

# POP

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No. 40  
**WEEKLY**  
THIRD YEAR

INSIDE

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THE CHARTS THERE'S  
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CLIFF · DUKE D'MOND · BEATLES  
UNIT FOUR PLUS TWO · Etc.**



INSIDE

**Sandie Shaw—A  
POP Revolution!**

INSIDE

**HOW TO  
BECOME A  
STAR — IS IT TOO  
EASY?**

INSIDE

**Another Great  
Disc from  
Unit Four Plus  
Two**



INSIDE

**HOW FAITHFUL ARE  
THE STONES FANS?**

# POP WEEKLY

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# The Editor Speaks

## IS THE WAY TO THE TOP TOO EASY?

Teenagers are being constantly told by their parents that the singers of today "aren't like those I knew when I was a lad (or girl)." Teenagers of course wouldn't want the singers of thirty and forty years ago, and I doubt whether any of them would get anywhere now if they did come back on the scene. But one must admit that the mums and dads have a point.

Today virtually every star in the pop charts is owned or managed by a pop manager who owns other big stars or who can show that he has been at the top in his profession for some time. Now this is all fine and good. But what does happen to all these little managers and little agents, who first get a chart-topping group? Nine times out of ten the group leave their manager who has probably slaved for years to get them anywhere and join another manager who has a big reputation, a shiny desk and a lot more contacts.

Now I'm not saying that because so-and-so is a big manager he is a crook. But the pop music world in Britain, although it might be spreading its tentacles throughout the international pop scene, isn't doing a very good job in its own country. Now most managers in this country have no idea of talent at all. Those that have aren't any better off however. It's what is currently "in" that counts, and some of today's managers, although they may deplore the fact that their artistes can neither sing or do anything with skill, don't mind crying all the way to the bank.

Certainly the managers can't be blamed for making money. But it's getting to the level now where the whole of pop music is divided into sections and shared out to various managers. There is no competition any more. No one secretly works on an artiste and then announces him to the world, someone who can sing and dance, tell jokes, someone with talent and variety.

*Nowadays a manager thinks up a gimmick, grabs someone who has that gimmick and proudly spends a fortune on advertising the person or persons concerned and usually manages to attain some chart status for them. Most of today's new singers and groups have never done a stroke of real hard work or roughed it for one minute in their lives. Everything comes too easily for them. For instance there are artistes today who fail BBC radio auditions. Then they get a hit and before they know it they are being asked to sing on BBC radio.*

The whole thing is ludicrous. It's about time that managers auditioned stars on their ability and about time that some more of today's artistes learned some skills before foisting their unwanted sounds and performances on the public.

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# BRITAIN'S TOP THIRTY

(As at the week-end)

- 1 Where Are You Now My Love (4)
- 2 A World Of Our Own (2)
- 3 Long Live Love (12)
- 4 Ticket To Ride (1)
- 5 True Love Ways (5)
- 6 King Of The Road (3)
- 7 This Little Bird (10)
- 8 Subterranean Homesick Blues (6)
- 9 The Clapping Song (15)
- 10 Wonderful World (7)
- 11 Oh No, Not My Baby (9)
- 12 Poor Man's Son (26)
- 13 Not Until The Next Time (15)
- 14 Pop Go The Workers (13)
- 15 Here Comes The Night (11)
- 16 Trains And Boats And Planes (—)
- 17 That's Why I'm Crying (24)
- 18 All Over The World (19)
- 19 Iko Iko (—)
- 20 Marie (—)
- 21 The Price Of Love (—)
- 22 Trains And Boats And Planes (—)
- 23 You've Never Been In Love Like This Before (—)
- 24 The Minute You're Gone (14)
- 25 Crying In The Chapel (—)
- 26 How Long Has It Been (—)
- 27 { I've Been Wrong Before (21)
- { We Shall Overcome (—)
- 29 Little Things (18)
- 30 Love Her (—)

Jackie Trent  
The Seekers  
Sandie Shaw  
The Beatles  
Peter and Gordon  
Roger Miller  
Marianne Faithfull  
Bob Dylan  
Shirley Ellis  
Herman's Hermits  
Manfred Mann  
Rockin' Berries  
Jim Reeves  
Barron Knights  
Them  
Bacharach Orch.  
The Ivy League  
Francoise Hardy  
The Dixie Cups  
The Bachelors  
Everly Brothers  
Billy J. Kramer

Unit Four Plus Two  
Cliff Richard  
Elvis Presley  
Jim Reeves  
Cilla Black  
Joan Baez  
Dave Berry  
Walker Brothers

# AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- 1 Mrs. Brown You've Got A Lovely Daughter
- 2 Ticket To Ride
- 3 Help Me Rhonda
- 4 Count Me In
- 5 Silhouettes
- 6 I'll Never Find Another You
- 7 Back In My Arms Again
- 8 Woolly Bully
- 9 Crying In The Chapel
- 10 Just Once In My Life
- 11 I Know A Place
- 12 I'll Be Doggone
- 13 Baby The Rain Must Fall
- 14 Just A Little
- 15 Reelin' 'n' Rockin'
- 16 It's Not Unusual
- 17 Engine, Engine No. 9
- 18 We're Gonna Make It
- 19 Iko Iko
- 20 It's Gonna Be Alright
- 21 True Love Ways
- 22 Cast Your Fate To The Wind
- 23 Do The Freddie
- 24 She's About A Mover
- 25 You Were Made For Me
- 26 Queen Of The House
- 27 Ooh! Baby Baby
- 28 Nothing Can Stop Me
- 29 Game Of Love
- 30 I Do Love You

Herman's Hermits  
The Beatles  
The Beach Boys  
Gary Lewis  
Herman's Hermits  
The Seekers  
The Supremes  
Sam The Sham  
Elvis Presley  
Righteous Brothers  
Petula Clark  
Marvin Gaye  
Glenn Yarborough  
The Beau Brummels  
Dave Clark Five  
Tom Jones  
Roger Miller  
Little Milton  
The Dixie Cups  
The Searchers  
Peter and Gordon  
Sounds Orchestral  
Freddie/Dreamers  
Sir Douglas Quintet  
Freddie/Dreamers  
Jody Miller  
The Miracles  
Gene Chandler  
Wayne Fontana  
Billy Stewart

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THE EYES OF LOVE  
STATESIDE SS420

### THE SHADOWS

STRINGRAY  
COLUMBIA DB7588

### THE SUPREMES

BACK IN MY  
ARMS AGAIN  
TAMLA MOTOWN TM6516

### THE TORNADOS

EARLY BIRD  
COLUMBIA DB7589



# Buzzin' Dozen

by **DON CRISP**

Out comes a record that is certain to get into the charts. It's the new single by **DONOVAN** and it's called *Colours* and of course it is written by Donovan himself. Certainly it stands a very good chance of making the No. 1 slot and from what I hear the advance orders are going to be strong enough to put it there anyway. Certainly everyone who has heard it agrees with me that it's bound to be a smash. Whether Donovan will get it into the American charts is another thing. He's certainly likely to make the Top Five and start another Dylan-Donovan controversy.

A new disc and yet another new group. Nice sound however on their debut disc *Walk On*. The group are called **THE FRAYS** and they make their bow on the Decca label. Everyone seems to be pretty enthusiastic about the record's chances and I'll go along with them on this one. If it does get into the charts it won't be an enormous success but it should do quite well. With so many groups on the scene this disc is hardly likely to get too many plugs but it deserves a chance to make the grade. All the group members have a great deal of experience and three of the four have played with people like Manfred Mann and The Nashville Teens.

She's blonde, delectable and delicious. But she hasn't made the grade into the charts yet, which must be a disappointment for everyone. She is of course that marvellous girl **JANIE MARDEN**. She has a new single on sale called *You Really Didn't Mean It*. After all the TV exposure she has had it is certain that she has a very big following. All I'm waiting for is to see her make the charts and although this is a very good rendering, I don't believe it's strong enough to make the grade on its own.

The American who is currently stealing some of the British thunder with his *King Of The Road*, **ROGER MILLER**, makes the grade a second time with his new single *You Don't Want My Love*. A strong title this and a strong side. Again it was written by Roger Miller and although I don't think it has the snappy assurance of a hit that *King Of The Road* has it could still be a biggie for him. Again it rather sounds as if Roger is laughing throughout the song. Whether this is one of his gimmicks or not I just don't know.

A girl with a big following and a lot of talent could make the charts with her new single. It's **BARRY ST. JOHN** with a newie called *Hey Boy*. In fact the song isn't all that new, just the title. It was called *Hey Girl* when sung by Duffy Power some time ago and is of course that marvellous number penned by Gerry Goffin and Carole King. The disc this time was produced by The

Rolling Stones' recording manager, Andrew Oldham and is a certain Top Fifty entrant. Whether it will actually make the charts any higher I wouldn't like to say but Andrew's done a great job on it.

Fans have been demanding a new single from Elvis for some time and one that isn't from a film. Well, **ELVIS** has done it this time with a new single called *Crying In The Chapel*. It was intended to be used on his religious LP "His Hand In Mine" but for some unaccountable reason was left off the LP at the last moment. Why I don't know. The song is an absolute gas and deserves to make the charts in a big way. Definitely a hit but I doubt whether the song is strong enough to make the Top Five. It's a different Elvis however and that should please a lot of people.

A new single by a new girl. She's the discovery of Andrew Oldham who discovered The Stones and Marianne Faithfull and various other stars. Her name is **VASHTI** which I think is rather an entrancing name. She debuts on a new single called *Some Things Just Stick In Your Mind* which was written by Mick Jagger and Keith Richard of The Stones and has the sound of a rather big hit to me. Andrew Oldham did the session and this could be a very big one for the future. It's released on May 21st. Mind you the 'B' side could also take off on its own too.

A girl whose name is known throughout America as one of their biggest pop hit-makers is **ESTHER PHILLIPS**, or as she is dubbed "Little" Esther Phillips. She comes out with a new single in Great Britain on the Decca label (*Atlantic in the States*) and sings the Lennon and McCartney song, *And I Love Her*. This is about one of the best recordings of any Beatle number I've heard and although The Beatles have had a great deal of success with the number themselves I see no reason why this shouldn't make the charts on its own merits.

I'm glad to see that that song I said was a smash is at last making the charts. **THE ROCKIN' BERRIES** have certainly done a good job on it. It is of course The Berries' single, *Poor Man's Son* which we gave some exclusive treatment to in "Pop Weekly" a few weeks ago. It's definitely a very good song and one which I think could make the grade in a big way. Unfortunately I haven't heard as many plugs for the record as I would like, and this is a pity, because The Rockin' Berries are one of the few groups who really deserve to make the grade in a very big way, as they are one of the few groups with very good vocal and stage talent.

A new group who are going to create a lot of interest very soon. That's what I hear from the man who recorded the Unit Four Plus Two's smash No. 1 single *Concrete And Clay*. He now has a new group called **THE PENTADS**, five young lads who have a great future in front of them if their first record is anything to go by. It's called *Silver Dagger* but won't be on the market until June 4th. Definitely a hit disc and one which I'm sure The Pentads will be pleased to be associated with. A fantastic group and certainly a fantastic single.

Judging by the charts at the moment, the big battle between **MARIANNE FAITHFULL** and The Nashville Teens is being won by Marianne. They have both recorded a song called *This Little Bird* except that The Nashville Teens



name their title as *The Little Bird*. Interesting point to note is that Marianne has been recorded at one time by Andrew Oldham, who have her her chance of fame and this time the producer of The Nashville's record is Andrew!! Sounds like a case of rivalry there. However the chances are that both songs will be a hit, for The Nashville Teens' one is selling strongly as well.

That ill-destined group, **THE HONEYCOMBS**, who made No. 1 in both Britain and America and then died the death over here after their smash are now back in the best-sellers, tho' not for long I predict. Their new record *Something Better Beginning* isn't a great song but it should keep them in cough sweets throughout the coming winter months. The group however are determined to get rid of that one-hit tag that has been put on them. Unless they produce better records than this I don't see them doing it.



## HOW FAITHFUL ARE THE STONES' FANS?

The group who are constantly held up to the glare from The Beatles' publicity and popularity to see whether they too can do as well, are The Rolling Stones. They have just about made their mark on pop music by, like The Beatles, wearing different clothes, having a more or less unique sound, and also managing to create an instant image. Certainly the time has come for The Stones to show that they aren't just another group, but they are still suffering from the vast amount of bad publicity that has been levelled at them since their career started.

One of the most important things to have happened for some time to The Stones is that their last record made the No. 1 slot. *Little Red Rooster* the disc before that didn't make No. 1 in some of the musical papers, although everyone seemed agreed that it should have done so.

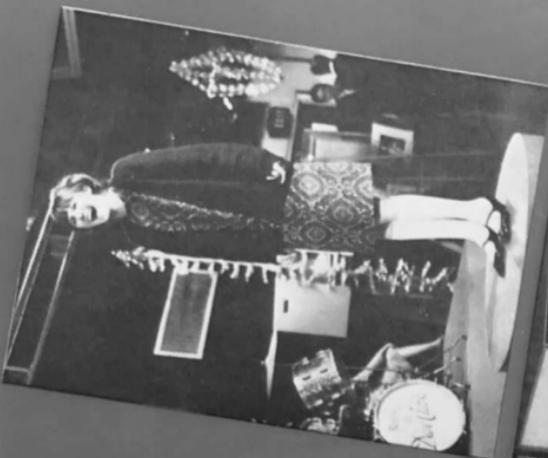
Will The Stones manage to grab that all-important audience of record-buyers the adults? For this is one of the reasons why The Beatles have had so much fantastic popularity. They have managed to make the big-time and have found that it pays to be wary of their image from now on. But they have still incurred the displeasure of the adults by their actions on TV—and of course by the fact that they don't look exactly like Members of Parliament. Certainly The

Stones deserve a great deal of praise for what they have done on the record scene and they deserve a lot more for their songwriting which has helped many others to make the grade.

Like The Beatles, The Stones have just about everything when it comes to radio or TV bookings and they certainly have a fantastic following. I don't think anyone could deny that. But we have still to wait to see whether their popularity is as unshakable as The Beatles' seems to be. It took The Stones longer to catch on in most countries, certainly in the States, but their image is so entirely different from most groups, added to the fact that a lot of the publicity they get isn't exactly favourable, that it seems pretty certain that The Stones are going to have to work twice as hard to make the grade as anyone else, certainly harder than The Beatles who are now regarded rather as national symbols than as just another pop group.

The basic question is "How faithful are The Stones' fans compared to The Beatles' fans?" I wouldn't like to guess at the answer. But it's going to affect one of these two top groups a lot in the near future with so many new stars being foisted onto the record-buying public.

# A LOOK AT THE INTERNATIONAL POP SCENE



Carlo Dini, top of the Hawaiian Pops was panned on "Juke Box Jury" but received a standing ovation at personal appearances. Vicki Carr on a visit to Britain captured every heart, but not so far a chart placing. Sandie Shaw sings, but this time with shoes! Also touring Britain, the ever-popular Evelyn Brothers. Duke D'Moid imitating Mick Jagger in "Pop Go The Workers."



# TOP NEWS TWENTY

- 1 ● Jackie Trent surprising a few people by unseating The Beatles from the top at such a fantastic speed but it's a great song.
- 2 ● The Seekers stay put but I don't think they'll have that last burst of energy to make the No. 1 slot.
- 3 ● Sandie Shaw leaping up and her *Long Live Love* has a good chance of hitting the No. 1 slot.
- 4 ● The Beatles slipping down with their "Ticket" to ride but they have had a good run at the top which they certainly deserved.
- 5 ● Peter and Gordon still doing well with the Buddy Holly record *True Love Ways*. A gas of a single and one that deserves to be a Top Slotter.
- 6 ● Roger Miller on the downward trek after a very long run in the Top Ten but he has a new single out so that shouldn't be too much bother.
- 7 ● Marianne Faithfull making a jump of three places. She could even pip our friend Sandie Shaw to it at this late stage.
- 8 ● Bob Dylan always gets so near and yet so far. A smash single that also deserved to make the grade.
- 9 ● Shirley Ellis makes a strong bid for chart honours and she should make the Top Five with this one.
- 10 ● Herman's Hermits showing that they are certainly still in the running. Plus of course the USA fans are mad over them.
- 11 ● Manfred Mann and his men with *Oh No, Not My Baby*. A smash single for the very popular group. Should have gone higher.
- 12 ● The Rockin' Berries making great strides up the charts with *Poor Man's Son*. A winner, this!
- 13 ● Jim Reeves still manages to show that he's with it and that he's going to be on the scene for a long time.
- 14 ● The Barron Knights have had a great deal of success with their satirical discs. Now let's see what happens to their next.
- 15 ● Them going downwards with a bump and that should be the end of THEM after next week.
- 16 ● The Bacharach Orchestra with *Trains And Boats And Planes*. There's going to be quite a battle with the versions of this single.
- 17 ● The Ivy League moving in with their latest. I don't think this will go a lot higher, though.
- 18 ● Françoise Hardy still selling very heavily with *All Over The World*, but she's lost out in the fight against Sandie and Marianne.
- 19 ● The Dixie Cups burst into the Top Twenty with their *Iko Iko*. This should go much higher yet.
- 20 ● The Bachelors. Will they ever miss the charts with their tuneless revivals?

## CARTOON COLUMN



I'll say he was mean—switched off the electricity between numbers!



I must see the Doc, my heads in a whirl



Cor!!! there are limits

### PHOTO CAVALCADE

All pictures in this issue were supplied by A.S.P. INTERNATIONAL. That of SANDIE taken by MIKE SARNE.

# SOMETHING

By BARRIE HILT

Ask any teenage girl in the country who her favourite pop singer is, and nine times out of ten it's bound to be a male pop singer. Ask any young man who he regards as the ideal singer and it's likely to be five out of ten for a male singer and the other five for different girl singers. But ask the name that's causing a pop revolution at the moment and you can't miss. Sandie Shaw. She has been described as the modern image by just about everyone in and out of show business and she takes my vote as the girl who is going to end this year with the biggest following ever.

For Sandie has, in some way that isn't quite clear to anyone, made the grade more or less overnight. She has managed to get not only the male record-buyers but the girls as well, voting for her all the way. I doubt whether any girl singer has had so many fans in so short a time and kept them as Sandie has. Every teenager I have spoken to, bar none, has said that they think Sandie is the greatest. Some of them, to be frank, said that she was sexy. The girls thought that she was "modern." Most of the men liked her because she was attractive and because she managed to make you feel that she was the ideal girl to take out.

I spoke to a photographer who has taken shots of hundreds of film and pop stars and asked what he thought about Sandie, and he spent the next half hour absolutely raving about her. One line he did say struck me at the time. "I could photograph her all day long and never get tired" he told me. This to me showed that Sandie has somehow acquired something, and that that something is going to make her the biggest thing in the girl pop singing world since Dusty arrived on the scene.

I too haven't found out what it is about Sandie that I do like. She is young, fresh, good-looking but not beautiful, she manages to record songs that are just right and suit her not-too-strong voice. But she has something that you can't define that makes everyone like her. She hasn't got a marvellous figure. Quite a good one but nothing spectacular. She has got good dress sense and changes her style a lot. She has managed to change her hair style to make sure that she doesn't always look the same.

But that still doesn't explain what she's got. Whatever it is it's the sort of thing that's going to make her latest record *Long Live Love* a resounding No. 1 and make her an international star, I'm convinced of that. I only hope all the glamour doesn't turn her head. But I'm sure with someone as nice as Sandie that won't happen.

**THE OTHERS HAVEN'T GOT—WHAT IS IT?**

SANDIE  
LOVES





## HOW BIG IS THE FOLK BOOM?

by BARRIE HILT

Every once in a while someone screams "Folk boom" and thousands of groups look nervously towards their equipment comprising enough electricity to rival Battersea Power Station and wonder whether they ought to throw it all in and buy a Spanish guitar which would only cost them a few pounds in a junk shop. Invariably the fear passes, for fear it is. Music publishers don't like folk booms. Most of them have their money in pop music and folk songs aren't all that numerous, unless of course you count all those weird numbers written by "Anonymus".

But folk does have a following in this country, as do steel bands. A fairly big following although, of course, nowhere as big as the pop boom. Most pop artistes wouldn't be able to sing folk so they don't like hearing about it either. Managers don't like it because folk singers don't get as much money as pop singers.

But like pop music, it's rapidly becoming harder and harder to define folk. You have the Donovan kind of folk, which to me sounds all right. Then you have The Seekers' kind of folk which isn't folk at all. At least not to my mind. Last but not least according to the true folk fans you have the ethnic folk singers. Now these are the real life blood of the industry.

But to me, they don't mean a thing. Have you ever been to a real ethnic folk night out? Usually some guy stands up, and taking a battered old guitar in his hands, plucks three weird chords, and for half an hour tells you in a usually flat voice a song about his grandmother who fought the Civil War with three legs and an arm missing.

It really is dreadful. People actually sit there in dead silence and lap the stuff up. Then some long haired girl gets up who tells you she's just back from Africa where she managed to pick up some wonderful songs from the natives and everyone claps like crazy and one or two of the more adventurous ones actually whisper. Then she takes out a small mouth organ, raises her eyes to heaven and lets go with the most fearful racket you've ever heard. This apparently goes down a bomb, and everyone claps like crazy again. That is real folk music. I admit that I don't like it. But it is the real thing so everyone informs me.

But please when people start talking about a folk boom forget it. Most of the big names in folk music aren't even known in the record industry except for Bob Dylan whose new record has me wondering whether I'm crazy or he is.

Folk Boom—Uggh!!!!

Left: Well up in the Folk Field, The Seekers.

# READERS WRITE

... but are not always!

## BRITISH INVASION

I would like to reply to a letter written by Lynn Wenneman of Boston. She claims that the reason that the American Top Thirty is mostly American is because the record-buying public prefers American artists. But she doesn't realize that since only a small number of British recordings are actually released in this country, how could the American Top Thirty be anything but mostly American, for looking at the British Top Thirty, how many of those British records have actually been heard in the U.S. let alone released for general sale. The British artists that have been introduced here are doing very well, I think it is because the British have shown a greater degree of talent and musicianship.

Before The Beatles, the American pop world consisted mainly of recordings that were little more than a sound technician's showcase. The "singers" of these recordings hardly ever appeared in public or on television and if they did, were only able to "mouth" their recordings. Possibly the coloured singers were the only exception because they did many tours and live performances among and within the coloured communities in the U.S. The calibre of songwriting in this country on the whole was very poor. The majority of the pop songs seem to have been written by a small "clique" of songwriters. The result was that many of the songs sounded alike.

Although undoubtedly the British pop stars were greatly influenced by the Americans, they added their original songs which are usually very original and of a high calibre.

Also, the British stars gave professional 'live' performances. The result of the British "invasion" of the American pop field has resulted in a great improvement in the American artists and type of recording and I hope

that the standard of the British and American artists and recordings stays as good as it is now and improves even more in the future.

W. I. Frensee (Timonium, U.S.A.)

## NOT SHORT OF MATERIAL

May I say that I entirely agree with Antony Lagsden's article titled "More Hits Needed From Billy." The reason Billy has so few singles, EP's and LP's released can't be because he is short of material, as is so often said.

In August 1963 I was given a list by Decca of all the songs Billy had recorded. The list included seventeen songs, some of which are "It Was You," "Cheat With Love," "Take Me," "Candy Kisses" and "I'm Hurting All Over" which had not been released at the time. Twenty-one months later they still haven't been released.

Surely those 17 songs could have been put out as an LP, or EP's and singles, instead of keeping the fans waiting months on end for each new single?

At one time Billy used to write a lot of his own material, including all the tracks on his "Sound Of Fury" LP, so why doesn't he start writing more of his own material now? He's a brilliant songwriter, and it's a great shame that he doesn't use this talent he's been gifted with, more often.

Carmen Bailey (London)

## CAN'T IGNORE HER

I must reply to Janet Barker's letter stating Helen Shapiro isn't Britain's top artist.

No-one can touch Helen for quality and staying power. Helen will still be going long after she's the age of Petula Clark. Nobody can ignore a talent such as Helen's and when she has been in show business as long as Pet she'll be ten times better.

P.S. Full page pics of Helen would make a very welcome change.

Margaret Williams (Ashton-u-Lyne)

## READERS' BULLETS

So far this year, Seekers way out in front, chartwise... Sharp decrease in Silver Disc awards makes winning one an outstanding achievement again, like it was till 1963... Showbiz people seem more enthusiastic about Tom Jones than the pop fans are... Beatles easily beaten by Cliff in big German popularity poll... Will be interesting to see what P. J. Proby can do when starting anew... Predict drastic decline in popularity for Roy Orbison this year... After listening to Bob Dylan's *Subterranean Homesick Blues* who can still maintain this was folk music?... Marianne Faithfull has the right voice, Sandie Shaw the right image... Often practised mistake these days by most new hit-paraders: hasty, much-too-soon new record when the previous one flopped... Where are all the big, new solo singers challenging Cliff & Co. as predicted in this magazine last year?...

Helen Shapiro about to make a big comeback—ditto Billie Davis... Shirley Ellis cute... Why doesn't Julie Grant ever make it?—she's great... Jackie Trent got her stage name from Stoke-on-Trent... My tip for the top is *The's How Strong My Love Is* by The 'In' Crowd... Nashville Teens haven't a chance with *This Little Bird*... Marianne's infinitely superior... Isn't it time Kenny Lynch had a hit?...

Shirley Bassey's *No Regrets* ideal material for her... Has Helen Shapiro got another *Walkin' Back To Happiness* up her sleeve?... Frank Ifield's latest is excellent—give it a listen everyone... Cilla Black's latest is a mistake... Cliff Richard get's better and better... Sandie Shaw is very lucky... After hearing Helen Shapiro's *The Lady Is A Tramp* I'm amazed that she doesn't record single material of this quality... Tom Jones' new one is not unusual enough!...

Bachelors' latest, *Marie*, could be the No. 1 they have been so unlucky not to get... *Rockin' Berries' Poor Man's Son* fantastic!... What's happened to *The Four Seasons*, why don't they hit the charts, don't their records ever get played?...

## COME OFF IT MR. CRISP

I am writing to you concerning Don Crisp's article in "Pop Weekly" under the heading "Buzzin' Dozen", referring to the late Jim Reeves.

I think you are talking a lot of nonsense! Fancy suggesting that his songs be put on to LP's only in future. What about the people whose pocket doesn't run to LP's all the time. When I buy a record it is because I like it, because I think it is good, irrespective of who's singing it! And that part about it not being "decent" to release work by a dead person is rubbish! Does that mean we are never to hear Al Jolson, Buddy Holly or even Mozart! Come off it Mr. Crisp, surely you've more intelligence

than your remarks would have us believe! As for the 'death slant' bit, well I ask you! Jim Reeves was singing these sort of songs years ago, don't blame other people because YOU'VE misinterpreted the words. If we all were to put double meanings to today's top twenty, half of them would be banned on moral grounds! If, by all your remarks, we are to take it that you don't much care for Jim Reeves, then I am sorry, but it's your misfortune. When a person has such a wonderful voice, they never really die.

I also disagree with your remarks about *The Bachelors*. Their record *True Love For Evermore* WAS different,

that is why the public didn't like it! One couldn't even tell it was *The Bachelors* until Con came in half way through. *Now Marie* is the 'old' boys that we all liked, so it's a certain for the Top Ten. You're all too ready to condemn stars for repeating themselves, forgetting that their own particular style is what we liked about them in the first place. The sort of songs they sing will be repeated time and time again down the generations, long after you and I are gone. If Frank Ifield had stuck to his yodelling instead of changing so soon, he would still be in the charts today!

Nora Harwood (Stourbridge)



# The Unit Four Plus Two

By ARTHUR HUSKINSON

One of my pet hates are those groups who smash to the No. 1 slot and then come out with a second record that is so much like the first one that apart from an odd word the record might as well have been the exact copy. These groups invariably find that they are no better off for doing this, except maybe in the United States who seem to revel in their records all sounding the same. One group however has brought a breath of fresh air to the beat scene, and has in fact brought two breaths of air to the beat scene, with their second record.

Their name is Unit Four Plus Two, as many of you must have known when I mentioned the word fresh. For their first record *Concrete And Clay* smashed into the No. 1 slot and showed everyone that they are not just any old group intent on making a few quick pounds and disappearing from the scene.

Now they come out with their second record, *You've Never Been In Love Like This Before* and I vote it one of the best follow-up records I have ever heard. It's catchy, bouncy, easy on the ear and a platterful of talent that deserves to fly straight into the charts and make straight for that No. 1 slot. With so many groups heading for failure because of lack of songs or lack of talent, I believe that Unit Four Plus Two will carry on the tradition of The Beatles and The Stones and the one or two other groups who have managed not only to

create an image for themselves but have managed to get an individual sound.

Plus of course, like The Beatles and Stones, they write their own songs, or at least Tommy Moeller, their lead singer does. He, incidentally, is also the boy who is going to get this group to the top. He has those marvellous looks and sense of timing that makes him stand out from the rest of the group, although that shouldn't detract at all from the other members' talent.

They are already belting up the American charts and they have one of the most raving followings in this country that I have ever seen. I talked to Tommy about why they get so many more letters from girls than almost any group except The Beatles and The Stones. He told me, and I can see the point, that none of the group are married and that therefore they are still regarded as fair game for the girls.

Certainly, meeting the group and talking to them I can see what he meant. All the boys have an individual talent and they all have something different about them.

It wouldn't surprise me if *You've Never Been In Love Like This Before* didn't make the grade The Beatles way. Straight to the top in double quick time!



# DISCUSSION

Hello then—Well, I don't know about you—but I'm looking forward to the Whitsun break next week. What about you? Going away with your portable disc-spinner? Whether or no, you'll be on the look-out for some of the best new discs and there are quite a few flying around this week.

Parlophone's "I'm Alive" is excellent material for The Hollies who give a distinctive performance. A medium-paced beater with a lead vocal of great impact. It is all so clean-cut and nicely produced; the finished effect is striking. If there is any weakness at all, hit parade-wise, it might be in the lack of melodic individuality; but this could easily grow on you after a few spins. Quite a few Hollies discs have been like that. Good luck, lads!

On Pye, The Ugliers are here with a pretty handsome offering called "Wake Up My Mind." It can be said to be much in the Donovan idiom. A distinctive vocal here on a slow-moving folkys composition. The group backing is adequate but lacks impact.

A Bob Dylan composition there is for the Johnny Cash release on the C.B.S. label. "It Ain't Me Babe" is dominated by a striking bit of harmonica work but Johnny's vocal is a bit of a disappointment when one remembers some of his earlier discs. He seems a little ill-at-ease and his voice does not flow as smoothly as expected. The composition itself lacks the distinction of some of Dylan's earlier penning; in short, the disc doesn't come up to expectations of either writer or artist. A mere shadow of the type of folksy disc making the grade nowadays.

A slow one from The Kinks on Pye this time. "Set Me Free, Little Girl" has much appeal in the lyric and the melody, albeit slight. The boys' interpretation has an individuality which saves the day, with their stamp all over it.

On Parlophone, Johnny Shadow gives a very fine performance of his own composition called "What Colour Is The Wind." I wouldn't like to bet that this very simple and effective slow piece of atmosphere is hit material; but there is an uncanny attraction in the subtle backing from piano, guitar and bongos. It all makes for very restful listening.

"Anyway, Anyhow, Anywhere" is a pretty frantic offering from The Who on the Brunswick label. The style and sound of the presentation is vaguely similar to some of the wilder efforts from The Kinks. The strength of this one lies in the instrumental performance, although I think it is a little bit too frenzied, without sufficient melodic content, for visitation to the high spots today.

John E. Clay takes us back to the legendary figure of Dick Turpin on Pye's "The Ballad Of Dick Turpin." This has a slightly swashbuckling atmosphere but the overall effect is much

the same as the "Robin Hood" TV theme of a few years back. The tempo is jaunty and uplifting; John E. Clay gives a firm, straightforward performance but the disc remains an uninspired novelty.

★★★ **BOUQUET** ★★★★★★  
 ★ An object lesson in how to ★  
 ★ perform and make a good disc is ★  
 ★ given on Gene Pitney's *Looking* ★  
 ★ *Thru' The Eyes Of Love*. This new ★  
 ★ Stateside release opens up very ★  
 ★ slowly and gently and gradually ★  
 ★ builds up into a throbbing climax ★  
 ★ with a soaring orchestra and ★  
 ★ backing chorus. As ever, Gene ★  
 ★ Pitney gives a hall-marked ★  
 ★ performance; beautifully controlled ★  
 ★ and full of warmth. An overall ★  
 ★ polished hit for him, surely. The ★  
 ★ song itself has a particularly strong ★  
 ★ lyric and there is extra interest in ★  
 ★ the contrasts of the orchestration. ★  
 ★★★★★★★★★★★★★★★★★★

In recent times our own Chad Stuart and Jeremy Clyde have enjoyed success in America even though they have been a bit out of luck here at home. Their new release on C.B.S., "Before And After" has little popular attraction for today's market. Presentation-wise, it is one of those discs which makes me wonder why a duo recorded it because, on this occasion, there is no particularly ear-catching distinction in the arrangement or performance of the vocal. The orchestral backing is the strong point here and I wish only that Chad and Jeremy had concentrated more on an individual approach.

Another duo on the C.B.S. label! A couple of lasses under the rather unfeminine name of The Termites are more individual in their vocal style on "Every Day, Every Day." It a pleasant song without being over exciting, but something of the girls' personalities does get through.

Yet one more song written by Donovan—"Give Him My Love" on the Columbia label, is given an easy-on-the-ear showing by The McKinlays. A slowish beat with a rhythm that should hold the interest. Personally, I like the sound of the vocal here; there is something slightly distinctive about this sound—sufficient to make me want to hear the disc again. I wonder how it will take you?

I'm afraid I don't go very much for Decca's "I'm Lost Without You." It is a very run-of-the-mill composition with no melodic attraction. The Muldoons do nothing to raise it above its own level because the backing is a little uneven; the vocal does not register strongly



enough and, consequently, the disc offers me no excitement. This is a case of "I've heard all this kind of thing so many times before."

Our most successful exponent of the modern folksy style, Donovan, comes up this week with his new one on Pye. "Colour" 'tis called and the atmosphere and style is much along the lines of *Catch The Wind*, but the melody is not nearly as strong. The harmonica is much to the fore, of course, together with guitar and it is very effective. Don himself gives his usual performance with those easily recognized tones. So much has been said about Donovan and Bob Dylan—and how Don's style closely resembles that of Bob's—but there can be no getting away from the fact that, overall, Donovan is more easily acceptable to the general masses of Popdom. Perhaps it is because he lends a little warmth to his appeal and is, therefore, much more down to earth. At the same time, I can see Bob Dylan's basic appeal and how his rougher tone of voice and generally harsher outlook has limitations. In a nutshell, there can be no comparison in actual fact—but this was inevitable as the two more or less hit the scene at the same time in the same idiom. What do you think of that DISCUSSION point?

There is now another version of my favourite composition "Trains And Boats And Planes." This one is on Pye and Anita Harris gives this fascinating song an almost straight ballad-type treatment. Anita gives us the best solo voiced version of the song.

And now I must pop off. Next week, same page?

Happy memories,  
 'Bye for now.



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



**POP**  
WEEKLY

**NUMBER FORTY**  
Week Ending 29th May

**ONE  
SHILLING**

Cliff Richard

