

POP

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No. 28
WEEKLY
THIRD YEAR



INSIDE

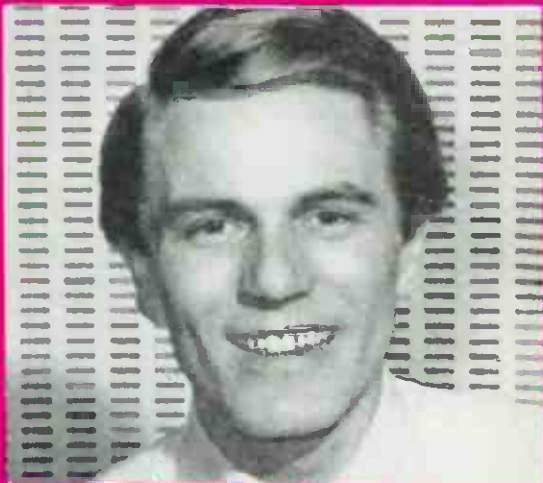
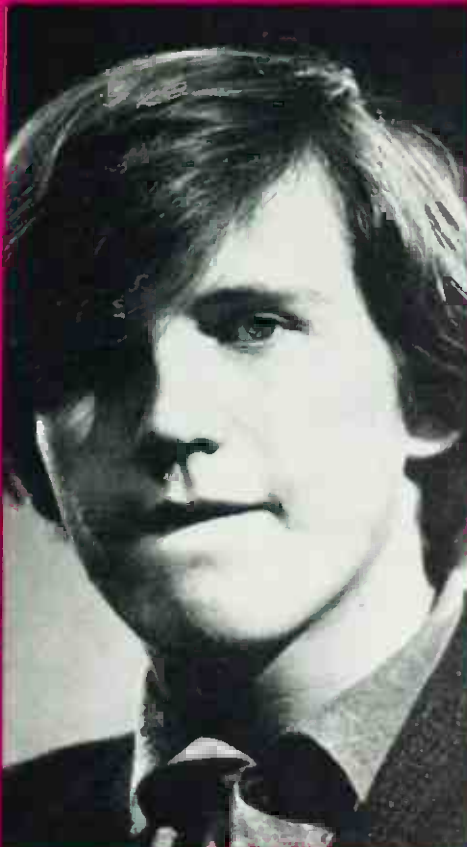
**A NEW STAR—
A NEW STYLE—
THIS MACHINE KILLS
DONOVAN**

INSIDE

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BEATLES · IVY LEAGUE
SANDIE · ADAM · DONOVAN
HOLLIES · TOM JONES
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AND HIS DISCOVERY **SANDIE**

Every time I manage to write about Sandie Shaw it always seems as if it's about a new hit record or a new release. Actually it's only three records to date yet it does seem much more. In fact, Sandie has achieved a remarkable following in the short time she has been on the British music scene. Discovered by Adam Faith, stacks of publicity about her not wearing shoes to sing in, recording numbers that are Bacharachish in style and proving that girls don't have to stay with the same hairstyle or the same clothes to be recognised, and you have Sandie Shaw.

She has not only been a hit with the men, which is obvious, but has managed to maintain a strong following among the girls, rather unusual for a girl singer. Although she faces strong competition certainly with Dusty and Cilla, she has so far managed to hit the charts three times out of three releases, which is strong going whichever way you look at it.

Her latest waxing, *I'll Stop At Nothing*, shows even more that this young, fresh personality is not just a girl with a shoeless gimmick. Her voice has changed not too much, but enough from the first two releases to show that there might be quite a few surprises in store for the fans in the not-too-far-distant future.

As a potential rival to Cilla and Dusty, I rate her bigger than Brenda Lee. Reasons being that Sandie is British, which makes for a strong bond between her and the British fans, plus living in this country gives her a much better chance to plug her records on TV and radio, and on personal appearances. She is also young, has a Mod outlook which is lacking in Brenda Lee, and could possibly be the Top Girl Singer in 1965 with a bit of luck.

In fact whatever way you look at the scene at the moment there is no doubt that Miss Sandie Shaw who hails from the Essex area where so much of the new talent is springing from, has a very rosy life ahead of her.

With an image that has created quite a stir as the shy, fresh, girl-next-door complex I believe that Sandie Shaw, who has always been called one of the most attractive singers since the start of her career, could now overtake the delightful Dusty and the adorable Miss Cilla Black.

It's going to be an interesting battle to see who comes out top of the Popularity Polls at the end of the year, but one thing is certain. It'll be one of the most interesting battles and one of the most delightful for those on the sidelines. The fans, that is, for they will be hearing their own idols battling away between the three of them for the Girl Singer of the Year position and that must mean better and better records.





SHOULD WAYNE CHANGE ?

A group with a lasting image these days is rather rare. So rare in fact that groups who change their name, and their image are usually the groups who make the scene in a big way! One group changing their image, albeit slowly, is Wayne Fontana and The Mindbenders. Since they first smashed the charts with *Um, Um, Um, Um, Um, Um* and now their current success on wax, *Game Of Love* they have decided that keeping to the same hair-style, the same sound and the same image can do nothing but harm to them in the long run.

Certainly Wayne has already taken a decisive step towards making this change in image known. His record, for one thing is decidedly different to his earlier releases, and he has now announced his intention of making his hair shorter. This should create a not very good first impression with his fans, but I believe that any group or singer with the courage to change their styles for something different should watch out that they don't get too many No. 1's too fast!! That's being serious!

For that is what is quite likely to happen. Wayne Fontana will certainly not lose any fans if he did change his style, in my opinion and would most likely gain new fans straightaway. But how many of his present fans like Wayne as he is? Long haired, frantic movements on stage shows, and more or less looking like any one of dozens of pop singers.

I vote that Wayne tries a complete change. That he cuts his hair short, alters his style on every disc, and alters his dress from casual to very smart—or as the pop singers say in their own jargon, "the suit bit!"

The day is going to come when anyone not wearing smart clothes and still having long hair is just going

to be an oddity. Therefore since, to my reckoning that day isn't too far off, I believe that the group, that is Wayne Fontana and The Mindbenders should change their style now.

But what do you, the record buyers, the fans say?

Do you say that Wayne and his group should change their image or stay just as they are? For Fontana fans like any others maybe don't like to see their idols changed in any way. But I think that there are so many long-haired, casually-dressed pop singers on the scene now, that more and more of them are only going to saturate the market and kill the strong feelings that you, the fans, have for your Idols.

Unless a group tries new things almost every day, that is new hair styles, new clothes, whether you want to regard these as gimmicks or not doesn't matter. The thing is always to try and stay one step ahead.

The only way to keep one step ahead is to make sure that you have something *completely different* to the other singers. In the fast-moving pop scene, staying one step ahead is essential. I believe Wayne can do it. Not just by changing his group's style on record but changing their hair, their stage act, their mannerisms, their entire image!

But the fans are the ones who buy the records, who buy the tickets to the stage shows and who also watch their artistes (in this case Wayne Fontana) on the TV and listen on the radio. They are the ones who spend their spare time buying magazines and voting for them in the pop polls.

So what do YOU say? Should Wayne change his style? Change his whole image? Write to us and tell us at "Pop Weekly," 41 Derby Road, Heanor, Derbys.

READERS WRITE

...but are not always!

The Answer's Yes

In "Pop Weekly" recently you asked "Is Dusty really the 'Pop Queen'?" Judging by the Poll results it seems that she is and deservedly so.

I do not agree with the inclusion of Marianne in the One-Hit-Wonders section and think it is most unfair.

MR (Cheadle)

Deserved Victory

My opinions on your Pop Poll are: Elvis deserved every section which he won, there is no doubt about it, he is still the greatest. To me it was no big surprise to see Brenda beat Dusty, after all Brenda does deserve the title of World Personality (Female).

What I cannot understand is how The Moody Blues won the World's Most Likely To Succeed. On the polling forms you did say a group or artiste who have not had a top three hit.

The same applies to the eighth section, Marianne Faithfull's first record did not make the top three so how can she be mentioned in this category?

Another good rule would have been you could vote for an artiste not more than three times, it would have given the poll more variation.

Valerie Hurst (Morecambe)

Foreign Fans

Top of the "One Hit Wonders"—The Honeycombs seem to be much more appreciated in other parts of the world. *That's The Way* was No. 1 in Sweden last week. *Eyes* is now No. 1 in New Zealand.

Honeycombs Fan (Chingford)

Not A Disappointment

The results of your poll are to me a fantastic success for Cliff as there was no communication between his fan club and the members, therefore votes for Cliff are genuine, not urged on by fan clubs. I know this to be true as my daughter is a member.

How you can say a disappointment for Cliff? I do not understand as a little while ago "Pop Weekly" was wondering if P. J. Proby would take first place in one main section. After all the publicity for Beatles, Rolling Stones etc., I think even more Cliff is to be congratulated after all he has been around the music scene some six years or more.

A Middle-Aged Cliff Fan (Boxmoor)

Or Are They?

I would like to congratulate you on your great poll which I must say had most surprising results, but what annoys me is that during the year you read about people complaining that their favourite is never mentioned or seen in the mag. Then when a poll comes along only the ardent fans do anything, the others just sit and hope to see their star appear at the top. Cliff, Elvis and Beatle fans seem to be the only ones worthy of being called 'ardent

fans'. Where ever did Joe Brown's fans get to? Surely not all of them are illiterate?—If orl the memburs of 'is fan klubb had voated in yore pol 'e wood hav at least reeched fird or forf place in Pursunalitie (Mow) and Most Red About Star columms. Waik up and 'elp Joe get wher he ort to bee—TOP.

A Joe Brown Fan (Romford)

MORE READERS' REFLECTIONS ON OUR OWN POP POLL

Well Done Helen!

Can't agree with Dave Cardwell when he says Helen Shapiro must be disappointed at coming tenth in the World Personality (Female) Section. I think Helen should be very pleased as this is a wonderful achievement for someone who hasn't had a big hit for two years. Every other singer in this section has had a Top Twenty hit within the past year except Helen, and still she came tenth in the poll. This shows that her fans are still right behind her. Even Shirley Bassey, who had a recent hit with *Goldfinger* didn't manage to come tenth. Well done Helen!

P. McCabe (Carraig)

Thoughtless Voters

I am writing to express my utter disgust in seeing the results of your so-called "poll." Each section revealed a noticeable lack of thought on the part of the voters.

How was it that people with virtually no talent—e.g. Twinkle, Sandie Shaw, Dusty Springfield, obtained more votes than Kathy Kirby who is far superior to all other girl "singers" in both looks and voice; it was only because the others had records in the charts at the same time that the poll took place.

This effect is perhaps best shown in the "Best Single" section; almost all the titles shown came out in the last half of the year—I wonder how many voters looked through the YEAR'S charts to pick the best single? Not many.

Conspicuous by their absence were the immensely talented Evely Brothers. Their non-appearance simply confirmed the low mentality of most of your voters.

John Bateman (Leeds)

READERS' BULLETS

Radio London's Fabulous Forty charts all up the creek . . . Joe Meek becoming "notable" for recording one-hit wonders . . . Jimmy Savile's "Guys, Gals And Groups" on Lux hilarious . . . ATV refusing to accept a 90,000 signature petition for Billy Fury to star at the Palladium. Their latest excuse is that they "haven't time" to accept it . . . "R.S.G." having too many unknown artistes? on the show each week . . . Tom Jones a "discovery" of Jimmy Savile . . . Does P.J. carry a needle and cotton around with him? . . . Prediction: a comeback for The Ronettes . . . Jimmy Savile wondering why Paul Anka's *To Wait For Love* hasn't hit the charts yet . . . Why all the fuss over Donovan? He's terrible . . . Hollies' newie their best disc to date . . . Flip of Tom Jones' fab *It's Not Unusual* is Paul Anka's *To Wait For Love* . . . Gene Pitney must have one of the most efficient fan clubs in the country, 'cos it's through his fan club that he keeps winning "Battle Of The Giants" on Radio Luxembourg . . . Isn't The Animals' fab *Misunderstood* reminiscent of *Rising Sun*? No complaints tho' . . . Termites' first disc for Oriole The Stones' *Tell Me* could be a smash hit if given enough plugs. Hear it—it's an absolute knock-out . . . Words of Twinkle's *Golden Lights* great . . . Gamblers' fantabulous disc *Now I'm All Alone* still not getting enough plugs—wake up Decca! . . . Very eagerly awaited: Billy Fury's forthcoming LP and film "I've Gotta Horse" in March . . . Tipped for stardom this year: two teenage girls called The Termites. They're a knock-out . . . Supremes have had it . . . Surf records from Jan and Dean and Co. may be old fashioned but they're not sick . . . Nice to hear something different from Manfred Mann . . . Sounds Orchestral certainly have an unusual sound—and record . . . Suggest P. J. Proby fits his garments on first—would not split then . . . About time someone followed the example of "Ready Steady Win" and held good competitions for new groups . . . Don't think much of the moves to cut out Caroline etc. . . Better for Lux to compete—if it can . . . Shangri-Las should stick to walkin' in the sand . . . *You've Lost That Lovin' Feeling* better suited for male voices, i.e. The Righteous Brothers . . . Isn't it about time pop stars followed the example of Dave Clark and get film roles which call for a thing called acting? . . . John Leyton and Adam Faith have started on this road . . . There should be more songs which can be sung "live" without the fancy background noises . . . A good example of R & B from Them, glad it's got quite high in the charts . . . Looks like C & W might be back with The Seekers, New Christy Minstrels and the new records from Slim Whitman . . .

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



DISCUSSION

Hello then—and off we go on another voyage of exploration into the realms of the latest releases. I'm delighted to say that there is not one really bad disc—which is the way everyone likes it, surely. On the other hand there is not one which towers above the rest in brilliance; it is one of those comfortably satisfying weeks when there is much to interest and a lot to praise. So make your selection as we get the DISCUSSION going with:

Johnny Kidd and The Pirates who make their strongest attempt at chart popularity with H.M.V.'s "The Birds And The Bees." A striking vocal performance from Johnny himself but, really, the best thing of all is the medium-paced hefty beat which is up the right street to command the feet of the general populace.

I think R.C.A. Victor have done it again! They have chosen the wrong side for the top of Elvis Presley's new release. It never ceases to amaze me that more attention is not paid to current market trends when it comes to selecting one of two titles for release. Nearly everyone was of the opinion that *Ask Me* was the better prospect on El's previous disc and I think the same feeling will apply this time. Fortunately, for Elvis, he has sufficient fans to "do the necessary" whatever the title but how much better it would be if an 'A' side had more appeal for a wider public too! Then El WOULD shoot to the top as he used to. Once again, this 'A' side is a film song—from "Girl Happy"—and it sounds like one! "Do The Clam" is a fast-moving dance number and has "dance sequence" written all over it. It is all very happy and uninhibited and there is a nice touch of the bongos throughout. Elvis himself is well up to the mark for this type of song, what little one gets of him! It generates excitement but is a side which wouldn't normally be calculated hit potential these days. The 'B' side is a fiery, romantic ballad with latin treatment—"You'll Be Gone." The "feel" of this song is much more in the trend of hit ballads today and I'm sure all Elvis fans will prefer this side of the two.

The Searchers say "Goodbye My Love" on their new Pye release. There is a fascination about the vocal treatment of this slowish gentle beater. The boys make much effective use of a kind of high-pitched chant; for the rest, the performance is easy and relaxed and totally commanding. I like this one very much indeed and it should be the biggest hit for some time for Chris and the lads.

That talented Scot Lorne Gibson revives "Red Roses For A Blue Lady" on his latest Decca release. There is always a confident, warm tone in Lorne's voice but this particular song gives him little opportunity to make any strikingly individual impact, personally. This time, his performance cannot be identified immediately as "a Lorne Gibson

one"!! Nevertheless, it is a good performance by any other yardstick and the present-day beat given to the song brings it nicely up to date.

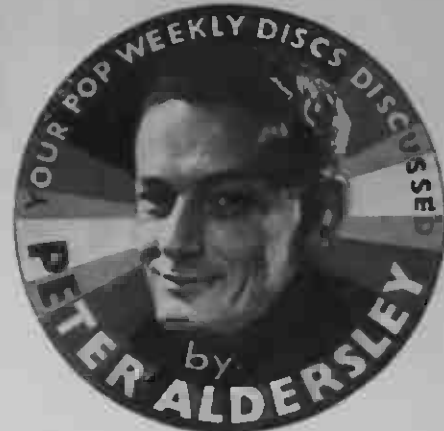
They are here! If my old English master reads that phrase he'll have a blue fit!! But he might understand if he has developed a sense for pop music since I left my initials carved on my classroom desk! Because, as you will know, it is correct. On Decca, *THEM* is a group—and They are (or is!!) here with a new disc. It is a very early revival of the song with which Lulu had such bad luck quite recently, "Here Comes The Night." The group make a good job of it with a distinctive vocal and an insistent beat much in today's hit idiom.

There is a very haunting melodic lilter on the Pye label called "Now The Sun Has Gone." This is the second disc to come from Nottingham's top group The Beatmen. The strong melodic line is heightened by the 12 string guitars and glockenspiel treatment and there is a nostalgic wistfulness about the whole thing. Most decidedly a disc that will grow more and more appealing each time you hear it. Written by one of the group, Bill Mosely, it is a long way from the boys' usual big driving sound—but they retain that on the self-penned 'B' side called *Please Believe*. This might well be one of those discs which "creep up on you" to become a small hit before anyone realises it. Such is the staying power of the sound and the melody.

On Decca, The Exceptions say "What More Do You Want" and I answer by saying "well, perhaps a little more uplift in the performance of this slow beater and a stronger melody." I like the basic sound of the group but the whole thing does drag itself along the ground a bit.

Off on his travels yet again, Kenny Ball visits the "Latin Quarter" (avec Jazzmen, of course!) on his latest Pye platter. A very happy bounce to this one with the Ball hallmark clearly stamped all over it. It really does drive along, especially after the halfway mark and it is an excellent performance all round; but I'm sorry to think that it will not hit the highspot of general popularity.

Another Pye platter gives us another release from The Lancastrians. "Let's Lock The Door" is a lively, uptempo beater given a well co-ordinated performance. The vocal registers very strongly



against a particularly striking instrumentation. If the group continue as they've been going—a hit will be theirs in the not-too-distant future, although not with this platter. The composition hasn't quite enough distinction for that.

The top spot of DISCUSSION was very difficult to decide this week because, as I said earlier, there are so many good discs but all much on the same level. But taking all in all the

★★★ BOUQUET ★★★★★
 ★ goes to Cliff Richard, on Columbia ★
 ★ of course, for his dreamy romancer ★
 ★ called *The Minute You're Gone*. ★
 ★ There must always be an extra ★
 ★ round of applause for the consistent ★
 ★ standard of polished professional- ★
 ★ ism one finds on all Cliff discs. ★
 ★ Whatever the subject matter of ★
 ★ the composition, his records are ★
 ★ an object lesson in attaining and ★
 ★ maintaining professional standards. ★
 ★ This new one is a tale of empty ★
 ★ loneliness when the one you love ★
 ★ has gone. Cliff is at his warmest ★
 ★ and most appealing with a perform- ★
 ★ ance that will have general appeal. ★
 ★ A nicely balanced orchestration. ★
 ★ The result is easy and relaxed and ★
 ★ very satisfying. Despite all that, ★
 ★ I didn't really go mad about the ★
 ★ song on first hearing; I didn't find ★
 ★ the melody very appealing—but ★
 ★ three spins soon altered that! ★
 ★★★★★★★★★★★★★★★★★★

And the time has come to sign off for another week. I hope you'll get a kick out of making your final selection at the record shop! Till next week—happy memories, as ever.

'Bye for now.



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The Editor Speaks

IS THIS THE "NEW" SOUND? SEEKERS' SUCCESS

The top-selling platter by The Seekers, *I'll Never Find Another You*, is in more ways than one a triumph for this talented group. Many months ago, I regretted that The Springfields had ever split up. For no one was on the scene to take their place. No one, that is, with that same brand of commercial folkiness on their records that made them not only versatile performances but also easy-on-the-ear numbers that made the charts.

Now The Seekers, assisted by Tom Springfield, who is acting as their songwriter and their record producer, have proved that there still exists in Great Britain a hard core of fans who want to buy folk records provided that those records are commercial enough to make the charts. When The Springfields split up it left a gap in the pop charts that should have been filled by many an entertaining and versatile folk group, but "no one applied for the job" so to speak.

The most amazing thing to me is that no one recognised that in Great Britain there is such a tremendous following for commercial folk music, and that no British group jumped in to try and bring off another British chart entry. Instead we had to have The Seekers, who hail from Australia, to show us the way. There is a fallacy in Great Britain that only pop records make the charts. Since pop is only an abbreviation of popular anyway, I suspect that people mean beat records. But over the last two years we have had African chants, modern jazz, trad jazz, artistes like the Singing Nun, and many, many other examples that the charts are certainly not all beat numbers.

I think The Seekers will spark off many other groups to try their hand at commercial folk songs. But the old adage goes that who gets in first is the one that wins, and The Seekers are certainly the first ones in the charts with folk, in a big way that is, since The Springfields dropped out of the running.

So, congratulations to The Seekers. Not only for giving us a first-rate record, with a folk slanting, but also for showing the people of Great Britain that other brands of music apart from the wild R & B and rock numbers can make the charts. Let's hope that they will have the success that The Springfields had, and now that America is a more open market, more success in that field too.

They deserve it, but get ready for a rush of folksy-type groups who believe that they can do the same. The only group I think at the moment who may make the charts and be in competition with The Seekers are The Travellers, and they aren't British either.

Unless of course someone releases some of the great Joan Baez discs!!

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8/3/65

BRITAIN'S TOP THIRTY

(As at the week-end)

- | | | |
|----|-------------------------------------|------------------------|
| 1 | I'll Never Find Another You (1) | The Seekers |
| 2 | It's Not Unusual (10) | Tom Jones |
| 3 | Game Of Love (5) | Wayne Fontana |
| 4 | Don't Let Me Be Misunderstood (4) | The Animals |
| 5 | Funny How Love Can Be (7) | The Ivy League |
| 6 | Tired Of Waiting For You (2) | The Kinks |
| 7 | I Must Be Seeing Things (14) | Gene Pitney |
| 8 | You've Lost That Lovin' Feeling (3) | Righteous Bros. |
| 9 | The Special Years (8) | Val Doonican |
| 10 | I'll Stop At Nothing (21) | Sandie Shaw |
| 11 | Keep Searchin' (6) | Del Shannon |
| 12 | Come And Stay With Me (23) | Marianne Faithfull |
| 13 | Silhouettes (22) | Herman's Hermits |
| 14 | It Hurts So Much (9) | Jim Reeves |
| 15 | Goodnight (13) | Roy Orbison |
| 16 | Yes I Will (16) | The Hollies |
| 17 | Honey I Need (28) | The Pretty Things |
| 18 | Come Tomorrow (12) | Manfred Mann |
| 19 | Mary Anne (17) | The Shadows |
| 20 | Go Now (11) | The Moody Blues |
| 21 | Cast Your Fate To The Wind (15) | Sounds Orchestral |
| 22 | I Apologise (—) | P. J. Proby |
| 23 | Leader Of The Pack (19) | The Shangri-Las |
| 24 | You're Hurting Kind Of Love (—) | Dusty Springfield |
| 25 | Stop Feeling Sorry For Yourself (—) | Adam Faith |
| 26 | Golden Lights (30) | Twinkle |
| 27 | Can't You Hear My Heart Beat (—) | Goldie/
Gingerbread |
| 28 | I Can't Explain (—) | The Who |
| 29 | Paper Tiger (—) | Sue Thompson |
| 30 | A Windmill In Old Amsterdam (—) | Ronnie Hilton |

AMERICA'S TOP THIRTY

(By Courtesy of Cash-box)

- | | | |
|----|---------------------------------|--------------------------|
| 1 | This Diamond Ring | Gary Lewis |
| 2 | My Girl | The Temptations |
| 3 | You've Lost That Lovin' Feeling | Righteous Brothers |
| 4 | Downtown | Petula Clark |
| 5 | Eight Days A Week | The Beatles |
| 6 | I Go To Pieces | Peter and Gordon |
| 7 | All Day And All Of The Night | The Kinks |
| 8 | King Of The Road | Roger Miller |
| 9 | Jolly Green Giant | The Kingsmen |
| 10 | Boy From New York City | The Ad Libs |
| 11 | The Name Game | Shirley Ellis |
| 12 | Tell Her No | The Zombies |
| 13 | Twine Time | Alvin Cash |
| 14 | Shake | Sam Cooke |
| 15 | Bye Bye Baby | The Four Seasons |
| 16 | The Birds And The Bees | Jewel Akens |
| 17 | Red Roses For A Blue Lady | Bert Kaempfert |
| 18 | Paper Tiger | Sue Thompson |
| 19 | Laugh Laugh | The Beau Brummels |
| 20 | Ferry 'Cross The Mersey | Gerry/Pacemakers |
| 21 | The 'In' Crowd | Dobie Gray |
| 22 | Heart Of Stone | The Rolling Stones |
| 23 | Goldfinger | Shirley Bassey |
| 24 | Lemon Tree | Trini Lopez |
| 25 | For Lovin' Me | Peter, Paul and Mary |
| 26 | Hurt So Bad | Little Anthony/Imperials |
| 27 | Little Things | Bobby Goldsboro |
| 28 | What Have They Done To The Rain | The Searchers |
| 29 | Goodnight | Roy Orbison |
| 30 | It's Alright | Adam Faith |

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YOU'RE GONE
COLUMBIA DB7496

SARAH VAUGHAN

I GOT RHYTHM
COLUMBIA DB7500



Buzzin' Dozen

by DON CRISP

She's one of the most talented artistes on the scene, and looks it too. She has a voice and figure that make the lads and the lassies say "Wow" and on March 12th she comes out with a record that is destined to make at least the lower half of the charts and will certainly be a steady seller. The name is **JANIE MARDEN**, the versatile female who has the moguls of show business snapping at her heels for radio and TV. She starts a new series "Calling Carroll" with Ronnie on March 21st which is bound to help the sale of her new disc. The disc? *So Close To You*. No comment.

We have just received a letter from **BEAU BRUMMELL** regarding our feature about Beau Brummell versus P. J. Proby. Says Beau, "I thought when I read the headline that it would be a physical fight. Luckily for P.J. it isn't." I agree with Beau. Proby stands five foot seven inches, Beau stands at over six feet, plus he used to be a South African top sportsman. He is at the moment, he tells us, waiting to see how his first disc *I Know, Know, Know* does. Very well, we think. It's already starting to move into the Top Fifty.

A new name, a new singer, not so new style but maybe a hit nonetheless. The girl is **MARTHA SMITH** who hails from Lancs, and with a new disc called, *As I Watch You Walk Away*. A former jazz devotee she now spends most of her time listening to pop records to get the right idea for her own styles. Her first record, although not the most catchy of platters is certainly worth taking a listen to. If she performs as well on TV as she does on disc she should make the grade.

THE CAPITOL SHOWBAND, one of the most amoufs Irish groups, who perform with lead singer Butch Moore, are likely to make the charts with their newie. It's a single called *Born To Be With You* and must be a hot prospect for the Top Thirty. They have toured around most of Britain's ballrooms since their last visit here and they are likely to have made enough fans with their lengthy stage act to give them a head start towards the charts with this one. It's not as good as I hoped it would be, knowing how versatile the group are, but it's strong enough to give them the initial breakthrough.

Tear Drops In The Rain is a new single from **JOE BROWN**, who has been missing from the disc scene for some time. Although this record was panned on "Juke Box Jury" I have never agreed with that. I think it's one of the best singles that I have heard from Joe, and the backing is extremely good. I wish that someone would give

him a batch of good songs. It would be nice to see more of this very alive personality on the TV screen and about the only way one can see more of him is for Joe to get more hits.

FRENESI WATSON who has been hailed as one of the best folk singers of our time, even though she hasn't had much opportunity to show it, comes forward on the pop kick now, and judging by her single, *If I Can Help Somebody* she has a very strong chance to make the grade on the pop slant. It's a strong, infectious number and one that could give her a better lead into the TV world than her folk singing attempts so far. Watch this one. It creeps up on you.

ELVIS, who has recently had some unfavourable publicity from America for the first time for years (he was supposed to have forgotten to pay a garage bill) looks like becoming the centre of another controversy soon. One of the music papers has carried the story that Elvis is almost certain to appear at the Palladium in April. The



chances of him doing this in my experience are about nil. The number of times musical papers carry stories about Elvis coming over makes me laugh. At the moment he has a film schedule that makes a trip to his own house a big headache for all concerned. If I were the papers I wouldn't worry about it. But it must be heartbreaking for the fans.

A disc, not so much with a difference but coming out at the right time is **NANCY SINATRA'S** *True Love*. In fact, although this number has been recorded time and time again by many artistes I wouldn't be too surprised to see Frank's daughter take this one to the top of the charts in the States and maybe break here as well. It's not that different from the other records or the other versions but ballads are still the "in" thing and don't be surprised to see this one creeping in the bottom of the Top Thirty.

Out comes a new platter from a group that is different, **THE SHEFFIELDS**. It's a pseudo jazz type number with the R & B elements firmly implanted too, and has the unusual name of *Bags Groove*. It also has a co-title of *Skare Walk*. This won't be a hit. Not to me anyway. But I'm glad to see that we have a group who are trying, however successfully or unsuccessfully, something different from the rest of the market. The quartet are rated as one of the most musically alive groups in the whole country and I should think they will find many, many followers with this kind of music.

Almost certain to get into the charts after half a million people voted for the record is *I Belong* by **KATHY KIRBY**. It's Britain's entry for the "Eurovision Song Contest" and certainly one of the best platters on the scene. The most alive Miss Kirby should bang this one into the charts in no time flat, and should do it without any of the usual TV and radio plugs. It's already had enough publicity to help it become a hot seller and could indeed even put the female in question into the American charts.

The boy who is getting national newspaper publicity because he cries when he sings, which sounds a bit sick to me could however make the charts with his tear-jerking throbber called *Hurt*. It's a bit strong with all those tearful sounds in the background, but on the whole, a thoroughly commercial disc and one that may shove **ALAN DAVID**, yes, that's the guy, into the Top Thirty. I'd rather he made it on talent however than on the fact that he can cry at will. After looking at some of today's pop singers, I'll vote for the first one who even smiles.

With all the feudin' over between **TONY JACKSON AND THE VIBRATIONS**, it's nice to see that Tony could be hitting the charts any time now with his version of The Searchers' hit, *Love Potion No. 9* which is certainly better than his last effort on wax. A light but not too light backing and good singing from Tony could put this disc well into the list of records labelled hot chances. Definitely a record with a certain something. Unusual point here is that on The Searchers' original version of the disc Tony was lead singer too, and that one is currently belting up the USA charts, whilst over here Tony is attempting to do the same with his own number. Let's hope that it happens.

WHEN HE SINGS, HE SWINGS!

by ANTONY LOGSDEN

He's tall, dark-haired, with warm brown eyes (although his fave colour is blue), he's 22 years old and he is currently wowing the girls, and causing pop eyes under all the mascara. His name? Tom Jones. His real name is actually Thomas Jones Woodward, but how can one make a hit with a name like that. So Tom Jones it is. He sings and when he sings he swings, fast and furious. Maybe this stems from his passionate admiration for artistes like Jerry Lee Lewis.

His current disc, after a "sleeper" start, shot into the charts and is now belting upwards and cooking some very nice sales for Decca Records. *It's Not Unusual* is the title and when you have heard and seen Mr. Jones in action then you won't think it unusual that he has made the charts.

It used to be Tom Jones and The Playboys, but I gather that since "Tom Jones" (the film and not the man himself) has become so popular his backing group are now called The Squires. His TV performances have evidently gained him more fans, and although I'm not particularly knocked out with his appearances on TV, he is one of the few artistes who moves at all and puts any sign of life into his performance for a newcomer.

He was first discovered by Gordon Mills, ex-Viscount singer and hit songwriter, but his first chance of fame came when Jimmy Savile asked listeners to his radio programme, "Teen And Twenty," to send in tapes and see what the result was. Thousands of tapes flowed in, and Jimmy picked out Tom's version of *Chills And Fever* as the best one. This was released in August of last year and didn't sell a bean as far as the charts are concerned. Now however Tom Jones has come up with a real beaut of a hit-maker in *It's Not Unusual*. It's a single with a difference, and for once it shows a singer that can sing.

The Tom Jones golden lungs were first tried at the singing game when he sang in the small chapel in Pontypridd in Wales. His main ambition is to buy his father a coalmine!! Oh well, it's better than that line about being an all-round entertainer anyway. For those interested, and judging by his horde of fans, plenty will be, he made his first TV appearance on the Donald Peers show in 1962.

The sort of show of which John Lennon might say "It's a rave." However for Tom Jones the future, to use a very overworked phrase, looks very bright. For girls who want to look brighter in Tom Jones' eyes he likes hip girls who are intelligent!!

Start swotting or getting hip!!



HE'S DIFFERENT—UNUSUAL—A HIT!

by BARRIE HILT



He's young, different, and certainly looks like being one of the new-style stars of the New Year. His name? Donovan. He is the young man whose name is gradually becoming a household word, and will, I feel, rapidly become an international name for records with a difference. He sings in what some people call the Bob Dylan style. Ask him about his Bob Dylan style and all you get is, "Oh yes, I'm supposed to be a Bob Dylan style guy. That's right, yes, I'm a Bob Dylan man." He is fresh and engaging and although he has had a lot of publicity about his life as a rambling musician, he is in fact, very much against the beatnick tag that has been put on to him.

He is nineteen, but sings songs that always seem so much older with his experiences. He writes his own numbers and carries a guitar that bears the slogan "This Machine Kills." He is happy when singing and has no embarrassment whatsoever.

He is Donovan. His Press handout reads like something from a Brendan Behan novel and he is always sending up some of the things written in it. He claims he has about fifty songs that he has written and that his life has been spent travelling around Great Britain singing for money. His background, even to those who claim to know him, is hazy to say the least. His real name is Donovan Leitch. He plays a guitar and sings and plays harmonica and says jokingly that after a bit of practice he may be able to do all three together.

He has a record out now called *Catch The Wind* which is written by Donovan and is certainly a decided header for the charts. It's released on March 12, and for all the Donovan fans who have been writing in to "Pop Weekly" asking what it's like, all we can say is, it's different, it's unusual and it's certainly a hit.

As a singer, he is different. That doesn't mean to say that his style hasn't been done before but never I think with so much publicity as there is behind Donovan. For Donovan is not just a long-haired laddie hoping for fame. Although he, like any other person is after fame and fortune, I don't believe it would matter all that much to him if he didn't make the grade straight away.

But I think he will. Watch the lad zoom. "This Machine Kills" may be his slogan at the moment. But the line soon to be used will be "This guy slays 'em everywhere."

A.S.P. INTERNATIONAL provided the pictures of The Ivy League, Donovan and The Hollies.

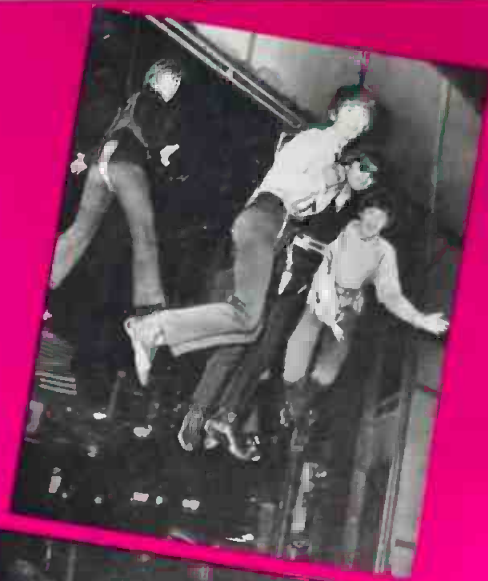
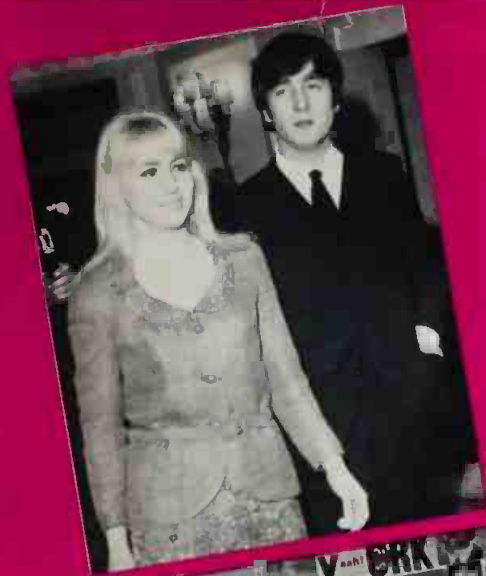
MIRRORPIC those of Patsy Ann Noble, Tom Jones and The Beatles.

J. B. PHOTOS—Sandie Shaw.

KOVESDI I.P.A., Adam Faith.

KEYSTONE PRESS—The Beatles.

Milestones of The Beatles' History



Five pictures of highlights in the career of The Beatles: John Lennon and his wife, Cynthia arrive as guests of honour at Foyles Literary Luncheon to mark the publication of his book. The four on their visit to Paris, when they took the French capital by storm. At rehearsals for the "Night of A Thousand Stars" show, a charity performance with the biggest names in showbiz. The Beatles receive the distinction of joining the famous at Madam Tussauds. Ringo, John, George and Paul are presented to Princess Margaret after The Royal Variety Show.



TOP NEWS TWENTY

- 1●The Seekers smash No. 1. "Pop Weekly" gave an exclusive tip to this one before it was released.
- 2●Tom Jones nearing the Top Spot with his second disc. *It's Not Unusual* proves that he can sing too.
- 3●Wayne Fontana, the lad who is making a change on the haircut scene and is getting bigger every day is really hitting the grade with *Game Of Love*.
- 4●The Animals holding on with *Don't Let Me Be Misunderstood* and Eric Burdon's wild vocal antics here could push it up a bit higher still.
- 5●The Ivy League who kicked off to a slow start with *Funny How Love Can Be* are now making up the pace in no uncertain terms.
- 6●The Kinks are still showing that they aren't by any means being left out of the songwriting kick that everyone else is on.
- 7●Gene Pitney's fourth disc in succession to make the charts, and *I Must Be Seeing Things* should go just as well. I wish he'd try something slightly different on the next one.
- 8●The Righteous Brothers, another No. 1 a few weeks back, come on strong to hold in the Top Ten.
- 9●Val Doonican's *Special Years* still showing chartwise. A bit too mushy for many, otherwise it might have gone a bit higher.
- 10●Sandie Shaw shoots into the Top Ten with her follow-up. Should be near the top next week.
- 11●Del Shannon moving downwards from the charts again but almost certain to come back here to plug his new single.
- 12●Marianne Faithfull also has a chance to make it big with her chart newie.
- 13●Herman's Hermits also on the way upwards. Their best disc to date.
- 14●Jim Reeves still making the scene strongly. His *It Hurts So Much* is one of the better discs in the chart.
- 15●Roy Orbison takes a downward plunge after reaching the unlucky 13 spot. This one should have gone much higher.
- 16●The Hollies stick at 16 with their *Yes I Will*. Their records always seem to take a long time to get in. Maybe this one will get going again. A bit more TV would help.
- 17●The Pretty Things proving again that they are here to stay chartwise.
- 18●Manfred Mann's *Come Tomorrow* a knockout single, and you can tell everyone that I am mad that it didn't make the No. 1 slot.
- 19●The Shadows still here, but do I detect that like their last record their popularity is slipping? At least in Great Britain. Pity if that's so.
- 20●The Moody Blues *Go Now* or rather *Go Downward* with their No. 1 smash. However they have their new disc all ready to take over, *I Don't Want To Go On Without You*.

CARTOON COLUMN



"Now thanks mate I can't smoke—I'm a fire risk"



"This is our new Long Player"

EVER POPULAR A D A M

Adam Faith must be the one pop singer who bounces back and forth to the Top Ten and Top Fifty with no lessening of popularity whatsoever and yet who still holds the same views on pop records which he originally started with. He smashed back into the charts at the early part of the year with *Message To Martha* and then followed it up with the new smash single, currently climbing our Hot Thirty, called *Stop Feeling Sorry For Yourself* which must be one of the best singles he has ever recorded.

Adam is one of the few, in fact probably the only British pop singer who doesn't beef or moan about the fact that he is in or out of the charts, simply because he always knows that whatever happens, he has one of the most loyal sets of fans in the country and also one of the most unusual knacks of being able to change his style whenever he wants to without losing those fans.

I rate Adam as one of the few singers from Great Britain with enough potential to be able to make the world market and, even at this stage in his career, prove that he is more than just a pop singer. In the acting field we haven't had anything from Adam for some time, and it is certainly amazing to me that after the very good reviews he has had over the last few months he has never been able to star in another film, unless of course he has something lined up which no one knows about as yet.

As an artiste Adam is certainly not in the singing class of Frank Sinatra nor even the versatility section rating as high as Sammy Davis Jr. But for what he is, and for what he does I believe that he could well be getting the same kind of fame as the two aforementioned artistes. He has a good manager, a good Press agent, a commercial face and voice, undoubted acting skill, although we haven't had a chance to see much of it so far, and of course he is also one of the brightest and nicest of people one could hope to meet in the country.

For Adam, 1965 will be one of his best years. This I predicted in "Pop Weekly" some time ago, before he in fact made the charts with *Message To Martha* and I'm sure that he will be reeling off a string of new hit platters at any time.

I certainly hope so, as he is one of the few people who really understands all there is to understand about the show business world. I only wish that someone would come up with the right kind of film script to show that Adam is not just a pop singer. A film script that could do him justice could also put him into the ranks of the big-time international film set. With his first big hit registering strongly in the USA, it's certain that Adam Faith is not going to let any opportunity be missed to further his career!