

# POP

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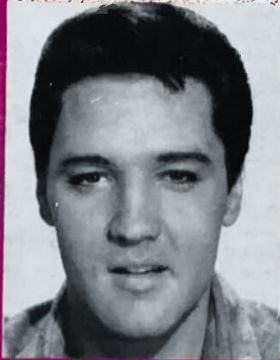
No. 22  
WEEKLY

INSIDE

## FINAL CHANCE TO VOTE FOR YOUR FAVES IN POP POLL

INSIDE

THE INAUGURATION  
OF THE INTERNATIONAL  
ELVIS PRESLEY  
APPRECIATION  
SOCIETY



INSIDE

FAB PIGS OF THE SHADOWS · BLUE JEANS  
GEORGIE FAME · MOJOS  
FOUR PENNIES · PRETTY THINGS · MANFRED MANN  
SANDIESHAW · HONEYCOMBS



INSIDE

*Fame for  
Georgie  
Fame  
at Last!*



INSIDE

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

TOP **NEWS**  
TWENTY

INSIDE

CAN THE STONES  
REALLY TAKE OVER  
BEATLES' CROWN?

INSIDE

Latest Discs Discussed By  
**PETER ALDERSLEY**



IS PR  
TIONAL APPRECIAT

Scenes at the Inauguration of the International Elvis Presley Appreciation Society: Jimmy Savile uses Peter Aldersley as a hat stand while he removes his coat; Peter and Albert Hand conduct the Inauguration; Albert cuts the Elvis Birthday cake; The Beatmen entertain; Dave Kaye backed by The Dykons sings "In My Way"; Peter and Jimmy admire a fan's Jacket; A close-up of the Elvis Birthday Cake.





## ARE THE ROLLING STONES OVERRATED?

While everyone has been recovering from the Christmas spirit, or spirits if you happen to like them, no one appears to have noticed that a change is gradually creeping over the fans of today. For the uninitiated, by fans of today I am referring to those record-buyers who acclaim a new group as being the greatest, and promptly expect that group to reach the No. 1 in the Popularity Polls. Well, after all the controversial publicity. After all the fantastic record sales, and the successful tours etc., has no one noticed that the group still currently described as The Beatles' biggest rivals have still not made any headway on the disc scene?

The group in question are of course The Rolling Stones. Let me hasten to qualify that last statement. Of course The Stones have made giant strides in the record field and their fans have bought a goodly few million over the last year of this group's platters. BUT... even accounting for the fact that in the States their image has grown and in other countries their name is no longer a mystery, it still seems amazing to me that no one has laid bare the facts. That The Stones are being vastly overrated by newspapers and magazines when it comes to comparing them with The Beatles.

Saleswise no one has much indication of how many discs they have sold, but I very much doubt whether the figures are anywhere near half as many as The Beatles.

Filmwise, plans have been off and on for, it seems, months and months. Even in America, where the British artistes have had their best year ever, it seems especially curious that The Stones still haven't had a No. 1 and that The Dave Clark Five, who are almost non-existent in our charts, although a British group, are still outselling them.

Isn't it the little bit odd that in fact everyone is falling over themselves to hail The Stones as the biggest happening since frozen peas, when in fact no one really knows what influence they have on the teenage fans? Of course they have a following. There is no denying this. But how big is that following? Especially in this country? No one it seems knows. We know that they are the biggest record selling group of Decca Records. Or are they? How well do The Bachelors compare on disc sales? In fact, aren't there people like Cliff, The Searchers and Dusty Springfield who deserve more recognition?

The Stones are good, there is no denying that. But they aren't, judging by the charts, anywhere near The Beatles' standard. Either that or The Beatles grow big very fast and The Stones are just taking a little longer.

Perhaps, however, we have over-estimated The Rolling Stones? Are they as big in influence and power on the disc scene as we are led to believe by the disc-jockeys, the national newspapers and the really ardent fans of The Stones?

Or are The Beatles going to always reach No. 1 and always show The Stones how to sell records?

## NEW FURY FAN CLUB

We are informed by Mr. Larry Parnes that all present Billy Fury Fan Clubs are being disbanded from Management Headquarters and that in future Billy will have an Official Billy Fury Fan Club (International). A trusted secretary has been appointed to run this club in an efficient manner. Miss Bernice Annable, 6 Ewell Road, Wollaton, Nottingham, and all applications for membership should be accompanied by a stamped addressed envelope.

## Bad News For Squares

*The Beat groups are booming,  
And I'm an ardent fan,  
I love The Beatles. The Rolling Stones  
And of course dear Manfred Mann.*

*The Berrys are still Rockin',  
The Beatles are Feeling Fine,  
Freddie comes in with "I Understand"  
And a touch of "Auld Lang Syne."*

*But if you are a square,  
And of course, some of you are,  
Not liking Mick Jagger, or even Ringo  
Starr,*

*Then this is the end  
For you my friend,  
For the Beat groups are booming,  
And I'm an ardent fan,  
I love The Beatles. The Rolling Stones  
And of course, dear Manfred Mann.*  
Jean Smith (Newbury)

## Calling Fury Fans

Calling all Fury fans. How about all fans making a very special effort to get Billy's latest record *I'm Lost Without You to Number One*? It's a fab record and Billy deserves to be at the top.

In getting to Number One it could get Billy on the London Palladium where he so rightly deserves to be.

Fiona Sutton (Gt. Yarmouth)

# READERS WRITE

... but are not always!

## Wake Up Hall!

So Terry Hall thinks that British artists have 'deplorable stage acts' does he? Well perhaps he hasn't seen Helen Shapiro on stage. If he did he would change his mind about British artists. Helen's stage act is easily equal to that of The Rolling Stones, Beatles etc. And what about Dusty Springfield's fab stage act. Wake up Mr. Hall! Get your facts right before you write any more rubbish.  
Helen Shapiro Fan (Co. Monaghan)

## Not Needed

On reading the article in "Pop Weekly" on 'Deplorable Stage Acts' I find myself disagreeing with the writer. When considering the question of stage acts one must ask oneself what is a "stage act" and what is it for? Surely the reason for a "stage act" is to enhance one's performance and to sell oneself to the audience. This depends largely on the amount of personality that one can generate, does it not? Therefore if an artist has a lot of personality, a good voice and can interpret the music he does not need a "stage act" because he can hold an audience on talent alone.

Unfortunately such people are few and far between and therefore we have people coming onto the stage and performing not with any vocal ability but purely giving a gymnastic exercise as a performance, e.g. Little Richard.

This is borne out by taking a fair cross-section of present-day artists. The higher up the scale that one looks then the less stage act that one finds.

In writing this I do not mean to suggest that "stage acts" are bad—but why slam artists who do not need them? An obvious example is Cliff Richard—he used to but now we don't see him climbing over the piano or cuddling the microphone—we see a sober and talented performance. T. Peck (Harrow Weald)

## What About Cliff ?

After reading your article on 'Deplorable Stage Acts,' I must admit I did agree with you to a certain extent, but I think when you were praising The Beatles, Barron Knights and Stones, you forgot to mention two of the greatest names in the pop world today—Cliff and The Shadows. One seems to forget these days how they have been able to develop into real entertainers (doesn't pantomime prove it?). They always make you sit

## ARE BRITISH STAGE ACTS REALLY SO BAD?

up and take note when they're on stage (without making stupid, witty comments such as "Shuddup"), they also make it a pleasure to listen to them and at least you can see their faces without searching through hair to find them.

Surely, apart from other things Cliff's stage act is something to do with him being Britain's best male singer!

I have seen The Beatles on stage and although I do like them, I didn't think their act was anything to shout about.

Carole McBride (London S.W.15)

## READERS' BULLETS

Best new groups of '65 should be—Downliners Sect, Grebbels, Cheynes, Puppets . . . Kinks' EP destined for Top Twenty . . . Marianne Faithfull overrated . . . Dodie Frest should have hit with her disc . . . Good luck to married pop stars . . . Death of Sam Cooke tragic . . . Charlie most photogenic Stone . . .

Billy Fury's latest record deserves to get to Number One—his best ever . . . Johnny Tillotson should get a break some time this year . . . Honeycombs about the most talented group to hit the scene for a long time . . . The Dave Clarke Five should stay in America, evidently their so-called talent is appreciated more there . . . What has happened to Eden Kane? Perhaps he will get yet another break in '65 . . . Too many groups on the pop scene now without any distinctive sound . . . Why doesn't Val Parnell state exactly what it is that he objects to about Billy Fury?—he should have been on the Palladium about two years ago . . . Tony Jackson will never have a hit . . . Surely with his looks and voice P. J. Proby could be forgiven for anything . . . Gene Pitney has been around for a long time why have his talents only just been discovered? . . . Everly Brothers should try their luck with some of the old ballads that brought them fame in former years . . . Elvis will never have "had it" . . . Pleased to see Val Doonican in the Top Twenty . . . Tipped for stardom in 1965—The Mighty Avengers, perhaps Daryl Quist . . .

According to TAM, Billy Fury's TV show last month was placed 7th, beating among other shows, "Lucky Stars"—not bad eh? . . . Searchers one of our most consistent groups, and deserve more credit than they get . . . Five Fury LP's in six years compared with four Beate LP's in two years—tut tut! We Fury fans are starving!! . . . Jimmy Savile or Tony Hall should take over from Keith Fordyce on "R.S.G." . . . Seems that the thing to do now is to rave over Georgie Fame whether you like him or not . . . Will Manfred Mann's next single be another nursery rhyme?

## A TALENTED GROUP OF GIRLS

### SALLY and the ALLEY CATS—

—a delightful group of talented girls who are currently 'wowing' the audiences at the American Air Force bases in Germany. Apart from their pop group activities they form part of the famous Ivy Benson All Ladies Band, and are hoping to leave Germany for Japan and the Philippines early this year.

The girls are, from left to right: Sally Cursons (rhythm guitar), Ann Challice (lead guitar), Robey Buckley (bass guitar), Sally Sykes (lead vocalist), Andrea Beall (drums) and Pam Brett (organ).

The girls have a record out at the moment called "Is It Something That I've Said?" which we all are hoping will bring them the recognition they deserve.





# JIMMY RADCLIFFE

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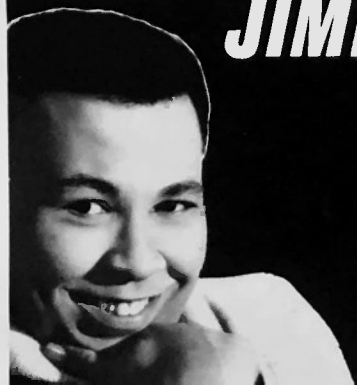


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*musical director* BURT BACHARACH  
*recording manager* GENE PITNEY

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# DISCUSSION

Hello then—welcome to one of those exciting weeks when there is a whole stack of big names on the release sheets; on the whole a very exciting week. So take your pick!

First, there is the new one from **The Hollies**. The opening of this new Parlophone disc, "Yes, I Will, savours ever-so-slightly of The Beatles! But the boys soon come into their own on this medium pacer with their distinctive vocal tones and, once again, they give a sterling performance. The melodic line is not quite as strong as on earlier hits but it is one of those discs which will impress itself on your memory the more you hear it. A polished performance and production.

After an overlong pause the new Parlophone disc has now arrived from **Billy J. Kramer and The Dakotas**. As if thinking of his success, Billy J. says "It's Gotta Last Forever" (and for his sake, I hope it does!). I think the wait for this new platter has been worth it; there is a wistful quality about the melody and Billy J. handles the lyric with an easy, lilting charm. It all registers immediately and, what is more, it stays!

Another Parlophone release comes from **Cliff Bennett and The Rebel Rousers**. "I'll Take You Home" is a bit of a driver with a good melody and a strong performance from Cliff himself. I think it is an excellent follow-up to his *One Way Love* hit and hope it does even better. And as there'll be lots of girls who would like Cliff to take them home, I'd say he was half way there already! Good luck, Cliff.

★★★★ **BOUQUET** ★★★★★  
 ★ My spinning Aunt!! Parlophone ★  
 ★ is doing well this week. Quite a ★  
 ★ few top names with hit potential. ★  
 ★ And yet another one takes my top ★  
 ★ award right now. *Stop Feeling* ★  
 ★ *Sorry For Yourself* says Adam ★  
 ★ Faith, which is good advice at the ★  
 ★ best of times, isn't it? A gentile ★  
 ★ starter this one which builds up ★  
 ★ with the throbbing beat of a full- ★  
 ★ bodied orchestral backing. This is ★  
 ★ the type of beat ballad that is ★  
 ★ right on the ball for the current ★  
 ★ trend and Adam proves himself ★  
 ★ more than capable of taking it all ★  
 ★ in his stride. A very strong ★  
 ★ performance this as he rings the ★  
 ★ changes to bring about some ★  
 ★ interesting contrasts. The lyric, ★  
 ★ the melodic changes, arrangement ★  
 ★ and Adam's own performance all ★  
 ★ hold much fascination and they ★  
 ★ are blended together most effect- ★  
 ★ ively. I doubt very much if Adam ★  
 ★ will have to apply the title advice ★  
 ★ to himself; although a complete ★  
 ★ contrast to *Take A Message To* ★  
 ★ *Martha* this is, perhaps, one of ★  
 ★ his best discs for ages. ★  
 ★★★★★★★★★★★★★★★★★★★★★

The talented **Elkie Brooks** pops up again on Decca with "The Way You Do The Things You Do." Her striking personality shines through a very ordinary composition, to which has been added a kind of "ad lib. pom-pom-pom" beat. This is quite catchy in itself but a bit old hat nowadays; the effect sounds only half-a-street away from the rather ill-fated blue beat of last year.

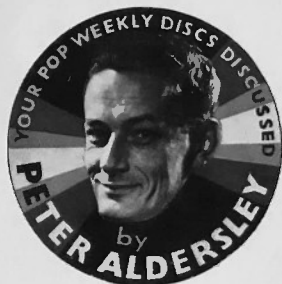
Another young lady right here—and undoubtedly amongst my very favourite ones—**Brenda Lee**. Her new Brunswick offering is "Thanks A Lot" which is a fast-moving beater complete with an "answering chorus" on the title line throughout. The style of this one gives Brenda the chance to remind us of her best performances in this idiom—and she takes it. It is one of those songs, however, which would mean very little were it not for the forceful talent of someone like Brenda—but the result here is exciting as always, despite the fact that there is nothing really new about the treatment.

On Columbia, **Mike Sheridan**, accompanied by **The Night Riders**, goes against the current trends with a fairly heavy beater complete with falsetto tones of voice belting out the lyric. The rhythm is quite catchy but this is the kind of thing the Americans can do so much better; but even they are not getting away with it here at present. Title of this one is: "Here I Stand."

That folksy favourite "Lemon Tree" is given a very effective Latin-American rhythm by **Trini Lopez**, on Reprise. An excellent job is made of the re-arrangement and the result is infectious. This slow melodic number does not suffer at all from the increase of tempo and as a Latin-American dance offering, couldn't be bettered.

On Decca we meet **Ronnie Jones** who sings about "My Love" with a slightly husky tone of voice. A very busy backing throughout which is inclined to get a bit distracting at times. The overall style is very straightforward, offering nothing new for today's market; but on its own merits pleasant but unexciting listening.

The **Tornadoes** have changed labels from Decca to Columbia and have gone back in time to revive the time-honoured (and, sometimes, the time-worn) "Granada." This exciting melody is so well-known that any new performance of it should offer something new. The Tornadoes give it nothing different; in fact I think the strength of the composition defeats their line-up. The performance lacks body and the very thin,



rather jangling sound, hardly captures the mood or the spirit of this bit of Spanish bravura. And the singing at the end, which seems miles away, falls short of the lusty mood too. I regret to think this is not a strong contender for present-day success.

Bing Crosby's famous signature tune "Blue Of The Night" is given a new life with a slightly up-tempo treatment from **Houston Wells** on Parlophone; or to be more precise—**Houston Wells and Chorus**, because there is so much choral backing on this rhythmic arrangement that Houston's solo pieces stand out a mile. It makes for easy listening without setting the world on fire.

**Ben E. King** stamps his distinctive stamp all over "Seven Letters." A warm and soulful performance which registers right from the start and the dreamy, rhythmic beat will have much general appeal. And for those to whom it has added attraction there is a particularly intriguing piece of piano playing for good measure.

On the Stateside label there is a catchy little thing called "Hey Da-Da-Dow" from **The Dolphins and The Driving Wind Orchestra**. Well, I wouldn't know from where the orchestra gets its name because it is neither driving nor particularly windy on this arrangement; all is gentle, lilting and melodic; it jogs along at a foot-tapping easy pace. Neat.

And now I leave you to make your selection at your local discery—if you can't buy 'em all you'll have quite a job to take your pick!

Happy memories.

'Bye for now.



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**POP**  
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**NUMBER TWENTY-TWO**  
Week Ending 23rd January

**ONE  
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Manfred Mann



# POP WEEKLY

Head Office  
41 Derby Road, Heanor, Derbyshire  
Tel.: Langley Mill 2460

Advertising enquiries to—  
Space (International Publications) Ltd.  
62 Shaftesbury Avenue, London, W.1.  
Telephone REGenT 6182/5 (4 Lines)

Editor: A. HAND  
Postal Subscriptions: £3 2s. per annum  
U.S.A. and Canada \$9 per annum.

Features Editor: D. CARDWELL

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# Have You Voted Yet?

## "POP WEEKLY" HONOURS LIST

List. Not only do we feel that the Poll is going to be helpful to the fans but helpful to those in the pop industry. Polls are becoming more and more frequent and it is only by having a fair number that one can really establish whether or not the stars voted for in other papers have been reaching their rightful positions, or whether it's just a matter of a few more ardent fans putting in a few extra votes to tip the scales in their idols favour.

Certainly it has been a year when names new and old have made the news, not only in the magazines of the pop world but in national newspapers and in BBC and ITV News bulletins, a thing that has hardly ever happened until the beginning of last year.

We do not expect our Poll to reveal any results that are likely to astound the pop world but they will serve to remind us just who is top in the various sections. Who will be the Top Group? Will The Stones make it over The Beatles? Will Cliff be pushed down the ladder in his class by controversial newcomer, P. J. Proby. The Poll will be as exciting for us as it will for you, our readers.

*The people who do make the high positions in the poll will know that the fans who have voted for them are the most critical in the country. All "Pop Weekly" readers are devoted and ardent fans of their idols and woe betide "Pop Weekly" when we print something they do not like. We must be the only pop paper who have a special Post Office van which arrives stacked on the average of once a fortnight with letters of criticism so violent that even the postman is now accompanied by a guard dog.*

Seriously tho' it will be a Pop Poll with a difference. A poll that we believe will not only give the fans the idea of what is happening on the pop scene, but will also let us, the Editorial Staff of "Pop Weekly" know what you want to read about most in the magazine. As always, the votes will be scrupulously checked.

Only one person is allowed to vote per coupon, so if your friend hasn't got his or her copy, then tell them to hurry round to the newsagent. On this vote may depend on how many pictures you will see of your fave idol in "Pop Weekly" in the future.

To those who haven't voted, we say do so today and make sure that all your friends, particularly if they are fans of your group or singer, vote straight away. It should be quite a battle! !

Printed in Great Britain by R. Milward & Sons Ltd., Leen Gate, Lenton, Nottingham and Published by Pop Weekly Ltd., Craven House, 234/238 Edgware Road, London, W.2. Telephone: PADdington 7485. World Copyright Reserved All Trade Enquiries to the Trade Agents: WYMAN MARSHALL LTD., Commercial House, St. Ann's Well Road, NOTTINGHAM. Telephone: Nottingham 55293



# BRITAIN'S TOP THIRTY

(As at the week-end)

- |    |                                       |                    |
|----|---------------------------------------|--------------------|
| 1  | Yeh Yeh (2)                           | Georgie Fame       |
| 2  | I Feel Fine (1)                       | The Beatles        |
| 3  | Go Now (8)                            | The Moody Blues    |
| 4  | Girl Don't Come (6)                   | Sandie Shaw        |
| 5  | Somewhere (3)                         | P. J. Proby        |
| 6  | Terry (10)                            | Twinkle            |
| 7  | Ferry 'Cross The Mersey (15)          | Gerry/Pacemakers   |
| 8  | Downtown (4)                          | Petula Clark       |
| 9  | I Could Easily Fall (5)               | Cliff Richard      |
| 10 | Cast Your Fate To The Wind (17)       | Sounds Orchestral  |
| 11 | Walk Tall (7)                         | Val Doonican       |
| 12 | Come Tomorrow (—)                     | Manfred Mann       |
| 13 | I'm Lost Without You (26)             | Billy Fury         |
| 14 | Baby Please Don't Go (23)             | Them               |
| 15 | No Arms Can Ever Hold You (12)        | The Bachelors      |
| 16 | I'm Gonna Be Strong (9)               | Gene Pitney        |
| 17 | You've Lost That Lovin' Feeling(—)    | Cilla Black        |
| 18 | What Have They Done To The Rain? (13) | The Searchers      |
| 19 | Little Red Rooster (14)               | Rolling Stones     |
| 20 | I Understand (11)                     | Freddie/Dreamers   |
| 21 | Genie With The Light Brown Lamp (18)  | The Shadows        |
| 22 | Keep Searchin' (—)                    | Del Shannon        |
| 23 | The Three Bells (—)                   | B. Poole/Tremeloes |
| 24 | Promised Land (—)                     | Chuck Berry        |
| 25 | Message To Martha (20)                | Adam Faith         |
| 26 | Like A Child (19)                     | Julie Rogers       |
| 27 | Dance, Dance, Dance (—)               | The Beach Boys     |
| 28 | Gancing Mighty Crowded (—)            | Betty Everett      |
| 29 | Leader Of The Pack (—)                | Shangri-Las        |
| 30 | Ringo (—)                             | Lorne Green        |

During the two weeks voting in the "Pop Weekly" Honours List, 1965 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  | I Feel Fine                           | The Beatles              |
| 2  | Come See About Me                     | The Supremes             |
| 3  | Love Potion No. 9                     | The Searchers            |
| 4  | Downtown                              | Petula Clark             |
| 5  | You've Lost That Lovin' Feeling       | Righteous Bros.          |
| 6  | Going Out Of My Head                  | Little Anthony/Imperials |
| 7  | Mr. Lonely                            | Bobby Vinton             |
| 8  | She's A Woman                         | The Beatles              |
| 9  | The Jerk                              | The Larks                |
| 10 | Hold What You've Got                  | Joe Tex                  |
| 11 | Any Way You Want It                   | Dave Clark Five          |
| 12 | Keep Searchin'                        | Del Shannon              |
| 13 | The Name Game                         | Shirley Ellis            |
| 14 | How Sweet It Is                       | Marvin Gaye              |
| 15 | My Love Forgive Me                    | Robert Goulet            |
| 16 | Sha La La                             | Manfred Mann             |
| 17 | Dear Heart                            | Andy Williams            |
| 18 | The Wedding                           | Julie Rogers             |
| 19 | I'll Be There                         | Gerry & Pacemakers       |
| 20 | Don't Forget I Still Love You         | Bobbi Martin             |
| 21 | Thou Shalt Not Steal                  | Dick & Dee Dee           |
| 22 | Willow Weep For Me                    | Chad & Jeremy            |
| 23 | Amen                                  | The Impressions          |
| 24 | Leader Of The Laundromat              | The Detergents           |
| 25 | Walk Away                             | Matt Monro               |
| 26 | She's Not There                       | The Zombies              |
| 27 | Too Many Fish In The Sea              | The Marvelettes          |
| 28 | All Day And All Of The Night          | The Kinks                |
| 29 | Give Him A Great Big Kiss             | Shangri-Las              |
| 30 | You're Nobody Till Somebody Loves You | Dean Martin              |

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## THE HOLLIES

YES I WILL

PARLOPHONE R5232

## JAY AND THE AMERICANS

LET'S LOCK  
THE DOOR  
(and throw away  
the key)

UNITED ARTISTS UP1075

## MAJOR LANCE

I'M SO LOST

COLUMBIA DB7463

## BILLY J. KRAMER WITH THE DAKOTAS

IT'S GOTTA  
LAST FOREVER

PARLOPHONE R5234



# Buzzin' Dozen

A group that have been stirring up quite a lot of excitement, and who look all set for chart honours are **THEM**. Their new disc *Baby Please Don't Go* which is now the theme tune of the "Ready, Steady Go!" series on TV, looks like being a smash hit. The sound the group manage to achieve on the disc is, as they would say "something else." It has powerful R & B influence and looks as tho' it could be one of the first really big sellers of the New Year. They are already being booked left, right and centre and I hear their booking office sold three months of dates in one day!!

Now over here and looking as if he has another successful smash tour on his hands is **CHUCK BERRY**. His new single *Promised Land* is reported to be selling well, although I think his disc company could have released it a little longer before the tour. It looks as if, however, it's going to be a smash single, and will give Chuck yet another hit both here and in America where the single is currently riding high in their Hot 100. Many famous show biz personalities are on their way all over Britain to catch a glimpse of Chuck in action.

Yet another girl singer who may break the chart hold of Misses Shaw, Springfield and Black is a young lady who must be one of the nicest in show business. Her name is **DODIE WEST**, and her single *Goin' Out Of My Head* is in fact looking mightily like a biggie. Young, and not too Mod to be so way-out that you can't talk to her, she has a personality which, if it comes over on TV and I'm sure it will, will be sending a few more million viewers her way as potential fans. Already she is starting to get offers and I wouldn't mind taking bets on her becoming one of the big new things of the New Year.

**CLIFF RICHARD**, the guy who, it seems, never misses the charts, is having what must be the most swinging pantomime he's ever appeared in. Certainly it's a wow as regards bookings. He has had one of his biggest ever advance bookings for himself and The Shadows and the fact that they put over one of the best pantomimes to date is certainly an understatement. After seeing this I can quite well believe that some people will already be talking about pantomime for him next year. Soon, however, he must get away on to a new film, and that too is likely to be just as much a success.

After leaving the London Clinic where he has been having a check up, pop singer and now film star **BILLY FURY** will be wondering about his new single *I'm Lost Without You*. So far it hasn't shown the usual fire and

by **DON CRISP**

spurt which put most of his new singles in the Top Twenty. This may not be all that surprising. It's a peculiar single from Billy's point of view. In fact, the Fury voice has never quite sounded so different on a single. However, after a rather slow start it could shoot up to the top as it is one of those discs which appear more after two or three spins.

Back over here at long last is my old mate **DEL SHANNON**, who is about one of the most talented and nicest guys on the scene. I know Del is bitterly disappointed that his singles haven't been reaching into the British charts and he aims to rectify that situation as soon as possible. He will, of course, be spending most of his time chasing the girls around London, which, he explained to me last time "was my new hobby." He's an amazing character. On his last tour over here, when he had finished a show in the North, he travelled all the way back to London on a milk train (the only passenger, incidentally) just for two Press interviews.

## 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 Mall 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.**

After all the disputes about who has sold what, where and how many copies of a disc, one sure way is of finding out who has made the Silver Disc scene recently. One of them is **SANDIE SHAW** with her new single *Girl Don't Come*. This is the follow-up disc which everyone kept changing their minds about as to whether it should be the "A" side or not. Well, personally I couldn't see what the argument was about. Obviously *Girl Don't Come* is the best side. The trouble with disc companies is that they never ask the people who know. The record-buyers. Anyway, it's made Sandie very happy, but I can't help wondering whether or not the time taken deciding has slowed down the chart rise of this platter.

With *Somewhere* looking as if it isn't going to make that elusive No. 1 slot after all it's certainly going to be difficult to convince P. J. **PROBY** fans that the charts aren't being rigged. Since this record was released it has roared into the Top Three and then been stopped by Gene Pitney and by The Beatles. However, P.J. can rest assured that the next single should have the desired effect. After all the controversy it actually looks as if P.J. is settling down after all. *Somewhere* undoubtedly remains a disc that should convince many people that P.J. has more than his fair share of talent.

After lots of publicity about thousands of fans requesting **BRIAN POOLE AND THE TREMELOES'** version of *Three Bells* and the record company finally releasing the disc, it looks as if everyone isn't so enchanted with the disc anyway. So far it hasn't made any big entrance in the charts. A pity this. Although I didn't think it was a brilliant number for anyone to revive at this precise time, Brian and the boys have done a great job on the disc. It only remains to see whether or not the boys will rush out a newie.

"Pop Weekly's" office has all last week looked like a photo studio for a Liz Taylor, Richard Burton marriage. Reason being that we are being deluged with photographs from all over the country of **GERRY** of The Pacemakers and his fiancée, Pauline Behan. Just another example of the fact that stars do sometimes marry their fans. Certainly Gerry is looking very happy and with sales of his disc *Ferry Cross The Mersey* still looking very solid there's no reason why he shouldn't. I'm becoming more and more of the opinion that if Gerry ever decides to quit singing he will have a healthy future in the pop songwriting world.

**THE MANFRED MANN** team, who have been having considerable success throughout the last year, are looking to a new sound and style for their first big hit of the New Year. Their new single *Come Tomorrow* which is almost a Paul Jones single is entirely different in sound and in style to their last three or four smashes. This is the one group that I prophesied last year could be much bigger providing they changed their style. After *Do Wah Diddy Diddy*, I felt that another song of the same kind would be a mistake. This is the disc that Mick Jagger has supposed to have disliked.

Out to create the biggest impression on the audience possible on the Chuck Berry tour will be **THE MOODY BLUES**. They have a distinct flair for showmanship that is going to knock a few of today's groups into the dustheap. It's a show with a difference, and certainly a show that could never be done by more than a few of today's groups. The Moody Blues have now increased their fans and their popularity with *Go Now*, which is still selling like hot cakes.

# "POP WEEKLY" HONOURS LIST 1965

Here is the last coupon for you to vote in the "Pop Weekly" Honours List, 1965. All votes must be on the printed coupon on this page. All Plain Paper votes will be null and void. If any of your friends wish to vote and haven't bought a copy of "Pop Weekly" tell them that there will be another coupon in next week, but remember that one person can only send in one coupon and the correct name and address must appear on the coupon.

## "POP WEEKLY" HONOURS LIST 1965

Please Note: You must cast three votes in all sections, in which you vote otherwise your coupon will be void. Any sections which do not interest you may be left blank.

### Section 1—Best Artiste on Wax

- 1 ELVIS
- 2 ROY ORBISON
- 3 P. J. PROBY

### Section 2—World Personality (Male)

- 1 CLIFF
- 2 ELVIS
- 3 P. J.

### Section 3—World Personality (Female)

- 1 BRENDA LEE
- 2 DOSTY
- 3 DIONNE

### Section 4—Best Single Issued in 1964

- 1 HOUSE OF THE RISING SUN
- 2 DO WAM DIDDY
- 3 HARD DAYS NIGHT

### Section 5—Most Read Artiste

- 1 P. J. PROBY
- 2 ELVIS
- 3 CLIFF

### Section 6—Best-Liked Photographed Artiste

- 1 P. J.
- 2 ELVIS
- 3 CLIFF

### Section 7—The World's Most Likely To Succeed

- 1 KENNY LYNCH
- 2
- 3

### Section 8—The World's Most Likely One-Hit Wonder

- 1 APPLE JACKS
- 2
- 3

Name \_\_\_\_\_

Address \_\_\_\_\_

Post to: "POP WEEKLY" HONOURS LIST, 1965, 41 Derby Rd, Heanor, Derby.  
Closing date for voting forms Jan 26th.  
First results announced in "POP WEEKLY" Jan 30th  
Final results announced in "POP WEEKLY" Feb 6th

another coupon in next week, but remember that one person can only send in one coupon and the correct name and address must appear on the coupon.

There are 8 SECTIONS ONLY, and the sections are split up in the following manner: Please Note—in all sections, voted in, three votes must be cast, or the coupon will be declared null and void.

### Best Artiste on Wax

In this vote, a group is considered as "a single artiste." Therefore, a sample vote could read:

Cliff Richard  
Dave Clark Five  
Petula Clark

Each vote must have three different artistes cast, or the coupon will be declared void.

### World Personality (Male)

In this vote, you are not allowed to vote for a group, but you may vote for a member of a group. Therefore, a sample vote could read:

Mick Jagger  
Billy Fury  
John Lennon

### World Personality (Female)

In this vote, you are not allowed to vote for a group, but you may vote for a member of a group. Therefore, a sample vote could read:

Brenda Lee  
Joy Beverley (of The Beverley Sisters)  
Dusty Springfield

### Best Single Issued in 1964

In this vote consideration should be given to the strength of the flipside. This section of the poll to our knowledge has never been done by any national magazine.

### Most Read Artiste

In this vote, a group is considered as "a single artiste." Readers should vote for the articles "they always read." "Pop Weekly" believes that although articles are written about stars, they are not necessarily read. And of course, a reader can always read about someone they hate, as well as love! So, in this section you could "hate", but vote for him!

### Best-Liked Photographed Artiste

In this vote a group is considered as "a single artiste." Readers should vote for photographs "they always like to see." "Pop Weekly" believes that though a reader may like an artiste's records and like to read about him, they are not necessarily bothered about seeing pictures of him

### The World's Most-Likely-To-Succeed

In this vote, a group is considered as "a single artiste." Readers may vote for any artiste who has not had a top-three hit, but whom they consider should make the grade in 1965.

### The World's Most Likely One-Hit Wonder

In this vote, readers may vote for a group or artiste who have had a top three hit, but who are, in their opinion, not likely to make it again in 1965



## FAME AT LAST FOR GEORGIE

A record that is at the moment currently selling with the speed usually only attributed to a Rolling Stones or Beatles' single marks the start of what we hope will be a long term chart season for Georgie Fame. Fame, who has been on the threshold of chart recognition for so long that he almost became a permanent fixture about the Top Fifty is now wallowing in the delights of being one of the few artistes, or rather, one of the few new artistes chartwise to back up the theory that today's record-buyers do not just want pop music, but are turning up the theory that the more rhythm and bluesy field of disc entertainment.

Of course, this means that the same old arguments will be trotted out by everyone about whether or not Georgie Fame's disc is in fact a commercial pop disc or whether it is actually R & B. What matters to me, and I'm sure to the people who have liked both the disc and Georgie Fame's TV appearances is that it's a polished record that does not have to stoop to having a terribly catchy lyric or of having instruments on the record which weren't there, in the groups' line-up that is, in the first place.

However, before anyone starts hailing Georgie Fame as the Bright New Hope

of 1965, which apparently some of our learned colleagues on other magazines have already done, we should know by now that in the fickle world of pop music, tastes change almost overnight. Whether Fame gets in the charts from now on is certainly not going to be up to the R & B fans but up to the pop record-buyers, who, whatever anyone may say to the contrary, still dominate the record business as the biggest buyers and the biggest spenders.

Can any of you who have bought *Yeh Yeh* honestly say that you bought it because R & B was the "in" type of record to buy? Or did you buy it, as I suspect, because it was different and because it was simply a good record? I think the latter. This nonsense that has been going on for so long about "What's the New Trend?" in sound and style must be as laughable to the record-buyers as it is to the record companies. If anyone would care to write in an tell me how pop music has changed since say, seven or eight years ago I would be delighted to hear their views. Personally I think that the only revolution, already dying slowly, has been the Beat Group Boom. Even then the records weren't exactly different in style or sound from any heard in 1954/55.

The only group so far to have any stab at a new sound or style have been The Beatles. Big hits of 1956 are just as likely to have reached No. 1 in today's charts as a disc by The Beatles.

It is interesting, however, to see that Georgie Fame has reached the charts and in such a manner that makes it almost certain that his next single will get plenty of airtime and also, I hope, plenty of requests on the various radio channels. But, please, don't let's start those boring, stupid and meaningless arguments about a new trend.

Good tho' he is, Georgie Fame is not likely to start any kind of trend in show business, except maybe, making saxophones more common on other pop discs. Meanwhile, congratulations anyway Georgie on your chart debut—and let's hope that you'll be "Yeh Yehing" until 1966! !

### PHOTO CAVALCADE

MIRRORBOX provided the pictures of Sandie Shaw, The Four Pennies and The Honeycombs.

J.B. PHOTOS those of The Mojos, The Pretty Things and The Shadows.

ELVIS PRESLEY INAUGURATION by Saville.

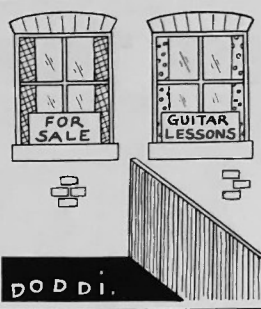
# WHAT DOES THIS YEAR HOLD FOR THESE TOP GROUPS?



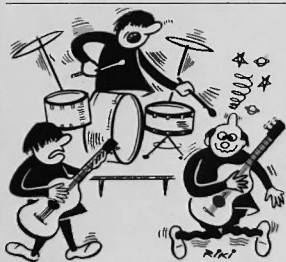
The Four Pennies, The Swinging Blue Jeans, The Honeycombs, The Pretty Things and The Mojos. Five groups whose discs last year were a mixture of smash hits, near-hits and resounding misses. How will they fare this year in the over-crowded Pop scene?



# TOP NEWS TWENTY



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"It's time you retired . . . or bought a wig"

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## THE INAUGURATION OF THE INTERNATIONAL ELVIS PRESLEY Appreciation Society

A hushed hall—a sea of faces. Personalities like Jimmy Savile listening intently whilst disc-jockey Peter Aldersley reads a speech. The occasion? Not, as you may think, the 21st birthday of Jim Savile, but the long-awaited inauguration of the International Elvis Presley Appreciation Society, a new venture devised by Albert Hand, President of the Elvis Fan Club, and Editor of the 90,000 circulation magazine "Elvis Monthly," a magazine that has been in existence and catering for the truly enthusiastic El fan since Albert Hand's brainwave over five years ago.

The idea of the Elvis Appreciation Society was to overcome the idea that Elvis Fan Clubs were only for the young. As President of the Elvis Fan Club Albert Hand decided that there should be a more adult approach to the Fan Club and came up with the idea of the Elvis Appreciation Society and also made sure that the Elvis fans who felt they were too old to join a Fan Club would be able to join the Elvis A.S. without feeling too old.

The aims of the Society are to make the name Elvis revered and kept in the right perspective throughout the music world and to keep alive the name by meetings, latest news etc.

At the ceremony at St. Pancras Town Hall on January 10, Elvis fans from abroad showed their loyalty to Elvis. Two fans came all the way from Canada, two from Sweden and one from Belgium, plus the many telegrams and letters from abroad applauding this new move to keep Elvis's name alive.

At the start of the inauguration the 600 specially invited guests were kept delighted and dreamy-eyed by a three-quarter hour session of Elvis songs sung live for them by Dave Kaye backed by The Dykons. Dave sang his latest release, *In My Way*, a song which was sung by Elvis in the film "Wild In The Country" but never released. The song was originally to be recorded by Dave as a straight number but a "Tribute To Elvis" monologue has been added.

Peter Aldersley, the well-known disc-jockey then made the inauguration speech, listened to with delight by the audience—and with rapt attention. Jimmy Savile made what everyone took to be many speeches in one and in his usual inimitable style clowning around.

Last but not least The Beatmen, one of the Midlands' most popular groups gave an hour's music to all, and everyone agreed that as a group they rated higher than many in the Top Twenty today. Also of interest to many Elvis fans was the fact that the whole ceremony of the speeches was recorded and should be heard in sections on Peter Aldersley's Radio Luxembourg programmes.

- 1 Georgie Fame still proving that R & B can produce huge selling discs.
- 2 The Beatles as usual way out front in million sellers and this disc already is one.
- 3 The Moody Blues' *Go Now*. A single with a difference this one, and after seeing their stage act, I have no hesitation in pronouncing them one of the most exciting groups on the scene.
- 4 Sandie Shaw's *Girl Don't Come* earns a Silver Disc. An interesting platter written by Adam Faith's hit-maker Chris Andrews. Adam of course, discovered Sandie. What a partnership!
- 5 P. J. Proby may soon be hearing the rumours that he is to appear in a new film. Certainly the film industry would look a bit livelier with P.J. on the sets!
- 6 Twinkle, who reminds me of Alma Cogan on her disc *Terry*, although I don't know why, is having lotsa success with this platter. Could be a success story if her next makes it.
- 7 Gerry And The Pacemakers climb into the Top Ten. Could be the start of a great come-back.
- 8 Petula Clark, with *Downtown*. Now well near the Top of the American charts.
- 9 Cliff Richard who is pulling in crowds like The Beatles at his pantomime in London must be regarded as one of the bright hopes for the year 2,000!
- 10 Sounds Orchestral hit the Ten with what must be, instrumentally, the best disc of the last year.
- 11 Val Doonican slipping down but it will still be interesting to see what will happen with the next platter from this nice guy!
- 12 Manfred Mann make this week's most spectacular leap into the charts. Could be a No. 1 for them.
- 13 Billy Fury proving he still has that golden touch.
- 14 Them in the charts for the first time. Don't they sound just a little bit like The Animals?
- 15 The Bachelors still selling records as if they were giving them away. Their first smash of the New Year is going well across the Atlantic too.
- 16 Gene Pitney, whose records seem to score all the way over the world, is getting ready for another promotion trip to this country soon.
- 17 Cilla Black, just back from her holiday in the sun all set for another real smash.
- 18 The Searchers are always complaining about something. This time it's the rain, must be all set to add another half million sales to their total.
- 19 The Stones who are scorching along the charts of about eight different countries. Perhaps we'll be seeing them at the No. 1 slot in the U.S.A.
- 20 Freddie And The Dreamers are on the downward path with their *Understand*.