

# POP

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No. 37  
**WEEKLY**  
THIRD YEAR

INSIDE

**WHAT DO YOU THINK OF TOM JONES' LATEST?**



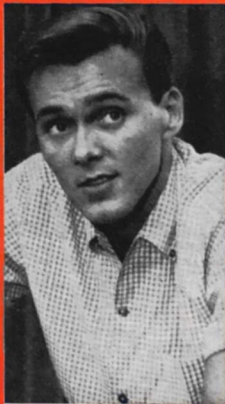
INSIDE

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

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GERRY & PACEMAKERS · ANIMALS  
KINKS · STONES · SEARCHERS  
TOMMY ROE · BILLY FURY  
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**LET'S HAVE LOTS MORE HITS FROM BILLY FURY**



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**WHAT IS WRONG WITH THE KINKS' LATEST?**

# WILL ELVIS EVER TOUR AGAIN?

## EASTER WITH THE PRESLEYS

I hit Memphis late Saturday evening, and instantly rang the Presleys in order to find out what was what.

Mr. Vernon Presley answered with a hearty "How're you doin'?" and after a friendly chit-chat he passed me over to his beautiful wife, Dee.

"Hello there, Albert. Is Phyllis, your wife, and son John with you?"

I said they were.

"Well, it's a big day tomorrow at the Church. Why not spend Easter with us?"

I said that would be fine, and we had a wonderful day with them; a day in which Elvis was hardly ever mentioned.

*However, I did notice a large bouquet of flowers on the mantelpiece, which Elvis had sent them from Hollywood telling them he was thinking of them, on this joyous Christian day.*

The following day, Easter Monday, we went up to the house again for morning coffee, and we got down to the business of asking how Elvis was, what he was doing, and steering the conversation round to the answer of the prime question we were seeking: "Would Elvis ever tour again?"

Mr. Presley was quite definite in his answer:

"Mr. Hand, it's impossible in show business to be the supreme top dog for ever and ever. Elvis reached the position of top dog years ago, and it has been astonishing to everybody in show business that he remained so for so long.

"Then came The Beatles, and show business resumed its correct proportions, with everybody striving to stay in a good position in the music world. It's a fine healthy position, and just like Elvis in the early days, these newcomers helped attain their position by extensive tours. For I believe that tours do more for a man—or a group of boys—in the entertainment industry, than any other one thing.

"Elvis had more than his share of tours in the beginning, and went through all the fears of being mauled to bits at the end of the show just like the rest. And then along came pictures, and Elvis was able to finish with this hopping about all over the place.

"And, Mr. Hand, once you finish with that sort of thing, it takes great courage to start again. But Elvis is no fool, and neither is his management. They just know that the time will come when Elvis will have to lay down his motion pictures and put on his ridin' boots again.

*"In my opinion, the time is not ripe yet. But Colonel Parker is a better judge than I am. My guess is he'll hit the road in two to three years' time, and I reckon he'll enjoy it same as he did in the past. Elvis loved touring, and no one changes his stripes in that field. You either love it or hate it like forever."*

I then asked Vernon the \$64 question.

"Would the same precautions have to be taken like the 'old days'?"

Once again the answer came without hesitation.

"Yes, I believe so. Only whereas before adults came in idle curiosity, they'll be rooting for him just as much as the teenagers. I reckon there'll be some fine shows when Elvis does hit the road again. I only hope the fans have faith in his management that they will know the right time. I have absolute faith in them."

It was a stimulating conversation. A conversation that was borne out by many people throughout our stay in Memphis. One and all had supreme faith in Elvis—and his management. One and all—Uncle Trevis, Dee, close friends like Gary Pepper, Mrs. Pepper, the Nicholls . . . all believed Elvis would tour again—when the time was ripe! And that time seemed to be in around two years' time.

*We are just preparing now to leave for Hollywood, nerve-centre of the Elvis world in action. Will they verify the Memphis feeling? Or will they deny?*

**I hope to be able to tell you next week.**



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8/5/65

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# BRITAIN'S TOP THIRTY

(As at the week-end)

- 1 Ticket To Ride (1)
- 2 King Of The Road (6)
- 3 Here Comes The Night (3)
- 4 The Minute You're Gone (2)
- 5 Little Things (11)
- 6 Pop Go The Workers (8)
- 7 A World Of Our Own (15)
- 8 Bring It On Home To Me (7)
- 9 Concrete And Clay (5)
- 10 Catch The Wind (9)
- 11 True Love Ways (17)
- 12 The Last Time (12)
- 13 Stop In The Name Of Love (10)
- 14 Times They Are A' Changin' (13)
- 15 For Your Love (4)
- 16 You're Breaking My Heart (14)
- 17 Oh No, Not My Baby (20)
- 18 I Can't Explain (16)
- 19 All Over The World (24)
- 20 Subterranean Homesick Blues (-)
- 21 Wonderful World (23)
- 22 Once Upon A Time (-)
- 23 Everyone's Gonna Be Happy (22)
- 24 Not Until The Next Time (-)
- 25 A Little You (25)
- 26 I'll Be There (18)
- 27 I've Been Wrong Before (-)
- 28 That's Why I'm Crying (-)
- 29 I'll Never Find Another You (28)
- 30 Nowhere To Run (-)

The Beatles  
 Roger Miller  
 Them  
 Cliff Richard  
 Dave Berry  
 Barron Knights  
 The Seekers  
 The Animals  
 Unit Four Plus Two  
 Donovan  
 Peter and Gordon  
 Rolling Stones  
 The Supremes  
 Bob Dylan  
 The Yardbirds  
 Keely Smith  
 Manfred Mann  
 The Who  
 Francoise Hardy  
 Bob Dylan  
 Herman's Hermits  
 Tom Jones  
 The Kinks  
 Jim Reeves  
 Freddie/Dreamers  
 Gerry/Pacemakers  
 Cilla Black  
 The Ivy League  
 The Seekers  
 Martha/Vandellas

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 MY HEART  
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SUPERCALIFRAGILISTIC-  
 EXPIALIDIOUS  
 LIBERTY LIB55773

## RONNIE DOVE

ONE KISS FOR  
 OLD TIMES' SAKE  
 STATESIDE SS412

## THE HIT PACK

NEVER SAY NO TO  
 YOUR BABY  
 TAMLA MOTOWN TM6513

## TOM JONES

LITTLE  
 LONELY ONE  
 COLUMBIA DB7568

## THE ROULETTES

I HOPE HE BREAKS  
 YOUR HEART  
 PARLOPHONE RS278

# AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- 1 Mrs. Brown You've Got A Lovely Daughter
- 2 I Know A Place
- 3 Game Of Love
- 4 I'm Telling You Now
- 5 Tired Of Waiting For You
- 6 Count Me In
- 7 I'll Never Find Another You
- 8 Go Now
- 9 Ticket To Ride
- 10 The Race Is On
- 11 I'll Be Doggone
- 12 Silhouettes
- 13 One Kiss For Old Times Sake
- 14 Cast Your Fate To The Wind
- 15 The Clapping Song
- 16 Stop In The Name Of Love
- 17 The Last Time
- 18 Just Once In My Life
- 19 Shotgun
- 20 Ooh! Baby Baby
- 21 It's Growing
- 22 We're Gonna Make It
- 23 Bumble Bee
- 24 I Do Love You
- 25 Can't You Hear My Heartbeat
- 26 It's Not Unusual
- 27 Baby The Rain Must Fall
- 28 Woolly Bully
- 29 Woman's Got Soul
- 30 Land Of 1000 Dances

Herman's Hermits  
 Petula Clark  
 Wayne Fontana  
 Freddie/Dreamers  
 The Kinks  
 Gary Lewis  
 The Seekers  
 The Moody Blues  
 The Beatles  
 Jack Jones  
 Marvin Gaye  
 Herman's Hermits  
 Ronnie Dove  
 Sounds Orchestral  
 Shirley Ellis  
 The Supremes  
 The Rolling Stones  
 Righteous Brothers  
 Jr. Walker/All Stars  
 The Miracles  
 The Temptations  
 Little Milton  
 The Searchers  
 Billy Stewart  
 Herman's Hermits  
 Tom Jones  
 Glen Yarbrough  
 Sam The Sham  
 The Impressions  
 Cannibal/Headhunters



# Buzzin' Dozen

by DON CRISP

A new platter out on the market from a British boy, **KRIS RYAN**, could happen in a big way. It's one of Philips Records, and although they aren't the company with the most records in the charts they are certainly trying hard to achieve that ambition. Anyway, enough of that. The record is called *Marie Marie* and although the title may sound a bit old fashioned, I would be doubtful about betting whether this one will make the charts or not. It's a weirdie record to decide upon. I leave the verdict to you, but Kris Ryan could, just could, make the charts with it.

With a name like **RAY COUSSINS** (yes, two ss's!) one would expect a different kind of record. Well, it appears that we have got it. *I Keep Forgetting* is the title of a record by Ray Coussins, the singer with a mile of travelling behind him. Wrong expression there. Actually he has travelled all over the world and it's certainly no problem with him whether or not he has to get work. Even the great Connie Francis noted the talent in this boy when she was appearing in South Africa and got him work in the States. Now he tries his hand in Great Britain with this disc and although I can't help thinking it's a little too polished, there should be some eager buyers for it.

**JIM REEVES** makes his expected record-breaking entry (which it is for someone who has been dead nearly a year) with his new single *Not Until The Next Time*. Rather surprised that it didn't come in slightly higher. However, it seems only right to release all the Jim Reeves tracks, but to put them on to LP's instead of singles. After all, it can only be his ardent fans buying them and they are going to buy them anyway. So why keep on throwing out new singles? This can go on forever. I have some Jim Reeves singles myself, but I think that it's not exactly decent to keep on churning out new releases after he is dead. What I particularly don't like is that all the tracks seem to have such death slanted titles.

**THE BACHELORS** have been having a hard time of it with their new single. Hardly a record to inspire everyone into thinking that The Bachelors have turned over a new leaf. It had to happen eventually as we said some months ago. After all, you just cannot turn out record after record with the same sound and then try and put the disc into the charts all the time. *True Love For Evermore* is their single with a dash of the old Bachelors flavour. Soaring voices, good melody line, but oh, the sound and the style could belong to any one of six or seven singles the boys have recorded. Why don't they try something different?

Back into the charts (she hopes) will go **MARIANNE FAITHFULL** with her new disc *This Little Bird* produced by Mike Leander. The song is a composition by John D. Loudermilk, who has been responsible for so many hits. After *Come And Stay With Me* which put her back into the limelight, this is the old Marianne Faithfull sounding as sweet and not quite here as always. I rather like the "B" side, *Morning Sun*, which is rather moving. I only wish that Marianne would try and get rid of this too-sweet image that she puts on on TV. Otherwise she's great.

**THE DRIFTERS**, who seem to have been around the scene since my grandfather was knee high to an ant, are actually breaking into the charts. Their single of *At The Club* is actually moving! Wonders will never cease. I'm not being sarcastic for the sake of it, but it seems fantastic that The Drifters, after being on the scene for such a long time and not actually happening could make the charts here. However, I'm very pleased for them and I only hope they manage to keep up the good work. May have Ben E. King in the charts any day now.

That young man who has been surrounded by controversy for the last few days, **MICHAEL CHAPLIN**, son of the famous Charlie, pops up on disc to keep away the bailiffs. The disc is called *I Am What I Am* and as Decca put it, it's a rather apt title! I doubt whether it will be a hit. The backing is much more interesting and personally, I would prefer it not to be a hit. Too many people are rushed into recording studios on the strength of some publicity, and one usually finds that they cannot tell the difference between an organ and a piano. The harmonica in the background by the way is that of Peter Adler, son of the famous Larry Adler.

You can always tell when a record company aren't particularly raving about one of their releases. Such is the case of a record that is climbing the American charts and has just been released by Decca over here. It's by a group called **THE SIR DOUGLAS QUINTET**, which should hamper the group rather than help. However, the platter, *She's About A Mover* is hardly likely to be in the USA charts if it's all that bad. I rather like this but it's one of those platters better for dancing to than for singing to. Could happen with the exposure. But I doubt very much whether this will get the exposure.

Someone who has been out of the charts for some time, rather longer than Brenda Lee is **PERRY COMO**. Chances are that he isn't going to make a No. 1 smash with his new single either. But it's interesting to note that Perry

could have a minor hit with this one, called *Dream On Little Dreamer*. In fact, the record company tells us that he hasn't had a single release in Great Britain for two years! The song is one of those that Dean Martin has been pushing into the bottom of our charts over the last few months so it could happen.

Out comes **TWINKLE** again with a new single called *Tommy*. After the relative flop of *Golden Lights*, her second record, I can't see this one breaking any sales barriers. There is an old belief in the pop business that if you make a record with someone's name for a title it assures you of so many copies sold anyway, to all those people with that name. It doesn't work. The idea is flopping and has been for years. Apart from one disc with a name, *Terry*, I think it a bit stupid to try again. However, the lyrics aren't quite so morbid so maybe it'll happen for Twinkle. I've got nothing against the girl, but I would like to see what she could do with a Bacharach number.

A disc called *You Don't Own Me* makes the news this week played rather effectively by **PAUL DEAN AND THE THOUGHTS**. If the title looks vaguely familiar it's because it was first released by Lesley Gore, the American girl who didn't happen here despite the hefty promotion she had. Paul Dean and The Thoughts, all former members of Screaming Lord Sutch's backing group, The Savages, come up with quite a nifty number here. I especially like the backing which is a cross between big band and beat. Given the promotion this could happen. Nice disc.



Out of the news for some time has been **BRENDA LEE**. Rather surprising that she hasn't made the charts, for even tho' we've had an influx of British girl singers into the charts, Brenda is still one of the most talented on the scene. Now however she pops up bright as a daisy and comes out with *Truly, Truly, True*, a ballad which is already gaining attention in her own country. I don't really know whether this will bring her back into the charts but it has a nice melody and should sell quite strongly. No plans for her to tour Britain yet, but there should be if the record hits the charts.

# Kinks Can do Better!

by DAVID HALL

As we predicted some weeks ago The Kinks' hit hasn't made it as big as their last disc. It was something which gives a pointer to the facts as we mentioned there last time. That it's all fine and good being different which we wholeheartedly agree with, but when it comes to actually making a different sound or style from previous hits you mustn't go too overboard and try something which commercially isn't that acceptable.

For this is what The Kinks have done with *Everyone's Gonna Be Happy*. Of course it's a Top Ten smash but that doesn't make it as good, or as potentially commercial as we all expected from The Kinks. I'm rather disappointed to put it mildly. Here we have a group whose potential cannot be overrated. They have all the power of a second Beatles. They write their own numbers, they have a terrific stage act, they are constantly in the news, they are breaking out all over the world charts like a rash of measles. Then they go and pull out a disc which is certainly not worthy of them!

I do hear from The Kinks that their next one is even more different. I sincerely hope it is. It gives me no pleasure to have to hear a record and say that it's poor when it comes from such a first-class group. One musical paper has knocked me for saying that The Kinks could take over from The Stones. So far on record average alone, that is, No. 1's and positions in charts, The Kinks are already in the lead. Their following in America is already getting to be as big as The Stones' and they could quite safely be booked into any European country with the sure knowledge that a record of theirs would be in the charts when they arrived there.

While everyone is raving about the Beatles versus Stones battle, The Kinks have succeeded in putting in a terrific amount of work and they have made sure that they have hits in just about every country and that they could possibly, just possibly build up such a following that with exactly the right numbers released at the right time they could smash the charts into the No. 1 slot within a couple of weeks and have both The Beatles and The Stones wondering what hit them. I am sure that the possibility of overtaking The Beatles hasn't even occurred to The Kinks and to be very frank the possibility is a bit remote. But never underestimate a group who could pull level not in record sales, but in the positions that they reach in the charts.

So far they have managed to get their records into the Top Five with the exception at the moment of *Everyone's Gonna Be Happy*. But even that may be remedied. With The Kinks on the scene, anything could happen and probably will!!





# THE SWITCHED-ON STONES

by  
BARRIE HIL

They are kicked around in the musical papers and they are always being referred to as the "second Beatles." Nothing, I am sure, could make anyone madder than being compared to someone else all the time. The group of course referred to as the "second Beatles" is known to "Pop Weekly" as The First Rolling Stones. They are possibly the most complex and still almost unknown group in the country. Many details about their background are still missing and it's interesting to note that The Stones have not launched themselves into the business as a straightforward money-making group. They have had many chances so far to make a lot more money but so far they have turned them all down.

One of the things that could help them towards making an odd fifty thousand or so would be for The Stones to really seriously go into the songwriting field like Lennon and McCartney. But

although Mick Jagger and Keith Richard do write some of the best songs around the scene at the moment they haven't really made it as much of a profession as John and Paul.

Why is it that The Stones are always regarded as being second best to The Beatles? Just because their popularity rating might be second to The Beatles doesn't mean to say that they are second to The Beatles in everything. For example their music is of an entirely different nature to that of The Beatles and although I'm not saying The Beatles couldn't write or sing and play some of The Stones' numbers I don't think they would get the same feel as The Stones do on their records. Likewise I doubt whether The Stones could be happy, or even very proficient, playing The Beatles' numbers.

One thing I do take strong objection to, although I doubt whether it will

ever stop, are the increasing number of comedians and artists who poke fun at the groups on the beat scene and in particular The Rolling Stones. At one time it used to be The Beatles, but now that John, Paul, George and Ringo have made the grade into films etc., too many of the comedians are anxious not to say anything that could lose them a spot in a Beatles film.

But The Stones are now under heavy fire from all angles. Their hair is still too long if you listen to most people, but didn't I predict only a month or so ago that they would get their hair cut, (which they did) and that eventually they would be as short-haired, if not shorter, than many of the comedians on the scene. Personally, I think for a vibrant, alive, switched-on stage act, you've got to go a long way to see anything better than The Rolling Stones! !



Pop Inn—1 o'clock every Tuesday is the Pop fans date with the B.B.C. light programme. This sizzling Radio show starts without knowing just who is going to appear—Producer Derek Chinnery and Comper Keith Fordyce invite as many Pop Stars they know are in Town and hope they'll "Pop In" and, if they possibly can, they do. The show's just celebrated its 100th appearance on the Air. Marianne Faithfull is interviewed by Comper Keith Fordyce.

The Animals fool for the audience.

Freddie looks just like Freddie.

Pop Inn is a "must" for visiting artistes from the U.S.A. Here's Tommy Roe.

King of the Road Roger Miller takes the mike.





# TOP NEWS TWENTY

- 1● **The Beatles**, with *Ticket To Ride* still hanging around the No. 1 slot, and congrats to them for doing it again.
- 2● **Roger Miller**, whose *King Of The Road* single surprised just about everyone.
- 3● **Them** are still making the scene with *Here Comes The Night*. Much better than their first record and definitely one of the best recordings for some time in the charts.
- 4● **Cliff Richard**. Amazing how that name still means so much when it comes to the charts.
- 5● **Dave Berry** reaches the top five with *Little Things*. Definitely a smash. Have a good holiday mate.
- 6● **The Barron Knights** take another leap upward and prove that although their ordinary records don't do that well, their send-up discs do.
- 7● **The Seekers** still moving up, which should make Keith Goodwin's job easier when it comes to doing publicity on them. A *World Of Our Own* is a bit too much like their first one.
- 8● **The Animals** still make the scene with their *Bring It On Home To Me*. Still not one of my favourite discs.
- 9● **Unit Four Plus Two** make the charts with *Concrete And Clay* and everyone waits to see it drop out.
- 10● **Donovan** still trying to *Catch The Wind*. Always found it a bit of a job myself.
- 11● **Peter and Gordon** make their first British chart entry for some time, and then with an old Buddy Holly hit. *True Love Ways* however, is much better done by Buddy tho' they make a fairly reasonable job of it.
- 12● **The Rolling Stones** making a somewhat sharper descent than normal.
- 13● **The Supremes** smash out with *Stop In The Name Of Love* and this shows that the Tamla Motown tour was justified after all. A great bunch of girls.
- 14● **Bob Dylan**, whose next single is a gas, starts to make the drop out look slow.
- 15● **The Yardbirds**, who are currently bashing around the country and proving that they are still as good on-stage as off.
- 16● **Keely Smith**, showing that the "old ones" can still make the charts, if she'll forgive the expression. *You're Breaking My Heart* is a gas.
- 17● **Manfred Mann** group moving up with *Oh No, Not My Baby*, which should really make the grade.
- 18● **The Who**, who have been treading the old charts with this one for some weeks look like still being around for the next few weeks.
- 19● **Francoise Hardy**, French chart-topper, moving up now with her wonderful disc, *All Over The World*.
- 20● **Bob Dylan** with *Subterranean Home-sick Blues*. Title alone should sell this one.

## CARTOON COLUMN



"Trust Joe, He'd do anything for money"



"Which one is it?"



"I've created a new sound."

### PHOTO CAVALCADE

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

# More

The strange case of William Fury is beginning to baffle even the experts. For here is the formula for an international artiste. He must be fairly good-looking. That puts Billy in the running! He must be a good singer. Fifteen Top Twenty hits answers that one. He must be able to act. His latest film *'I've Gotta Horse'* shows that. He must be able to dance. Full marks to Billy who is coming on very well as a dancer. He must be able to put over his TV personality.

Again full marks to Mr. Fury. He must give good value for money, whether on records or otherwise. Again full marks. Add all this up, throwing in a few things like sincerity, etc., and you should have a prize package that will rank against The Beatles and Cliff. Certainly one that deserves to make the charts a lotta times. But, somewhere along the line the formula breaks down. In the last year Billy has managed to release only two singles, and hasn't an LP out, apart from *'I've Gotta Horse'* (which seems to have hundreds of other stars on as well) for some eighteen months.

Now I'm not knocking Billy. In fact, to be very honest, I don't know who I am knocking. But it seems to me that any star who can get his own film, his own TV show, and who tops his own stage shows, and whose tours pack in plenty of people, should surely be able to not only make himself more popular with more singles, but should be able to be in the charts at least forty weeks out of the fifty-two.

I don't care whose fault it is. That isn't the point. The point is that Billy has been on the scene for a very long time, and that unless he does make the grade in a bigger way he is just simply going to be stuck in the same rut. Again, thousands of stars would love to be stuck in a rut that brings in a thousand a week, and enables one to have one's own TV show but it certainly seems bad policy to let that singer have to miss most of the world chances that he could have. For a star of his calibre, it seems unusual, to say the least, that he cannot make the charts on his popularity alone for at least four smashes a year.

Somewhere along the line something is going wrong and has been for some time. It's obvious to everyone that Billy should be able to make the charts four times a year, release two albums a year and star on at least two overseas trips a year. His fans have been constantly demanding that he makes the grade higher by pushing for him in every way possible.

Now the decision rests with someone we don't even know! For, at the moment, all the other top British stars are starting to think about releasing five singles a year—and even people like Marianne Faithfull are releasing two LP's at a time! Why not Billy?

# Hits Needed From Billy

By ANTONY LOGSDEN





## WHAT DO YOU THINK OF TOM JONES' LATEST?

by BARRIE HILT

How can they do it? This is what I asked myself again this week!! How many times do we get artistes who smash straight into the charts, sometimes make the No. 1 slot in less than three weeks and then out they come with a second record that doesn't do them or their fans justice? The latest offender is someone I didn't expect it to happen with. Tom Jones. Hailed as one of the brightest of new discoveries, a smash No. 1 disc with his debut platter, *It's Not Unusual*, and then what happens? He comes out with a second disc *Once Upon A Time* which is little short of a mere 'B' side compared to the wonderful lilting and melodic *It's Not Unusual*.

Now, Tom Jones isn't the first artiste by any means to come up with a pretty bad (to my mind anyway) second record. But it's certainly a black day for British pop. Here we are with some twenty or twenty-five artistes breaking out all over the American charts. Virtually every week brings a new discovery, not just of one hit record stardom but lasting stardom. Here comes a sorely needed new singer to show how he can do against the old combination of Elvis and Cliff.

The slightly lesser powers of Adam and Billy Fury needed a bit of competition too to make the scene, and what happens? We get a gigantic

smash No. 1. We hear that Tom is getting so many offers from the States and from Europe it's likely he'll be working twenty-four hours a day for the next ten years!

We all settle back happily content in the knowledge that this small island has done it once more and produced another world-beating star in the same mould as The Beatles, The Stones, The Kinks, The Searchers etc., whose names resound throughout just about every record-buying country. What do we find? That he comes out with a second record that really should have been a 'B' side, or definitely on an LP track.

*Now I'm writing this before I even know where the disc is going to get but I'm pretty sure that the record won't go belting up the charts and that it won't be a Top Five hit. I'd even go so far as to say that the record won't make the Top Ten!! What do you say? Especially those amongst you who actually bought Tom's first record "It's Not Unusual."*

What do you think of Tom's second disc? Is it as good—is it even as good as you hoped it would be, or are you disappointed, disgusted or what? Let us have your views as soon as possible, and we'll print a selection of the letters in our Mailbag column, and also print some of the reasons why you disliked it, or why you thought it was better!!

*Personally, I shall be very surprised if the disc achieves the Top Ten—but it gives me no pleasure to say it!!*

# READERS WRITE

... but are not always!

## UP TO STANDARD

Having read your article, in "Pop Weekly" recently, about The Hollies, I felt I had to write to you. I think their latest is well up to their high standard and being an ardent fan I bought it. However, I don't think that the reason the record didn't reach the top three lies in the fact that teenagers prefer to buy LP's rather than singles. The reason that "Yes I Will" didn't go as high as expected is that there are so many very good records around right now. Also folk music is beginning to go down in a big way so many of our "established" groups could find it hard going in the near future unless they record good material. Let's hope The Hollies lead the way with their next disc, and come on Hollies fans, let's put it up to No. 1, where they belong.

Hollies Fan (Cardiff)

## UNMISTAKABLE SOUND

In answer to your feature in "Pop Weekly" on The Hollies' latest single, I would like to express my opinions on the subject.

Nowadays there are far too many groups who do not possess any distinctive qualities to distinguish them from others. The Hollies are a group that do possess such qualities. They have a sound all of their own. Unmistakable Hollies' sound. However, they have rarely changed their style on their single releases, each one sounding very similar to the one before. I think the reason for the slow chart progress with *Yes I Will* is due to the fact that the record buyers have heard it all before. Me? I bought the disc in question because I like The Hollies' work and I considered that it was worth spending 6/8d. on it. I only hope that The Hollies can change their type of song for their future releases.

Peter C. Wilson (Ipswich)

## NOT SO COMMERCIAL

I agree partly on your Hollies' article and that is that *Yes I Will* is one of the best records in the charts at present.

I am a Hollies' fan and I did buy their record (even though I had not heard it) and it did come up to my expectations, though I thought it was like their last record *We're Through*, in one way, and that is, it was not perhaps quite so commercial as their earlier hits like *Just One Look*, *Here I Go Again* and *Stay*.

In my opinion The Hollies are only second in musical talent to The Beatles (of whom I am not a great fan) and I think they are undoubtedly the best group on the scene today.

Long may Allan, Graham, Tony, Eric and Bobby, the fabulous Hollies, ride high in the charts!

Hollies' Fan (Bilston)

## THE REASON

Since The Dave Clark Five made "Glad" in January, 1964, they have not changed one bit.

They wear the same style of clothes, play the same instruments, and do the same TV shows. There is just one thing that outstands everything, in January, 1964, they were "in" and now they are nearly "out."

I think I know why this is, as I am a fan of the Five.

When "Glad" was released people bought it because it was unusual, with its stomp-stomp beat. So when it got to Number One Dave and the boys decided to make a record with the stomp all the way through. It got to Number Two. *Bits And Pieces* was another hit

# HOLLIES KINKS AND D.C.5 FANS REPLY

for the boys because, again, it was out of the trend. Then the Five made a batch of records, each with the stomp-stomp beat and each record was a flop.

So what was wrong? Why didn't the records sell? The answer is simple. We fans got fed up with their beat and only a few of us bought their records because we were mad on them, but record-buying fans didn't, because if you have heard one D.C. 5 record, you have heard them all, they said.

Suddenly Dave realized this and he decided to record a new style record—*Everybody Knows*. But the public weren't interested and the record didn't reach the top thirty.

So Dave went all out, revived a record instead of writing it, like all the others, and they used a piano instead of an organ, and the record is doing well, so perhaps this is it.

If Dave revives a few more records and works really hard on them, then who knows, we may even see The Dave Clark Five on top of the hit parade again.

Barbara Johnston (Moston)

## JUST AS GOOD!

Who does Tony Ward think he is? The Kinks' latest record is just as good as all the other records they've made.

## READERS' BULLETS

Beatles' new record should be as big a hit as ever... Time Cilla made new record... Unit Four Plus Two should make it big... Glad Cliff has reached number one again—he deserves it... Bachelors one night stand smashing... Will Peter and Gordon make charts with new record?...

The audience of "Thank You Lucky Stars" are a bit over-enthusiastic for the newcomers. "Ready, Steady Go" still the best pop show... Joan Baez ought to get into the charts with her latest record... Donovan is simply gorgeous... The Fairies' hair is just fantastic... Bob Dylan is the only singer whose records make sense... The Stones greatest rivals—The Animals The Walker Bros. have absolutely fantastic looks... Dusty has had it... Marianne Faithfull has very weird tastes, but she's great... If it wasn't for Kenny Lynch, "Dr. Terror's House Of Horrors" would have been lousy... Folk music is going to push R & B out altogether, and it's about time as well... "Teen Scene" best radio programme there is... Maxine Brown's version of *Oh, No, Not My Baby* much better than the Manfred Mann version... Zombies most underrated group in the country...

Elvis' *You'll Be Gone* another great ballad... *Pop Go The Workers* by Barron Knights amusing... "Ready, Steady" goes live... Donovan sings 'just the same as on record, not many will...'

Whoever chose *Do The Clam* as the "A"? *You'll Be Gone* is twice as good... Is it a coincidence that Julie Rogers should sing *Hawaiian Wedding Song*, whilst she resembles Joan Blackman so much, and that song was sung by Elvis in "Blue Hawaii", in which Joan Blackman starred? Very odd!... Does Cliff Richard have to keep on trying to copy Elvis?...

Donovan's "B" side is nearly as good as the "A" side... Yardbirds' *For Your Love* a record with a difference... Frank Ifield's latest is very good... Rockin' Berries LP "In Town" is better than most LP's... How long can Jim Reeves' name be kept alive by putting tapes on record?... Bob Dylan's not half as good as Donovan... In my opinion Con Clusky (of The Bachelors) is the nearest to the perfect pop star... Animals' latest could be their second No. 1... Hope Dusty has more success with her next release...

I didn't like it when I first heard it but after I heard it a few more times I thought it was fabulous. People like Tony Ward do not register with me when they say a fabulous record like this isn't good enough. He also has the cheek to say it sounds a cross between Elvis Presley and The Ronettes. He should wash his ears out, because he can't tell a good record when he hears one.

Kinks' Fan



# DISCUSSION

Hello then—welcome to another DISCUSSION when I hope you will agree to agree or disagree with my points of view over some of the recent releases. A very average mixture this week with only a couple of really outstanding platters. So let's pile into them and see what we find.

Good luck, chartwise in this country, seems to have eluded The Newbeats since their smash helping of *Bread And Butter*. Their new one, "The Birds Prefer The Bees" is, basically, the same type of thing but I doubt whether it will change the boys' fortunes here. Apart from the famous falsetto, voice, there is nothing particularly individual about the arrangement or the composition, which lacks strong melodic line. Nothing infectious and nothing really new.

On the Liberty label those popular furry but electronic animals, The Chipmunks, come up with their usual treatment of that catchy song from Walt Disney's "Mary Poppins" called—"Supercalifragilisticexpialidocious." The only real difference on this disc is the addition of a really most decidedly unelectronically-inspired human backing chorus. Alvin gets told off again. Of course! Another bright novelty.

The Waikiki's are determined that there will be a revival of popularity for Hawaiian music. And I guess their guess might well be right, in all good time, because most styles and trends of pop music come full circle eventually in the happy-go-lucky merry-go-round of popdom. I like the Hawaiian guitar for a change and "Hawaiian Honeymoon" is a very commercial offering with a happy bouncing rhythm; all played well. I think, however, that all purveyors of this type of music will have to stick at it for a bit longer before real popularity comes their way. Certainly, The Waikikis are doing a good job in this direction.

The Bachelors' new Decca platter gives us very much the mixture-as-before in the *Diane*, *Ramona* and Co. style. Here, again, we get that polished performance from Con, Dec and John with an infectious beat. This will be an automatic hit with lots of folk but others might find it harder going this time—as excellent as the disc is in itself. The boys have gone back to girls' names; this one is called "Marie" from the celebrated pen of Irving Berlin but strangely enough I find the arrangement is inclined to make the song sound so much like some of the others to come from The Bachelors.

"Long Live Love" proclaims our Barefooted Contessa of pop song, Sandie Shaw, on her new Pye release. A light beater, this one, with a bouncing medium-paced rhythm. Sandie herself gives her expected performance of an average composition. The arrangement is rather striking and, all-in-all, I'd say lots of fans will proclaim "Long Live Sandie."

★★★ **BOUQUET** ★★★  
★ *Ciao*—(pronounced "Chow," of ★  
★ course, and which means a sort of ★  
★ Italian "Bye for Now!!") ★  
★ This Decca platter brings us the ★  
★ little lass called Lee Francis with ★  
★ a most attractive, soft ballad of ★  
★ romance which has been given a ★  
★ fascinating rhythm throughout. ★  
★ I like the way Lee handles the ★  
★ lyric with a way nicely contrasted ★  
★ between full-power and a restrained ★  
★ husky whisper. She certainly ★  
★ brings the lyric alive and makes ★  
★ her presence felt. It all holds the ★  
★ attention and the song itself ★  
★ rounds off a successful offering ★  
★ which has been produced very ★  
★ neatly. All very effective. ★  
★★★

I rather went for the way The Cheetahs disported themselves with *Soldier Boy*, although it didn't turn out to be madly popular. Their new Philips release is called "Goodbye Baby Goodbye" (Why the brackets, I wonder?). Once again, a nicely balanced performance from the boys which gives a lot of impact. A fairly heavy beater but really a disc to which one should listen closely. There is a certain novelty in the lyric and the treatment of it which makes up for any lack of interest in the melodic content. Full marks, boys, and lots and lots of luck!

Tom, Dick And Harry (not forgetting "Harriet") pop up again on the Mercury label with a litter called "I Still See You." It is all very easy on the ear but perhaps not quite distinctive enough to stand out from the mass.

A disc due for a tremendous amount of popular success is the new EP from The Searchers now issued as a "single" release. "Bumble Bee" is the title and the four tracks certainly buzz with the kind of excitement Chris and the boys can whip up. The title track is so clean-cut and infectious that it could sell the EP on its own account. The disc includes the Bacharach and David composition "Magic Potion." This, of course, is that rather eerily fascinating title The Searchers featured on the Bacharach TV show a few weeks back. I say "eerily" fascinating because the boys give the song an elusive quality which commands the attention, although it is hard to place a finger on what it is. A really excellent performance this. The remaining two tracks carry equally strong vocal and instrumental performances but there is not quite the same attraction in the compositions of "If I Could Find Someone" and "Everything You Do." Purely comparative and the entire EP is a credit to all concerned.



On Columbia The Mockingbirds have a charm all their own, too, although in a very different way. "I Can Feel We're Parting" is a gentle rhythm number and the treatment is most effective; the vocal has lots of appeal and, every now and again, the melody is hummed for added interest. This is the kind of disc which could easily make the grade with sufficient exposure. So how's about exposing it a bit on your record-player, then?

On H.M.V. The Marvels 5 (with the Des Champ Seven) resort to the land of nursery rhyme with their treatment of "Bye Bye Baby Bunting." A very free translation, of course, and the arrangement sounds very much as though the group were inspired by The New Beats' *Bread And Butter* beat! The handclapping, bouncing beat sounds exactly the same although not nearly so solid. The lead vocalist even tries a little bit of falsetto at the end, too! The lyrics are not worth listening to and if the disc is going to catch on it will be a question of the beat alone. As a postscript, it will be interesting to see whether you, too, notice a vague similarity to the *Bread And Butter* melody into the bargain! For all that, though, the disc is well performed and, clearly recorded.

And that's the lot for another week. Let's hope there will be some very exciting things then, eh?

Till then—Happy memories,  
'Bye for now.



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



**POP**  
WEEKLY

**NUMBER THIRTY-SEVEN**  
Week Ending 8th May

**ONE  
BILLING**

The Searchers

