember the Larry Williams of almost ten years ago. But he was the man who made huge hits out of songs like *Bontie Moronie* and *Short Fat Fanny* and made them million sellers in those days too.

A definite hit is indicated for **UNIT FOUR PLUS TWO's** follow-up record. It's called *You've Never Been In Love Like This Before* and it's one of the best numbers on the scene at the moment. Tommy Moeller wrote the number along with Brian Parker who used to be the group's lead guitar and who left to get married some months ago. This record must be a certain Top Five hit and it should make the No. 1 slot and I hope that the boys do. For to find six such talented and handsome lads must be a difficult task these days.

A girl foursome, but not on the Tamla Motown label, come out with a new name and a new record. Their name is **THE MISSION BELLES**. Their record is called *Sincerely* and it's one of the best I've heard from a girl foursome such as this. The manager of the group is Bachelors' manager, Phil Solomon so we can expect something to be happening for them anyway. At the moment they are on The Bachelors' tour, and with a bit of luck they may be following the same hit parade pattern as the three boys from Ireland.

BURT BACHARACH, who with Hal David writes hits for just about everybody, comes up now with a number which has also been recorded by Billy J. Kramer. With his Orchestra and Chorus, both in Capital letters (that must mean something) he lights through *Trains And Boats And Planes*. A knock-out number this, but I rather think that Billy J. Kramer could swing this one into the charts first. But don't be surprised to see both versions in the charts. Lots of older people will go for the Bacharach version I'm sure.

Those two sweet singing boys **THE EVERLY BROTHERS** turned up at a reception for Unit Four Plus Two the other day, and although they didn't sing they were obviously delighted with the fact that everyone knew about their new record. It's out now and is one of the best numbers they have ever recorded. The number is called *The Price Of Love* and deals with the forgotten love bit which we've heard so many times before. But it is an

interesting number and one that deserves to give the boys a break. Why they should have slipped so heavily from the charts I don't know.

One of those members of that fabulous team The Vernons Girls, who alas, are no more, comes out with a single on her own this week. Her name is **LEE FRANCIS**, and the song is *Ciao*, or as the Italians pronounce it, *Chow*. A beautiful blonde and one who deserves to get a lot of success after coming up the hard way, Lee has plenty of talent to help her there now that she has this record released. Certainly on her showing on this record she has a very good chance of making the scene in a big way. Best of luck anyway Lee.

THE BACHELORS didn't have that usual smash success with their last record *True Love For Ever More*. Now however, they have a new song and a great one. It's written by the late Irving Berlin, and is the fabulous *Marie*. Definitely a hit for the boys though I doubt whether it will make the Top Five. Perhaps the charts are rather going away from The Bachelors' style a bit. Certainly it's a disc that deserves to have all the success in the world.

More and more showbands get on record, to the dislike of musical journalists who can't stand them and apparently the dislike of the record buyers in Great Britain who never put their records into the charts. Up pops another one of them this week on the Pye label bidding for success with a new single. They are known as **THE CADETS**, and they have a new single out called *Right Or Wrong* which is a new hip version, or supposed to be, of an old number. Personally I don't think showbands will ever make it here on record anyway unless they are given a new image.

A song called *Go*, a man called **DAVID GARRICK** and The Kinks' manager, Robert Wace. They all tie in with each other. Robert Wace was in the Blue Angel Club in Liverpool when he heard David Garrick singing. He immediately signed him and made sure of a good chance of a hit by getting him to record *Go*, a marvellous Italian song, tho' not sung in Italian obviously. The disc has great potential and should make the lower regions of the charts with a bit of support from the disc jockeys.

A new single from **TRINI LOPEZ** is hardly likely to cause screams of excitement at the moment, but I find it a very pleasant record. The song is called *Sad Tomorrows* and is certainly one of the best I have heard. I doubt whether it will make much of an impact on the market, because after his couple of hits almost a year ago, hardly anything

has been heard of Trini in the charts. Anyway the fact that he's not in the British charts hasn't affected him all that much. He has managed to hit the American charts enough times to gain an award for selling a million dollars-worth of just one of his albums.

THE NEWBEATS, who smashed the charts with their record *Bread And Butter* in both the United States and Great Britain, and have had little or no success since then, now come up with a new single called *The Birds Are For The Bees* which should be a gas for the birds and the bees but doesn't exactly knock me out. It's the same old story. The American groups make one or two good records and then they die a death. Mainly it's because their follow-ups are usually so incredibly bad.

An obvious hit for **SANDIE SHAW** with her new single *Long Live Love*. Definitely something different and thank heavens that we have some artists who record numbers that aren't exactly like the first hits they make. Miss Sandie Shaw has a very good chance of being the new No. 1 singer of the year and certainly stands a good chance of giving the more established girl singers a run for their money. Definitely a smash and definitely a record well worth having.



Six Years At The Top

-Cliff

by ANTONY LOGSDEN

He's the man who has managed to keep just about everyone guessing about what he is going to do next. I rate him as one of the biggest influences on pop music ever, and he is likely to be even bigger by next year. His name of course is Cliff Richard and his title must still be No. 1 singer of Great Britain, he could possibly overtake Elvis for the title of World's Largest Selling Male Vocalist on record.

After six years of being the Golden Boy of British pop, the gilt isn't even chipped. Cliff still remains the big idol of millions of fans and don't think I'm talking through the back of my head when I say that he is quite likely to be hitting the high spots in the charts in the next six years either. He has the talent and he has the knack of being able to pick songs, and not only pick them but change them to suit the current trends. It's highly likely that his fans who have followed him for the last six years will continue to do so even more now that he is getting the film star image that is bound to appeal to both young and old.

I talked to some of today's teenagers to find out what is happening with Cliff's career, for they, better than anyone, can say what is really happening. All of them agree with me that if Cliff manages to continue making songs and films of the high standard he is doing at present then he should be on the scene for an unlimited time. That means that in the year 2,000 you won't have to explain to your kids who Cliff was, as he'll still be on the scene!

Doubtless there will be the pessimists who will say that he cannot keep up the hectic pace, but they were saying that two months after he appeared on the scene and that was almost seven years ago!

There are the people who manage somehow to make it seem as if pop singer is a dirty word, usually some of the older people who forget how they raved about Bing Crosby and other singers. But it is a fact that if a singer today has the right image and makes friends with the adults who watch TV and films as much as the teenage fans he has every chance of still being on the scene for a very long time.

I think that a medal should be struck for Cliff. With all the politicians and all the statesmen who travel about the world on behalf of Great Britain I doubt whether any of them ever do as much for British prestige abroad as Mr. Cliff Richard.



DEE SHENDEREY LOOKS AT

"KIDS LIKE US" *

Hi there! Dee Shenderay here again with some more hot-pop comments from "Kids Like Us." Once again I went out with a roving 'mike' to catch candid views on the Pop Scene, for my Radio Luxembourg show "Kids Like Us," and this week we visited Derby (quite near the home of "Pop Weekly" Editor, Albert Hand).

As in Norwich and Leicester Square, whose answers I reported last week, the Derby pop race had firm favourites and some definite non-starters. So here's a run-down on how the Derby kids voted; and don't forget, if you agree or disagree, write and let me know your views, so's we can have our own "Pop Weekly," "Kids Like Us" Chart. And here goes with the Derby DISlikes about the current pop scene.

"... I think that they should be made not to make the crowds scream, so that anyone can see the programme and be able to enjoy it" ... said one Derby dolly. (But when I asked her if she screams at her fave stars she had to admit she does!—who doesn't?) Another dislike went like this: "... British groups on record are good, but on-stage they are trash" ... Whew! I agree some of them are, but that's a pretty sweeping statement to make about all of them. Don't you agree?

Well after a remark like that, I didn't know what to expect when I asked "Who's your favourite group?" I needn't have worried. Once again, The Rolling Stones *raced* to the winning-post in the Derby Pop Poll. They just *must* be the best group out, because

they're *always* voted favourites. In fact, the only other group to even get a second mention in Derby were ... "The Hollies, because they're full of personality ..."

When it came to predicting the big Pop trend for the next few months, Derby kids rated Rhythm 'n' Blues ... "I think R & B is going to stay because it's got great beat ..." and ... "Rhythm 'n' Blues will definitely stay" ... Someone *did* venture to say ... "R & B will stay in, but I think folk-singing will come up too ..." and there was even one individualist who said ... "I don't think R & B is here to stay because the trend of the Top Ten is to ballads ..." But the overwhelming majority were definitely *for* R & B remaining. Personally I wonder. It seems to me that too many so-called R & B artists are just poor copies of the real thing, and could easily *harm* R & B's popularity. What do you think?

Next question cmoing up! "Who's your favourite American male star?" The answers also came up fast: ... "Gene Pitney ... he's different ..." "Gene Pitney ... he's on his own ..." ... "Gene Pitney—greatest thing that ever came out of America ..." No doubt about it—G.P. it is:—Great Pop means Gene Pitney, in Derby anyway. But the *greatest* thing to come out of America? Good as Gene is, I'm not so sure about *that*.

My last question in Derby was about GIRL singers. And surprise, surprise! Unlike almost every other town I've visited, the Derby kids *didn't* vote for

Sandie. They were all Faithfull to Marianne ... "Marianne Faithfull—she's got a style of her own and it takes no effort to sing ..." was how one gorgeous-looking Derby lad put it, which sums up very nicely what *all* the kids thought. So watch it, Sandie, looks like you've got competition for the Top Pop Girl Crown!

So there it is. That's how Derby voted, but what about you? Just fill in the chart and send it to me, and let's get our own "Pop Weekly" chart going. Just one more thing. Girls, there's a *fab* competition running on "Kids Like Us" on Luxembourg at the moment. Just listen in at 9 o'clock on Sunday, and you could win the really fabulous and unusual prize.

O.K.? O.K. See you all next week.



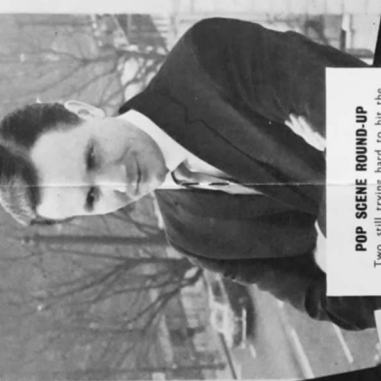
POP WEEKLY "KIDS LIKE US" CHART

Question	Derby	"Pop Weekly"
What do you dislike about the pop scene?	Screaming girls Bad stage performances	
Who's your favourite group?	Rolling Stones	
Favourite American male pop star?	Gene Pitney	
Favourite female singer?	Marianne Faithfull	
What will be the big pop trend for the next few months?	R & B will stay: but folk will come in fast	

NAME _____

ADDRESS _____

and send in to "Pop Weekly," 73 Wells Street, London W.1



POP SCENE ROUND-UP

Two still trying hard to hit the charts, Michael Haslam and Heinz Roger Miller still up at top end of the charts.

The Everly Brothers in Britain for another year tell Keith Fordyce of their plans.

Duke D'mond and The Barron Knights proving that humorous discs can still register in the charts.



TOP NEWS TWENTY

- 10 ● **The Beatles** still manage to maintain their No. 1 position but things are obviously going to get harder for them next week. Watch Bob Dylan.
- 20 ● **The Seekers** proving that their first disc wasn't a fluke and following it up with a delightful record that deserves to make the grade.
- 30 ● **Roger Miller** seems to have made a huge hump but now the sales are apparently slowing down.
- 40 ● **Jackie Trent** still moving towards the top. Another contender for the fast-selling girls' stakes.
- 50 ● **Peter And Gordon** have managed to make the charts in a big way. Whether that will please the Buddy Holly fans I don't know, but it will certainly please the P and G fans.
- 60 ● **Bob Dylan's Subterranean Homesick Blues** still at No. 6. Only wish I could understand it.
- 70 ● **Herman's Hermits' Wonderful World** still climbing. Could be very big in the States too.
- 80 ● **The Animals** slipping out slowly. Definitely a hit of the first order tho' I remember one "Pop Weekly" writer saying he didn't like it.
- 90 ● **Manfred Mann** and his men move upwards with their *Oh No Not My Baby* and let's hope that the charts will always have a soft spot for them.
- 100 ● **Marianne Faithfull** makes it with a charming, whimsical number this time. This one grows on you.
- 110 ● **Them** starting to slip after a very successful run.
- 120 ● **Sandie Shaw** leaps straight in with *Long Live Love*. Could be her biggest ever.
- 130 ● **The Barron Knights** have done their proud duty with "The Workers' record.
- 140 ● **Cliff Richard** has started going already. It is of course a gem of a number that deserves to make it in a big way in other charts throughout the world.
- 150 ● **Shirley Ellis**, a newcomer to our charts, makes it with *The Clapping Song*.
- 150 ● **Jim Reeves** still making news with his *Not Until The Next Time*. Can't they get him singing a happy song?
- 170 ● **Donovan** still sliding down and he's got some competition with Dylan as Bob has two in the charts at the moment.
- 180 ● **Dave Berry** on a downward trend with his *Little Things*. Should be of interest to everyone that his next is going to be a lot different.
- 190 ● **Francoise Hardy**, the French smash, makes her mark with *All Over The World* which shows that the French aren't bad at producing singers after all.
- 200 ● **The Supremes** are still managing to keep their head above water when it comes to making hit records and *Stop! In The Name Of Love* is just about one of their best.

CARTOON COLUMN



"It's hopeless sir! Every time they 'Part Arms' they can't stop their feet tappin'!"



"—And get some different spectacles on the way back."



PHOTO CAVALCADE

A.S.P. INTERNATIONAL provide all the pictures in this issue.

Behind

by DAVID HALL

We knocked him, and boy! do we wish we hadn't!! For by every post came more and more letters giving us some idea of how Donovan has managed to stir up a tremendous number of followers in this country. He's definitely the boy for the commercial folk fans anyway.

Certainly it's true that Donovan is going to find it extremely easy going in the future if our readers' response is anything to go by. Seriously, thousands of letters flooded in telling us that we were off our heads attacking Donovan and that this is probably the worst thing we have ever done.

I talked to some of the people behind Donovan and I managed to have a quick word with manager Geoff Stephens. Over a glass of ale, during which I was transfixed with two eyes which seemed to be accusing me of the anti-Donovan feature, he told me that Donovan was cutting a new album and that he would be making the scene in a big way with it. Who was I to argue?

One thing he did tell me was that Donovan had been having fantastic reactions from across the country and that all the folk fans who had previously not believed that Donovan was sincere were now coming round to saying that he was one of the best. Also that the Donovan following was such that he, Donovan, was getting well-known already in the streets of London, and that he can hardly venture out any more to the restaurants because of the number of people who start trying to get his autograph. I talked to Geoff about Donovan's future and, normally a reticent man when it comes to talking about Donovan in length, he did mention that Donovan would be here this time next year.

Geoff Stephens, by the way, is the man who wrote that marvellous number, *The Crying Game* for Dave Berry, amongst many other good pop numbers.

However, although Geoff wasn't too happy that "Pop Weekly" quoted one of our writers as saying "Donovan is a publicity-mad star," he did agree that everyone had their own point of view. I talked to him later about the next Donovan single, but as yet he won't let out the title. One thing's for sure anyway. If all those irate readers who wrote in to "Pop Weekly" buy just one copy each he'll be in the charts in the first week.

Donovan is Donovan, whether you like him or hate him. Personally, I don't think he can miss, and jolly good luck to him!!

the Donovan Scene





IS CILLA LOSING GROUND?

by **BARRIE HILT**

I've Been Wrong Before warbles Cilla Black on her latest record. Judging by the way it's being received in the charts, it certainly looks as if she's gonna be wrong again. Now I freely admit that I think Cilla is a gorgeous bird. I just love her earlier records and the old pad used to pound to the sound of all the newies from Cilla. But over the last few months Cilla hasn't been breaking any records for big-sellers and I hardly think that Cilla is likely to continue hitting the charts at all unless she does something about her image.

We all know what a struggle it was for Cilla to make the grade in the charts, and not only Cilla but every girl singer. But Cilla has had her chance and has had plenty of time to build up the all important image needed for a girl singer in the pop charts and the pop world.

Now that she has been on the scene for over a year, it's fully time that she made the grade by changing her image or by showing that she wants to be accepted as one kind of singer. Whether she wants to be accepted for a cabaret star, for a pop singer or for an all-round singer, hoping to please everyone, which we all know is an impossibility.

Now I don't know whether Cilla is going to stick to pop songs and continue going into competition

against the Dustys and the Sandies, but I certainly hope so. If she does however, she'll certainly have to get herself some new songs and make sure that those songs are a darn sight more commercial. She has the talent and a huge following to be able, I should have thought, to put her records into the Top Five with just about every release.

But unless she concentrates on some more songs and some better ones I think she'll have to work twice as hard as her two biggest rivals, Dusty and Sandie.

What I can't understand is that she is an intelligent girl who manages to really swing a song and have every chance whatever some people might say, of moving into the cabaret field and being quite a success there. As yet she isn't polished enough for that but I think the day will certainly come when she will be able to do that. But at the moment the thing that concerns me is that whilst she is concentrating on the pop field she isn't having as much success as Sandie or Dusty and to my mind she desperately needs that big hit, to put her back into the top sellers.

She has the biggest and the best organisation behind her, but she needs even more. So come on Cilla, let's not have any Black days for British pop!

READERS WRITE

... but are not always!

Address Letters to: The Editor, POP WEEKLY, Heanor, Derbyshire.

FILLING THE GAP

The "Seekers" or Springfields' Sound," in "Pop Weekly." Anyone who has heard *Open Up Them Pearly Gates*, the "B"-side of *I'll Never Find Another You*, will realise just how talented The Seekers are and that they are quite capable of giving a good performance even without the help of one of Tom Springfield's first-rate compositions. Although The Seekers are reminiscent of The Springfields, I think they are a little too folksy to be classed as Springfield-copyists. But they have, in my opinion as an ex-Springfield fan-club member, adequately bridged the huge gap which the tremendous Springfields left behind them.

One final comment: Tom and Dusty helped The Seekers on the road to success. They obviously don't mind the alleged copying, so why should you or anyone else?

Barbara Reid (Isleworth)

OVERRATED!

In answer to your article "Fairy Tale Comes True." I definitely think that Donovan is overrated. I personally don't think much of his voice or his harmonica playing though I must admit he's quite good on the guitar. He was definitely thrown at us, pumped on R.S.G. till we just had to remember him. Lots of my friends bought his record because he was the latest rage. I was called square, screwy, etc. when I said I didn't like it. Too many pop 'stars' start this way, and not because they are talented, that's why there are so many screaming, shouting groups, instead of decent players and singers.

Why all of a sudden wake up to the fact because it's now been made so obvious. Popsters are injected into the teenagers of today. Like them or you're a square.

E. Yardley (Clapham)

IS SHE JOKING?

She must be joking of course! I'm talking about Janet Barker, who says that Petula Clark is better than Helen Shapiro!

Helen achieved more success in her first two years in show business than Miss Clark will achieve in her whole career, and the talented Miss Shapiro is still making pop history, by breaking box office records wherever she appears. That, I might add, is after nearly three years without a hit record.

I'm not trying to say that Helen is the only female singer with talent, that would mean I was biased. Now there are quite a lot of talented young ladies on the British scene including Miss Clark herself, but Helen is the BEST. WHY? Well, she is the only girl ever to have an EP in the singles charts. That includes the American females too!

Kathleen Whewell (Darwen)

FAN OF BOTH

I have just read the page you did on the Donovan-Dylan battle. I myself am a fan of both, and why not? They are both very talented, Dylan I think, more than Donovan, but he has been in the business longer. To say Donovan cashed in on Dylan's style is silly, as you stated in the write-up a lot of us, his fans, had never heard of Dylan. This only goes to prove he had the talent to make it on his own. The words of Dylan's songs have a lot to say about prejudice and colour bar as I think modern folk should. Still, I see no reason why they both should not be around for a long time.

Christopher Gale (Heavitree)

YOUR VIEWS ON THE POP SCENE

STILL HAS TALENT

In "Pop Weekly's" Donovan/Dylan battle, you asked whether Donovan or Dylan were the best, who was going to last longest in the charts and if we thought Donovan was imitating Dylan too much. Here are my comments.

Donovan is a copy of Dylan. But Donovan broke into the charts first in this country. Though Dylan had many fans over here, Donovan is new to the scene unlike Dylan. I suppose as Donovan is the copier, Dylan must be the best. But I still think Donovan is—well you know.

Who is going to last longest? I hope that Donovan will not have "Catch The Wind" as a one time hit. I want to see Donovan near or at the top of the charts with all his discs. Dylan will have hits for some time, and I think Donovan will, too. You can't say who will last longest just as you can't say how long *The Beatles* will last.

I admit it! Donovan does imitate Dylan, but what of it? I heard of Donovan before Dylan, but when I heard Dylan I mistook him for Donovan. Donovan imitates everything that his idol does, and it is not everyone who could. I don't think it matters how much Donovan imitates Dylan. I'll still say he has talent.

Caroline Tomski (Midx).

READERS' BULLETS

"Satisfied" with the latest from Lulu and The Lovers . . . Good for Tommy Steele hitting on Broadway . . . Excellent follow-up *That's Why I'm Crying*, from *The Ivy League* . . . Wonder why the organist left them? . . . Bachelors are not exactly racing up the charts with their current release . . . Yardbirds deserved to succeed with their *For Your Love* . . . Hope *The Stones* don't get too commercial . . . Animals at rest up to their usual high standard . . . Live performances on Pop shows are good tests of ability for singers . . . What a queer title for *The Beatles'* film, "Eight Arms To Hold You" . . . Donovan appeals to the emotions . . . Dylan appeals to the intellect . . . Another good record from *The Seekers* . . . The Silkie record is also worth notice . . . Dusty's brother, Tom, could reap a nice harvest in the Pop world . . . Why doesn't Cliff make another dramatic film like "Serious Charge" or "Expresso Bongo"?

What are *The Shadows* going to do on their next single? . . . Will there be a return to instrumentals in the near future? . . . *Have Faith In Your Love* another good release by *Sounds Orchestral* . . . *The Manfreds* always have something different to offer . . . Have not heard of *Simon Scott* recently . . . What happened to *Stranger In Town* by *Del Shannon*? . . . *Freddie* certainly started something in America with his dance . . . Good harmony on *True Love Ways* by *Peter and Gordon* . . . Another change of style by *Val Doonican* . . . Some Tamla records remind me of *Phil Spector* . . . Lyrics on records are improving greatly . . . Why did *Johnny Kidd* record *The Birds And The Bees*? . . . *Herman* makes an excellent revival of the late *Sam Cook's Wonderful World* . . . *Honeycombs* could make it with the orchestra backing them . . . It might be time for *Pete Seeger* and *Hank Locklin* to make new records now that the folk and C & W is infiltrating the Pop field . . . *Beates* can only be compared with *Stones* in the popularity stakes, because their musical styles are different . . .

Helen Shapiro's Tomorrow Is Another Day, great! . . .

Adam's 'newie' good enough for Top Ten . . . *Tom Jones's* actions very boring after a while . . . Obviously, the record buyers go for "sloppy" words . . . No more screamers on "Lucky Stars" please, it ruins the show . . .

Dusty's new EP marvellous . . . Sound of Motown very good . . . *Billie Davis's* new disc didn't do a thing . . . Surely no one can fail to see that *The Applejacks* are best group in Britain . . . More *Breakaways* than *Dionne* on her latest disc . . . *Twinkle's Tommy* fab . . . Isn't *Lulu's Satisfied* just like *Shout*? . . . *Isiah's Prophets* marvellous group, ditto *Jailbirds* . . .



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DISCussion

Hello then—another selection of the latest coming right up—so let's DISCuss!

First, the latest from Elvis Presley, on the R.C.A. Victor label is "Crying In The Chapel." This is a very soft, melodic ballad with heavy religious overtones. It is one of those songs for which Elvis uses his dark brown, mellow tones and he makes the utmost of the lyric; at no time does he resort to the phoney stresses of sentiment which seem to tempt so many pop singers when they try similar songs. Here is a straightforward reading with much sincerity and the result is arresting; a polished performance with the minimum of backing. Judging by the sales of Elvis's LP "His Hand In Mine" (and by the requests for so many of its tracks) it is certain that Elvis fans go for the religious style a great deal—but I'm afraid this type of disc will not do much towards gaining new, young fans for El.

Now, Anita Harris joins the ranks of Burt Bacharach and Billy J. Kramer with her Pye version of the totally enchanting "Trains And Boats And Planes." Anita treats the lyric more as a straight ballad with some effective touches and Johnny Keating's musical direction follows the original pretty closely. A good disc and, once again, the song itself wins the day. As I said last week about Billy J. Kramer's version, any solo-voiced performance of this composition must pale beside Mr. Bacharach's delicately arranged and directed orchestra and chorus. I still say the same, as good a performance as Anita gives.

On Fontana, the lightweight and crystal clear voice of Bobby Solo caresses the Italian lyric of "Se Piangi, Se Ridi" and the result is soothing and dreamy. The light beat of this typically Italian ballad is not, perhaps, sufficient to bring it into "beat ballad" popularity but it is all very pleasant if not hit-making.

Decca's new one from The Moody Blues can be said, in fact, to be rather moody! A little bit "way out," too, regarding popularity. "From The Bottom Of My Heart" has scant melodic appeal but the boys' performance is full of contrast; all nicely balanced and well-thought out. This is much more of a dramatic performance with unlimited fascination. On the face of it, however, there is little to stick in the mind by way of catch-phrases or melodic lines or even straightforward beat. It is a disc to be savoured through attentive listening and I hope its fascination is strong enough to catch the ear of the general public.

Roger Miller's *King Of The Road* is taken by the scruff of its lyrical neck by Decca's Jacqueline Moore and re-written as "The Queen Of The House!" It turns out to be the story of a wife-and-mother's daily domestic choring life. Musically it is note for note the

same as the original and the lyric is neatly adapted for the occasion. I have always failed to understand the thought behind such releases, especially when the original is a current favourite. After all, in this case, much of the attraction of Roger Miller's disc lies in its catchy rhythm and infectious melody. Why should we be expected to buy the same thing yet again—different words or no different words!

★★★ **BOUQUET** ★★★★★★
★ I am really delighted to award ★
★ this week's top spot to The Dave ★
★ Clark Five; more especially since ★
★ I have not thought their recent ★
★ offerings to be top notch. Dave ★
★ himself and Mike Smith wrote ★
★ *Come Home* and they have made ★
★ a radical change in their approach ★
★ and basic style. This disc, for ★
★ Columbia, is probably the Five's ★
★ best-ever from performance and ★
★ "feel" viewpoints. The very slow ★
★ composition holds lots of attraction ★
★ with a very pronounced beat. The ★
★ vocal is particularly striking and ★
★ the boys manage to put so much ★
★ soulful atmosphere into the pro- ★
★ ceedings. Top marks to them for ★
★ the achievement and for breaking ★
★ away from their basic disc style to ★
★ face current trends a little more. ★
★★★★★★★★★★★★★★★★

Decca introduces us to the voice of Vashti, on "Some Things Just Stick In Your Mind," whose rather toneless and breathy vocal delivery is much in the Marianne Faithfull school. The composition is pretty-pretty and will doubtless grow on many ears after a few spins; but not a great deal of impact is made by either voice or backing.

Another Decca platter gives us a comedy offering called "Goodbyeeee" from that laughable couple Peter Cook and Dudley Moore. Unfortunately, the humour is such that only those arch-Goons Sellers and Milligan could make it sound professional and funny. This is certainly not a good example of the work of Messrs. Cook and Moore; it all sounds so cold-bloodedly contrived. Very unfunny.

On the Piccadilly label, Dodie West gives a strong performance of "In The Deep Of The Night." A dramatic beat ballad full of atmosphere and emotion. It is the kind of song we might expect from Cilla Black. Dodie has bags of warmth in her voice and depth of interpretation; and the excellent orchestration completes a dominant disc.

Columbia's "Yes, I Have" is a bouncing lightweight little number with an appealing performance from James Tamlin. A novelty slant on a love song with a very repetitive but infectious beat. Very neat.



M.G.M.'s "My Child" is a very sentimental straight ballad for Connie Francis which she handles with restraint and a lot of feeling. This kind of song might well be in the running to be a family favourite but I can't see it becoming a pop favourite in a month of Sundays, which is a pity for Connie because she has been off the chart scene for far too long.

On Pye, The Lancastrians come up with folksy style arrangement of "There'll Be No More Goodbyes" and the clean-cut performance is considerably better than the material at their disposal. There is nothing particularly distinctive about the composition itself although its overall mood is quite bright.

Instead of writing her own new single release on the Liberty label, talented Jackie De Shannon has turned to the prolific pens of Bacharach and David for "What The World Needs Now Is Love." Also arranged and produced by Burt Bacharach, it is a gentle beat ballad with a haunting quality in the melody line and a very fascinating orchestration. Jackie's own showing is well up to the standard expected and the total result is Success with a capital "S" although, perhaps, this is one of Burt Bacharach's less commercial sounding works.

Dickie Rock sings very smoothly, through a welter of echo, the well-known words of Pye's revival of "Every Step Of The Way." The arrangement is dominating by some sweeping strings and the focus of this revival seems to be "keep it sweet" which makes it on the dreary side.

Happy memories.
Bye for now.



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