New U.S. Sound—a KILLER!—in More Ways Than One

Inside Pop Charts—Rigging—The Facts

Britain's Top Thirty

1. Baby Love (5)
2. All Day And All Of The Night (4)
3. He's In Town (7)
4. Um, Um, Um, Um, Um, Um (3)
5. She Is Lo (5)
6. Oh Pretty Woman (3)
7. Don't Bring Me Down (12)
8. Tokyo Melody (9)
9. You Gonna Be Strong (35)
10. Always Something To Remind Me (4)
11. Susie Q (17)
12. There's A Heartache Following Me (37)
13. Remember (14)
14. Let's Go To The City (3)
15. Lusting You (39)
16. Google Eye (17)
17. The Wedding (16)
18. Downtown (26)
19. Twelfth Of Never (16)
20. Where You Walk In The Room (15)
21. Walk Tall (24)
22. Ain't That Loving You Baby (15)
23. How Soon? (30)
24. Much Good (28)
25. PlasticPager (26)
26. I Understand (25)
27. One Way Love (15)
28. Goldfinger (36)
29. Where Did Our Love Go? (21)
30. Wild Side Of Life (2)

The Supremes
The Kinks
Rockin' Berrys
Wayne Fontana
The Mustangs
Roy Orbison
The Pretty Things
Buddy Holly
Sandy Shaw
Joe Brown
The Searchers
The Shangri-Las
Rolling Stones
Dusty Springfield
The Ventures
June Tabor
Cliff Richard
The Searchers
Val Doonican
Eric rospy
The Four Pennies
The Four Pennies
Roy Orbison
Frankie Dane

Inside POP Weekly

 INSIDE ROLLING STONES !
 MESEYBEATS
 THE BEATLES !

WE ACCUSE THESE LONG-
HAIR CRAZY GROUPS OF !

SHEER GIMMICKRY !
NORTHERN TOP 20

1 I Feel Fine (1) The Beatles
2 Little Red Rooster (4) Rolling Stones
3 I'm Gonna Be Strong (7) Gene Pitney
4 Down Town (14) The Crystals
5 Baby Love (2) The Supremes
6 Um, Um, Um (6) Wayne Fontana
7 All Day All Of The Night (3) The Kinks
8 Walk Tall (19) Val Donican
9 He's In Town (5) Rockin' Berries
10 There's A Heartache Following Me (10) Jim Reeves
11 Pretty Paper (—) Roy Orbison
12 Long Time (13) Dusty Springfield
13 Don't Bring Me Down (8) Pretty Things
14 I Understand (—) Freddie/Dreamers
15 Sha La La (9) Manfred Mann
16 Tokyo Melody (12) Helmut Zacharias
17 Message To Martha (—) Adam Faith
18 Oh Pretty Woman (11) Roy Orbison
19 Black Girl (—) The Four Pennies
20 Walk Away (17) Matt Monroe

SOUTHERN TOP 20

1 I Feel Fine (2) The Beatles
2 Little Red Rooster (4) Rolling Stones
3 I'm Gonna Be Strong (7) Gene Pitney
4 Baby Love (1) The Supremes
5 Downtown (16) Petula Clark
6 Be My Baby (5) Manfred Mann
7 All Day All Of The Night (3) The Kinks
8 Um, Um, Um, Um, Um (6) Wayne Fontana
9 Walking In The Rain (15) Val Donican
10 There's A Heartache Following Me (13) Jim Reeves
11 Pretty Paper (11) Roy Orbison
12 Don't Bring Me Down (8) Pretty Things
13 Losing You (14) Dusty Springfield
14 Sha La La (9) Manfred Mann
15 I Understand (—) Freddie/Dreamers
16 Tokyo Melody (12) Helmut Zacharias
17 Message To Martha (—) Adam Faith
18 Oh Pretty Woman (10) Roy Orbison
19 Black Girl (20) The Four Pennies
20 Show Me Girl (—) Herman's Hermits

POP CHARTS RIGGING—THE FACTS!

Every week there is a hue and cry over the charts, or to be more precise the Top Twenty. Outside of show business it may not be regarded as very important but in the pop world it is the centre of ninety per cent of the booking and promotion business.

Looking at the charts an agent or promoter will consider whether it's worth booking The Animals, or The Nashville Teens. The price of a group can rise to as much as ten times their usual booking fee if they happen to have a No. 1. Even more in some cases. For instance, some groups earning thirty pounds a night get a No. 1 and before you know it they are asking £300/$400 a night, and for less work too.

But back to the subject. The charts are made up of returns from the record shops. In some cases the papers use 30 returns and in other cases 70 returns. The record shops are sent a list of the Top Ten blank spaces. They are supposed to fill in their top ten best-selling records for that week. Note I say supposed. For I believe that before people start discussing the papers themselves of rigging the charts, the record retailers are the ones who are responsible for the sometimes ridiculous positions of different artists.

In one week's papers, three of them, had widely different views on who was supposed to be No. 1 and so on. The Rolling Stones' record of Little Red Rooster was No. 1 in one, No. 21 in the other and in the third, not even in the Top Thirty. A difference of one place, or even three places, one can understand—but Thirty places? No, on no account.

Let us assume that Joe Blank has a new record out, and the record shop orders fifty copies. The record isn't as good as some of Joe's earlier ones, and he doesn't sell as many copies. Comes next week and he still has twenty copies over, and he knows that with all the new releases, unless he sells them soon, he is going to be stuck with them. So what does he do?

If he is one of the shops who send in their Top Twenty he puts Joe's record at the top of the list!! He hasn't even sold one!! Not in that week!! So when the charts are made up at the musical papers' offices someone notes that Joe is either No. 1 or fairly high in all of them (for the other dealers are also having trouble in getting rid of Joe's latest too) and consequently up goes the record sometimes as much as ten places. Then out come the papers with Joe at No. 4 or what have you, when really he should be No. 15 or something and the record-buyers think, "Perhaps that Joe Blank record is better than I thought at first." Out they go, and buy the record.

Everyone is happy. Joe has sold more records, the record shops are happy because they have got rid of another ten, fifteen or twenty records that otherwise would have been laying about, the artiste is happy because his record is in the Top Five (after curiously staying at the bottom for three weeks!) and the record-buyers are happy! Until something goes wrong.

Like last week when The Stones' new record came out. Many of the shops, I believe tried to get rid of as many copies of The Stones' record as they could. So they put it at the top of the list whether it sold five copies in their shops or fifty. But in other shops there is the poor old retailer, KNOWING that he can always sell The Stones' record, but being left with twenty copies of Joe Blank's latest and thirty copies of Bill what's-his-name's record, he naturally puts THEM at the top of his list. Which is why you get the amazing Top Twenty like last week—and it will continue to happen.

Plus too, there is the question of whether it is possible to fiddle a record into the Top Twenty. Put it like this. If someone knew that all the shops who make up the Top Twenty, and he had a group or singer out with a new record, wouldn't he buy twenty copies of the record in every shop he knew contributed to that list?

Maybe he would have to buy three or four hundred records, but do you realise that that would then send a record into the Top Twenty? You normally one would send out nearly 30,000 records to get into the Top Twenty!!

It's a fantastic fiddle, but I'm pleased to say that the chances of it happening are very small. Mainly because the people who work on the musical papers do not let anyone know where the shops are located.

However, don't blame the record shops too much for putting some of their unwanted records at the top of the list. It's a natural thing to do—wouldn't you if your living depended on it? I know I would. But it doesn't help the record-buyers work out who the charts feature in the Top Ten!

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12/12/64
BRITAIN'S TOP THIRTY
(As at the week-end)

1 I Feel Fine (1)
2 Little Red Rooster (4)
3 I'm Gonna Be Strong (7)
4 Downtown (14)
5 Baby Love (2)
6 All Day And All Of The Night (3)
7 Um, Um, Um, Um, Um, Um (6)
8 He's In Town (5)
9 Walk Tall (18)
10 There's A Heartache Following Me (11)
11 Pretty Paper (21)
12 Losing You (13)
13 Don't Bring Me Down (8)
14 Sha La La (9)
15 Tokyo Melody (12)
16 I Understand (24)
17 Message To Martha (28)
18 Oh Pretty Woman (10)
19 Black Girl (22)
20 Walk Away (17)
21 Remember (15)
22 Show Me Girl (27)
23 The Wedding (19)
24 I Could Easily Fall (—)
25 No Arms Can Ever Hold You (—)
26 Google Eye (20)
27 Terry (—)
28 Dancing In The Street (—)
29 Wild Side Of Life (30)
30 Genie With The Light Brown Lamp (—)

SOLO ARTISTES
POP STAR CHARTS

Position Artist Last Week
1 ELVIS PRESLEY 1
2 CLIFF RICHARD 3
3 BILLY FURY 2
4 ADAM FAITH 5
5 DUSTY SPRINGFIELD 9
6 ROY ORBISON 4
7 BRENDA LEE 8
8 SANDIE SHAW 10
9 KATHY KIRBY 6
10 CILLA BLACK 7
11 P. J. PROBY 14
12 JOHN LEYTON 13
13 HELEN SHAPIRO 11
14 SIMON SCOTT 15
15 FRANK IFIELD —

THE BEATLES
ROLLING STONES
Gene Pitney
Petula Clark
The Supremes
The Kinks
Wayne Fontana
Rockin' Berries
Val Doonican
Jim Reeves
Roy Orbison
Dusty Springfield
The Pretty Things
Manfred Mann
Helmut Zacharias
Freddie Dreamers
Adam Faith
Roy Orbison
The Four Pennies
Matt Monro
The Shangri-Las
Herman's Hermits
Julie Rogers
Cliff Richard
The Bachelors
Nashville Teens
Twinkle
Martha/Vandellas
Tommy Quickly
The Shadows

GREAT BRITAIN'S ONLY
POP STAR CHARTS
Send the names of your 3 favourite stars to: POP WEEKLY, Heanor, Derbyshire

AMERICA'S TOP THIRTY
(By courtesy of Cash Box)

1 She's Not There The Zombies
2 Ringo Lorne Green
3 Mr. Lonely Bobby Vinton
4 Leader Of The Pack The Shangri-Las
5 You Really Got Me The Kinks
6 Baby Love The Beatles
7 Come A Little Closer Jay & Americans
8 Time Is On My Side The Rolling Stones
9 Come See About Me The Supremes
10 Ask Me Elvis Presley
11 I'm Gonna Be Strong Gene Pitney
12 I'm In Love Something Good Herman's Hermits
13 Dance Dance Dance The Beach Boys
14 Mountain Of Love Johnny Rivers
15 Big Man In Town The Four Seasons
16 Everything's Alright The Newbeats
17 Last Kiss Frank J. Wilson & The Cavaliers
18 The Jerk The Larks
19 Anyway You Want It Dave Clark Five
20 Goin' Out Of My Head The Imperials
21 Walkin' In The Rain The Ronettes
22 Right Or Wrong Ronnie Dove
23 My Love For Me Robert Goulet
24 Reach Out For Me Dionne Warwick
25 Have I The Right The Honeycombs
26 Is It True Brenda Lee
27 Oh No Not My Baby Maxine Brown
28 Sha La La Manfred Mann
29 Sidewalk Surfin' Jan and Dean
30 Saturday Night At The Movies The Drifters
LOOK! LOOK! LOOK! and LOOK! AGAIN!

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The *We're Through* boys, THE HOLLIES, had better start looking to their laurels. They are rated as one of the most consistent groups on the market when it comes to hitting the charts. Well, their disc is definitely on its way out after a very successful run, and all their fans are waiting eagerly for the follow-up. Certainly it seems that The Hollies are spending a lot more time on their next release, as are most groups these days. One thing is—it will be a certain hit.

A new single to follow up *Ain’t That Loving You Baby*, and it’s ELVIS’S first Christmas single. The number is called *Blue Christmas* and it’s certain to be a hit. Elvis and the Colonel have already sent their Xmas greetings to their fans via “Pop Weekly” which we will be printing in our special Christmas edition. What will be the outcome of the Christmas single battle between Elvis and Roy Orbison? I think Elvis will have a close battle but should just about make it.

A certain hit in the near future must be *Dance, Dance, Dance* by THE BEACH BOYS. It’s better in my opinion than their *When I Grow Up* which is just starting to sell really heavily over here. Broadly speaking the discs the fans here want now are American, and The Beach Boys, I’m sure, are going to get a whole lot of new fans when they hear *Dance, Dance, Dance*. Certain too that the fans will be back and hitting the charts with screams when The Beach Boys come back next year.

THE ZOMBIES, who had success not long ago with their *She’s Not There* are having that success repeated in the States with the same record. But in Great Britain it seems as if they have had hardly any success at all since then. Like many of the British groups, I have a feeling that unless The Zombies concentrate on their English records more they will end up more popular in the States than here.

On a quick popularity poll carried out among teenagers by this magazine we found that CLIFF should still be favourite No. 1 British male singer. Certainly the male popularity polls don’t change that much. Over the last five years or so, it’s always been Cliff or Elvis. Now the interesting thing is that one, not even Roy Orbison has challenged Elvis or Cliff. Cliff, incidentally, is still selling heavily throughout the world with his *Twelfth Of Never* although he seems to have five or six other songs all going at the same time in different charts.

Exposure is something that the Americans excel at. They love handsome male stars best when it comes to heavy plugs. One who is certainly getting all the plugs possible is RICHARD CHAMBERLAIN. His face is appearing in all of the ads. all over the place, plus too having a three plug episode on “Dr. Kildare.” Which amounts to something like 90,000,000 listeners, without the radio plugs. How’s that for promotion. It could only happen in America. But his song *Rome Will Never Leave You Is* I’m told, good enough to click in Britain.

**Radio Invicta Programmes**

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**SATURDAYS & SUNDAYS**

*A Seat In The Stalls* takes the place of *Date With Romance* at 2 pm.

CHAD STUART AND JEREMY CLYDE, who are having a lot of record success in America must pose quite a problem for their recording manager in England. They simply haven’t hit the charts here since their first record. It must be a bit embarrassing in a way. Their record goes zooming up the charts over there and the American fans love them, yet over here they don’t really mean much at all. Quite fantastic really. I’m hoping that in the next few weeks they will be hitting the charts.

Watch out for an exciting newcomer from the States, DEAN JONES. Tall, dark and as handsome as they come he has a new single out in the States called *Strawberries And Wine*. Dean actually looks something like James Bond or rather Sean Connery. I have a feeling that if his record clicks over here there are going to be a lot of anxious hearts once they see his picture. In the States he is already building a huge fan following among the many stars because of his pleasant personality. Certainly I rate him as one of the future’s potential stars. Watch out for the name! Dean Jones.

**THE KINKS**, who are going ahead with leaps and bounds that make the other groups look like standing still movies, are getting ready for a huge heap of money. Their new album in the States tagged after their hit tune *You Really Got Me* looks like being a smash seller. Its reviews rate it as one of the best albums yet from a British group. Could this be an answer to The Stones and The Beatles? Kinks fans say yes. In fact, to be honest they seem to be doing a lot better than many groups are at the moment.

One of America’s top R & B vocal teams, THE MIRACLES, are in town. They are over here for radio and TV promotion and I believe their mere presence here could push one of their fabulous discs into the charts. They are rated as one of the best groups and since they have that fabulous sound that all the Tamala Motown crowd have got, they should do very well. I rate them as good as any of the American groups over here, or who have been over here. Watch out for a “miracle” hit.

SIMON SCOTT looked so worried last week I thought he was on his way to the dentist. It appeared, however, that his new disc was out and after his initial TV and radio it should be interesting to see what happens. The disc *My Baby’s Got Soul* is one of the most unusual records on the market and is a commercial sound ranging between R & B and pop. Apparently the Moods like it, for Simon has been voted Top Mod of Watford. That should be a big start anyway.

Probably one of the only groups everyone is certain should reach the top haven’t are THE YARDBIRDS. Their disc *Good Morning Schoolgirl* has hovered in between being a hit and a miss. Sales are good but it needs that extra few thousand to push it over into the Top Twenty. Say the lads, “What about some help from the birds then.” Come on girls. One of the best-looking sets of men asking for your help. You can’t ignore that. But I think they’ll make it anyway.

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IS THIS GIMMICKRY NECESSARY?

What do you need to reach the top if you are a group? Good records, talent, personality, good faces? Three groups who evidently think that their talent isn’t enough are The Beatles, The Rolling Stones and The Merseybeats! Look for instance at these pictures when all of them had short hair. They didn’t get anywhere then. Now they are longer-haired and all of them have reached fantastic heights in the pop world. For The Merseybeats it’s been an even bigger struggle for they crashed the charts with ballads when beat was the vogue.

But The Beatles and The Stones and The Merseybeats have started, or helped along the way, thousands of other groups who don’t all look good with long hair and who wear it simply because it’s the thing. Do you think The Rolling Stones would lose their fans if they cut their hair to normal length tomorrow? I certainly don’t. Would The Beatles or The Merseybeats lose their fans? I don’t think so.

Surely not all of the members of these groups wear their long hair because they like it? I know one of them who doesn’t for a start. In fact, he’s fed up with having people look at him as tho’ he had just crawled out from under a stone, which is what many of them have to put up with when the ordinary members of the public look at them.

Certainly it’s going to be ridiculous if a group can’t get anywhere because they must grow their hair to Rolling Stones’ or Pretty Things’ length in the belief that this will give them a bigger chance of hitting the charts. I’m not so worried that The Stones, Merseybeats of Beatles don’t have enough faith in their talent that they have to adopt a gimmick like long hair, but surely it’s wrong for them to do this anyway. It means that all the bright young guys who are attempting to start a group
OR IS
TALENT
ENOUGH?

these days have to look like cave dwellers, or wear their hair even longer, to attract attention.

I'm sure many of the groups will be interested to note that most of the promoters and agents are looking for what they hope will be next year's "big thing" and are not interested in singers, solo or with groups, who look as if a trip to the barber is an annual headache.

I think that The Beatles, Stones, and The Merseybeats and all the other groups who have made the grade in some way or other should set an example to the new groups and increase their own popularity with a bigger adult audience by cutting their hair and letting the talent show through. It's no good letting people think that the only way to the top is not to be seen because of a ten inch hair halo. Most of the adults who watch The Beatles, Merseybeats and The Stones, and their counterparts The Pretty Things, would become much more interested I'm sure, if the groups had their hair cut. How many fans really care about the groups they follow having long hair?

It's all right for groups who are doing so badly that they can't afford a hair-cut, but I'm sure that most of them can manage to knock up the odd few shillings it takes to make the dreaded last steps to the man with the scissors in his hands.

Let's be honest. The Beatles, Stones etc., haven't made their way into our hearts and charts over the last eighteen months by simply having long hair. A gimmick can help one record, but not ten. If The Stones like their long hair, well, obviously they should stick to it. That's their hair and the answer is up to them.

But let's not give the older people the idea that long hair is the only way to hit the top in popularity.

Our pictures show three groups as they were in their early days and as they appear today with the "long hair" look.

B.H.
The Dave Clark Five
1. THE BEATLES start filming again early next year. Rumoured that it will be a comedy-thriller this time.

2. THE STONES, battling it out with Little Red Rooster must be unhappy about clashing with the new Beatles’ single.

3. GENE PITNEY is in fits of happiness over his I’m Gonna Be Strong record. Some say sales are approaching two million.

4. PETULA CLARK’s Downtown seems to be going uptown, right to the top of the charts.

5. THE SUPREMES have a new single ready to follow up Baby Love called Come See About Me released here soon.

6. THE KINKS, who were just pipped for top of British charts, are making up for it in America with a No. 8 smash.

7. WAYNE FONTANA’s Um, Um, Um, Um, Um must be the lone record of the year that no one really tipped to hit the charts.

8. ROCKIN’ BERRIES are being tipped for one of the few groups to hit the charts in America in the New Year.

9. VAL DOONICAN is doing well possibly because he is such a big favourite with the adults who listen to his radio shows.

10. JIM REEVES should be heading for even more fantastic popularity when his film “Kimberley Jim” opens soon. Pity he isn’t here to see it all.

11. ROY ORBISON again? Yes, here he is with his fabulous Xmas present to his fans, Pretty Paper.

12. DUSTY SPRINGFIELD must be pretty mad at all those people who keep getting her “married off.” If I were them I’d forget it. Dusty’s a career girl.

13. THE PRETTY THINGS, whose Don’t Bring Me Down platter is bringing them up, are rumoured to be thinking of breaking up. Only a rumour so far.

14. MANFRED MANN, whose Sha La La disc is going great guns are certain to hit the charts with their next one.

15. HELMUT ZACHARIAS may well be the latest Melody in the charts in a different version soon. A famous singer is considering recording it with words.

16. FREDDIE and THE DREAMERS make a very welcome return to Top Twenty. Freddie’s act as funny as ever!

17. ADAM FAITH proving that his fans’ faith in him hitting the charts again fully justified.

18. ROY ORBISON should prove an interesting visitor next year. He is about the only American that can fill theatres.

19. FOUR PENNIES just slipping into the Twenty, could go higher with Black Girl.

20. MATT MONRO, must be thinking that he’s the only guy on the scene who hasn’t got long hair.

**PHOTO CAVALCADE**

PHOTO CAVALCADE
J.B. PHOTOS supplied the pictures of The Shangri-Las, The Supremes, The Beach Boys and The Searchers.

ASSOCIATED NEWSPAPERS that of The Rolling Stones.

MIRROR PIC—The Beatles.

TONY PUGH, The Nashville Teens.

HUGH THOMPSON—Tommy Quickly.

CYRUS ANDREWS—Rolling Stones and Susan Maughan.

The winners of the “Fury Monthly” competition are Jean Taylor, May Welsh and M. March.
NEW U.S. SOUND—
A "KILLER"

The new U.S. sound, that of The Shangri-Las, The Supremes and The Beach Boys is a "killer." But a "killer" in the nice sense of the word. Because I think, and after talking to everyone from artists to managers in the business, they think too, that next year is the year of the U.S. sound and that the "killer" sound is also going to "kill" the British groups and the British charts are going to go "all American." Take The Shangri-Las. Their Remember which is still in our charts and had done exceedingly well looks like being the forerunner for an even bigger smash by the group. For their second record released a few weeks ago in the States and called Leader Of The Pack has shot to the No. 1 slot over there against not just the normal competition from other United States stars but from The Beatles and all the British stars as well.

I think that we will find that The Shangri-Las are going to be one group who will be making more than one trip to Britain next year. Also one group that have already made their mark are The Supremes, another group with the all-American sound and one that is really certain to do much, much better in the New Year. They have already smashed the No. 1 slot in Great Britain and their second record stunned the British groups so much that I wouldn't be surprised to see British artistes trying to imitate the American sound.

Last of the American group sounds that are likely to become even bigger in the New Year is the Beach Boys' sound. They have made a very strong attack after waiting nearly two years for the British charts. Certainly they have had a very good reception over here, with their When I Grow Up and I Get Around. Both numbers that have contained the authentic American vocal sound, and a sound that I'm sure British groups just cannot get.

Whatever the British groups do to try and stop the American onslaught will have to be as big as the start of the beat group boom, and Britain just won't have anything like that for a long, long time. If I were a British singer I'd be spending all my time now really going to town and trying to make myself as all-round an entertainer as possible, simply because when the American sound does really hit here, it will hit hard and fast and absolutely kill off any singer or group who isn't as firmly fixed as The Beatles and The Stones.

Watch out for The Supremes, Shangri-Las and the rest of the groups from the United States. They have a great "killer" sound. A killer of a sound that could mean the death of many of Britain's artistes.

Certainly The Supremes and people like Warwick and Mary Wells have a sound that can never be imitated by our singers. Plus the fact that there are five American groups actually recording to every one of ours!

H.T.
PROBY FAN SPEAKS OUT IN HIS DEFENCE.

In "Pop Weekly" there was an article about P. J. Proby saying that he had had it. And that his fans were gradually deserting him. Well, come on fans, let's show them they're wrong. Show them that we're more determined than ever.

It stated that we were going off him because he has let us down time and time again. Well, on all these occasions all we've heard is the reporters' and club managers' side of the story, but never P.J.'s. The fans that have deserted because of this cannot have been very great fans in the first place if it takes only a trivial matter like this to put them off. I'm sure P.J. has had very good reasons for not appearing at certain shows.

On one occasion it did print the whole facts of the case. P.J.'s side of the story was that the manager of the club was overcrowding the place in order to get more money. And he wouldn't appear because of the way his fans were being treated. If he can show consideration for us, then we can show consideration for him also.

All these articles printed against him only make me like him all the more, and I'm sure there are others who agree with me.

A lot of people hold it against him because he's outspoken. I'd much rather him be like that, than to keep saying things that he didn't really mean, as quite a lot of people do, because they think it will get them more admiration.

So come on fans let's get "Together" and show this country of ours that we intend to stick to P.J. no matter what. Let's buy his new record and show people that he just is as great as ever.

Iris Webb (Ilford)

HELEN MERITS TOP BILLING

Do TV companies have to keep insulting Helen the way they do? On one show she has to take second billing to Brenda Lee; Helen is more fit to close a show "live" than Brenda Lee. Then on "T.Y.L.S." she's to have a second billing to the "Great Shouter" Dusty Springfield, who couldn't sing if she tried. Let's shave more of Helen topping bills.

Val Edyvean (Bury)

RAGING SEARCHERS FAN

I am disgusted by the way you try to pull The Searchers to pieces. In one edition of "Pop Weekly" there were at least three rotten pieces about them, such as Jackie de Shannon's Needles And Pins and When You Walk In The Room much better than The Searchers' version. But I don't see how her's can be better. The Searchers did tremendously well with both these discs and Jackie de Shannon got nowhere. You also said that The Searchers were hopeless without Tony Jackson and that John McNally's hair is too short. John McNally is my favourite star and I think if he wants to have his hair cut, let him do so. I know that these examples were sent in by readers but that doesn't mean to say you have to print it. Just because people are so dim that they can't see the great talent which The Searchers have they write such stupid things.

A Very Raging Searchers Fan (Ilkeston)
Film Exposure -

ELVIS TOO MUCH

BY VINCE PACER

When you’ve appeared on radio and TV and have had enough hits for even the BBC to have heard of you, there is only one medium that is open to you—and worth a lot more money of course. Films. Nearly every British star has appeared in some kind of film or other. Be it good, bad or indifferent doesn’t really matter because most of the films are small budget jobs with hoards of other pop stars in and no acting. Rather like a glorified “Thank Your Lucky Stars.” But there are some pop singers luckier or more talented (whichever way you look at it) who do get big million pound pictures and who can get to the position when they can make two, three or sometimes four pictures a year.

“Taking the two top male pop stars who are also film stars from America and Britain means taking Cliff Richard and Elvis Presley. Both make films on which are spent enough to pay Brian Epstein’s income tax for the next five years. Elvis’s films usually cost something like two million dollars, about £600,000 to make. Cliff too has reached the stage where half a million pounds a film isn’t gasped at. Both are mighty people with huge followings. Cliff however makes two films a year, or one. Elvis makes three, or if he has the energy, four films a year. The point is, does Elvis make too many films a year or does Cliff make not enough? Elvis films are rather the same as Cliff films except that the faces are different. It’s usually a sunny, colourful production with stacks of girls, stacks of songs and stacks of non-acting by both of them. The stories are usually so bad that one wonders how the author ever got the contract in the first place.

But they are enjoyed by millions because they represent a fantasy world to which most of us would like to belong. Sounding out various people I find opinion differed widely. Although Elvis has been criticised more times than Cliff it’s usually Elvis whose acting is at fault, but the story behind the film. Much the same with Cliff. The general opinion, to which I also agree, is that one can put up with Elvis’s films because they are more serious than Cliff’s, but no one really wanted Cliff to make more than one film a year. Cliff it seems in small doses, like one film a year is fine, but Elvis in one film a year is not enough. One of the reasons behind it being that we can see Cliff on TV many times, but try seeing Elvis and it’s like trying to bring an egg across the desert without frying it.

Filmsewise, fans and most people agree that three or even four Elvis films a year are fine—but Cliff? No! Only one film a year. What do YOU think? Would you like to see Elvis less and Cliff more? Drop us a line and tell us what you think!

TWO BROADSIDES

What if Ringo is married? He is still Ringo, he is still as marvellous as ever. He will not change from being the great person he always has been, will he? It’s about time fans realised ‘stars’ are human. John’s got himself a beautiful wife. He is still terrific isn’t he? So is Cynthia. Why can’t fans accept the fact that stars do have private lives to live, as well as pleasing us they have got to please themselves too. If Ringo is married to the woman he loves, then so be it. The same goes for Paul and George as well. We would think they were peculiar if they didn’t have girlfriends. Some fans are fickle. Stars make us happy, why shouldn’t they be happy. I will love The Beatles just as much. Be they married or single. Sylv (Leicester)

How dare the person who wrote about The Stones in “Pop Weekly” write such rubbish! Saying Micky would leave the group and go solo when popularity declines is absolute rot and I can prove it! I myself was worried about this so I wrote to Micky himself. As usual Micky replied saying that these are just rumours and not to be taken seriously; he certainly was NOT going to leave the group. If you doubt my words ask Micky himself and he’ll let you have it good and strong, and you deserve it! Hope he makes a better job of tearing you to pieces this time! Micky loves his fans, his letters and autographs from him prove it and I think it will be a long, long time before their popularity declines.

A Very Angry Stones Fan (St. Andrews)

READERS’ BULLETINS

Honeydew’s latest disc must have got lost on the way to chartville . . . Johnny Tillotson’s new disc She Understands Me deserves to be a smash hit . . . Helen Shapiro’s hair suddenly grown long. How come in such a short time? . . . Alan David’s I Want So Much To Know You deserves to be a hit. The middle part of the record is “Baby Love” doesn’t deserve to be in the Top Thirty let alone Top Ten . . . Gamblers’ follow-up to their hit record It’s So Nice overdues . . . New Fury LP and EP long overdue. Last LP and EP from him was in December last year . . . Eden Kane’s “comeback” didn’t last long . . . Mark Winter more popular than his records. Same goes for Billy Fury—why? . . . Why has D.J. Tony Hall never been on „J.B.J.”? . . . Lulu won’t last long . . . Suggestion for Cliff fans: listen to Brian Hyland’s I’m Afraid To Go Home. It’s far better than Cliff’s version . . . Reason for Daryl’s Quiet’s chart failures — too much plugs on radio and TV . . . Brian Poole and The Tremeloes and three of The Honeycombs’ signatures added to Palladium petition for Billy Fury . . . Surely Frank Ifield should retire from the pop scene? . . . Ronettes best female vocal group . . .

Does Sandie Shaw think she has elegant features? . . . Everly Bros, newie—terrific! . . . Dave Clark’s latest—dead boring! Let’s face it, Helen Shapiro has had it . . . Congrats to Julie Rogers “Goldfinger” film a fantasy, and disc by Shirley Bassey her worst! . . . Zombies brainy lads . . . Tony Jackson should have remained a Searcher . . . Cliff’s Palladium Pantomime breaking all records for advance bookings—and he’s slipping? You’re joking . . . Marianne Faithfull’s latest not as good as Tears . . . Charts lately prove girls have never had it so good . . . Do singers have to die before their records sales go up, re: Jim Reeves . . . Russ Ballard’s first LP is good . . . Simon Scott—shiver! . . . Jimmy Savile—ugh!!

Beattles’ newbie, very dull . . . Adam’s Message To Martha much better than the likable Lou’s! . . . According to Dione Warwick most girl singers try to copy her—utter nonsense! . . . Joe Brown silly on “J.B.J.”. Surely it can’t be the girls who are buying Google Eye and Walk Tall . . .

The Hollies’ tour good . . . Heinz great, thanks Heinz for singing Questions I Can’t Answer for me at Coventry . . . Please remember John Leyton is an actor/singer not singer turned actor. Good luck to him in America, but please come back to England soon John. . . According to Millie not so good . . . Cliff’s record deserved No. 1 . . . Where are The Four Pennies? . . . Craig Douglas way overdue with next record. So too Jess Conrad . . . Cliff should try a non-musical film next . . . Freddie’s I Understand—great!

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

POP Weekly 12/12/64
Pop Weekly Pin-Up

No. 54 Susan Maughan
First, The Swinging Blue Jeans come up with an easy, lifting beater called "It Isn’t There," the title theme of this composition reminds me very strikingly of the Vays’ You’re No Good. The performance has clarity and communication but the song itself, lacks any original bite to make it outstanding. Not nearly as strong as previous offerings from the S.B.J. but easy-on-the-ear for all that.

After his first release, which deserved to be a bigger hit than it was, Tony Jackson returns to the fray, with The Vibrations, on Pye’s "You Beat Me To The Punch." This is a heavy, slowish beater with a strong vocal and there is plenty of punch throughout, apart from in the title! A good, clean sound but there is little which stamps the group’s individuality. The composition has an elusive melody line, which only makes its mark in the title-phrase, but it is one of those discs you must hear time and time again.

On Brunswick, Rick Nelson is a "Happy Guy" because, lyrically, he is not "a nice to five, stay-at-home-at-night guy!"]! There is much rhythmic attraction on this mid-tempo beater and Rick is in effectively subdued voice. The song itself says little for our own home market but all Rick’s fans will think the disc right up to scratch.

Cliff Richard has a second Columbia release from his forthcoming London Palladium pantomime, "Aladdin." Written, as is all that show’s music, by The Shadows ‘This Is My Special Day’ has much charm and plenty of lilt; but it is only fair to say that there is little of Cliff. He shares the honours with three of the show’s "chicks" — Faye Fisher, Joan Palethorpe and Audrey Bayley who chorus very prettily! It is, in fact, a pretty song both in melody and treatment. Judging by I Could Easily Fall In Love With You, Genie With The Light Brown Lamp and this one, it would seem that The Shadows have written a memorable score for "Aladdin." Can’t wait to see (and hear! !) it myself! This particular platter, however, is a typical show "type" of offering which wouldn’t normally be expected (or necessarily aimed) to reach the charts. It’s infectious, nevertheless.

The unmistakable sound of The Kinks saturates the four tracks of their new Pye EP, on "single" release, called Kinksise Session. "Louie, Louie" is one of those insidious slow beaters which hypnotizes you the more you hear it. "I Gotta Go Now" lifts up the tempo slightly but retains the heavy beat. On both titles the vocal is wholly effective. Flip the disc and you have "I’ve Got That Feeling" which has much more drive than the first two titles and the Kinksise session closes with a typically rousing Kink-style beater called "Things Are Getting Better." These briefest of comments on the four tracks can be summed up by saying The Kinks are on form and each track is truly representative of their style and sound. And what more can any Kinks fan expect?

BOUQUET

Those talented Barron Knights (with Duke D’mond) come up with an original and highly commendable combination of modern pop beat and Strauss Waltz-time on their new Columbia release The House Of Johann Strauss. Taking variations on melodic themes by Strauss, adding a subtle but telltelling pop beat and completing the whole with a well-written, tastefully humorous lyric is a creative achievement of the highest order. The boys’ performance has just the right balance and the vocal hits the bulls-eye throughout. The result is totally fascinating; and the more you hear it, the more you are fascinated! It is the kind of disc which should get the best of both worlds; The pop-fan will certainly not be put off by "old music," and I have a strong feeling that even Johann Strauss would accept it with much amusement. These Knights of Popdom certainly go from strength to strength; the virility of their creative ability is an exciting highlight of the group scene. Indeed, if the group scene is not to die altogether in the foreseeable future, so many groups should take a leaf out of the Barron Knights’ book and attempt to keep the scene alive with much more originality; the days of riding on each other’s bandwagons have surely gone.

Jackie Trent gives a stirring performance of “How Soon” on her new Pye release. Her "smoky-voiced" delivery of an excellent lyric is full of emotion yet beautifully controlled, giving the song a telling image. This is the best in the ballad idiom, nicely orchestrated and totally effective. Jackie is rapidly fulfilling her early promise as one of our leading songstresses. I would like to think that the time is now ripe for such a disc to attain the top slot, but, unfortunately, perhaps it is just a little premature; the heavy, dramatic beat ballads are forging the way towards general acceptance of the straight "standard-type" ballad; but have we arrived there yet? If not, "how soon" will it be, I wonder?

On Parlophone, The Roulettes disappoint me a little with their "Stubborn Kind Of Fellow." They depend a great deal on a repetition of "yeah-yeah-yeahs" and a kind of Beate-inspired beat. All of which is, nowadays, a bit outmoded. Gone are the days when a group can get away with "a touch of The Four;" only THE Four can do it today. I think The Roulettes are an excellent group and their performance on this disc is powerful and up-to-standard but, for their own sakes, I do wish they would come up with an individual style and sound. Then, combined with their performance potential, they would be a force to be reckoned with—and remembered.

BRICKBAT

I often wonder why it is that some "single" discs are released for the pop market, and what train of thought prompts their execution. One such disc is the instrumental on the M.G.M. label called Night Train From Jamaica which features Danny Davis and Byron Lee. Very much "blue-beat" inspired, the rhythm being promoted on the organ and changing over to brass: the two lead instruments merge in a due battle. Individually, the performances are good and, doubtless, one could dance the night away to the disc; but it reaches no memorable heights; in fact, half way through, it gets a bit of a bore through sheer repetition. Hardly a suitable choice for a "single" release I would have thought.

Happy memories.

Bye for now.
The Nashville Teens