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No. 36
WEEKLY

THIRD YEAR



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SPRINGFIELD STYLE?**



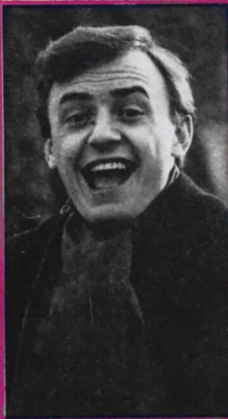
INSIDE

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

**TOP NEWS
TWENTY**

INSIDE Fabulous Pics of

ANIMALS BEATLES
DREAMERS PACEMAKERS
THE WHO UNIT FOUR
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**UNDERRATED
TALENT—
GERRY & THE
PACEMAKERS**

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**ON GOES
THE
DONOVAN
—DYLAN
BATTLE**



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**Have The BEATLES Lost
Teen Popularity ?**

POP WEEKLY

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WILL ELVIS EVER TOUR AGAIN? LIKE A TORNADO!

The question of whether Elvis would ever tour again was fast developing into a three-type problem:

- (1) Would he ever tour again?
- (2) Should he tour again?
- (3) Would the same precautions that surrounded The Beatles' appearances have to be exercised if he did?

Our travels now had reached fantastic proportions. We had covered twelve States and up to ten D.J.'s. Hi-lit, of Pennsylvania, one of the greatest with-it jockeys in the States, had no doubts about the situation:

"I was one of the first D.J.'s ever to present Elvis on a live show, and the scene was fantastic. Cops all over the place, and I've no doubt we would have to do it all again. Elvis should tour. It would be good for him, good for the public, and good for show business as a whole. As for whether he will, I doubt it. He's so wrapped up in those darned films of his".

Cyril Brennan, of Jacksonville, Florida ("The Big Ape" station) voiced a similar opinion, but when we sped across Georgia to Montgomery and Birmingham of Alabama to meet his brother Dan, D.J. of WBAM ("The Big Bam") he had a different idea, plus a worry that somehow disturbed me too.

"I remember the first time I introduced Elvis to an audience, 'bout 1955 I guess. I got in front of the mike, and said: 'And now folks, presenting a new sensation who we think will make it big. Folks—Elvis . . . PRESLEY,' and I flung out my arms and hit him right in the teeth! Man, it was wild. I remember the guy who was star of the show groused about this 'no-good jerk' who was flinging himself about on stage, with broken strings all over his guitar, 'n' mutterin' sumpin about 'I wouldn't fling myself around for nobody, not nobody!' Dan smiled at the memory.

"Now of course, Elvis is a legend, and don't have any need to do stage shows. I think he will again, one day, and we'll need the same precautions as before—providing he doesn't leave it too long. Frankie Lain did that, and he didn't do no good. Anyway, I'd still pay a fortune to have him here in Montgomery. Put a word in for me, will you?"

We boarded the plane at Birmingham, Alabama, and flew across country to Chicago then, to meet one of U.S.A.'s top D.J.'s, Ron Riley, of WLS, Chicago. He had this to say:

"Elvis should tour again. After a period of like dead, tours are popular again, and the re-experience just couldn't do him harm. Elvis is an image. A legend. An untouchable. I've never met Elvis, although I've plugged his records right from the beginning, but that's not important. We'd dearly love to have him in Chicago, and if he came here it would do nothing but improve his

standing here.

"Precautions? Now that's a difficult question. There are many humbly interested people, but he'd be singing to a new generation. On the other hand, he'd be singing to a bigger cross-section of the public—the 25 to 35's. Like you say, this type of public can be a bigger menace than the teenagers if they get it into their heads to 'get close', but who's to know? I guess we'd have to play it like a Beatles, show just in case. It could be worse than The Beatles. But like I say, who can tell?"

Art Roberts, another top D.J. at the same station had no doubts about Elvis at all.

"Elvis should tour, but he won't. And I don't blame him. Who wants to kick around the country, when he can make just as much money kicking around the studios churning out picture after picture?"

After Chicago, I then sped to the real Elvis world like a white tornado. The home of Lou Hohn, in Wadsworth, Ohio, American reporter to "Elvis Monthly" and the "Elvis Echo," the world's top two Elvis magazines. Close friend of the Presleys, and the person who has the shrewdest insight into "the goings-on" I've ever met. You note I said like a tornado, and this was literally what I meant. As we arrived, a horror twister swept through the vicinity like an angel of death, killing over 200 people. It was hard to concentrate on the issue in mind, but we managed it with an effort.

Lou was a little despondent.

"Something's wrong down there, but I don't know what it is. Elvis is not lazy, but to the outsider he appears lazy. If something isn't done, he'll rot into comparative obscurity. A tour is just what he needs, and if enough pressure is put on to the Colonel's office I think we'd succeed in putting him on the road. They're not fools down there, and a word in the right ear might do the trick."

I'm inclined to agree with her. We hit Memphis in four days' time, and providing the Easter holidays don't mess things up (Dee and Vernon Presley and the boys sometimes go to Alabama for a few days) we should get some revealing information from the heart of Elvisland for you next week. Even if the birds have flown, Gary Pepper, Elvis's closest friend, will certainly have something to say on this highly interesting subject: the 64,000 dollar question. "Will Elvis Ever Tour Again?" See you next week.

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BRITAIN'S TOP THIRTY

(As at the week-end)

- | | | |
|----|----------------------------------|--------------------|
| 1 | Ticket To Ride (1) | The Beatles |
| 2 | The Minute You're Gone (2) | Cliff Richard |
| 3 | Here Comes The Night (15) | Them |
| 4 | For Your Love (4) | The Yardbirds |
| 5 | Concrete And Clay (6) | Unit Four Plus Two |
| 6 | King Of The Road (20) | Roger Miller |
| 7 | Bring It On Home To Me (12) | The Animals |
| 8 | Pop Go The Workers (14) | Barron Knights |
| 9 | Catch The Wind (5) | Donovan |
| 10 | Stop In The Name Of Love (—) | The Supremes |
| 11 | Little Things (7) | Dave Berry |
| 12 | The Last Time (3) | Rolling Stones |
| 13 | Times They Are A'Changin' (9) | Bob Dylan |
| 14 | You're Breaking My Heart (26) | Keely Smith |
| 15 | A World Of Our Own (27) | The Seekers |
| 16 | I Can't Explain (16) | The Who |
| 17 | True Love Ways (—) | Peter and Gordon |
| 18 | I'll Be There (17) | Gerry/Pacemakers |
| 19 | Come And Stay With Me (13) | Marianne Faithfull |
| 20 | Oh No, Not My Baby (18) | Manfred Mann |
| 21 | It's Not Unusual (10) | Tom Jones |
| 22 | Everyone's Gonna Be Happy (8) | The Kinks |
| 23 | Wonderful World (—) | Herman's Hermits |
| 24 | All Over The World (—) | Francoise Hardy |
| 25 | A Little You (28) | Freddie/Dreamers |
| 26 | Silhouettes (24) | Herman's Hermits |
| 27 | Goodbye My Love (11) | The Searchers |
| 28 | I'll Never Find Another You (25) | The Seekers |
| 29 | Something Better Beginning (—) | The Honeycombs |
| 30 | True Love For Evermore (21) | The Bachelors |

AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- | | | |
|----|---|----------------------|
| 1 | Game Of Love | Wayne Fontana |
| 2 | I Know A Place | Petula Clark |
| 3 | Mrs. Brown You've Got A Lovely Daughter | Herman's Hermits |
| 4 | I'm Telling You Now | Freddie/Dreamers |
| 5 | Tired Of Waiting For You | The Kinks |
| 6 | Go Now | The Moody Blues |
| 7 | The Clapping Song | Shirley Ellis |
| 8 | Stop! In The Name Of Love | The Supremes |
| 9 | I'll Never Find Another You | The Seekers |
| 10 | The Last Time | The Rolling Stones |
| 11 | Shotgun | Jr. Walker/All Stars |
| 12 | The Race Is On | Jack Jones |
| 13 | Count Me In | Gary Lewis |
| 14 | I'll Be Doggone | Marvin Gaye |
| 15 | Silhouettes | Herman's Hermits |
| 16 | One Kiss For Old Times Sake | Ronnie Dove |
| 17 | Cast Your Fate To The Wind | Sounds Orchestral |
| 18 | Bumble Bee | The Searchers |
| 19 | Can't You Hear My Heartbeat | Herman's Hermits |
| 20 | King Of The Road | Roger Miller |
| 21 | Nowhere To Run | Martha/Vandellas |
| 22 | Ooh! Baby Baby | The Miracles |
| 23 | The Birds And The Bees | Jewel Akens |
| 24 | Just Once In My Life | Righteous Brothers |
| 25 | Crazy Downtown | Alan Sherman |
| 26 | When I'm Gone | Brenda Holloway |
| 27 | It's Growing | The Temptations |
| 28 | I Do Love You | Billy Stewart |
| 29 | We're Gonna Make It | Little Milton |
| 30 | It's Not Unusual | Tom Jones |

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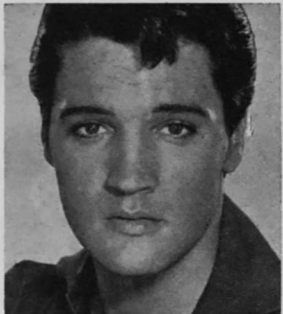
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Buzzin' Dozen

by DON CRISP

ELVIS is stunning the USA fans at the moment with his new single called *Crying In The Chapel* a deeply religious number, and RCA have re-issued "His Hand In Mine," his spiritual LP, to tie in with the religious Easter ceremonies. A bit of brilliant thinking by the Colonel there, and it seems certain that Elvis will be recording more of this type of work in the near future. I find it difficult to understand the policy behind some of the latest Elvis singles. It's about time someone talked to the film companies about releasing the wrong tracks as 'A' sides from their films. They would get bigger hits with the right numbers and it would promote the films even more.



THE EVERLY BROTHERS, who have been missing from our charts for some time now come up with a smash single in the shape of *That'll Be The Day*, the old Crickets No. 1 from eight years ago. I remember buying this one myself and I thought it was a gas of a disc. The Everlys do a really great version and I shall be surprised if they don't get into the Top Ten with it. They have had some misfortune with their discs of late, but certainly it has become a swinging scene for one and all, and now that the charts are so varied it should be interesting to see whether the boys can make the grade again.

My old mate Clem who used to be more well known as CLEM CATTINI, of The Tornados comes up with his own orchestra on the Decca label. The song is a number called *No Time To Think* and it certainly stands a very good chance of making the scene. I rate this one of the best-ever discs on the market not only because it's Clem. I certainly hope he manages to make it, for it's become the rage these days to have your own orchestra. Clem does a fine job on the drums and the whole thing sweeps along at a fair rate.

JUDI SMITH a new girl "wonder" as she is described, comes out with a

potential chart-maker with her disc called *Leaves Of Brown Come Tumbling Down*. She's a new name on the scene altogether, and at the age of nineteen looks like carving out a nice piece of show business for herself. The disc was partly composed by hit song-writer Jackie de Shannon, a girl of whom one can say that experience and talent make the grade. Judi Smith is a singer with an attractive face and certainly the chance of making the scene look pretty—both with face and song. She could make the grade first time out. Watch out for this platter.

A singer who must be one of the most underrated in the country, an actor who must be one of the most underrated in the country, and a record producer who must be one of the most underrated in the country. All one and the same person. The person is Marty Wilde. Killed from the business by the change in trends and by sheer bad luck, he now makes a strong comeback with his wife and one other to form a trio called THE WILDE THREE. They came out with their first record, a number called *Since You're Gone*, and half of the people who work at the Decca record company are having hysterics over it, which I can fully understand. Mart, mate, I hope you have a biggie.

After a brief absence from the charts LULU AND THE LUVERS make the grade with a number called *Satisfied*. At least they make the grade as far as I'm concerned, and this is likely to be a chart contender anyway. Lulu in her best red-hot form and certainly making the best stab at the charts since her first smash with *Shout*. On the flip-side Lulu shows that she's a Stones fan by recording *Surprise Surprise*, one of the best-ever numbers of the day.

A platter that's bound to get stacks of airplays if only on Radio Caroline is TONY BLACKBURN'S *Don't Get Off That Train* which is a gas of a waxing. It's not surprising that this will get airplay, for Tony is one of the most prominent disc-jockeys on Radio Caroline. He is already getting bookings as a disc-jockey in other spots throughout the country and this record could show that he is likely to make the scene in a big way—but this time as a singer. I'm highly delighted that he has managed to get this disc heavily plugged and even "Caroline's" rival, Radio London, is plugging the number. Let's hope that it's a first-time hit for Tony.

Surprised that NICKY HILTON hasn't made the charts yet with his record *Give Us Your Blessing* which is one of the best-ever from a new star. The record itself is slightly sick to some minds anyway, as it involves the death of a young couple in a car crash. This is

a disc with a great deal of feeling behind it and it's certainly one of the best to come out on this subject without making the song seem too morbid. I doubt whether it will be a big hit but it could creep into the charts. I'm rather surprised that the girls haven't already started demanding pictures of Nicky, for he is one of the best-looking and most switched-on guys on the scene.

The girl who has been catching a lot of attention as the comper, when she has time, of "Gadzoos It's All Happening," CHRISTINE HOLMES, is now back on the disc scene and hoping that her fourth record will make it big for her. It's called *Many Things From Your Window* and should make the charts provided it has enough push. She has also just finished a six-month cabaret season at London's Embassy Club. One of the most delightful singers on the scene and certainly a delightful personality, I doubt whether she will make too much impact on the charts until she manages to appear on other TV programmes. Other producers please note.

A girl who has got to hit the magazines because she is one of the most happening females ever, especially when it comes to looks, is BERNICE SWANSON. She comes out with a newie called *Lying Awake*. She is already a talented film and TV actress and it's highly likely that we will be seeing her in another context, that of an international pop singer. This is not the best new disc I have heard this week but it shows that this swinging chick could establish herself in a pretty big way. I think it's about time she happened anyway. Certainly she has the face and the talent. All she will need is a different song.

Although I have already given you exclusive news on this ROCKIN' BERRIES, new single, do try and get a listen in on it. It's one of the best singles I have ever heard and I tip the group to make the grade with this one in a very big way. Possibly they will succeed in making the charts but I doubt very much whether they will make the No. 1 slot which they deserve. The disc *Poor Man's Son* is also a big hit in the States by an American group, but although The Rockin' Berries don't like covering records they certainly couldn't resist it with this one. I hope that they have the biggest success in the world with it.

Another artiste I may have mentioned lately is KEITH POWELL, who has a new single called *People Get Ready*. Gas of a platter and swings like mad. All the London Mods are going crazy over it, even though Keith hasn't appeared on "Ready Steady Go" which is their own TV programme. The disc they said was too religious. I don't find it too religious, but I do find it fascinating and the more times I play it the more I like it. Definitely a disc worth buying with what's left of your Easter pocket money.

Nine releases, and of those nine eight have been No. 1's. Who else could have achieved such power and fame in the last two years or so but The Beatles? We have been hearing rumours that their record company would like to have more singles released by The Beatles, but the boys themselves aren't too happy about that.

Who can blame them? Their latest single, *Ticket To Ride*, shot straight to the No. 1 slot and is certain to sell the three-quarter-million mark here and twice that in the United States.

I find it intriguing that The Beatles should worry as much as they say they do about their record releases. With only four singles a year (at least in Great Britain) and two LP's a year they are hardly likely to lose any fans by over-exposure. In the States however I find the situation rather more serious. The Beatles' singles seem to be released about every two weeks out there and it's certain that the American kids like any others will not be able to stand the pace of LP's and singles being pushed on to them at that rate.

In other countries, far from losing popularity as everyone seems to be hinting these days, The Beatles have had even bigger successes. One thing I am pleased about is that Lennon and McCartney, or John and Paul which sounds more friendly anyway, have tried



THEY'VE GOT A TICKET TO THE TOP

By ANTHONY LOGSDEN

on their new single *Ticket To Ride* to change the style and enter a slightly more complicated phase of music. At least that's how I see it. Maybe John and Paul might say I was talking twaddle, but they certainly seem to be gradually easing their fans away from the "Yeah Yeah" pattern to something a little more complicated and deeper. Whatever the final end to their phase is we'll have to wait and see.

One of the most interesting points that came about on their recent TV appearance on the "Eamonn Andrews Show" is that they all confessed that they were still scared about appearing on shows and especially TV. By the way, congratulations to The Beatles for livening up that particular show. I've rarely enjoyed it so much, but I was sorry that The Beatles could not have taken over the four seats on the BBC's "Not So Much A Programme . . ." before it was taken off.

The future of The Beatles looks assured for at least another two years in the charts and I would say much longer in the actual film and stage world. By the way, don't be surprised if a stage musical is announced for The Beatles in 1966. I hear that John and Paul might have some spare time to write one.



SEEKERS' OR SPRINGFIELDS' SOUND?



The Seekers or The Springfields? That was my reaction when I first heard *I'll Never Find Another You*. For to me, The Seekers sounded exactly the same as The Springfields, or rather the ex-Springfields. I then discovered that this very versatile group were recording a song written by Tom Springfield and that they were also being recorded by him!!

Now this is common knowledge. But it strikes me as a rather different thing to what usually happens. Here we have a group who are making numbers under the direction of a former Hit Parade star and recording his numbers. Now that's not unusual, but think back to The Springfields. They didn't pack up the business because they weren't in the charts. Indeed when they did finish they were currently in the charts.

It was just that they all wanted to do different things, plus the fact that they

weren't making enough money as a trio. Now along come The Seekers and Tom Springfield is, it seems, putting all his knowledge of Springfield hits into The Seekers to make them big. But isn't this really a group to whom the word 'stars' doesn't really apply? Surely, all they are really doing is taking The Springfields' hit formula and adapting it to their own use? At the moment they have a new single in the charts called *A World Of Our Own*, which is likely to be a hefty seller in many other countries. It's amazing that no one before thought of getting away in the charts by doing a Springfields act, because there has always been a demand for a folksy commercial group and since The Springfields went their separate ways we haven't had the opportunity to hear another group with the same versatility.

Personally, I think The Seekers are

great, but I don't think they'll prove themselves in my eyes until they record a composition not composed by Tom Springfield and until they try something entirely new.

Anyway, watch out for the future Seekers and let's see whether they have some hits that are their own compositions. But to me they are still The Springfields with one member added and another name.

Still, the break up of the Springfields did give us one or rather three good things. It gave us Dusty as a great solo singer, Tom Springfield as a red-hot recording manager and composer and Mike Hurst who is making his name in the disc-jockey world and in the singing field. That's something anyway.

THE CHARTS CHALLENGERS



THEM "Here Comes The Night" may not make No. 1 but it has put this Irish group on the map.
FREDDIE AND THE DREAMERS Sign autographs at BBC's Pop Inn will their new release take them back into the Top Twenty?

MARTHA challenging her label rivals **THE SUPREMES** for Chart Honours

THE WHO "I Can't Explain" has taken a long time but The Who got there

UNIT 4 PLUS 2 need a strong follow up to maintain their Chart Honours



TOP NEWS TWENTY

- 1 ● **The Beatles'** *Ticket To Ride* is still the No. 1 disc and it looks certain to be one of the hottest singles ever known.
- 2 ● **Cliff Richard** swings and sings and still makes the charts. A singer with a wealth of experience behind him in picking the right numbers.
- 3 ● **Them**, the Irish group who are trying to follow in The Bachelors' hit-making footsteps, are getting off to a good start.
- 4 ● **The Yardbirds** were once the "in" thing with the Mod set. They are now one of the few groups to really make the grade.
- 5 ● **Unit Four Plus Two** continue to sell heavily. I expect them to be in the charts with their newie soon.
- 6 ● **Roger Miller**, the American with a Negroid voice, has a gas of a platter with *King Of The Road*. This could go higher still.
- 7 ● **The Animals** are back in the Top Ten with *Bring It On Home To Me*, another one of their very commercial bluesy efforts.
- 8 ● **The Barron Knights**, one of the few groups on the pop scene who can laugh at the pop stars and get away with it, come up with their brilliant humour once more on the single *Pop Go The Workers*.
- 9 ● **Donovan** is the subject of big controversy amongst the Dylan fans. But no one can deny that he's helped us towards another phase of music. Folk.
- 10 ● **The Supremes**, after slipping in and out of the charts, shoot straight into the Ten, will be a big seller.
- 11 ● **Dave Berry** has one of the most delightful records of all with *Little Things*, now going down, but I feel that it deserved to go higher.
- 12 ● **The Stones** are off to Canada soon and it's certain that the next year will see them heavily booked all over the world.
- 13 ● **Bob Dylan** sings and swings with *Times They Are A' Changin'*. One of the better singles, and more commercial from Dylan.
- 14 ● **Keely Smith** after mixed fortunes with her disc, is coming back strongly.
- 15 ● **The Seekers** proving that their last hit was no fluke. This could be another Top Three smash.
- 16 ● **The Who** with *I Can't Explain*. Yes, it's all happening for The Who who have been delighting audiences in the Marquee Club for many months.
- 17 ● **Peter and Gordon** make a welcome return. These boys are really big in the States too.
- 18 ● **Gerry and The Pacemakers** try and make the grade with *I'll Be There* which is one of the best numbers to come from Gerry for some time.
- 19 ● **Marianne Faithfull** is starting to hit the popularity charts after the success of this single. I only hope she manages to continue her success.
- 20 ● **Manfred Mann** not doing too well with *Oh No, Not My Baby* which sounds like a Roaring Twenties title.

CARTOON COLUMN



What did Alan say when he knew you were going to record the same number ?



Why can't we have a van like all the other groups ?



Crikey !! everythings snapped at once

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

By
DAVE
CARDWELL

Gerry

Nearly two years ago I remember talking to one of the biggest impresarios in the show business world. We were talking about the beat group boom and the various groups. Other people joined in the conversation and before we had really got under way, we discovered that everyone was tipping a virtual newcomer apart from The Beatles to make a name for himself and for his group. His name was Gerry Marsden and the group were of course The Pacemakers.

Well, over the last two years Gerry has proved himself. He has had seven or eight hits, among them No. 1's and Top Five entries. In the States he has had the same success again and is currently over there on a seven-week trek that will give him the biggest coverage ever.

He has made his first big film, "Ferry 'Cross The Mersey" and has succeeded where most other artistes flop by giving good 'live' stage shows. Yet for some peculiar reason, and I think Brian Epstein would agree with me, he is constantly under pressure from different papers and magazines who seem to think that because he hasn't achieved the success of The Beatles he isn't as big as he could be. So far every one of his records has managed to make the charts, or the Top Twenty.

Every one of his fans has managed to see him at one time or another in this country, or if they haven't one can't say they haven't had the opportunity. I talked to Gerry just before he made the trip to the States and found out that he was happier than ever before. One of the reasons of course why he is so happy is that he recently became engaged. "But it's gonna take a long time to get the furniture, wack!"

It is indeed! Gerry mentioned that it would take about two years to really get all the furniture he liked. I was very surprised to see that many people still believe that Gerry is not rated so highly as some of Brian Epstein's other groups. In fact he is the second biggest earner of money in the Epstein stable. He has managed to notch up so many hits throughout the world that not even Gerry himself knows quite what is happening.

As a commercial prospect for the future, however, Gerry is one of the few people that I would definitely say will make it. He has that charm, that oh so commercial voice and possibly the best and liveliest stage act that hasn't grown old or stale like so many of the beat groups' acts have since the start of the beat boom.

To me, Gerry remains as one of the few versatile and really switched-on guys in the field out of the many group singers who made the grade and are now finding that it's not so easy after all.

Our picture shows Gerry chatting with features Editor, Dave Cardwell in his office.

Deserves The Top Spot





The Donovan—Dylan Battle

By BARRY THORNE

He's tall when it comes to popularity but physically quite short. He's creating the biggest publicity scene since P. J. Proby decided to test the texture and strength of his stage trousers. Except this guy is not really going out of his way to be controversial. It's just happening.

His name is Donovan. He is young. His music couldn't be called anything more than rather commercial folk. He began his career, the most successful side anyway, by notching up a string of appearances on "Ready Steady Go!" which, of course, brought him a record contract and a personal appearance contract worth at least £25,000 a year.

He writes his own songs. He doesn't understand what all the fuss is about, and if you believe his publicity agent he couldn't care less about the money. I'm amazed at the number of pop singers who couldn't care less about the money. Why don't they give it to me? Anyway, young Donovan is becoming quite THE thing to listen to and meet.

His latest record of *Catch The Wind* did extremely well, and has sold some 150,000 copies. One of the biggest controversies over Donovan or about him is that he is imitating Bob Dylan. Some, especially the real Dylan fans say that he could be a great impersonator, but that's about all. The Donovan fans, many of whom have never heard of Dylan, say that Donovan is the happening thing and not Dylan.

But Donovan is someone who I am sure will make the grade on his own. The only problem to me is, is he really

talented, or is his talent coming from just copying the Dylan style? The fans say he is talented anyway. His friends admit that he likes Dylan. In show business almost everyone assumes that he is simply an ardent fan of Dylan's who has tried to do the same thing.

Let's be honest. Donovan is almost an exact imitation of Dylan. His clothes, his style of singing, his mannerisms, even his background are all Dylan-ish.

Now that Bob Dylan himself is coming over and also the fact that *Times They Are A' Changing* is in the charts, it proves to be a battle between the two. Who will come off best on TV? The Dylan fans and the Donovan fans will certainly be telling each other how good or bad the respective artistes are.

It will be interesting to see whether Dylan's TV image is better than that of Donovan. I doubt whether it will be. The American fans simply do not care about images in the same way that we do. All they want to know is whether a group or a singer is good by their standards. Let's be honest too. Most folk singers show as much life as a man with sleeping sickness, but then their kind of songs don't require vigorous arm and leg movements.

Who do you think is best? Donovan or Dylan—and who is going to last longest in the charts in Great Britain. Third and last but certainly not least, do you think that Donovan is imitating Dylan too much?

Let us know. Write to "Pop Weekly," 41 Derby Road, Heanor, Derbyshire.

READERS WRITE

... but are not always!



PLENTY OF FANS

In "Pop Weekly" Antony Logsdon asks will Twinkle disappear from the pop scene and does she still have plenty of fans?

As I am a very keen fan of Twinkle's, I am writing to you to put her case before Mr. Logsdon. As *Golden Lights* entered the Top Twenty very shortly after its release, Twinkle proved that she does not need a death lyric song to get a hit. Whilst admittedly *Golden Lights* was not such a big hit as *Terry*, enough people were interested in Twinkle and her second record to put it into the charts very shortly after release.

Also Twinkle I am sure has plenty of fans. She greatly appeals to boys because of her looks and attractiveness, and to girls because in the pop world she has the average teenage girl's outlook more than any other female singer.

I have seen Twinkle perform 'live' on several occasions and each time the audience has really raved over her. She has a load of talent, a terrific personality and I can assure Antony Logsdon that Twinkle will be around on the pop scene for a very long time to come. She is not the kind of artiste who relies on death songs to get her into the charts.

Robert Stephenson (Swindon)

FANTASTIC GROUP

Hollies fans are certainly not decreasing in number, if anything the number is increasing.

In February *The Hollies* came to Hinkley to the St. George Ballroom which was absolutely full to capacity by the time the boys came on stage. It was impossible to dance. The fans were standing on tables and sitting on each other's shoulders to catch a glimpse of this fantastic group. *The Hollies* certainly deserve all this popularity. They're marvellous guys as I'm sure all fans who

have been lucky enough to meet them, like we have, will agree.

So come on Hollies fans, give the boys all your support and prove to everyone that they are still the greatest—which they are!

Gill and Denise (Thurmaston)

PUSH NEEDED

I am writing about the article printed about the D.C.5 in "Pop Weekly." You asked fans to write and give reasons for their loss of popularity. Well it could really be anything. When *Glad All Over* came out and got to No. 1—knocking out *The Beatles*—people started to compare *The D.C.5* with *The Beatles*. Their third hit record, *Can't You See She's Mine*, only got to No. 11 in the *That* charts. I'm sure that this was because *The D.C.5* took the record off their LP after many copies of the LP had been sold. I think could get another hit. I didn't do too badly with *Reelin' And Rockin'*. On the whole I reckon they are a fab bunch of guys.

Mary Woodward (Ashford)

A LITTLE SQUARE

Regarding *Barrie Hilt's* article on *The D.C.5*. I am positive the answer must be due to poor material. We fans are not going to buy a disc unless it's worth it. I am an avid fan and I must sound as if I am against them but let's face it *Everybody Knows* was monotonous and non-commercial. We know that the boys can write better material but perhaps the sparkle of genius has gone. When he records somebody else's number it has to be a *Chuck Berry's* which was a tiny bit square.

Gill Baker (Tunbridge Wells)

NOT THE ONLY ONES

Let's face it, *Cliff* and *Helen* are not the only really good British artistes

(*Readers Bullets*). True, *Cliff* is just about the best British singer, but he is not the only good one, there are others—*The Beatles*, *Adam* and *Billy J.* to name but a few.

As for *Helen Shapiro* being the only good British artiste—this is simply not true. In my opinion the best British female artiste of all time is, without a doubt, the very versatile and international hit-maker, *Petula Clark*. When *Helen* has been in show business as long as, and has had as many hits and awards as *Petula* has, then one can consider her the best British female singer. Until then, this honour must stay where it rightfully belongs, with the one and only *Petula*.

Janet Barker (Walsall)

YES! YES! YES!

Does *Barrie Hilt* ever know what he's talking about!!! (We're referring to the article about *The D.C.5*).

He says that his last article about *The D.C.5* was about them falling out of favour in this country. (It was about the scandal of the press conference in the U.S.A.—if he dares to remember!) Therefore he can't claim that he was right can he?

As for whether *The D.C.5* can make the British scene again, we say YES!! YES!! YES!! If they change their style enough (*Barrie Hilt* things that they've changed their style too much already—how ridiculous!!). We say that if *Dave* and the boys made a really good ballad the 'A' side of a record, they'd shoot to the top of the charts (you've got to agree that some of the ballads on the 'B' sides of their records are better than the 'A' sides).

Most of their fans still buy their records (we do anyway). This has been proved with *Reelin' And Rockin'*. Why has everybody bought this record? Because it's different to their others, that's why!! But is it different enough? We don't think so. It's currently at No. 24 in the charts, and it doesn't look as though it's going to go much higher, unfortunately.

How about it then, all you *D.C.5* fans? Let's get them back where they belong, at the top of the British charts!!!

Phyl and Terri (Birmingham)

WHO IS OUR OLDEST READER?

How fans can even think the Four Wonderful Talented Boys (*The Beatles*) could ever be out of the charts, I do not know, because if ever any group has ever worked so hard, and done so much for the music world as *The Beatles*, I have yet to hear of them, people must have short memories if they think they are going out of favour.

Just think back to the wonderful reception they received all over America, and all over every country that they have travelled. They must have been tired out sometimes, but did they show it? NO they gave their best. Is there another group who has had the world's admiration? I know there are a lot of good groups about, but none to match

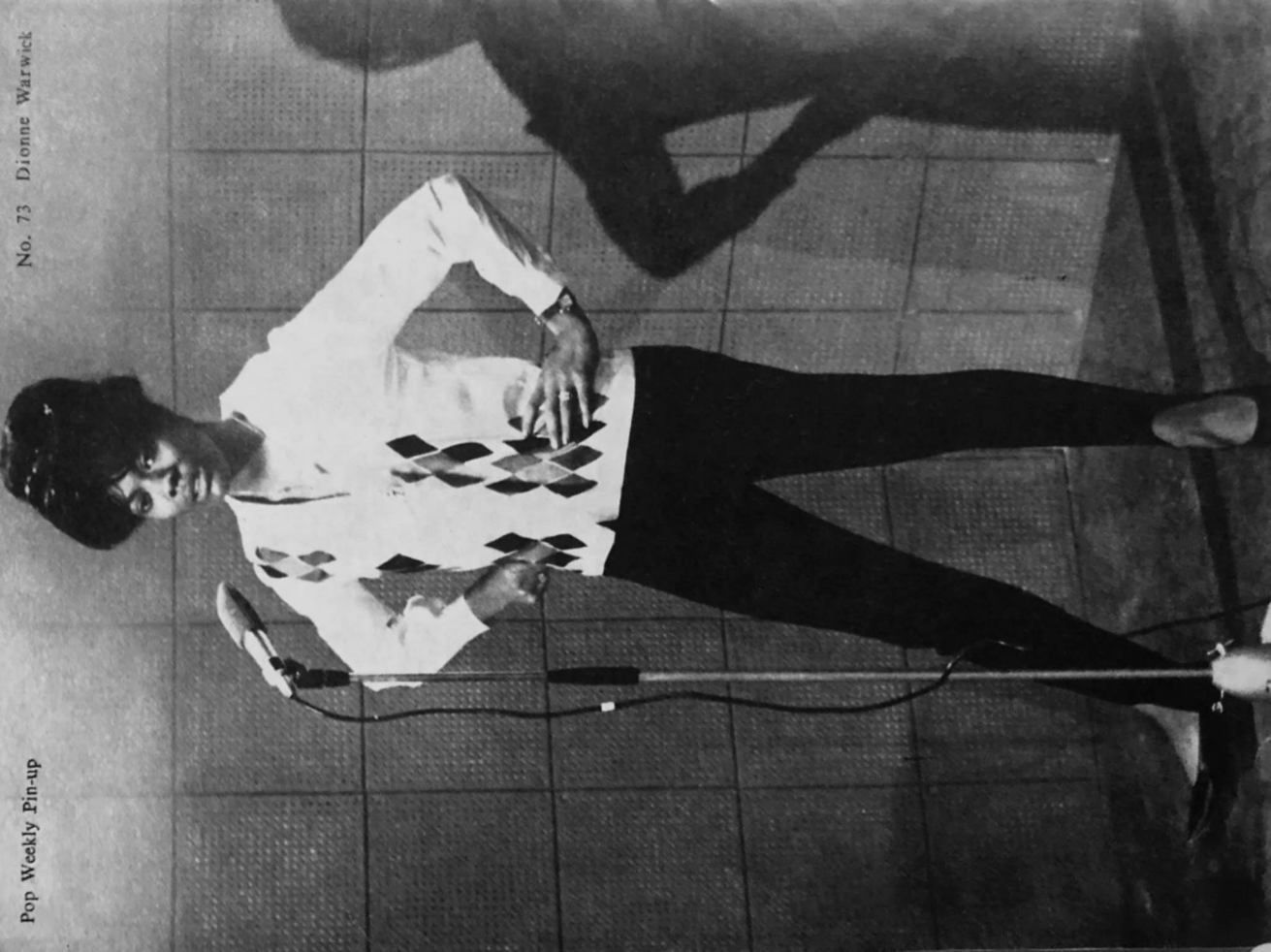
The Beatles. Some people love to pull them to pieces, it is really only jealousy. It is as well they take all the knacks in good part. They have given hundreds of people, old and young, real joy—I know, I am 72, but I enjoy everything they do, and it makes me really ill when I read all the lies written about them.

Now about how long they will last. As far as I am concerned, for ever. I love them all four. I have never met them, I have only seen them once, when I managed to get two £1 tickets to see their show with my daughter at the Hammersmith Christmas Show, but I buy every book and paper, and always watch and make sure I never miss any show on the television that they are in,

Just look at their commitments in this coming year, the film, the records, the American shows in August and so on. How can people be so short-sighted?

I say good luck to these wonderful boys. I have never met them and don't suppose I ever shall, but if those people worked and did so much good in the world as these lovely boys do, they would not have the time to run them down. They really are the best and most talented in show business (pop).

Mrs. L. Radcliffe (Stevenage)
When reading this letter, it struck me that, at 72, Mrs. Radcliffe must certainly be one of our oldest readers. I should like to hear from any reader or *Beatles* fan over the age of 72—Ed.



DISCussion

Hello then—quite a selection this week although some of them will be fairly familiar to you by now because they were actually released last week. The delay at my end was due to the Easter break; however, on those discs you will be able to agree or disagree with me immediately, without having to wait to hear them, eh?

The first one, though, is released this week and on it, up pops Marianne Faithfull to give her usual performance of a very attractive little song called "This Little Bird." The melodic lilt is well within the current trend towards the folksy style and the arrangement is helped along by a pretty prominent beat. It is very easy on the ear and there is charm in the lyric. One final thing—Decca is the label, as if you didn't know!

Another little lass, released last week on the Brunswick label, is Brenda Lee and she rings the changes by turning all softly romantic with "Truly Truly True." This is the kind of thing which Brenda just tosses off with great ease (or so it seems)—and it is all the more potent for that. Here, she shows that great depth of understanding of a lyric and the result is a commanding performance. It is very soft and appealing with an attractive lilt. I think she has had better material before but Brenda is one of the few artists who can make bricks without straw.

Still on the female of the species (delightful!) we come to another release from the little Miss who first told us about Terry and then that boy whose name was in Golden Lights. Now, Twinkle brings us up to date with her boy friends and recounts the tale of "Tommy" for Decca. A light medium-paced beater lacking the melodic attraction of her first two discs. The overall treatment makes me feel I've heard it before, too.

Heinz gives us a revival of Bob Dylan's "Don't Think Twice, It's Alright" for his new Columbia release. Very pleasant it is, too. Perhaps, one of the best things Heinz has done on disc and, plus the fact that here is a melodic beater to attract the ear as well, I hope it will be his most successful disc to date, as well.

The In Crowd—but not the lot we heard about on the same American title, of course!—are out on the Parlophone label with a slow beater called "That's How Strong My Love Is." I think there is a pretty hefty Animals' influence here, judging by the sound of things—except for the femme chorus that looms in the background every now and again. The performances themselves are up to standard but we really have heard all this kind of thing before. There is little identifying hall-mark here.

★★★ **BOUQUET** ★★★
★ *Poor Man's Son* is the new ★
★ Piccadilly title from The Rockin' ★
★ Berries and a really excellent job ★
★ the boys do on this gentle beater. ★
★ The husky vocal has bags of ★
★ appeal and the restrained performance ★
★ throughout makes for a ★
★ perfect balance and easy listening. ★
★ The arrangement itself is particularly ★
★ striking and, should you ★
★ want to just sit and listen in order ★
★ to take it all in, you will find many ★
★ fascinating points. Here, again, ★
★ we have the folksy feel—and ★
★ you may be able to imagine the ★
★ composition having been influenced ★
★ by the old American plantation ★
★ songs; there is a slight touch of that ★
★ and it is totally effective. ★
★ Who says "folksy" isn't catching ★
★ on? I shall be very surprised if ★
★ this disc doesn't catch on. Any ★
★ bets? ★

Decca. Tom Jones. "Once Upon A Time." Those three little phrases will be enough to make many folk rush to the record shops—and they won't be disappointed! But, by this time, I expect you've heard it quite a few times already. This is one of those platters I received too late for last week because of the Easter delays. Another very powerful performance from Tom of a very strong beat ballad. Song for song I must say I preferred *It's Not Unusual*—but that's a purely comparative preference. And while listening to this new one, I found Tom reminding me, on occasions, of Frankie Vaughan. Can you hear what I mean?

Much has been written, read and said about Charlie Chaplin's son Michael Chaplin over the past few weeks; how he was waiting for a part to be offered to him as an actor—but no one said he was also waiting for the release of his first pop record!! He has to wait no longer because it is here, now on release from Decca. "I Am What I Am" and, like that title, the lyric could well be Michael's answer to all the critics of his personal life. As a pop disc, it is just an average light beater with little or no melodic content. Michael, himself, handles the song competently enough—but in the normal way I wouldn't rate the chances of the disc's success very highly. At the present time, I think it depends on how much interest value there is in his name.

On the London label Ben E. King comes up with another of his powerful performances on a record called "The Record." Backed by a hefty beat and answering chorus, the offering is power-



packed with atmosphere—and a good all round performance can be heard from all—by all.

The Dixie Cups rather tantalise with their "Iko Iko." I don't think anyone knows what "Iko Iko" means but the native rhythm is very infectious and the melody has a fascinatingly elusive quality about it. All very, very simple, yet I find it commands my attention—much against my will at times.

Rolf Harris lets us have his cover version of the same thing, on Columbia; on first hearing it is much easier to understand the lyric but I don't find the actual rhythm quite so fascinating. Rolf treats the song in a much more straightforward way and gives a strong performance. The attraction of The Dixie Cups lies in their slightly "not-of-this-present-age" feel. Both parties give good showings in their own ways.

"When The Morning Sun Dries The Dew" is the Parlophone offering from The Quiet Five. And a very quiet, lilting little thing it is too. Plenty of good vocalising here although I would have liked very much more tangible melody on such a slow folksy song. However, it is all so relaxed and restful that I think it will find many willing ears.

On C.B.S., Bob Dylan takes up the tempo with a fast moving "Subterranean Homesick Blues"—of his own composition, of course. An infectious beat throughout which should get the party going but, on this one, you have to be pretty sharp of ear to catch all the lyric first or second time round.

And that's the lot for another week. Take care of yourself till next time. Happy memories, Bye for now.

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