

# POP

1/-

No. 23  
WEEKLY

## INSIDE *The First Results of Our Own Pop Poll*

— BIG SURPRISES

INSIDE

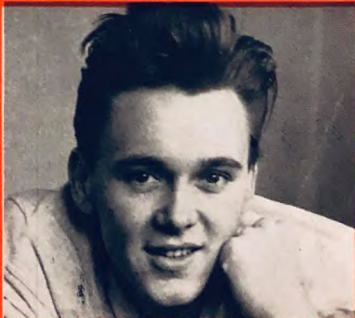
### DO THE STONES PLAY REAL R & B?

INSIDE

FAB PIGS OF MOODY BLUES · ROLLING STONES · CILLA BLACK · DUSTY SPRINGFIELD · ELVIS CLIFF · ADAM · BILLY FURY BEATLES · ETC · ETC.

INSIDE

### Is Billy Fury's Latest The Right Style for Him?



INSIDE

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

### TOP NEWS TWENTY

INSIDE

### Is Dusty Really The 'Pop Queen'?

INSIDE

### ARE OUR TOP STARS OVERWORKED?

**REALLY THE POP QUEEN ?**





*When we read the article below we conducted a quiz amongst the Fury Fans, the result was that 96% disagreed with our writer and said that they thought that this was Billy's best disc ever!*

## IS THIS STYLE RIGHT FOR BILLY?

by DEREK FONTWELL

Billy Fury, who is rated as being Britain's No. 2 singer, and certainly one of the best singers this country has ever had, is likely to find, in my opinion, that he isn't going to be No. 2 for very much longer. His disc *I'm Lost Without You* much below his usual standard. In my personal opinion it's probably one of the worst discs that he has ever made. Although it is bound to enter the Top Twenty as Billy has such a huge following, I can't help feeling that after six months of waiting this disc wasn't up to the smash standard we expected.

Especially as Billy has been well known for his voice, and that "different" tone he manages to produce. On this record there is nothing that sounds the remotest like Billy. In fact, after hearing it three times I was convinced that it was someone else. It could in fact be any of a number of different people.

But after his fantastic fifteen consecutive hits throughout his long and exciting career, I find it hard to believe that this is what Billy's record company call good material. Whether it will, as some people prophesy, make the No. 1 slot I don't know. But I certainly don't give it a top five rating. If it does go any higher, I'll reserve my judgment and say that his fans must be the most loyal fans in the country, but even they aren't going to put up with this kind of record.

*Given time and the right songs Billy Fury could make it in any country he cares to, and I'm surprised that he hasn't made it in the charts yet in America. But with records of this calibre, I'm afraid he will make little headway over there.*

As a record *I'm Lost Without You* is one of the best I've heard. But it hasn't got that added Billy touch that makes it Billy's record.

On all of his earlier records, Billy has proved to be one of the best singers and one of the most well known voices in the country. On this showing, I don't think his army of fans will stay very loyal. I shall watch the rise or fall of this disc in the charts with a great deal of interest. What the Billy Fury fans think I just do not know, but I certainly have no idea why this disc was released!!

### Indescribable

*I read "Pop Weekly" every week and I see such a lot of features on The Beatles and P. J. Proby etc. I feel that we should see more of Cliff. He is a fab actor, a marvellous singer and he dances fab as well. What more could anyone do to get their picture in a magazine.*

*Please put more pictures of Cliff in "Pop Weekly." All my friends agree that Cliff is, well, there just are not enough words to describe how fabulous he is. Girls can keep their screeching Beatles and all the rest and leave the fabulous Cliff Richard alone.*

*Lorraine Coward (Bournemouth)*



# READERS WRITE

... but are not always!

## READERS' BULLETS

Escorts should break through in '65... If Billy Fury won't revive Pat Boone's *I'll Be Home* how about Mark Wynter doing it?...

Merseybeats are the best Mod group also top ballad singers. Their version of *Mister Moonlight* better than Beatles' version... **Blue Jeans** new single—fab!... **Manfreds** are far too commercial... New style "Pop Weekly"—improvement.

If Billy Fury's newie *I'm Lost Without You* doesn't get into the Top Three AT LEAST, then there just ain't no justice in this world... **Moody Blues** *Go Now* a knock-out... **Billy J. Kramer disc overdue... **Tommy Quickly's Humpty Dumpty ridiculous... Fans are still wondering what happened to **Billy Fury's** "They've Sold A Million" which should have been televised last January... Suggestion for "Pop Weekly": have a feature each week on a disc-jockey, starting with **Tony Hall** and **Jimmy Savile**... About time **Rick Nelson** paid us a visit... If it wasn't for **Albert Hand** we'd have stopped hearing of **Elvis** long ago... **Them's Baby Please Don't Go** deserves to be a smash hit... **Cilla's** version of *You've Lost That Lovin' Feeling* terrible compared to **The Righteous Bros.**... "Teen Scene" one of the best radio shows... Doesn't newcomer **Bobby Jameson** look like **George Harrison**?... How long will this **Tamla Motown** craze last?... New single from **The Animals** overdue...****

Words of **Gerry's Ferry** terribly sad... Wonders will never cease—we've actually got a new **Fury** single, at long last! I'd begun to give up hope... What will happen to **Gene Pitney's** next single if he isn't in this country to promote it?... **Moody Blues** *Go Now* fab, fab, fab!... New single from **Animals** overdue... Doubt whether **S. Africa** will see many more of our artistes now, which is a shame... Congrats, **Fury** in entering your seventh year in show business... 'Bout time **The Searchers** appeared on the **Palladium** again... **Millie** shows great promise as an actress... Isn't **Brian Poole** married?... What does **Mick Jagger** spend his money on? Can't be clothes, that's for sure... **Gobbledegoos** disc *Where Have You Been* fab, but I'm not quite sure if it's them or **Kenny Lynch** singing... Why isn't **Billy Fury's** tour in March coming to London? Well?... **Searchers** will NEVER get into a rut... **Flip of Billy's** new disc could easily be a hit on its own merit... Why is **Matt Monro** so popular?... Watch out for **Bill Fury's** brother, **Al Trent**. He's arousing a lot of attention in the **Pool**... **Twinkle** must have an extremely good publicist... **Peter Jay** and **The Jaywalkers** must hit the charts soon... Memo to **Fury** fans—**Billy's** version of *Hippy Hippy Shake* and *Glad All Over* is available in this country on an EP...

This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed

### Wait For It!

I'm just about getting sick of seeing photographs and articles praising P. J. Proby in "Pop Weekly." I've got no idea how you can put photos of "phony Proby" in such a great magazine.

*Hold Me, Together* and now *Somewhere* have been issued and what a load of trash they each turned out to be, more so the latter one.

For goodness sake let's have some pix of great groups and artistes whose discs are worth listening to, e.g. *The Pretty Things*, *The Kinks*, *Sandie Shaw* and *Val Doonican*, and that fab five *The Stones!* G. Hadnam (Crowland) *What will the Proby fans say? Wait for it—Ed.*

### Still King

I have recently bought "Pop Weekly." I found this edition really great! It was a fab tribute to **Elvis**. Congrats to the writer of it. I think **Elvis** is still "King" and always will be. I am sure a lot of people agree. *Jane Chambers (Oldbury)*

### What We Want

It seems pop singers who make films are always under the critics' eye, they say that they are always the same thing, music, romance, etc. Both **Elvis** and **Cliff** make great films, it's what young folk want to see and hear and some of the older generation enjoy them as well. It brightens life up. I was really nicely surprised by "Pop Weekly's" "Tribute To **Elvis**"—Thank you.

*Eileen Plume (Syston)*

### Behind The Curtain

Having read "Pop Weekly" since the first edition I think the following will be of interest to you. In September you published an advert of mine in "Swoop Shop" for certain records by **The Shadows**. On the 30th of December I received a letter from Czechoslovakia from **George Paprok**. It would appear from what he wrote that he had got my name and address from the magazine. He tells me that magazines of that kind are nearly impossible to get hold of in his country but there is still a strong following of **British beat** music which they listen to on **Radio Luxembourg**. I am sure that you would be pleased to know that your magazine is read even behind the **Iron Curtain**.

I have sent some back numbers of your magazine to him but he also asked me for some photographs and information of our groups, especially **The Stones**, **Pretty Things**, **Kinks**, **Yardbirds** and **The Shadows**. I wonder if you could assist me to supply those things to him. *Stuart Randall (Bradford)*

### Tribute To Jim

I write about an article by **Don Crisp** in *Buzzin'* Dozen of "Pop Weekly" No. 20, regarding **Larry Cunningham's** tribute to **Jim Reeves**. The idea in making a tribute to **Jim** was not as he says to keep his name alive but to show

the high esteem in which we Irish held **Jim** and how much we liked his singing.

The thought of **Jim Reeves** not liking a disc cut as a tribute to his talent and understanding and sincerity while he was with us makes me laugh, "Who wouldn't like someone to do such a thing?" I certainly would in the same circumstance, so also would thousands of other people.

## A SELECTION OF YOUR OPINIONS ON POP TOPICS

Regarding the royalties of **Larry's** record, I think **Larry's** the one who knows best where they should go, despite the fact that **Mr. Crisp** does not approve. His article to me was really stupid. *Anne P. O'Connor (Kilmesnan)*

### Jan's Latest

On **January 22nd**, **Jan Panter** had her record, *My Two Arms Minus You Equals Tears b/w Does My Heart Show*, released. As her name has often figured in "Readers' Pop Shop Talk," we hope very much that you will be able to publish the enclosed picture of this glamorous **Oriole** artiste in "Pop Weekly."

*Alan L. Wych (Fan Club Sec.)*



# DISCUSSION

Hello then: it's one of those middling weeks—quite a few discs of interest without being earth-shattering exciting. Still, we can't complain because there have been some right crackers since we embarked on this New Year, haven't there? So on with our DISCUSSION and let's see whether you will be excited or merely interested in these recent releases.

At last, a certain amount of progress has been made towards presenting Mark Wynter in a guise more acceptable to today's pop trends on his new Pye platter "Can I Get To Know You Better" but, unfortunately, it is not Mark's performance which dominates. This is a medium-paced pounder with a hefty beat plus the occasional backing chorus. A big attempt has been made to emulate The Specter and other allied Sounds which give that muzzy quality. This might well be thought a successful stab and, perhaps, the slightly hypnotic, thudding beat will register. We lose the basic qualities of Mark's voice through double-tracking and his "fight" against such a dominant backing—but if this formula gives him a hit all will not be in vain. Personally, I would like to hear Mark recorded completely uncluttered by gimmicks inspired by accepted "schools of thought"—give him a good, strong ballad; give him his own artistic head and then record it with a healthy pounding orchestral beat. With today's trend being much in favour of the powerful beat ballad, Mark *should* be there; let's hope this disc helps him a little way towards the target and, perhaps, his next offering will be a consolidator.

The Bill Haley success of the 'fifties which gave the country a catch-phrase, has been revived on the Fontana label, by Millie. "See You Later, Alligator" is a strong handclapper which generates much atmosphere. The rocking beat is infectious and Millie is not quite so strident of voice as on her previous discs. She gives a good, distinctive performance and it will be interesting to see whether this old "rocker" catches today's imagination. It will certainly make a good party livener!

A throbbing piano opens the latest release of the much-loved voice of Jim Reeves and yet another R.C.A. Victor hit is assured! Jim's mellow tones caress the lyric of the slow ballad "It Hurts So Much To See You Go" and the result is as lilting and dreamy as all his other recent hits. Very much the happy mixture as before although, perhaps, the melodic attraction is not quite as immediate on first hearing; but it soon wheedles its way into you.

On Decca, The Zombies say "Tell Her No"—and very emphatically so judging by the number of times that negative word is repeated in the lyric! The rhythmic accompaniment fascinates from the start and there is much appeal in the lead vocal. I think this is a disc which will grow on you after a few spins.

★★★ **BOUQUET** ★★★  
 ★ By far and away the best disc of  
 ★ this week's little selection—and  
 ★ the one which holds the greatest  
 ★ interest, to boot!—is Fontana's  
 ★ revival of Charlie Chaplin's com-  
 ★ position for his film "Limelight"—  
 ★ *Smile*. It teams up the exciting  
 ★ Betty Everett and Jerry Butler  
 ★ who have a combined warmth and  
 ★ power which lifts the song out of  
 ★ the rut into which it has reclined  
 ★ over the years through constant  
 ★ "straightforward warbling." The  
 ★ depth of their performances throws  
 ★ a new light on this excellent song  
 ★ and the orchestral arrangement  
 ★ adds much interest. There is every  
 ★ reason why this revival should  
 ★ receive general acclaim in this  
 ★ day-and-pop-age!

★★★ **BRICKBAT** ★★★  
 That popular broadcasting and dance band The Johnny Howard Band follow up their *Rinky Dink* release on Decca with another striking instrumental performance called "El Pussy Cat." A good driving beat and blaring brass command the attention right from the start (after we've heard the introduction from El Miaowing Pussy Cat!). Uplifting this one and it should be in much demand for dancing. A first class example of a good band's work.

An attractive little disc has just found its way to me on the Parlophone label under the title "Don't Leave Me." Carol Elvin makes her presence felt, in the nicest way possible, with her neat handling of a good romantic lyric. I like the quality of her tones but she does have to compete with a pretty hefty backing at times. The beat and rhythm of this medium-paced ballad should appeal to the dancers as well.

On United Artists, The Shevells make a further attempt at gaining recognition with "Walking On (the edge of the world)." When at their best the boys deserve success; but I doubt whether this composition has sufficient distinction to make it stand out despite a very clean-cut and nicely balanced performance. It is very pleasing, nevertheless, and I wish them luck.

On R.C.A. Victor we have the first release from Sam Cooke since his death. "Shake" gives us a good all-round performance from all concerned; strong and happy—but it is one of those songs which tells us how to do a dance ("The Shake" this time, of course). We've had a surfeit of such platters in the past and only a very small minority has really registered. So if you want to



learn "The Shake" (again!)—or to do it —get this disc because it is the best of its kind.

Autumn is here!! It must be! Because The Falling Leaves have fluttered down to land on the Parlophone title "She Loves To Be Loved." Complete with harmonica and heavy beat this one can compete with the best of the group discs in this idiom. A powerful vocal adds much to the overall effect on an above-average composition. It might well be that this disc will be just in time to catch the tail end of this particular group trend.

No BRICKBAT again this week which makes me very happy. For quite some time now the general standard of discs, both artistically and technically, has improved vastly. There is not nearly so much "couldn't care less" or "take it or leave it" feeling as was apparent up until the middle of last year.

One disc, however, I find difficult to understand this week is the Warner Bros. release of "Finger Poppin'" which shows off the very strident talents of Ike and Tina Turner. This is one of those "all stops out" belters which seems to pack everything in, including the kitchen sink. We know the type of disc very well from the past—and this is what I cannot understand. This type of disc was never very fashionable in this country even when they were "in" and I wonder why it was considered suitable for today's home hit market. To be quite fair, it generates a lot of atmosphere and is extremely well recorded—but, somehow or other, the veritable montage of blaring instruments and screaming voices makes little or no impact in the way for which they were designed. What do you think?

And that's the lot for another week. Happy memories. 'Bye for now.



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**POP**  
WEEKLY

**NUMBER TWENTY-THREE**  
Week Ending 30th January

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# The Bolshoi Speaks

## ARE POP STARS BEING OVERWORKED?

They are the top names in the business. The groups, the solo singers, the chart breakers. Always wondering whether or not their last disc will also be their last hit, which will mean that they will be relegated to less, if any, TV appearances, less radio shows, no films, and not much chance of a tour. Then there are those who have been hitting the charts for a long time and have managed to prove that most of their discs can, and do, get into the charts, but even so many of them suffer from a nervous tension when they have a new disc released.

*Are today's pop stars really as alive and energetic as they look on all those TV and stage shows? Are they being, in fact, used more like slaves than human beings? More and more pop stars are having medical check-ups. More and more of them are being given schedules for pop shows, TV, radio, recording, stage shows, charity events, etc. that are far too heavy.*

The number of pop stars who are physically exhausted by more than a month's work is higher than ever. Many of them simply cannot stand the pace, especially when it comes to ball-room and theatre dates all over the country. A few hours' sleep, a hasty meal of sandwiches and then rushed off to some other theatre to be told they have only a few minutes to get dressed, made up, and on stage.

Look at just some of the pop stars who have had crashes in their cars over the last year. Mike Sarne, Brian Poole, Billy Fury, John Leyton, Four Pennies, Freddie and The Dreamers, The Fairies, The Pretty Things, Mike Berry and Joe Brown. Surely not all of these artistes are suffering from bad driving? Isn't it exhaustion that is causing them, and their road managers, to have so many crashes? The number of stars who have also been warned to slow down by their doctors rises every year.

Few artistes manage to work and still stay completely fit these days. Billy Fury is continually falling ill. Adam Faith has collapsed more than once. Neither look fit. Cliff has been warned before about too much work. Brian Jones of The Stones has been hit too. The Beatles, lively and energetic at the start of their career have come pretty close to being hospital cases. Dusty Springfield is another victim. Whose fault is it that these stars who have huge followings are continually making the headlines in the papers when they fall ill?

*The blame can be shared between their managers and the stars themselves. The younger stars are too greedy for fame,*

*too greedy for all that a hit record will bring them. They want more and more exposure to radio, TV, shows, films, and forget that no human can have two or three hours' sleep a day and still carry on working for a whole year at that hectic pace. Perhaps the fans must take some of the responsibility too, because of their insistence on seeing more and more of their particular idol.*

The other people who are to blame are the managers. They, especially those fairly new to show business, are continually pushing their groups out on tours, TV, radio, etc., and leaving only so many days per year as leisure time. What happens, as any top artist will tell you, is that those leisure days are usually filled with a mass of radio and Press interviews that "the manager had nothing to do with." I'm not saying treat pop stars like pampered poodles, but many of them have no say in how many appointments can be slotted into one day.

Plus all this of course, the artistes have to sign autographs, make Press statements and generally look as if life is wonderful. There was an incident the other day of a guitar player of a group who recently made No. 1 and after three months' work he was only able to go on stage after taking dozens of pills. Now he has left the group, because otherwise he would have been a mental patient!

*So if your pop star doesn't always look happy about signing your autograph you know the reason why—he's probably thinking about going to bed!*

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(As at the week-end)

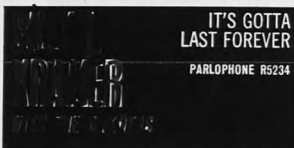
- |    |                                       |                    |
|----|---------------------------------------|--------------------|
| 1  | Go Now (3)                            | The Moody Blues    |
| 2  | Yeh Yeh (1)                           | Georgie Fame       |
| 3  | Terry (6)                             | Twinkle            |
| 4  | Girl Don't Come (4)                   | Sandie Shaw        |
| 5  | Cast Your Fate To The Wind (10)       | Sounds Orchestral  |
| 6  | I Feel Fine (2)                       | The Beatles        |
| 7  | You've Lost That Lovin' Feeling (17)  | Cilla Black        |
| 8  | Come Tomorrow (12)                    | Manfred Mann       |
| 9  | Ferry 'Cross The Mersey (7)           | Gerry/Pacemakers   |
| 10 | Baby Please Don't Go (14)             | Them               |
| 11 | Downtown (8)                          | Petula Clark       |
| 12 | I'm Lost Without You (13)             | Billy Fury         |
| 13 | You've Lost That Lovin' Feeling (—)   | Righteous Bros.    |
| 14 | I Could Easily Fall (9)               | Cliff Richard      |
| 15 | Tired Of Waiting For You (—)          | The Kinks          |
| 16 | Walk Tall (11)                        | Val Doonican       |
| 17 | Keep Searchin' (22)                   | Del Shannon        |
| 18 | The Three Bells (23)                  | B. Poole/Tremeloes |
| 19 | Somewhere (5)                         | P. J. Proby        |
| 20 | What Have They Done To The Rain? (18) | The Searchers      |
| 21 | No Arms Can Ever Hold You (15)        | The Bachelors      |
| 22 | Leader Of The Pack (29)               | Shangri-Las        |
| 23 | I'm Gonna Be Strong (16)              | Gene Pitney        |
| 24 | Promised Land (24)                    | Chuck Berry        |
| 25 | Genie With The Light Brown Lamp (21)  | The Shadows        |
| 26 | Dance, Dance, Dance (27)              | The Beach Boys     |
| 27 | Getting Mighty Crowded (28)           | Betty Everett      |
| 28 | The Special Years (—)                 | Val Doonican       |
| 29 | I'll Never Find Another You (—)       | The Seekers        |
| 30 | Rolling Stones No. 2 L.P. (—)         | Rolling Stones     |

While the announcements of results of the "Pop Weekly" Honours List, 1965 are being published we shall not print the usual popularity charts of soloists and groups on this page. They will, however, appear again after our Poll is complete.

## AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- |    |                                       |                          |
|----|---------------------------------------|--------------------------|
| 1  | Downtown                              | Petula Clark             |
| 2  | Love Potion No. 9                     | The Searchers            |
| 3  | You've Lost That Lovin' Feeling       | Righteous Bros.          |
| 4  | I Feel Fine                           | The Beatles              |
| 5  | Come See About Me                     | The Supremes             |
| 6  | The Name Game                         | Shirley Ellis            |
| 7  | Hold What You've Got                  | Joe Tex                  |
| 8  | Mr. Lonely                            | Bobby Vinton             |
| 9  | Keep Searchin'                        | Del Shannon              |
| 10 | How Sweet It Is                       | Marvin Gaye              |
| 11 | All Day And All Of The Night          | The Kinks                |
| 12 | The Jerk                              | The Larks                |
| 13 | Goin' Out Of My Head                  | Little Anthony/Imperials |
| 14 | She's A Woman                         | The Beatles              |
| 15 | Sha La La                             | Manfred Mann             |
| 16 | Dear Heart                            | Andy Williams            |
| 17 | Thou Shalt Not Steal                  | Dick & Dee Dee           |
| 18 | Don't Forget I Still Love You         | Bobbi Martin             |
| 19 | Give Him A Great Big Kiss             | Shangri-Las              |
| 20 | I'll Be There                         | Gerry & Pacemakers       |
| 21 | My Love Forgive Me                    | Robert Goulet            |
| 22 | Any Way You Want It                   | Dave Clark Five          |
| 23 | Let's Lock The Door                   | Jay & The Americans      |
| 24 | Willow Weep For Me                    | Chad & Jeremy            |
| 25 | Shake                                 | Sam Cooke                |
| 26 | Amen                                  | The Impressions          |
| 27 | You're Nobody Till Somebody Loves You | Dean Martin              |
| 28 | The Wedding                           | Julie Rogers             |
| 29 | Look Of Love                          | Lesley Gore              |
| 30 | This Diamond Ring                     | Gary Lewis               |







# Buzzin' Dozen

by DON CRISP

The boy I mentioned a few weeks ago as one of the best to come on the scene, **WINSTON G.**, has proved to be a smash on the Chuck Berry tour. On the first night he had them all screaming with one of the best stage acts I've ever seen. Certainly a guy who knows he's going to make it in a big way. I hope he does too. He has a new disc out in the next few weeks called *It's Alright* which, like his stage act, is an absolute gas and a disc I love. Watch this boy. He could be one of the big things to happen.

A new disc, a new group in the charts and possibly someone is going to make a lot of money. The disc? *Baby Please Don't Go*. The group who are going to make the money are **THEM**. Their record is selling so fast I hear that maybe we are going to see another No. 1 very shortly. Certainly a great sound and I think the atmosphere on platters like this account for their success. I'm hoping that it will also be a hit in the States. Certainly has the sound that could make it over there.

She's made it at last. **BETTY EVERETT'S** record is in the British Top Thirty and looks like being a goodly seller. I find it one of the most interesting discs of the time. The Searchers should be pleased too. They have been recording Everett hits for some time, and I feel that this time we'll see Betty making the scene here, possibly as big as The Searchers. I rate this girl as one of the best, and her success in the States is fantastic. I reckon that we have an artiste here who could be a big threat to Dusty and Cilla.

Another record making the Thirty from the States is *Dance, Dance, Dance* from those money-making **BEACH BOYS**. They have had a string of hits in the States that make even The Beatles look a bit green. Now I believe we are going to see another rush of American artistes into our charts and The Beach Boys should be well in the lead. They have had a great deal of success here already, and I feel one of the hits they bring out soon could make No. 1 here. Perhaps *Dance, Dance, Dance* is the one.

Currently wowing thousands of people on his tour of Britain, **CHUCK BERRY** is now rated in the charts with his new single, *Promised Land*. It's a song and sound with a difference and with the tour playing to packed houses at the moment he's likely to rise much higher. Chuck is giving everyone grey hairs at the moment by waiting until the last minute before going on-stage, and it is certainly true that Chuck could become the first artiste to win the world record for sprinting up stage stairs.

*Leader Of The Pack* is a single from **THE SHANGRI-LAS** that's getting lots of attention over here. It's a death disc, and its morbid lines seem to be having everyone in tears of rapture. In the States, although it was a No. 1, I'm glad to say that many people disliked the record. I'm getting mighty tired of unmelodic discs about guys falling off their motor-bikes on wet nights. This disc has no appeal whatsoever, and I shudder to think how many more are going to be turned out if this one does well.

## Radio Invicta Programmes

306 metres Med. Wave  
MONDAY TO FRIDAY—

12 pm	Midnight Patrol
2 am	Late Date With Music
4 am	Music At Daybreak
6 am	Early Morning Spin
7 am	The Breakfast Show
9 am	Top Sticks
10 am	Mail Call
11 am	Strictly For Highbrows
11.30 am	Pot Luck
1 pm	Lunch Box
2 pm	Date With Romance
3 pm	Memory Lane
4 pm	Afternoon Session
4.30 pm	Personal Appearance
5 pm	Music For The Evening
6 pm	Close Down

Saturdays and Sundays "A Seat In The Stalls" takes the place of "Date With Romance" at 2 pm.

A late Xmas entry you might say from **BRIAN POOLE**. His *Three Bells* a hit many years ago is now entrenched in the charts and promises to be one of the most successful discs of the group. However I think it's a bit too sweet and although the mood of the fans is right with this song, I doubt whether it could be a really big hit. I hope it is for Brian's sake. But the charts appear to be going for sad discs rather than happy ones. Although someone dies on this disc—but of course!!

**MANFRED MANN**, the group with the magic hit-making touch, have produced another fabulous single that should put them back into the groove again. It's *Come Tomorrow*, and gives Paul Jones ample space to exercise his tonsils in. I reckon this could be another Top Five smash for the group and I feel sure that it will add to their collection of successes in the United States. A very good single, and possibly a group who are going to show us some more surprises in this New Year.

**THE STONES'** co-manager, Andrew Oldham, told me that the new Stones single will be recorded on February 22,

or rather released on that day. Also The Stones have cut a new album. The single, which is an original, has a 'B' side by Mick, Keith and Andrew. Andrew isn't predicting where it will get to in the charts but everyone who seems to be in the know says that it's a certain No. 1. In America their *Heart Of Stone* is selling fantastically as well.

As I predicted, it only needed a hit here for **DEL SHANNON** to come back and see us all. Actually Del was on his way over before it made the charts and his new single *Keep Searchin'* looks as if he is back in his familiar hit-making groove. I spoke to Del earlier in the week and asked him if he had anything new to report. He was very excited that his composition, *I Go To Pieces*, has been recorded by Peter and Gordon and is now racing up the American charts. Plus of course Del's new single is making the Top Ten over there. Had his hobbies changed? "No, I still like girls" said Del!

Gerry of **GERRY AND THE PACEMAKERS** is very pleased with himself and no wonder. His *Ferry 'Cross The Mersey* has proved to be a smash seller and after a slow start has now reached the Top Ten. Gerry's film of the same name is also proving to be a great success. I dig Gerry's film and his record. I hope that his compositions are all as successful as this one. He's a nice guy and deserves a heck of a lot more recognition for what he has had. If he can be so popular abroad, why not a bit more publicity about him here?

News is that the **GRAHAM BOND ORGANIZATION** are certainly having their best year so far. They have bookings coming in like mad and have also had a ball on the current Chuck Berry tour. Their new single, *Tammy*, the oldie that was recorded by Debbie Reynolds and was a smash some six years ago is now revived by Graham Bond and his group. It has a good chance of making the charts, for Graham has one of the biggest followings in the country when it comes to the R & B scene, even tho' this disc isn't really R & B.



# EARLY VOTING IN THE 'POP WEEKLY' HONOURS LIST 1965

With the first week's voting forms in for "Pop Weekly's" Honours List 1965, we have been able to form an idea of how the Poll is shaping and we are printing some of the results as they stand as we go to press. The voting in the second week may, of course, alter these positions, but we are giving these interim results as an indication to our readers on the position so far.

**Section 1—Best Artist on Wax.** A runaway victory for Elvis Presley at the moment, with The Beatles, Cliff, The Stones and Gene Pitney in a very close contest for second place.

**Section 2—World Personality (Male).** Another Elvis victory so far, a long way ahead of Cliff in second place and a close contest between Mick Jagger, John Lennon, Roy Orbison, Billy Fury, P. J. Proby and Paul McCartney for third place.

**Section 3—World Personality (Female).** A very close thing between Dusty Springfield and Brenda Lee at the moment. It could go either way.

**Section 4—Best Single Issued in 1964.** This is the biggest surprise of the Poll to date. In fact we feel that we must wait for next week's voting before revealing the leader in this section.

*Don't forget to order next week's "Pop Weekly" to see the final results in all sections and see how your fave is rated.*

**There are still, we think, one or two surprises to come!**



An early leader in several sections of our Poll, ELVIS

# Is The

## No says Anita White

One of the best points about The Rolling Stones is that they were once a good rhythm and blues group. Now they are simply a commercial pop group, more interested, it seems, in turning out singles that will get to No. 1 than singles which are good rhythm and blues. Most of The Stones fans from the earlier days who used to hear and watch them when they were not in the charts and hardly anyone had heard of them, have changed to another group. Why? Because The Stones simply do not play R & B any more.

They are just the same music-wise now as the other ten thousand groups that travel the country. Their appeal now is for their commercial records and they are simply not interested it seems in turning out good R & B. Why don't The Stones admit that all they are interested in is the normal fame and fortune that go with being pop stars? That, in fact, they are NOT interested in playing R & B music?

I don't think any true R & B fan would call their music R & B simply because The Stones say it is. I say it isn't. It's just another form of pop music and if Chuck Berry is supposed to be R & B then tell me where Chuck and The Stones sound the same?

Their records are getting more and more commercial. Their idea is, it seems, that if they can't make money out of playing authentic R & B then they should make commercial records and make money out of them that way.

To me The Stones could be a good R & B group. Now they have just become one of many thousands of groups who play commercial numbers because they'll make more money and have more fame that way. If The Stones have any pride in R & B music, their music, why don't they record the same? Simply to be known as a rhythm and blues group because you call yourself that doesn't mean that you are!!

Why don't the fans who buy Stones records also buy discs by Chuck Berry who is another R & B singer—and IS authentic? Because the fans are not fans of R & B music but fans of The Rolling Stones' music. Which is certainly not R & B. I am tired of hearing groups calling themselves R & B when in fact they are playing commercial pop tunes and recording commercial numbers.

Own up, Mick, Brian, Keith, Bill and Charlie. Your music isn't R & B, so why not admit it?



# Stones' Music R & B?

## Yes says Barrie Hilt

What's all this nonsense? The Stones not R & B? Has anyone ever said they were pop? Could you call any of The Stones' guitar work and their songs not R & B? What about *Little Red Rooster*? Isn't that R & B? Didn't Chuck Berry say that The Stones were in fact "one of the best R & B groups" he'd heard? Do Sandie Shaw's discs like *Girl Don't Come* sound R & B? Of course not, because it's pop, like the rest of the records in the charts.

The Stones play authentic R & B. How is it that, whenever they are booked into an R & B club, it's absolutely packed. Stones fans are R & B fans, and The Stones themselves have recorded several singles that are old R & B numbers from way back.

They certainly don't use pop sounds on their records either. Listen to *Little Red Rooster*. It's only commercial because The Stones are so popular, but otherwise it's an out-and-out R & B number.

Certainly The Stones have been on the scene long enough to know that playing just ordinary numbers, pop numbers, won't get them into the charts. That's why they have had such success with R & B numbers. The Stones' records too, are never cluttered up with strings or trumpets like many pop platters, again because they are an authentic R & B group who prefer to play good music and who don't approve of commercial numbers.

The many R & B groups in this country will always say that The Stones

are R & B. Why not ask them. Certainly some of The Stones' fans who used to know them before they became famous might have left them now. Mainly I feel because The Stones cannot afford the time to meet these fans now. To say The Stones aren't R & B is utter rubbish. Ask their fans what they think, and they will try and tell in a few short words I'm sure.

What do The Stones' fans think? Are The Stones really R & B or aren't they? If you would like to comment, please write to "Pop Weekly," 234 Edgware Road, London W.2. The most interesting comments will be printed on our Letters Page. The results should be interesting!!



## THE STARS OFF DUTY



The stars off duty: Elvis exercises with a football, Julie Rogers prefers to be less energetic and relax by the fire. Cliff enjoys listening to records. Pretty obvious what Billy Fury likes to spend his spare time with, cars, while Adam Faith enjoys a game of Snooker.



# TOP NEWS TWENTY

- 1● **The Moody Blues.** The disc we tipped to make the No. 1 slot. It's a swinging single from a swinging group, "Go Now" and get it.
- 2● **Georgie Fame,** just knocked off the Top Spot by The Moody Blues, could make it again with his next.
- 3● **Twinkle** with one of the death discs that is having a remarkable showing. Another by the Shangri-La's looks like making it soon. Tut tut!
- 4● **Sandie Shaw** proving that her debut disc wasn't a fluke, and she stands an outside chance of making No. 1 too.
- 5● **Sounds Orchestral.** This one is an absolute cracker. Disc with an outside chance for the United States charts and one that I love.
- 6● **The Beatles** who had a lengthy run at the No. 1 slot and now they are well on their way down. I guess that they feel pretty happy about the success of *I Feel Fine*.
- 7● **Cilla Black** is back with a vengeance, and with a fab disc that's different.
- 8● **Manfred Mann** in again with a change of style. Congratulations to all, and especially Paul Jones. Best disc on the scene.
- 9● **Gerry And The Pacemakers'** disc with a difference and one that should give Gerry a hefty hit in the States if it's scheduled for release there!
- 10● **Them.** Another group! Aren't we ever going to stop? But why should we with a fabulous group like Them. A great disc too.
- 11● **Pet Clark** going down with *Down town* and I think she'll make it with her next after the fab success of this one.
- 12● **Billy Fury** is also in for his umpteenth smash Top Twenty single. Somebody doesn't like it judging by this week's "Pop Weekly."
- 13● **The Righteous Brothers** chasing Cilla Black up the Charts with their version of *You've Lost That Lovin' Feeling*.
- 14● **Cliff's** song from "Aladdin." Bit surprised that this record didn't make the No. 1 slot. One of the best he's done.
- 15● **The Kinks** in at No. 15 from nowhere, this could be their biggest so far.
- 16● **Val Doonican** who has all the mortals crying at the sight of his handsome face. After success of *Walk Tall* he must make it with new single.
- 17● **Del Shannon** makes a welcome return to Britain and the charts. Seems to have retained all his old popularity.
- 18● **Brian Poole and The Tremeloes** make it with their oldie, can't see this going much higher.
- 19● **P. J. Proby** nearly out of the Twenty. Get ready for another stunner of a single.
- 20● **The Searchers** newie starting to go out already. I only hope that they manage to get in again. A group who deserve to make it every time.

## CARTOON COLUMN



"I wonder if she will still love me without my make-up and high heels?"



"His singing is fab. I wonder if he's good looking?"



"Our other Jury seems to like that one."

### PHOTO CAVALCADE

**MIRROREX**, supplied the pictures of The Rolling Stones, Julie Rogers, Billy Fury and Cilla Black.

**PHILIP GOTLOP**, that of The Moody Blues. **A.S.P. INTERNATIONAL**—Dusty Springfield and Cliff.

**CYRUS ANDREWS**, Adam Faith.

**ELVIS** is seen in a shot from M.G.M.'s "Girl Happy."

# IS DUSTY

## OR SHOULD IT BE CILLA?

The amazing scenes on TV can make anyone laugh when they start talking about pop stars. On a certain TV show last week a certain gentleman said "Here she is! Give her a big hand. The girl who was recently voted No. 1 in Great Britain's female Pop Poll, Dusty Springfield." On the other channel, someone was saying, "Here she is! Give her a big hand, the girl who's just been voted No. 1 in Great Britain's Pop Poll. Cilla Black!"

The situation of course was caused by two papers, who aren't really rivals since they are both owned by the same combine, both having different No. 1 artists in their Female Pop Poll. Cilla Black in one and Dusty Springfield in the other. Who is the Top Girl out of these two? On sales of records I should judge that Dusty is slightly ahead, but certainly she is having an uneasy time being pursued by Cilla Black.

The situation now is growing so that some of the musical papers seem to cancel themselves out. Some of them are pushing hard for Cilla, others for Dusty, yet both of the girl singers are the best of friends and also certainly they are both talented enough, and professional enough to realise that they both have huge followings. Cilla I must admit has improved tremendously over the last few months. Her latest single *You've Lost That Lovin' Feeling* is one of her best for some time.

I'm rather surprised that the Dusty Springfield records, although as professional as usual have not really had as much variation as Cilla's. On style that is. Dusty however does have a definite lead in the States—if she can continue to hit over there. I would say that Dusty will have much more success on TV and radio than Cilla. Both have emerged as the two females of the year. Sandie Shaw is the outside chance to beat both of them.

But I feel that disc-wise Cilla has improved over Dusty, her discs have improved out of all proportion. Dusty however has improved with her TV appearances. She is now much more relaxed and when miming to her records has developed into one of the best artistes I have ever seen. Both girls are now two of our most professional artistes. But who will win the crown this year? Will Dusty smash the charts higher than Cilla, or will Cilla retaliate, and make even more commercial records?

It's certainly going to be a hectic year for both. No British stars are judged by their sales in Britain now, but on their sales all over the world!!

H.T