

POP

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No. 27
WEEKLY

INSIDE

Readers' Reactions To Our Pop Poll

—With Pictures

INSIDE

WHERE ARE THE NEW SOLO STARS?

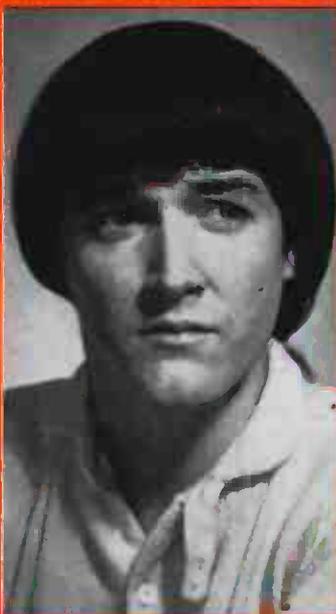
INSIDE

EAB PIGS OF THE SEEKERS · TOMMY QUICKLY · DIONNE WARWICK · SANDIE SHAW · ADAM FAITH · DUSTY SPRINGFIELD · SHADOWS · ROY ORBISON · KINKS · GENE PITNEY · P. J. PROBY etc. etc.

INSIDE

Will The Kinks Be The Group Of The Year?

—We Say Yes!



INSIDE

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

TOP NEWS TWENTY

INSIDE

Will P. J. Proby's PUBLICITY MAKE OF BREAK HIM?

INSIDE

ROLLING STONES INFLUENCE ON THE WANE?



TOP NEWS TWENTY

- 1●The Seekers who sound so much like The Springfield, and who are in fact guided by Tom Springfield, hit the top slot. Success in the States too.
- 2●The Kinks, and "Pop Weekly" predictions prove right again. *Tired Of Waiting For You* was the record we said would make No. 1 and it did!
- 3●The Righteous Brothers holding on grimly with their *You've Lost That Lovin' Feeling* which has proved to be one of the most successful sellers this year.
- 4●The Animals hotfoot after more chart honours are striving for the No. 1 slot with *Don't Let Me Be Misunderstood*.
- 5●Wayne Fontana took five singles to make the charts, and he made it at last with the gimmicky *Um, Um, Um, Um, Um, Um*. Now he's off the gimmick kick.
- 6●Del Shannon, absent from the charts for so long and now beginning to look as though he had never left them.
- 7●The Ivy League, the group who have had a lot of offers to go to the States, or so we hear, are showing their fans that love can be funny.
- 8●Val Doonican who has had a long lease of life with his *Walk Tall* now likely to do the same with *The Special Years*.
- 9●Jim Reeves with *It Hurts So Much* and it hurts so much to see his name in the charts again, even tho' he deserves all the honours heaped on him.
- 10●Tom Jones enters the Top Ten. Could he be our next big solo name?
- 11●The Moody Blues, whose *Go Now* made them famous overnight, are now going downward and have the difficult job of trying to find a good follow-up.
- 12●Manfred Mann after their success with *Come Tomorrow* are now on the search for their next single.
- 13●Roy Orbison back again already. Doesn't look as if he will ever miss the charts.
- 14●Gene Pitney, another regular chartist always gets maximum plugs when visiting Britain.
- 15●Sounds Orchestral hitting the downward trail. A disc with a difference.
- 16●The Hollies not moving as fast as I hoped with their *Yes I Will*. But I still think it will make the Top Ten.
- 17●The Shadows, ever popular, proving that they can sing as well as play guitars.
- 18●Them, the group who had such terrific exposure on "Ready Steady Go" are now proving that the exposure was justified.
- 19●The Shangri-Las have *Leader Of The Pack* moving downwards which I am personally glad to see. I don't like death discs even with a melody.
- 20●Cilla Black also heading a downward trail already with *You've Lost That Lovin' Feeling*. Why everyone thinks this disc should have been released in the States I don't know.

CARTOON COLUMN



"You dig that? Then dig a hole and bury it!"



"Trim round the shoulders!"



"Yes I am new, how did you guess?"

CAN THIS

YES SAYS—

David Hall

A few weeks ago, this paper said that unless P. J. Proby stopped being so controversial and that unless he turned up at performances, he would lose all the popularity he has gained from the many thousands of fans that he has made in this country via TV, radio and of course records.

Now, after the disgraceful performances at Croydon and Luton which again point to deliberate publicity seeking rather than an accident, during which he split his trousers three times on stage, P.J. has now been banned from the ABC and Rank theatre circuits.

This means that he is virtually banned from appearing in Great Britain as far as stage bookings go. There are plenty of ballrooms, and there are some independent theatres not linked with the giant Rank and ABC circuits which may be helpful in booking Proby.

But how many of the ballrooms are going to book P.J. after he failed to turn up at six of them earlier last year at the very beginning of his career? How many of the independent theatres are going to take P.J. on stage after his performances at Croydon and Luton?

Not many, I predict. P.J. has in fact, as one person in the pop world so aptly put it, "committed professional suicide." Why? P.J.'s tour looked like being a sell-out, and it was even on the three nights that these incidents happened. So why do it? Certainly not just for publicity's sake—since the theatres were sell-out audiences anyway. Surely not because he thought it would improve his image. We talked to one of the fans leaving the Croydon show, who said, "I was disgusted."

So what good has it done anyone? It has meant that very likely certain TV and radio shows, and certainly nearly all the promoters of dance halls and the smaller private theatres will ban P.J. in the near future.

This is probably the biggest tragedy ever known in pop music. Here was a singer who had been tipped to be the biggest star in 1965. A singer who after co-starring on this tour would have his own tour going out in March. Who had the chance of some of the biggest hits, and certainly some of the biggest bookings ever known—and he ruins it all because of silly actions. Not only the trouser-splitting epics, but he actually went back to a theatre after he had been told he was banned and was mobbed by screaming fans outside, whether in anger or love no one seems to know.

P.J., much as I hate to say it, this MUST be the end of your career in Great Britain, and I should think, anywhere else.

PUBLICITY KILL PROBY?



NO SAYS—

Charles Whelbourne

The way everyone is treating the P. J. Proby shows and the publicity that has resulted from these shows has been blown up out of all proportion. P.J. did make some silly mistakes but they could have been mistakes. To ban him from a tour that is going to cover the whole country and disappoint thousands of fans is ludicrous. For my colleague to suggest that he will be banned from TV and radio is only an assumption and therefore not applicable.

Why don't people stop knocking P.J.? Since he has been here he has become one of the most wanted, most colourful characters of all time. He is certainly going to be big, and although the banning will mean that some fans won't be able to see him, I don't think this will harm him quite as much as some people imagine.

I have always regarded Proby as something different. Certainly what has happened to him so far doesn't indicate that he is not seeking personal publicity, and is maybe going a bit too far to get it. But the sheer fact that Proby has been the only male singer for two or three years to cause such a stir does indicate that he should be forgiven his one or two odd quirks about publicity.

I hesitate to say that Proby should be allowed to do as he likes, but let's get this in perspective. Didn't Elvis Presley and Billy Fury get told off for their stage performances a few years ago? Didn't many artistes at that time get warned about too sexy acts? Yet none of those have been barred, except at one or two small theatres. I think P.J. is being picked on, and I think that the theatre circuits will find out that they are going to lose a great deal of money by taking P.J. off the tour.

Elvis has existed quite well on films, TV and radio and has not appeared on tour for eight years or so, so P.J. could still show that he has won the fight after all.

It's going to be, I predict, a very controversial but a very big year for the P. J. Proby fans. How many of them want to see P.J. as much as possible? I would say thousands—and I think that P.J. will now settle down and meet those fans!!

PHOTO CAVALCADE

RICHI HOWELL provided the pictures of Adam Faith and Roy Orbison.

A.S.P. INTERNATIONAL, Gene Pitney and The Kinks.

MIRRORPIC, Dionne Warwick, **HUGH THOMPSON**—Tommy Quickly.

TONY PUGH, The Shadows.

PHILIP GOTLOP, Sandie Shaw and P. J. Proby.

J. B. PHOTOS—Dusty Springfield.

IS THE ROLLING STONES INFLUENCE ON THE WANE?

by BARRIE HILT

With all the controversies over P. J. Proby, Ringo getting married, new No. 1's by new groups and singers almost every week and the biggest rush of hits since the group boom started it's all been happening. All happening that is, except for The Stones. Not that they aren't as popular as they have always been. But somewhere that fervour, that excitement that always seemed to surround The Stones has disappeared. Can it be true, even just a little bit, that The Stones are losing that popularity? In the days gone by, it was The Beatles and The Stones talked about in the same breath.

Now it's The Beatles, The Kinks, Manfred Mann, P. J. Proby, and many other stars. It seems that The Stones have lost that fatal charm that made thousands of teenagers really go into hysterics when they heard The Stones' name mentioned.

Since Little Red Rooster died from the charts, the fervour has died too. Perhaps it will come back when they have a new single released. I don't know, but I hope so. But at the moment British pop is having its biggest rush of new singles and new hits for many a month.

I don't somehow think that the old feeling that maybe The Stones will knock The Beatles off the top perch will come true. Perhaps it will. But at the moment, Britain's group which is rated second only to The

Beatles looks like losing some fans to the many new singers and groups who have appeared on the scene. Is it controversy that really arouses this feeling of fan love? Look at it this way. When The Stones first hit the pop scene, they weren't getting anywhere with their disc *Come On*. Sure it made the charts but it didn't make the charts big enough.

Then along came the front page stories about The Stones and their hair and the parents hating The Stones, and the BBC banning The Stones, and like P. J. Proby it only made the fans like them all the more.

Now there are five Stones still, but there aren't any more front page stories and the feeling for The Stones as some sort of national protectors of the fans seems to have died with the stories.

Come on, Mick, let's see some front page stories again, and let's make sure that The Stones are known as the group, not only second to The Beatles, but beating The Beatles if only for a short time.

After all, you are THE Rolling Stones.

Too Morbid

I am writing to you about the article printed in "Pop Weekly" about death discs. Vicki Trent cannot call people "sick" and "unsensitive moronic zombies" because they bought a record they liked. Thousands of people have bought these records, which two *Terry and Leader Of The Pack* have reached the Top Twenty. I agree with David Hall about these records, they will gradually die out. They should not be called death discs, such a morbid word for pop music. G. Gaskell (Macclesfield)



READERS WRITE

... but are not always!

Deserves Credit

It's nice to see that Cliff seems to be getting more credit than usual and he certainly deserves it! After seeing Cliff in the wonderful "Aladdin" I can't see how anyone can dislike him, I know people who after seeing "Aladdin" have thought Cliff is great although they disliked him before!

Cliff can act, can sing and has good looks and personality. The Shads are a pretty good team too. It is a shame Cliff isn't allowed to make a really good film. "The Young Ones" was very good but I know Cliff could do even better with a better story and less songs. Groups like The Beatles (and I do like them) can make films but they are just long strings of songs with a few words to join them together, but if given the chance Cliff could do much better. Jane (Battersea)

A Warning

Why all this fuss about "Death Discs"? I would like to point out that everyone has to die at sometime and somehow. Death is (as the vicar said in church the other day) the one thing certain in life!

I get the impression that those who think "Death Discs" should be banned are scared by the thought of death! Just 'cos the words might be morbid the tunes are more cheerful than those which have cheerful words!

While on the subject—these discs could be taken as warnings to teenagers who might do stupid things on their bikes!!

Happy (Battersea)
P.S.—While about it, why not ban The Three Bells. Jimmy Brown dies in it and I can't stand it!!

Lord Lennon?

I saw Terry Hall's article on Shrewsbury's in the 26th December issue of "Pop Weekly" and I'm writing to let everyone know that it was Dick Summers who started this campaign. Dick is a D.J. on WBZ, a Boston radio station. He started his campaign about two years ago. Dick has another project going for 1965 (besides his Shrewsbury campaign) and it is to get The Beatles Knighted. If any of your readers would like information on either of these campaigns they can write to me, Kathy Blauvelt, Linden Street, Billerica, Mass. 01821, U.S.A. but please send a stamped, self-addressed envelope or aerogram.

Kathy Blauvelt

Who Does Play R & B?

Would you please tell that person who says that The Stones don't play genuine R & B not to be so pompous and ignorant. If he really listened to R & B singles he would realise that not even Chuck Berry has succeeded in getting the true R & B sound on record. Even such people as Chuck Berry and Bo Diddley don't consider themselves so good that they can judge what is or isn't true R & B. As for only making commercial money-making records, all groups release records to make money (we would rather have rich and alive Stones than poor and dead ones) and they at least have got near R & B on record, which is more than can be said for other so-called R & B groups. If he wants real Stones R & B tell him to give The Stones' first LP a spin.

R & B Fan (Bacup)

READERS' BULLETS

Another big hit for Wayne Fontana... What's happened to Brian Hyland? ... "Aladdin" a great show... Nice to know some parents are prepared to fight for pirate radio stations... Come Tomorrow Manfred Mann's best disc yet

... Glad that Zombies have stopped whispering... Righteous Bros.' version of *You've Lost That Lovin' Feeling* much better than Cilla's cover... Fed up of P. J. Proby...

Moody Blues and Twinkle have now succeeded in '65 but they might be 'one-hit' wonders... Surprised Gene Pitney didn't do better in poll... Honeycombs only cert 'one-hit wonder'

... What happened to all the 'loyal' Fury fans? ... Hope Herman isn't a 'one-hit wonder'... Glad Brenda Lee beat Dusty and Cilla. She deserved it... Cliff would be 'more read' if better articles were written about him!...

Eden Kane's disc long overdue... Kinks deserve to have No. 1 with latest record... Will The Honeycombs make it again?—they should... Rolling Stones' version of *Under The Boardwalk* NOT as good as Drifters... Best-looking group—Moody Blues or Nashville Teens

Why doesn't Brian Hyland visit Britain? ... Beau Brummell should go down well—looks and voice, what more could anyone ask for... Simon Scott too good to be true... Is Paul Jones (of Manfreds) married? ... If Billy Fury's discs got as many plugs as Gene Pitney's they would go just as high if not higher... Does P. J. Proby thrive on controversial gossip? ... When is Billy Fury's Blues album coming out? ... Doubt if *Swinging Blue Jeans* will have another hit—will Georgie Fame?

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

READER'S VIEW OF AMERICAN ACTION

Your Editorial "Deplorable Action by the United States against British Groups" is very immature. You claim that the reason for the difficulty of British pop artistes in obtaining extended work permits is "apparently because the British groups are taking too many dollars out of the country." For your information, America has, between 1952 and 1962, given over 100 thousand million dollars in foreign aid. One country which received a large slice was England. America has maintained a large number of her armed services all over Western Europe since the end of the war. Their purpose is to protect Europe. These government personnel and their dependents spend a much larger sum throughout Europe than that given in foreign aid, thus considerably depleting U.S. gold reserves, and putting a burden on American tax-payers. Hence, a few million which your groups

etc. can make in America is very small compared with foreign aid, government personnel spending etc. which America has put out. But, because of America's generosity, which is not appreciated, and the large amount U.S. citizens spend outside America as tourists, and a few other reasons, there is a gold crisis. Therefore, America wants to stem the flow of gold out of the U.S. There is even talk in America of taxing U.S. citizens who plan to travel outside of America. If the U.S. had not been so generous after the war and if the U.S. had not kept hundreds of thousands of personnel in Europe for the past twenty years she would not care less about a few million dollars leaving via British pop artistes.

Further on in your editorial you say "Now that British recording managers have proved that our groups are better than the Americans..." Need I refer

you to your editorial of June 27, "Is the American Pop Influence Really Dead?" where you say "Our position has improved considerably but don't let's kid ourselves into thinking that British is Best." May I ask, are you now kidding yourself?

I am not saying I agree completely with the type of American action. A government does, however, have the right to fix up its economy in the way it sees fit. England received much bitterness from foreign countries when she placed a 15 per cent surcharge on foreign goods. The U.S. did not complain about British action in this case because the U.S. realizes all countries must get their economies on a sound footing.

John Weimer (London)
As Mr. Weimer points out, the amount of dollars taken out by British groups is comparatively so small that it does not seem to justify government action—Ed.



DISCUSSION

Hello then—How's your budget this week? I hope you're quite well off because there are quite a few discs this week to whet the appetite and make you run to the shop. So I hope you don't get too frustrated in making your final choices.

First off, a debut disc on Decca. One of that very select circle of *girl Dee-Jays* has now turned her talents to singing. For this occasion, Deanna Shenderay revives the Mel Torme hit "I'm Going Home Baby." The treatment is up-dated for today's market and the result is a good, solid clean-cut sound with a strong beat. Deanna registers effectively despite the fact that the balance of the recording seems to push her voice away into the distance; this robs her of the opportunity to make her presence really felt but, fortunately, it doesn't weaken the overall impact on this occasion.

Another female of the species now! Connie Francis fans will welcome her new M.G.M. "Forget Domani" (Forget Tomorrow). We've heard this song many times since the film "The Yellow Rolls Royce" introduced us to it and, because of this, I'm wondering whether this release is a little bit too late. It is Connie's best single disc performance for some time and there is still much attraction in the happy bounce and melody of the composition.

The quality of the throbbing beat throughout Decca's "Find My Way Back Home" will be the first thing to ensure attention-plus for The Nashville Teens. Another quality holding much appeal is the well co-ordinated instrumentation which is loaded with atmosphere. The vocal is clean-cut and, altogether, the disc makes for excited listening—even though it might be a trifle fast for comfortable dancing?

Another Decca group are those lads who enjoyed a number one hit with *Go Now*—The Moody Blues. They are trying it again now with "I Don't Want To Go On Without You." This is a slow rather soulful offering of lost love. Doubtless the sentiments will appeal but the strongest element here is the slow pound of an infectious beat; and then there is what can be described as a "soul searching, heart-wrenching vocal!!" This is certainly a moody disc but I doubt whether the boys will have to feel blue at the reception it will receive.

Andrew Loog Oldham has produced the new disc for The Mighty Avengers, on Decca. "When Blue Turns To Grey" has a haunting quality which will, without doubt, capture the hearts (and the pockets!) of the majority. A striking lead vocal captures the attention from the start and then this medium paced beater captures you completely. Can't fail to capture the big time, I'd say. Guess I've been captured! I must avenge myself mightily sometime!!

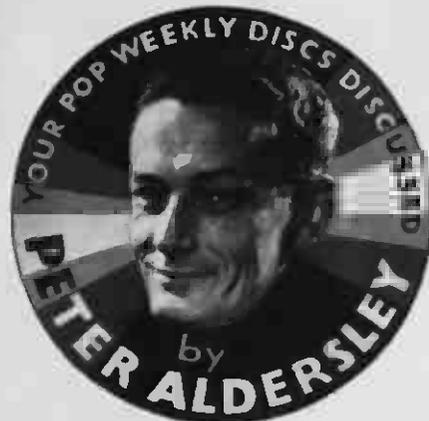
★★★ BOUQUET ★★★★★

Just reached me by some inexplicable, devious route—*In The Meantime*. I can't resist it—and nor can I resist giving it the Bouquet this week! This new Columbia release from Georgie Fame is every bit as good as *Yeh Yeh* and, perhaps, on some counts it is even better. Georgie's personality shines through once again and his own performance packs a decisive punch. It is a pleasure to hear how he delivers every word as clear as a bell and still retain the essence of the mood of the arrangement. The beat and rhythm of the *Blue Flames* are every ounce as infectious as—yes!—*Yeh Yeh* and . . . *Yeh YEH!*—a very polished, professional hit for Georgie once more.

Those who are old enough to remember Ruby Murray's hit of a few years back, "Softly, Softly," may not go for Columbia's revival. Still Ruby Murray—but the song has been completely re-arranged and re-recorded in an attempt to capture (what! *That* word again?) the present day market. The very soft, gentle rather cloying mood of the original has been "modernised". Ruby, herself, takes the lyric at a quicker tempo and Ivor Raymonde has given the whole thing a gentle but albeit uptempo beat. I think this treatment has upset the balance of the composition—it is all now not very "softly softly." The lilting quality of the melody has suffered, of course, through the faster tempo and the total result falls between two stools. One; the fans of the original won't be very satisfied; two; new ears to the song will probably find the beat a little too restrained for today's popular ballad trend.

The Beat Merchants (Not to be confused with The Beat Boys or The Beatmen!) come up, on Columbia, with a harmonica hand-clapper called "So Fine." This is an example of a good performance fighting the odds of a composition that has little attraction over and above the average. There is nothing to make this one stick out in the mind but the rhythmic beat is excellent for dancing. Apart from that there is little to identify the boys as an individual group; I think that is essential these days—more than ever.

On Parlophone, The Toggery Five are in much the same boat with their "I'd



Much Rather Be Out With The Boys." Here's another clean-cut performance but a very average composition. Average because it is one of those unidentifiable songs with no particular melody and little atmosphere. In other words, there is nothing to make it stand out from the mass.

"The Way Of Love," on Philips, will make a very popular offering from The Four Pennies. A slowish romantic ballad with a fairly hefty beat and a vocal that dominates the whole proceedings are the ingredients which "four-pence" blends together very effectively. A rather sad little tale this—but then have you noticed how songs of lost love, unrequited love and romantic despair have been creeping up on us over the past few months? Well, it *does* hurt to be in love—but it is a darn sight harder when you fall out!

On the Fontana label jazz singer Cleo Laine pops up with a very gentle love ballad called "Little Boat" (but this one is not sad!). Cleo's smoky voice does more than just the lyric and her performance is loaded with charm and appeal. Undoubtedly one of her most "commercial" platters for some time although I doubt its big hit potential at the present time.

The Big Daddy of 'em all, Burl Ives, on Brunswick, has a happy foot-tapper in "Call My Name" which could well catch a fairly general ear for its melodic and rhythmic content. Burl's warm tones are as welcome as ever on this simple but effective offering with a "folksy" flavour. And that's about the lot. See you next week? Happy memories.

'Bye for now.



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Gene Pitney



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The Editor Speaks

NEW STARS WANTED

Subject: Elvis Presley. Age
30. Profession: Pop singer
and film actor. Popularity:

Lasted for ten years, and looks like lasting another ten.

Subject: Cliff Richard. Profession: Pop singer and film actor.
Lasted six years and looks like lasting twice that long again.

Subject: Adam Faith. Profession: Pop singer and film actor.
Popularity: Lasted six years and has every sign of lasting twice as long.

Subject: Billy Fury. Profession: Pop singer. Popularity: Increasing
in film world, has been top pop singer for six years. Looks like lasting
another six, and more.

That's just the trouble. Today everyone, unless they are deep in a
jungle or slightly backward in time, know all four of these singers.
Cliff and Elvis particularly, as both are internationally famous stars.
But aren't these four obsolete? O.K. I know, they are all very, very
popular. They are all great singers, actors and what have you. But
in ten years of pop music is four singers the only talent that two great
countries can dig up? Lasting talent that is, amongst solo stars? In
a few short months we had thousands of groups when the beat boom
started.

Only a couple of hundred were talented, but at least we had that
couple of hundred. Now we have only four male singers who are
really popular in this country. I suppose you can count Roy Orbison
amongst them too, although he seems to have a mystic air of not being
here, and newspapers or magazines rarely feature him, mainly I suppose
because he is married and has children.

*But where are the new male solo singers? Where are the Cliff's and
Elvises of the future? We have had Simon Scott thrown up at us, but he
has still to produce a hit record. Now come Beau Brummel and P. J.
Proby, but Beau hasn't made a hit as yet and Proby is raising a storm of
controversy. Surely there must be another Fury or Faith lurking in the
corners of show business somewhere? The only new singers still try and
imitate Elvis, Cliff, Billy or Adam!*

There must be some new talent somewhere. Even the girls are
showing the men how to do it these days. The only new singers in the
charts lately are Georgie Fame, who doesn't count as he is part of a
group, Val Doonican who isn't exactly a teenage rave, and Chuck Berry
who is new to the charts, but ten years old as far as his music is
concerned.

Gene Pitney is one singer who will probably continue to have hits.
But where are the British boys? Three singers, Fury, Richard and
Faith in the whole of pop music's history, who can consistently hit the
charts. It's a bit much isn't it?

*What we need are a few more producers of the Jack Good type, who
can produce new singers who look good, sound good, and will LAST!!
As far as I am concerned, Billy, Cliff and Adam deserve their popularity
but isn't it time they had some competition—from solo singers and not
from groups?*

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BRITAIN'S TOP THIRTY

(As at the week-end)

- | | | |
|----|--|--------------------|
| 1 | I'll Never Find Another You (4) | The Seekers |
| 2 | Tired Of Waiting For You (1) | The Kinks |
| 3 | You've Lost That Lovin' Feeling (2) | Righteous Bros. |
| 4 | Don't Let Me Be Misunderstood (10) | The Animals |
| 5 | Game Of Love (9) | Wayne Fontana |
| 6 | Keep Searchin' (3) | Del Shannon |
| 7 | Funny How Love Can Be (14) | The Ivy League |
| 8 | The Special Years (6) | Val Doonican |
| 9 | It Hurts So Much (16) | Jim Reeves |
| 10 | It's Not Unusual (24) | Tom Jones |
| 11 | Go Now (5) | The Moody Blues |
| 12 | Come Tomorrow (7) | Manfred Mann |
| 13 | Goodnight (28) | Roy Orbison |
| 14 | I Must Be Seeing Things (29) | Gene Pitney |
| 15 | Cast Your Fate To The Wind (8) | Sounds Orchestral |
| 16 | Yes I Will (19) | The Hollies |
| 17 | Mary Anne (27) | The Shadows |
| 18 | Baby Please Don't Go (12) | Them |
| 19 | Leader Of The Pack (13) | The Shangri-Las |
| 20 | You've Lost That Lovin' Feeling (11) | Cilla Black |
| 21 | I'll Stop At Nothing (—) | Sandie Shaw |
| 22 | Silhouettes (—) | Herman's Hermits |
| 23 | Come And Stay With Me (—) | Marianne Faithfull |
| 24 | I'm Lost Without You (19) | Billy Fury |
| 25 | What In The World's Come Over You (23) | Rockin' Berries |
| 26 | Yeh Yeh (18) | Georgie Fame |
| 27 | Ferry 'Cross The Mersey (15) | Gerry/Pacemakers |
| 28 | Honey I Need (—) | The Pretty Things |
| 29 | The Three Bells (21) | B. Poole/Tremeloes |
| 30 | Golden Lights (—) | Twinkle |

AMERICA'S TOP THIRTY

(By Courtesy of Cash-box)

- | | | |
|----|----------------------------------|-----------------------|
| 1 | You've Lost That Lovin' Feeling | Righteous Brothers |
| 2 | This Diamond Ring | Gary Lewis |
| 3 | Downtown | Petula Clark |
| 4 | My Girl | The Temptations |
| 5 | The Name Game | Shirley Ellis |
| 6 | Shake | Sam Cooke |
| 7 | I Go To Pieces | Peter and Gordon |
| 8 | All Day And All Of The Night | The Kinks |
| 9 | Twine Time | Alvin Cash |
| 10 | Bye Bye Baby | Four Seasons |
| 11 | Boy From New York City | The Ad Libs |
| 12 | Jolly Green Giant | The Kingsmen |
| 13 | Let's Lock The Door | Jay and The Americans |
| 14 | Tell Her No | The Zombies |
| 15 | Love Potion No. 9 | The Searchers |
| 16 | King Of The Road | Roger Miller |
| 17 | The 'In' Crowd | Doble Gray |
| 18 | Heart Of Stone | The Rolling Stones |
| 19 | Paper Tiger | Sue Thompson |
| 20 | Red Roses For A Blue Lady | Bert Kaempfert |
| 21 | Laugh Laugh | Beau Brummels |
| 22 | Lemon Tree | Trini Lopez |
| 23 | Birds And The Bees | Jewel Akens |
| 24 | Hold What You've Got | Joe Tex |
| 25 | For Lovin' Me | Peter, Paul and Mary |
| 26 | How Sweet It Is | Marvin Gaye |
| 27 | No Arms Can Ever Hold You | The Bachelors |
| 28 | Ferry 'Cross The Mersey | Gerry/Pacemakers |
| 29 | What Have They Done To The Rain? | The Searchers |
| 30 | It's Alright | Adam Faith |

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GEORGIE FAME AND THE BLUE FLAMES

DANCING YET
PARLOPHONE R5248

LIZA AND THE JET SET

I'VE GOT A TIGER BY THE TAIL
CAPITOL CL15379

BUCK OWENS

DIAMOND HEAD
LIBERTY LIB303

THE VENTURES



Buzzin' Dozen

by DON CRISP

"It helps if you can sing" is what **TOM JONES** is quoted as saying. This nice guy from Wales, where presumably they call him Jones the Singer now, has just entered the charts against fierce odds with his new single *It's Not Unusual*. The single, which has been catching some heavy plugs since it was first released, won't break any sales barriers, but it's a nice first helping from a lad who could be big. Although his appearance is slightly out of date, he could be another figure to challenge the waning power of Cliff, provided his name doesn't start everyone thinking that he is another P. J. Proby.

Old favourites never die, or some such slogan, must be aimed at **THE SHADOWS**. They have now succeeded in breaking the charts with their very first 'A' side vocal disc. They have of course sung on records before but mainly discs have been relegated to the 'B' sides. Now they come up with a Jerry Lordan composition called *Mary Anne* and it's certain to be a whopper of a seller. Congratulations to both the return of The Shadows and to Jerry Lordan.

The five **ROCKIN' BERRIES**, who have smashed the charts once with *He's In Town* now do the same again with *What In The World's Come Over You* which looks like being another really big one. This could mean the start of the New Sound from Birmingham. It's certainly one of the most polished discs to date and should give the boys the chance of some extra loot by breaking the American charts. As a group they are one of the few who can "turn on" whenever they feel like it. It's one of their proud boasts that they can be woken up at any hour and still sing their current hit.

TWINKLE'S new disc *Golden Lights* is nothing to do with death, but it's on a satirical kick. She rambles on about the singer who gets all big-time etc. The words don't mean a thing, but the singing and the sound give the record that extra bit of life needed to push the disc into the charts. Twinkle it seems is always going to make records that have a meaning. At least this is more listenable to than her last disc. I only hope that Twinkle manages to make the charts with it.

Goodnight is just another hit from **ROY ORBISON**. The amazing thing about Orby's records is that they are more or less all the same. Yet he still manages to make the No. 1 slot every time or at least the Top Five. How long can he continue to make the charts? I would say another two years or more, although the surprising thing is that it

doesn't seem to matter whether or not Roy does make the charts, simply and solely because he is always a huge draw on any tour.

THE IVY LEAGUE, whom I met at "Ready, Steady, Go!" some weeks ago and who looked rather doubtful about their record *Funny How Love Can Be* making the charts, are now all smiles. Their disc has a strong chance of repeating it's success in quite a few other countries. Personally, I find their record one of the most catchy of the year and certainly a disc that takes a lot of getting used to. Once the record has been heard a few times it's a great temptation to leave it on all the time.

GENE PITNEY, the hit-maker who works harder than any other singer I know bar The Beatles, is back in the charts with his newie *I Must Be Seeing Things* a swinger that looks all set to make the Top Five. It's rather difficult to believe that this small, slight figure can keep going with the fantastic amount of work that Gene does. Almost every country that puts out Pitney records gets a visit or two from Gene every year, and more when Gene can fit them in on his busy schedule. His biggest problem is not recording but finding the right kind of numbers to record.

Mickie Most has done it again. Up he comes with another single for **THE ANIMALS** which must be a Top Five tip called *Don't Let Me Be Misunderstood* which is already riding high into the charts. I doubt whether it will be as successful as *House Of The Rising Sun* but it's certain to make the charts in America and Europe whatever happens. Incidentally, I hear that Eric Burdon is learning to play a lot of other instruments, so watch out for the next single. It could possibly be filled with harps or something of that nature in the background.

The *Um Um Um* boy **WAYNE FONTANA** told me that he thought things were changing a bit too fast in the pop world. I was chatting to him at "Ready, Steady, Go!" over a cup of tea, and he mentioned that his group and himself might be considering having their hair cut really short soon. The length of his hair doesn't seem to have affected the chart success of his new single, *Game Of Love* which is belting up rapidly. Wayne incidentally, rather likes the new single. Usually he doesn't like the group's records once they have been released. The boys are all eager to get the disc as high as possible in the American charts so that they can take another look around that country.



HEINZ' new disc *Diggin' My Potatoes* which has made a good start by being pushed as hard as possible to the Press was a record that was banned by some people when it was first released some years ago, because of the lyrics. Now the offending lines have been taken out and the record is available to all concerned and should be a hit. Heinz incidentally is very happy at the moment. He has been out on a spending spree and when I saw him was wandering along wearing a new hat and a completely new outfit. Maybe he's bargaining on the record being a hit anyway. He wouldn't be far wrong either.

The group we tipped for success some weeks ago, **THE SEEKERS**, are now proving their success with the single *I'll Never Find Another You* which has a strong chance, my spies tell me, of being a No. 1. They have now been signed to appear on the Ronnie Carroll TV series and are also likely to be appearing on the Palladium again very shortly. For a group who arrived in the country with virtually no work this isn't bad going in a few months. Now they have enough work to keep them going for the next year.

That broth of an Irish boy **VAL DOONICAN**, who makes the ladies squirm in their seats seems to have taken a stronger hold on them now. His new single, *The Special Years*, is moving along nicely in the charts and sales are beginning to rival those of his biggest competitor, Jim Reeves. A nice single tho' one I would have been surprised to see in the charts some time ago. Now that the charts are beginning to get even more old time, it seems right to have this record in the Top Ten. How long will it last?

We Told You So! =

Just about every member of the "Pop Weekly" staff is walking about with a head as large as a barrage balloon. The reason? We were the only musical paper (as per usual) to state that a group could make it provided that they were original enough. Other papers have said the same thing, but they say it in such complex terms that like politicians, the real meaning is lost after reading it half way through.

The group we said would make it and present the biggest threat to The Beatles and Stones were, of course, The Kinks. Now they are at the top of the popularity lists as far as their new record goes. In fact we have always said that two groups will make it in a big way if they carry on being different. The other group was Manfred Mann, and you can see how right we were there as well just by looking at the charts.

But back to The Kinks. We told them

not to be too gimmicky, not to be so different that they became just a passing fad, but original in their music and in the presentation of that music. This they have done and their latest hit *So Tired Of Waiting For You* has zoomed up the charts to the No. 1 slot. Their records before that, *All Day And All Of The Night* and *You Really Got Me*, both proved to be fantastic successes, especially in the United States where their *All Day And All Of The Night* is still selling at a fantastic rate.

Now The Kinks are proving that, whatever happens, they are going to be one of the few groups with a lot of hits almost certainly coming their way in the next few months. They have been one of the few groups who have made discs that are different. They have a musical originality that is like The Beatles, different, and refreshing. I only hope they manage to continue to make the

charts at No. 1 every time.

I feel sure they will. Every teenage pop fan who I have talked to over the past few months have made sure that they bought the latest Kinks records. This is the kind of group who will always make it. I am sick and tired of hearing groups who send out Press releases claiming that they are different and yet who sound like a bunch of guitar players let loose with forty-string guitars in a room filled with howling banshees.

The Kinks have a good and unique approach to their style of records. An approach that I think puts them much, much closer to having a stab at The Beatles' crown than anyone else on the scene, except for The Stones and The Manfred Mann.

It's going to be interesting to watch The Kinks' future—and I mean future because this group is going to be around a long, long time. At least I hope so.



DAVE KAYE

SINGS

(AS WELL AS TALKS) ON
"IN MY WAY"



"Ten years ago a personality appeared on the music scene, a human, sensitive dynamo who since then has given the public more pleasure with his records and films than any other living artiste. His name? Elvis Presley; and I am just one who admires him so greatly, I felt this sincere tribute should be paid."

The above is the prologue on Dave Kaye's record *In My Way*. The record was made "in the bag" ready for release when it was heard by the Elvis Presley Appreciation Society. Immediately they approached Dave Kaye and asked if he would agree to his record being used as a Tribute to Elvis Presley.

Dave, a fervent Elvis fan himself, was pleased, and proud, to allow his record to be so dedicated, and so, off he went to the recording studios to add a spoken prologue to his record.

I wonder if he is still as pleased? I doubt it. On "Juke Box Jury" his singing was slammed on the strength of the prologue and a couple of verses of the song, and on other television programmes and on the radio, one seldom hears beyond the first verse.

Of course Elvis fans are full of praise for the record and will obviously buy it. After all it's an Elvis number and a tribute to their idol.

But how can a non-Elvis fan judge a record on the strength of a prologue which will obviously not interest them, and a couple of verses of the song?

I think that Dave is being given a raw deal by people who know nothing about the story behind the record, so—come on D.J.'s play the record through once or twice and give us a chance to hear Dave singing, as well as talking. **K. S.**

READERS' REFLECTIONS ON OUR POP POLL

Unwanted Votes

With regard to your recent Poll, I would like to complain. First, I would like to point out that I found myself landed with two votes which I did not want, and in which I had not the slightest interest, and I was most annoyed when it was stated that if three votes were not cast in all sections the vote would be declared void. I thought this was most unfair, as I wanted to vote for The Rolling Stones and only The Stones not every other Tom, Dick or Harry you might care to mention—as if I want to help The Beatles or The Dave Clark Five to beat my favourite group! So I had to lump it—wanting to vote for The Stones anyhow—and vote for those people I liked but whom I knew could not stand any earthly chance of getting anywhere.

Then you turn me into a classic fibber in the "Most Read Artiste" section. You see, the only articles I ever read—in any magazine—are those about The Stones (they are the only ones worth reading even if some people on your staff go through the very queer procedure of singing The Stones praises in articles about everyone else but those specifically about the Stones—and I think that's a bit Irish to say the very least!). So if I wanted to vote for The Stones I had to vote also for two other people who I have no intention whatever of reading about.

Mary Cormes (Hanley)

Faithful Fans

I am writing to you with reference to the feature: 'Reflections on our Pop Poll.' I agree with the majority of things Barry Thorne has to say, except for the part about pop stars' fan clubs.

John Leyton couldn't have better fans, and he couldn't be better to them. His fan club is 25,000 strong and every year a fan club convention is held, where John meets his fans, and talks to them personally. John also makes a point of writing to fans in hospital. Surely, the reason why John Leyton did not rate very high in the Pop Polls, cannot be that he neglects his fans. Admittedly, John has been abroad for some time, but the reason for this is because he is making films for his fans to see.

All through the year John is seldom out of the weekly Pop Star Charts, and yet when it comes to an annual vote, all the fans of The Beatles, Cliff, Elvis, etc. who have never bothered to vote for their favourite stars all the rest of the year, suddenly excel themselves and their votes are the ones that overpower the stars who have had consistent voting throughout the rest of the year. (The same applies to Frank Ifield, amongst others).

Angela Birch (Arkley)

Horrified Hermit

I was indeed deeply upset to see Herman's Hermits placed second in "The One Hit Wonder" part of your

poll. I think it was an idiotic Poll to invent and has not only disgraced The Hermits, but The Honeycombs and the oh so popular Georgie Fame too.

Herman and The Hermits have had no chance whatsoever to show the teenagers how good they are, they have only been out for seven months in which time their first record was a No. 1, their second reached the 15 slot and their latest only just on release, is heading straight to the top. Herman is not only popular here, but in America too—and I receive letters from many enthusiastic fans from Sweden, Canada and Poland to name just a few. This fan-club has given as much support as any other, and until either Herman or his manager complain to me about the running of it, I suggest you keep your thought to yourselves.

Jill Warren (London, N.16)

Where Was Dave?

My opinion of the Polls is that Elvis deserved to be No. 1 in every one (which he did). I myself would have liked to have seen P.J. No. 2 as I am a great fan of his.

I was sorry to see that Dave Clark was placed nowhere. The Stones should also have been higher.

Margaret Kew (Acomb)

Not Disappointed

What on earth do you mean by saying Helen Shapiro must be disappointed at her 10th position in The World Personality Section of your P.H. Lists. Helen has been around for four fantastic years. What about all those other girl singers who were after Helen's crown four years ago. None of them are ever heard of now, and yet Helen is still making history. She's just completed a box office smashing pantomime in Hull and is currently doing yet another tour of Poland, Helen being the first ever British Pop artiste to be invited to tour behind the Iron Curtain. Tell me how many of those ten artistes in your P.H. results will be having such great success in four years time? Well, I'll tell you. Only one, and that'll be our great Helen Shapiro. All the others will be long, long, forgotten. She's absolutely fantastic and always No. 1 in my hit parade.

June Barrett (Reepham)

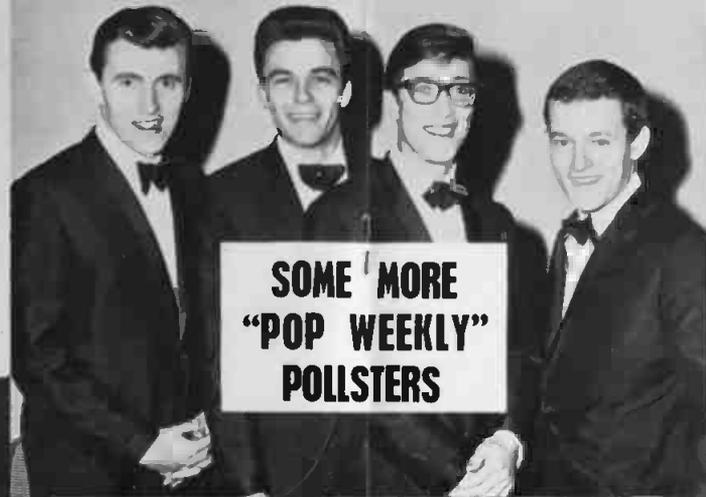
He's Proved It!

There were 5 sections that Elvis could compete in and he WON every one. He romped home in every section, now let's hear those fanatical letter writers saying Elvis is slipping.

He didn't have to prove he is King but he did. There will never ever be anyone to touch Elvis. There is only one Elvis—King Elvis. Glad to see Brenda Lee won her usual title. Honeycombs didn't deserve to win Section 8.

.Elvis Fan (Syston)

Poll Pics overleaf—



**SOME MORE
"POP WEEKLY"
POLLSTERS**



More artists who, although they didn't make the top three, did poll a good number of votes in our Honors List '65. Adam Faith, The Shadows, Dionne Warwick, Roy Orbison, Tommy Quickly and Sandie Shaw.

