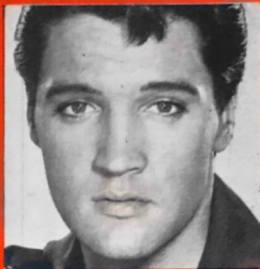


POP

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No. 33
WEEKLY
THIRD YEAR



INSIDE

WILL ELVIS EVER TOUR AGAIN?

"Pop Weekly's" Editor
Heads For Elvisland and
The Answer



INSIDE

What Has Happened To Hollies' Latest?

INSIDE

Can THE ANIMALS Keep Their Popularity?



INSIDE

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

TOP NEWS TWENTY

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CAN DAVE CLARK MAKE THE BRITISH SCENE AGAIN?

POP WEEKLY

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First Step To The Elvis Camp

I boarded the plane with Phyllis and the kids and still clutching telegrams and letters and cables which had been sent to me c/o the Airport at the last minute. I must be becoming quite a personality (mainly because the Airport people held up the flight for me) but I was very surprised and touched to meet quite a few El fans who had arrived at the Airport to give me a send off.

Certainly it's got to be an exciting time already. First off, I spoke to the air hostess about Elvis. At least, I didn't have to speak to her. She turned out to be a reader of "Elvis Monthly" and "Pop Weekly," so when she shyly ventured "Are you the Albert Hand who knows Elvis?" we spent some time talking about Elvis and his films. She admitted that she liked all Elvis's films but that she wished they would give him a better acting role. Actually, a personal note here. She must be the only Elvis fan who has seen El's films in about six languages and six different countries. But she told me that the cinema audiences in some places are much more enthusiastic than in Great Britain. They scream their way through scenes rather like a Beatles concert.

Eventually we arrived at New York, where we stopped over for a few minutes before changing planes. I talked to some of the girls (under the watchful eye of my wife) who were serving hot American coffee (to my mind the best in the world) and they told me that they thought Elvis was out of date and that they thought The Beatles were the real rage in America now.

But slightly disheartened by the unpatriotism of it all, we were cheered by the mechanic who overheard and said that in his opinion Elvis should be made a National hero and that he should be rewarded for his work in the theatre (he meant films). A few minutes later, or so it seemed, we touched down in our Boeing at Los Angeles Airport. One of the nicest surprises was here. We met exactly the same Customs officer as we had last time, and believe it or not he recognised us.

"Elvis is still here" he yelled cheerfully, which caused some of the other Customs officers to turn around and join in the following conversation. All in all, the whole effort turned into an Elvis gathering. The El topic raged backwards and forwards as soon as I mentioned that we had arrived in the States to find out whether or not the people, that is both old and young regarded Elvis as just a mere pop singer, or whether or not he was thought of as one of America's top entertainers.

Said one of the men, "I can't see why everyone makes so much fuss about my guy. He's a Southerner who hasn't even learnt to get rid of that terrible accent after all his years in films." This nearly made me blow up as you can

guess but one of the other guys came to our rescue, and added heatedly, "Well, he's as fine an artiste as Sammy Davis, Jr., and if he was given a bit more rein he would be as entertaining on-stage as well."

Eventually there were five Customs officers arguing and it ended up with three of them saying that Elvis was great and that they enjoyed his films and his records, and the other two who said he was useless at both!

Eventually we went to the motel near the airport to stay overnight before heading for the first batch of D.J.'s and pop publishers in the Eastern seaboard. The bellboy, noticing the copies of the various magazines that I had brought over for Elvis turned out to be an ardent Elvis fan. But as he explained sadly, "Too many people are mad on The Beatles. They haven't really listened to some of Elvis's best recordings."

It has been a good start to finding out about the trip and on phoning the Elvis camp I have just learned that he looks certain to be around when we hit Hollywood unless the shooting on "Harem Scarum" gets ahead of schedule, as happened with "Roustabout." Watch out for next week's issue!

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BRITAIN'S TOP THIRTY

(As at the Week-end)

- 1 The Last Time (1)
- 2 Concrete And Clay (6)
- 3 It's Not Unusual (2)
- 4 The Minute You're Gone (9)
- 5 For Your Love (13)
- 6 Goodbye My Love (5)
- 7 Silhouettes (3)
- 8 Come And Stay With Me (4)
- 9 You'll Be Gone (10)
- 10 Catch The Wind (17)
- 11 I'll Never Find Another You (7)
- 12 I'll Stop At Nothing (8)
- 13 Times They Are A' Changin' (25)
- 14 I Can't Explain (18)
- 15 Here Comes The Night (27)
- 16 You're Breaking My Heart (21)
- 17 Stop In The Name Of Love (29)
- 18 I Must Be Seeing Things (11)
- 19 Yes I Will (12)
- 20 I Know A Place (19)
- 21 Honey I Need (14)
- 22 Little Things (—)
- 23 Everyone's Gonna Be Happy (—)
- 24 Reelin' 'n' Rockin' (—)
- 25 I Apologise (15)
- 26 I Don't Want to go on Without You (—)
- 27 Game Of Love (13)
- 28 In The Meantime (22)
- 29 Pop Go The Workers (—)
- 30 Nowhere To Run (—)

Rolling Stones
Unit Four Plus Two
Tom Jones
Cliff Richard
The Yardbirds
The Searchers
Herman's Hermits
Marianne Faithfull
Elvis Presley
Donovan
The Seekers
Sandie Shaw
Bob Dylan
The Who
Them
Keely Smith
The Supremes
Gene Pitney
The Hollies
Petula Clark
The Pretty Things
Dave Berry
The Kinks
Dave Clark Five
P. J. Proby
Moody Blues
Wayne Fontana
George Fane
Barron Knights
Martha/Vandellas

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TAMLA MOTOWN TMG510

MANFRED MANN

OH NO,
NOT MY BABY
H.M.V. PDP1413

VOCAL BY PAUL JONES

THE SEEKERS

A WORLD OF OUR OWN
COLUMBIA 087532

THE SWINGING BLUE JEANS

MAKE ME KNOW
YOU'RE MINE
H.M.V. PDP1409

WINSTON G.

PLEASE DON'T SAY
PARLOPHONE R5266

AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- 1 Can't You Hear My Heartbeat
- 2 Stop In The Name Of Love
- 3 I'm Telling You Now
- 4 King Of The Road
- 5 Birds And The Bees
- 6 Eight Days A Week
- 7 Goldfinger
- 8 Shotgun
- 9 Ferry 'Cross The Mersey
- 10 Nowhere To Run
- 11 Game Of Love
- 12 The Race Is On
- 13 Do You Wanna Dance
- 14 Long Lonely Nights
- 15 Red Roses For A Blue Lady
- 16 Do The Clam
- 17 Don't Let Me Be Misunderstood
- 18 Red Roses For A Blue Lady
- 19 I Know A Place
- 20 If I Loved You
- 21 Little Things
- 22 Tired Of Waiting
- 23 Go Now
- 24 Send Me The Pillow You Dream On
- 25 A Clapping Song
- 26 I Must Be Seeing Things
- 27 This Diamond Ring
- 28 My Girl
- 29 Come Home
- 30 Don't Mess Up A Good Thing

Herman's Hermits
The Supremes
Freddie/Dreamers
Roger Miller
Jewel Akens
The Beatles
Shirley Bassey
Jr. Walker/All Stars
Gerry/Pacemakers
Martha/Vandellas
Wayne Fontana
Jack Jones
Beach Boys
Bobby Vinton
Bert Kaempfert
Elvis Presley
The Animals
Vic Dana
Petula Clark
Chad and Jeremy
Bobby Goldsboro
The Kinks
The Moody Blues
Dean Martin
Shirley Ellis
Gene Pitney
Gary Lewis
The Temptations
Dave Clark Five
Bobby McClure/F. Bass



Buzzin' Dozen

by DON CRISP

One of the most popular groups in the Midlands are **THE BEATMEN**. Their first record, *You Can't Sit Down* sold extremely well. Their new record, *Now The Sun Has Gone* is even better and could be their first hit. I rate them as one of the best groups ever on the pop scene and their stage act is really wild. I only hope that someone somewhere in the South will take some bookings on them and show the London teens how good The Beatmen and the Midland groups can be. They really are a gas group, and it's certain that someone is going to do a "Brian Epstein" and put them into the charts in no time at all.

One of America's not so well-known artists, but always a steady seller on records, **CHUCK JACKSON**, pops into London soon to promote his new single, and I would say that it's one of the best on the scene. It's titled *I Need You* and is a Carol King and Gerry Goffin number which gives it a head start towards the charts and it's certain that his appearances on "Ready Steady Go" and "Thank Your Lucky Stars" will benefit him in moving the record chartwards. The song is a great ballad and possibly one of the best ever done. I like the style and I'm sure that given the opportunity this boy will score.

One of the liveliest and best singles to come out this month is from a group from Kent called **THE LIMEYS**. The title of the record is *I Can't Find My Way Through*. If the record has a slightly American flavour to it, this can be attributed to the fact that the boys went to the United States just about the same time that they cut the record. This is a number the group wrote themselves, and it's certainly deserving of praise. Definitely a hot prospect, and The Limeys could find themselves in both the English and the American hit parades.

BUTCH MOORE is the name of the singer who is representing Ireland for the first time in the Eurovision Song Contest, which took place some days ago. He didn't make the grade with his song but nonetheless it's a nice number and it's now out on record. The song is called *Walking The Streets In The Rain*. It is a ballad for the benefit of those who didn't manage to see the show on TV and it is impressive. I was rather surprised that it didn't come anywhere at all and certainly sure that Butch Moore would get better treatment when the record itself came out. Let's hope that it is a hit.

THE RIOT SQUAD, who have been on the disc scene before, but without much success take a stab at the charts with their new release in the hope that they too can do "a Stones." The group managed to draw a lot of attention to themselves by appearing in the "Emergency Ward 10" TV series. Their record is called *Talk About My Baby* which is a rocking number that should get plenty of attention from the disc jockeys. I regard it as one of the best numbers to come out with organ backing. The boys are getting plenty of promotion and at the end of April will be appearing with The Kinks on the one night stand tour throughout the country.

The group with one of the weirdest and most unforgettable names in the show business world. This is **JOHN L. WATSON AND THE HUMMELFLUGS** try their talents out on a new single. It's called *Standing By* and is one of the songs which command instant attention when played. The group is led by John L., who hails from Detroit (but now lives in England) and the disc is almost certain to make the lower rungs of the charts and possibly with plenty of promotion will make the charts in a big way. This is a group with a slightly different sound to most and although they aren't attempting to be too different they certainly have a case for making the charts look old fashioned with this number.

JULIE GRANT makes the charts only once in a while and then only in a small way, which I can't understand. She is one of the most up-to-date and swinging artists I've ever known and has talent galore, yet she doesn't usually make the charts. Her latest single, *Giving Up*, is probably one of the best ever recorded but I have that awful feeling that the public just won't give it the attention it deserves. It's certainly one of the best discs on the scene and could possibly be the record to end all records. I only hope that this one does indeed climb into the charts. It's way past the time when she had some recognition.

BOB DYLAN, the folk singer known the world over by folk enthusiasts has broken into the lower rungs of the charts. He has a new single called *Times They Are A-changing* which is in the same style as the Donovan record, tho' plenty of people are going to hate me for saying it that way round. Whether or not Donovan is as good as or better than Dylan I am not going to argue. But Dylan and Donovan look like spending the next few weeks in the charts together. A tour already arranged for Dylan is virtually sold out, so it should be interesting to see what happens.

The group who had a No. 1 and then virtually disappeared from the charts are now trying again. **THE HONEYCOMBS**, after some changes in the group come back on the disc scene with a number that could lift them into the charts. It's actually written by the leader of The Kinks, Ray Davies and it's one of the best singles to come from the group since their No. 1 hit *I've Got A Right*. Lead guitar, Martin Murray, has left the group and his place is taken by Peter Pye. Since the group are on Pye anyway it won't make much difference. Oh, and the title of the number is *Something Better Beginning*.

The group who signed with Brian Epstein and then shot to fame are to try and make the grade again in the charts. **CLIFF BENNETT AND THE REBEL ROUSERS** strike for the charts with a very catchy number called *Three Rooms* which is likely to be one heck of a hit. It's at the moment getting the full Epstein promotion, and it's certain that the disc will climb into the charts. The song is written by Jimmy Radcliffe, Gene Pitney's A & R man, who was over here recently trying to sell his own record. Evidently he's a better songwriter than singer and this waxing should show that Cliff Bennett, the boy with the big sound is still very much alive.

One of the new groups from Ireland, and a showband no less, known as **THE BLUE ACES SHOWBAND** have seven members which might put some people off booking the group because of the high fees they would want. However, The Blue Aces have persevered and are now showing that Irish groups can make the grade over here. One of the best singles from Ireland, and don't forget that Them and The Bachelors have already shown that Ireland does have some artists who are good, and perhaps The Blue Aces will be the next in line for chart honours. The group have been earning over £2,000 per week in Ireland as one of the top bands, but have given it all up to appear in England. Let's hope that it pays off for them.

Tell Me, the new single with a difference is on the market. It's recorded here by **THE GRAHAM BOND ORGANISATION**, and although the group may not be familiar to some people they are one of the top club R & B bands in the country. This single will give some idea to other groups on how to really play numbers and it will certainly show the difference between good and bad playing. Whether however the number will be a hit is another thing. Personally, I think it will make the Top Thirty, but then one can never really tell. Certainly it's a disc worth watching and I think that more than the usual fans will rush out for this one.

The Hollies' Best

BY
DAVE
HOWE



The one thing that has scared the managers of pop groups and also the record shop owners is beginning to happen. It is that single records are getting so many plugs on radio and TV and one night stands that there simply aren't enough fans to send records shooting into the Top Twenty. Or rather, the fans are there and may be just as ardent but they are more interested in buying their idols' LP's than they are the singles. The main reason of course is that why should one fork out six bob, nearly seven, when for a few extra shillings you can get twelve or fourteen tracks?

Also, of course, that most groups who do get into the charts, or solo singers, have their discs plugged so much that it's not worth buying the record. But one group who is already being affected by this are The Hollies. Their latest single *Yes, I Will* is one of the most polished and yet still one of the most

catchy records I have heard over the last year. Yet it's progress in the charts is slow compared to their earlier hits. I don't believe that it's the fault of the record.

I don't believe that it's because the boys are losing some of their fans. I believe that it's simply and solely the start of a trend which is already well under way in America, the trend towards buying long playing records as against singles. On LP's you have many more tracks for a far lower average price than a single. On a single you only usually get one good side, and the "B" side is mediocre, to say the least. In the case of The Hollies this isn't true. All their recordings are good but they must be feeling slightly worried that this single hasn't done as well as it could.

I don't think they should be worried. The records they are recording are the best they have done, and *Yes, I Will* to

my mind is infinitely better than almost anything else in the charts. Or am I wrong? Are The Hollies slipping? Are you a Hollies fan who didn't buy their record for a special reason? Because maybe the record wasn't good enough in your opinion. I don't think so, tho' if you are a Hollies fan and this is so write and tell us and we'll print your letter.

But for me, for the moment anyway, the only reason I can see for the slump in The Hollies chart riding popularity (because nearly all their previous singles have made the No. 3 slot) is simply and solely because they are the first group to suffer from "singleitis", a new disease affecting the disappearance of singles and the appearance and popularity of a virus known as LPs.

Whatever the reason, I vote *Yes, I Will* as one of the best platters recorded in the last year.

POP Weekly

10 4 65

CAN DAVE MAKE IT THIS TIME?

By
BARRIE
HILT

Some months ago, I was the unfortunate who wrote a feature saying that a certain group by the name of The Dave Clark Five were falling out of favour in Great Britain. Two days after the article appeared I learnt that there were still at least three thousand letter-writing fans left in the country who disagreed with me. However, I didn't change my views then, even tho' I was threatened with dire penalties by secret societies who claimed that I was "off my head."

It now appears that I was right. The last four Dave Clark records have virtually failed to make any impression on the British charts and in desperation the group have changed from fast to slow numbers, from ballads to beat, and even changed the musical style, and the dress style which first got them started. Yet amazingly in the United States, they are still rated as the next best selling group to The Beatles and indeed every one of the singles that has flopped over here has made the Top Ten or the Top Five in the States.

I am not so much concerned with the fact that the United States appear to be pinching more and more of our artistes, whilst we sit back and watch, but I am concerned with why the English fans no longer put Dave and his group into the charts. First off, as far as one can see their personality hasn't changed at all. Their idea of new gimmicks for clothes has almost disappeared, but that's a good thing rather than a bad thing. The stage act is as good, if not better, probably because of all those long treks they have undertaken in the States.

Their records are not quite as commercial as the first two but then they still aren't non-commercial. What is the answer? Why have the group slipped, or is it just their records that have fallen out of favour?

No one knows the answer. Or do they? Let the fans answer. Will YOU tell US why you haven't bought any more of The Dave Clark Five's records since the last chart hit almost a year ago? (That is not including *Reelin' n' Rockin'*, their latest disc which just about started to make the charts but had then dropped out). Certainly The Dave Clark Five themselves want to know why the drop in popularity. What many of the ardent fans still left in Great Britain are worried about is that The Dave Clark Five are gradually becoming an American combo.

It's a great pity, but I certainly hope that all of the D.C.5 fans do write in and tell us why they think, or know, that the group have dropped out of popularity here!

Write to David Cardwell, Features Editor, 41 Derby Road, Heanor, Derbys., and the best letters giving the reasons why will be printed.

Right: Dave irons one of those crisp shirts before going on-stage.



THE GIRLS ARE UP AND COMING



Just a few of the girls who are up and coming on the scene today. Sandie Shaw holding her place with the best. Pet Clark, ever popular here and in Europe. Keely Smith, just making her presence felt in the charts. Marianne Faithfull and Christine Holmes with David Hart in B.B.C.'s "Gadzooks It's All Happening." How much of The Seekers' success is due to their girl member, Judy!



TOP NEWS TWENTY

1 ● The Rolling Stones still manage to stay at the top of the charts but are being severely threatened by Unit Four Plus Two and The Searchers.

2 ● Unit Four Plus Two are bounding up the charts with *Concrete And Clay* but it is certain that they will be in the running for many months if they can continue to turn out records of this quality.

3 ● Tom Jones has a new single out soon, but the success of *It's Not Unusual* is phenomenal.

4 ● Cliff Richard's latest smash is again one of his best. If he can keep this up he'll gain new hordes of fans.

5 ● The Yardbirds' *For Your Love* is their biggest hit to date. One of the better efforts from a group who have been struggling to make the grade for some time.

6 ● The Searchers' new platter is possibly one of their best yet and judging by the speed with which it has shot up the charts deserves the break.

7 ● Herman and The Hermits' rather remarkable Top Three entry. It's been their best seller since *I'm Into Something Good* but it's certainly a good song.

8 ● Marianne Faithfull slipping down. There just wasn't the necessary push to put her at the No. 1 slot.

9 ● Elvis Presley still holding in the Top Ten with the "B" side of his latest.

10 ● Donovan's platter is one of the folksy type songs that are becoming popular.

11 ● The Seekers seem to have touched off a small boom in the folk world. Bob Dylan is breaking the charts and Donovan is riding high.

12 ● Sandie Shaw is trying hard with her *I'll Stop At Nothing* but it's definitely on the downward trail. Wonder whether her next will make it?

13 ● Bob Dylan coming up fast and could overhaul rival, Donovan.

14 ● The Who, with one of the better records which isn't likely to break any big sales records.

15 ● Them enter the Top Twenty. Could be the beginning of a very successful run for them.

16 ● Keely Smith, the other half of the Louis Prima, Keely Smith tie-up some years ago. Rather surprised to find her in the commercial pop charts.

17 ● The Supremes break in again with their great sound on *Stop In The Name Of Love*.

18 ● Gene Pitney is one of our best recording artists, or rather one of the best USA singers. This *I Must Be Seeing Things* is one of the best.

19 ● The Hollies, probably one of the best ever groups on the scene are bound to be sad at the slide of this record.

20 ● Petula Clark followed up her *Downtown* with *I Know A Place* which has vague overtones of *Downtown* too.

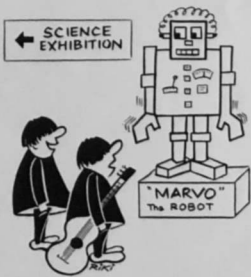
CARTOON COLUMN



We are a bit different from other groups
—we are all Drummers



I said name three Famous Battles not
three Famous Beatles



I'd say he wuz invented by a "Square"

Photo Cavalcade

A.S.P. INTERNATIONAL supplied all pics in this issue with the exception of the back cover, which is by MIRRORPIC.

ANIMALS

by BILL POYSER

As a group, The Animals are one of the finest exponents of R & B in the country. As a commercial hot Top Twenty group however, they are still not being rated with The Searchers, The Beatles and The Stones and the one or two other groups who have really made the grade. It's getting to be quite interesting, and it's certainly going to be fascinating to see whether the current "small upsurge" in the folk world is going to knock The Animals out of the charts and possibly remove all traces of R & B from scene.

In fact with the folk boom, although I despise the word boom, The Animals may find it a lot tougher than The Beatles and The Stones to maintain their popularity. Their *Don't Let Me Be Misunderstood* was one of their best waxings ever, but it didn't seem to really achieve the red hot more or less overnight fame of *House Of The Rising Sun* and it is likely that their next record, unless it is of the calibre of "House," will suffer a fate worse than that of Herman's second record.

The Animals themselves are all experienced players and they all know that it is highly unlikely that they will reach the charts again once they miss the Top Thirty just one time. Their R & B is one of the not so commercial style of American R & B and it's highly doubtful, or so it seems that unless they radically change their style that they will be going ahead with the wrong kind of records to make the charts. The Rolling Stones have already shown that they are intending to be more and more commercial and it has proved successful for them but The Animals prefer to play and record what they think is better and truer R & B.

In fact, rather than being their making it could be their downfall. After all, how many fans really buy a group whose style is out of date or too specialised to make the charts? That is what will happen to The Animals when their next release is due unless they make a number which is potentially more commercial and less of the real R & B.

Will The Animals overcome the objection of many fans and record-buyers to R & B? So many people are going for folk slanted records now and also for the more pop commercial records. Those groups who managed to break into the charts when the R & B scene boomed are now finding it more than hard to make the charts. The Animals, probably the best of the bunch, may not feel the immediate effects of this "cold war," but it's certain that many other groups will and that if the folk and commercial pop records continue to sell so heavily they will simply be pushed out of the charts and out of the popularity polls.

Which I think everyone will agree will be a pity? Don't you think so?

MAY FIND THE GOING TOUGH





Why Did The Kinks Release This Disc?

by TONY WARD

It's an amazing thing. Sometimes you get a group that you go absolutely overboard on, like I did for The Kinks. From their very first disc, and when I learnt how musically talented they were, I really flipped over them. Seriously, I considered them the biggest rivals for chart honours to The Beatles and The Stones. Not only because their actual records are so commercial, but because they really can write songs and they really do know something about music.

But now I seem to be the one member of the show biz profession who thinks that their latest release is their worst. Peter Aldersley, "Pop Weekly's" disc jockey said that this was a "great record." So did everyone else. Everyone is raving about it, and here am I saying that it is certainly one of the least commercial songs on record. Which is something that I can't understand.

The Kinks are vastly better in their musical interpretation than ninety per cent of the groups in the charts. As for a stage act they are definitely one of the best. Their songs are some of the best written on the scene and I think even John and Paul would agree that they are of a very high standard. But all the same, The Kinks simply do not register with me when they turn out something like *Everybody's Gonna Be Happy*.

To me this platter sounds like a cross between the early 12 bar fast numbers that Elvis used to produce and The Ronettes sound very under-amplified. I really can't find it in my heart to say anything nice about this record. I wish I could.

Will the fans think the same as I? I don't know. Certainly it's getting to the point now when a group must keep getting big hits to retain their following. Groups who make the charts once or twice and then start slipping are on almost the same fan level as those who don't make the charts at all.

But what I can't understand is why The Kinks, after such a fantastic success with their off-beat jerky, rather slow numbers produce a record which to me has little melody line, no feeling and certainly even less of a commercial prospect than a recording of *Banks and Braes* by the Argyll and Sutherland Highlanders. I have no wish to stir up a controversy, but I just cannot see why a group with the capabilities of The Kinks, the talent and the song writing knowledge should suddenly revert to a musical style that is so outdated most record companies wouldn't even consider releasing the platter.

Am I wrong? Am I out of date? Is this record, in fact, as good as The Kinks' last few discs? Only time and the charts will prove!

Although this is one occasion when I hope that my judgment is wrong!!

READERS WRITE

... but are not always.

READERS' BULLETS

Donovan, good but why the gimmicks? **Bachelors'** latest; very, very disappointing... **Tradewinds** better than **The Beachboys** at surf sound... Bad follow up for **Moody Blues**... Why don't **The Four Seasons** come over to England to promote their new releases?... **Julie Rogers** must like weddings... **Stones** are getting more popular than **The Beatles**...

Supremes fantastic on Palladium **Barry St. John** sounds very much like Miss Shapiro on latest record... **Rolling Stones** seem to have gone folksey on their *Play With Fire*... **Donovan** is simply great, but **Bob Dylan** is even greater... **Marianne Faithfull** the most beautiful girl in the pop field... **Dionne Warwick's** latest deserves to be a hit... **Adam Faith** best British singer... **P. J. Proby** a close second... **Sandie Shaw** deserves all the success she gets... **Tom Jones** a big bore...

You'll Be Gone should be the "A" side of **Elvis's** record... Good guitar playing in *Silhouettes*... **Stones'** record fab!... What's happened to **The Merseybeats**?... **Manfred Mann** sensational stage act... **Elvis** sings *The Hawaiian Wedding Song* best of all... "Ready, Steady Go!" better without **Cathy McGowan**...

High time a new single came from **Maureen Evans**... Why are stage-door keepers so unsympathetic?... Let's face it, the only really good British artistes are **Cliff** and **Helen**... **Cliff Bennett's I'll Take You Home** great... **Francoise Hardy** thinks too much of herself... **Twinkle**, mm! mm! mm!... **Tamala Motown** sound absolutely fab... **Billie Davis** is a really swingin' Mod... So much for the £7,000 which was wasted on publicity for **Simon Scott**... A majority of girls probably enjoyed **P. J. Proby's** act... **Chelsea** boots out now... **Lulu** has a great stage act... It would be better if **Heinz** sang properly instead of jumping over amplifiers and pianos...

El's newie should have been *Little Egypt*... **Stones** will never overtake **Beatles** in popularity, but it doesn't mean they aren't better... **P.J.'s** stage act tremendous—greatest since **Elvis**... **Roger Miller's King Of The Road** should have made top ten here... **Tom Jones** great singer but doesn't have 'ideal pop singer' image by any means... **P.J.'s LP** is so great, so why didn't it make LP charts?... **Johnny Rivers** just great... **Brenda Lee** still top girl singer...

Whatever happened to **Pamela Blue?** Her disc *My Friend Bobby* great... Radio London only seems to have one **Dusty Springfield** record, *All Cried Out*... Glad to see **Billie Davis** is making another disc... **Adam's** newie, great... **Lulu's Here Comes The Night** much better than **Them's** version... **Marianne Faithfull's** new hit proves she isn't a one-hit wonder, ditto **George Fame**...

He's Perfect

The Perfect Pop Singer must have: jet black hair, blue eyes, long eyelashes, a unique compelling voice, excellent dress sense, a good tailor, flair (must look marvellous even if wearing an old spud sack), personality, good manners, a sense of humour, wit, an even temper and above all—talent!

He must also be:
American, around six feet tall, well-built, clean-shaven, well-groomed (though not *all* the time), polite, sincere, modest and of good character.

He must also be able to sing beat numbers with gusto and ballads with feeling and sincerity.

And he must NOT:
despise or scorn his fans; be too outspoken about other artistes; imitate other artistes; be too up-to-date with latest trends but should, on occasion, set his own; drink or swear; be an habitual smoker or gambler.

In other words, the Perfect Pop Singer should be another **Elvis Presley**, who is as perfect as any human being could be.

Diane Hadfield (Stockport)

Adds Up To Elvis

I am writing in reply to your article about the perfect pop star.

First, I think he must be able to sing all types of songs really well. Looks don't matter so much as long as he isn't too ugly. He mustn't be too short, too thin, or too fat. His hair must be either blond or black, and he must know how to dress smart. I hate to see pop stars performing in casual clothes. He must also know something about acting even if it isn't very much.

To me this all leads up to **Elvis Presley**. I'm waiting to see what the other readers think.

Barbara Joyce (Willenhall)

Deserves Title

I recently ordered "Pop Weekly" and find it a great mag.

I read with interest your article on who the perfect pop star is, and I think that **Billy J. Kramer** deserves this title.

I think a perfect pop star needs to have a good voice, which sounds the same off record as it does on record, also to be able to sing ballads as well as beat, which **Billy J.** can do. **Billy J.** is also six feet high which I think is the perfect height, also has good looks and dress sense.

Lorraine Willin (Stoke)

Most Important

Our Perfect Pop Star is as follows: He was born in Lucknow, India, on the 14th October, 1940, has dark brown hair, brown eyes, is 5 ft. 10½ ins. tall and weighs 10 stone 6 lbs. He can sing

catchy beat songs or ballads, and romantic ballads. He is one of the world's best dressed Males and if you don't know by now who it is, it is the one and only... **CLIFF RICHARD**, who, to us, is perfect in every way. So tell us to pick a Perfect Pop Star and it would be **CLIFF RICHARD**...

Catherine, Marie, Morag, Terese

Tall, Dark Handsome

I agree entirely with your staff—**ELVIS** is the Perfect Pop Star.

Tall, dark, handsome, neat dress, can sing anything from rock to ballads. Has wonderful sincere eyes and smile, wonderful hair and eyelashes.

A wonderful sincere, warm friendly Man. In fact, **Elvis** is Perfect. He also has a devilish charm. Mmm-Mmm!
Elvis Fan (Syston)

WHO IS THE PERFECT POP STAR?

No Question

In my mind there is no question about who is the Perfect Pop Singer—**GENE PITNEY** every time and all the time. He is American, has very dark brown hair, gorgeous staring brown eyes. He is the best dressed singer going, and tight grey Italian style suits suit him best. With a voice that covers three and a half octaves, nobody can fail to recognize him on record. He puts so much feeling into his records they make you want to sit down and cry. He is a sincere American guy and I for one think he is fantastic. My ambition is to meet my Perfect Pop Singer.

J.R. (Northolt)

He's Got The Lot

HOLD IT!—I've found the Perfect Pop Singer. He's got bags of personality, loads of talent, endless energy, gorgeous voice, and the handsomest plukes in show-business. Shining green eyes, beautiful black hair and is 11 st. of Newcastle dynamite.

Yes! of course, who else but **ERIC BURDON?**
Animal Fan (Hamilton)



DISCUSSION

Hello then—it's a really bumper week with lots of household names with which to confound on your visit to the platter counter—and they're all very good on the whole—so you'll have your work cut out once more when it comes to making your selection. So let's take a closer look.

A slow one for the new release, on Decca, from Brian Poole and The Tremeloes. "After Awhile" jogs along very pleasantly with Brian delivering the goods to much effect with a restrained whispering tone. An effective and dreamy beat to match.

Manfred Mann turns to Goffin and King for their new release on H.M.V., "Oh No, Not My Baby"; and it is that very title phrase which provides most of the impact attraction. For the rest, this gentle beater is handled with the skill we've come to expect of this group's instrumentation. Paul is right on form, too, and the total result makes for good listening.

On Parlophone "Ticket To Ride" is the latest from J. G. P. and R. which comes from their forthcoming film "Eight Arms To Hold You." This is another typical Beatle performance—lots of gusto, drive and contrast. The composition has the unmistakable Lennon/McCartney stamp right from the first chord. Once more, it is a song which will grow on you; it is just possible you might say to yourself: "not as good as some of the others!"—until you've heard it a few times; then, you will place it amongst your top favourites. One strange thing strikes me about this one from the boys whenever I hear it—I can't help "hearing" a bit of The Everly Brothers in it! Listen for yourself and see if you can hear what I mean. It fascinates me.

The Ivy League. "That's Why I'm Crying." On Pye. Three little sentences enough in themselves to make lots and lots of folk rush to their record shops; and they won't be disappointed! Once again, the lads give us that haunting tone with a melody of rather elusive charm. It is all very soft, appealing and very good.

Another top group to have a new release this week is—The Zombies, on Decca. Their "She's Coming Home" has that recognizable sound but it lacks impact, this time, on the composition side. The slowish beater is well performed and there is still that rather mystical tone in the vocal but the song lacks the originality of past releases from this group. A goodie, for all that.

Columbia brings us the latest from Freddie and The Dreamers. "A Little You" is a melodic, gentle beater of fastish tempo. It is all very pleasant with that happy buoyancy Freddie usually gives us. The song itself is serious enough but the bounce of the performance immediately reminds me of

Freddie's physical attempts at comic antics in "live" performance. In other words, the formula here is much the same as before—with the exception of *I Understand*.

★★★★ BOUQUET ★★★★★★
 ★ Very difficult this week to make ★
 ★ up my mind to which of four discs ★
 ★ I should hurl my Bouquet with due ★
 ★ ceremonial honour! And on ★
 ★ purely comparative values did I ★
 ★ finally decide on *Bring It On Home* ★
 ★ To Me, on the Columbia label—★
 ★ which brings us—The Animals. ★
 ★ A haunting piano opens up and ★
 ★ leads us into another of those ★
 ★ distinctive vocal performances; ★
 ★ earthy quality of the group lends ★
 ★ added attraction to a commanding ★
 ★ showing; and once again, that ★
 ★ organ plays its part in the overall ★
 ★ fascination. This is a well ★
 ★ performed and beautifully recorded ★
 ★ disc. A slow beater with lots of ★
 ★ polish—totally effective. ★
 ★★★★★★★★★★★★★★★★★★

On Decca, The Mojos are back with us hoping that their good luck charm will indeed change their erstwhile fortunes. "Coming On To Cry" opens up rather wistfully and there is a lot of atmosphere about it. But as it progresses the boys lose much of their individuality and the disc becomes just another group offering, as pleasant as it is. I like the vocal, however.

Have you noticed that every disc so far has come from a group? Well, here's yet another, and one which will charm many ears, I've no doubt. So cast your fate to the wind and "Have Faith In Your Love" as you pop around to your dealer to buy that Piccadilly release from Sounds Orchestral. Once more into the breach with that almost irresistible piano that surprised everyone last time by making a big hit. This one is just as haunting and the really heavenly chorus, very softly in the background, is just right for this kind of disc—in fact it adds to the disc's overall attraction. All very beautifully done, thank you kindly.

One more group! The Scene as we knew it might well be tailing off—but the groups still come, although many of them have changed their approach—as well they should. But The Swinging Blue Jeans come up on H.M.V. with a medium-paced beater called "Make Me Know You're Mine" which, although not a frenzied driver, retains much of their basic style which we remember so well. It is powerful stuff with an arresting vocal. If the boys have changed at all, it is that there is ever such a slight



touch of British R 'n' B about this one. Clean cut and well performed.

And that really is the end of the group discs for this week—so let's turn our attention to a few single artists, eh? Right. First—

On the London label there is one of those handclapping offerings which makes you like it even against your conscious will! Shirley Ellis—"The Handclapping Song," it is! A very childish lyric, which matters little anyway once the infectious beat has taken command of you! All very insistent but it doesn't do to listen to it TOO closely—don't bother, just enjoy what you can't help hearing on this one.

Our fair-haired handsome young man whose gimmick it is to make the girls cry comes up with another release hard on the heels of his last. "Crazy 'Bout My Baby" from Alan David has all the attraction of a latin beat and the rhythm is very infectious indeed. This fast-moving song gives Alan an opportunity to show some versatility beyond the slow, sad songs of the past. I like it very much—and especially the way in which Alan handles the lyric.

Just before I pop off—a brief word about the Decca EP from Tom Jones. Have you heard it yet? It's excellent. The four well-known titles—"Bama Lama Bama Loo," "I Can't Stop Loving You," "Lucille" and "Little By Little" all serve to underline what a singer with a voice can do to some betters. It's first class.

Happy memories.

'Bye for now.



Spins the latest TOP POPS

REQUESTS

PRIZES

ELVIS 'SPOT' EVERY SATURDAY

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



POP
WEEKLY

Heafield
NUMBER THIRTY-THREE
Week Ending 10th April

**ONE
SHILLING**

The Searchers

