

POP

1/-

No. 21
WEEKLY

INSIDE POP WEEKLY
POP POLL
VOTE BEGINS



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

TOP NEWS
TWENTY

INSIDE
PHONEY SOUNDS
ON DISC —
THE TRUTH



INSIDE
IS CLIFF'S
LATEST
HIS BEST
EVER?



INSIDE

Was the
Beatles'
'I Feel Fine'
Up to
Standard?



INSIDE

FABULOUS PICS OF—
ELVIS BEATLES CLIFF
STONES BILLY FURY
TWINKLE ETC. ETC.

CLIFF'S BEST DISC EVER?



OVER AMPLIFIED TALENT!!

by ANTONY LOGSDON

"What a great record!" you sigh, as you merrily spin the latest No. 1 platter. "He's got a dreamy voice!" you murmur, as Fred Swivelhips belts out his latest million seller. Your boyfriend adds, "Want a guitar player—he's fabulous." But is he or are they so fabulous? The answer is usually "NO!" Because the guitar is often being played by someone else, the fabulous sounds are constructed in the studio by various wonderful machines and the "dreamy voice" has been made to sound dreamy by other wonderful machines. Instead of sounding like a souped-up hound dog that's just had its tail trodden on, Fred sounds just great.

Get him to sing live and he'd probably have you screaming, in terror!! The truth of the matter is that ninety per cent of today's groups and singers sound terrible when they have to sing "live." But put them in a studio that can make two guitars sound like the Philharmonic Orchestra and you have the latest singing rage. Maybe you wonder why older people prefer Bing Crosby and Frank Sinatra? Simple!! Because they can sing live. Of all Britain's top artists only a few can get up on a stage and sing.

What about those fantastic sounds you hear from Joe Bloggs on his guitar? Forget it, it's probably a man with a machine making it sound like a fabulous guitar. What too, of those artists who use double tracking, treble tracking and echo chambers? Of course echo is needed on a record but do they have to have a singer sounding as if he has just fallen down a mine?

After years and years of seeing artists on TV, how many times have you actually heard them sing without accompaniment or not in a programme that isn't mimed? The one artist who hasn't got a very GOOD voice but who can sound good is Cliff. Most of the others sound as if they are just beginning to realise that appearing on somewhere like the Palladium isn't as easy as it looks. In fact, people should realise that appearing on the Palladium actually means singing, without the aid of tape machines, echo chambers, etc.

Do you realise that half or more of today's pop songs are recorded in two separate takes! On one take the singer does the actual singing, and then a day or

two later they add the music, strings, banjos and what have you? In some cases singers don't even hear what the backing is like on their records until the record is on release.

It's fantastic but it's true. Then there are the groups who go into a studio, make a disc with ten other session musicians and have a No. 1 hit!! The ten other musicians get their session fee and nothing more! The group? They earn a fortune!!

Technically, it's not illegal. But morally it is wrong. It shows that the artistes most people praise up are nothing more than shamesters. And how about this? Did you know that before you are allowed to sing or play on the BBC radio programmes you have to have a test—an audition? If you don't pass that then you are out—but wait! If you fail the audition and then get a hit record, you can appear on BBC radio programmes—and no one says a word. This is in fact what four or five major artistes have done. I won't reveal their names as it wouldn't be fair to them. But are they being fair to the public? I say NO!! I think it's disgusting that artistes who can't sing a note and have had no voice training whatsoever can go into a studio and make a fabulous sounding record, simply because the studio men have a lot of weird machines at their disposal.

It's difficult and certainly not one of the easiest things in the world to make a record. I'm not moaning about artistes who can sing only slightly and make quite good records. But artistes and groups who can't sing or play and who use different session men and different makes of machines to make their discs sound better should be banned from making records.

There are, in fact, instances of artistes' names appearing on records who weren't even on the record. But that's another story...

No Let Down

The Dave Clark Five have not let us down in America. I can't blame them for walking out of the press reception. Just because they were one hour late they make hell about it. Why can't you leave them alone; they've been away nearly two months and this is what they come back to. Why can't everybody leave them alone and a lot more people buy their records?

Disgusted D.C.5 Fan (Pullborough)



Left: Whatever else 1965 brings, it is certain that The Beatles will be as popular as ever.

On The Boil

As I am not a fan of any particular group I don't usually care what is said about any of them; but honestly "Pop Weekly" really makes my blood boil!

I only buy it once in a while—when I have nothing else to read—but in nearly every copy that I have bought there has been an article on The Dave Clark Five.

All these articles have been knocking them—not one praising them. The tripe you churned up about "The Sorry Spectacle of The D.C.S." really turned me. You say they are harming the British groups' reputations in the U.S.A.—well what sort of example were the "scruffy" Rolling Stones, as a lot of Americans called them? I notice you haven't written about the nasty things said about them in America!

What have you got against the D.C.S.? They are no worse, and a lot better than most of the groups—yet you seem quite determined to see that they lose their popularity!

Come on! There's loads of good things that you can write about them without any sarcastic remarks thrown in and until you do so I will continue to think that your magazine is compiled of articles by people who are a load of cynics!

Denise Musk (Northampton)

Fed Up Fan

I am absolutely fed up of reading fan letters saying that they wish The Beatles the worst. Two girls wrote in and said that they wish (and hope) that The Beatles would soon die out. By writing this they were showing how jealous they were of The Beatles. Others write in and "pick holes" in them, and almost try to show that The Beatles are nothing. They can't be nothing if they have worldwide popularity.

The Beatles are smart, well dressed and have a great personality, while other groups (to mention no names) look as though they have never washed in a month of Sundays. By reading this letter you can see that I am a great Beatle fan but they are not my favourite group.

A Gerry Fan (Southampton)

Who Is Offended?

Your article about "suggestive" pop songs is rubbish. Apart from the fact that no one has to listen to them if they don't want to they are only sexually suggestive to people who have already got dirty minds and certainly not to younger children.

As for 'death' songs, if they had the effect of scaring only one 'mad' motor-bike rider off the road it'd be worth it. Anyone offended by the song can turn the radio off. And teenagers obviously aren't offended or else those songs wouldn't make the charts.

R. E. Tilbury (Hastings)

Depressing Discs

This is in reference to your article on suggestive record titles.

This depends on how you think as to whether a title is suggestive or not. A record you mentioned was *All Day And All Of The Night* by The Kinks.

All it means to me (and I might add many others) is that a boy is crazy about his girl and wants to be with her always.

Black Girl by The Four Pennies; when you put the whole song together it doesn't mean much. Oh, I can see how some people would think of these records but most people don't think like that.

Move It Baby by Simon Scott. This was banned from a children's TV programme in case the children didn't understand it. But people who buy these records aren't children, to them it wouldn't be suggestive. I seem to remember you praising Simon Scott and his records a few months back anyway.

I agree about the car crash epics *Tell Laura I Love Her* and *Terry*. People can make themselves very depressed about things like this and maybe they do sell very well. I bought *Tell Laura I Love Her* myself.

J. Lesley Kite (Ottery St. Mary)

WRONG HALL



c/o King's Theatre
EDINBURGH

Dear Sir,

Do you think you could possibly let your readers know that I am not the Terry Hall who wrote the feature in your issue of December 26th about the Shrewsbury. I have had the cutting of Terry Hall's article in my cuttings (this has cost me money!) and a few of your readers up here have asked me to tell them more about this latest American craze!

I do hope you use this letter as it is probably the only time I shall appear in your excellent magazine. Not that Lenny and I aren't "with it" musically speaking, for here, in the pantomime "A Love For Jamie," we do a very neat rendering of *She Loves You*.

Yours sincerely,
TERRY HALL

We can assure Terry that we have a real, genuine Terry Hall on our staff too, who was responsible for the feature mentioned. We are sending a free copy of this mag to him for his cuttings book. Best wishes to Terry and Lenny for a successful Panto season—Ed.

Beach Boys fantastic . . . Rod the pianist with *The Zombies*, fabulous-looking . . . Elvis of course is still King with *Roy Orbison* runner-up; the Queen who else but *Brenda Lee* with *Dusty Springfield* runner-up . . . *Sandie Shaw* fabulous . . . Thank goodness *Georgie Fame* has a hit disc at last, every record he made should have been a hit . . . Both versions of *Goin' Out Of My Head* very good, although I prefer the American group's version . . . *P. J. Proby* isn't conceited and he doesn't boast, he only speaks his mind and tells the truth . . . *Barron Knights'* latest very funny . . . Could the sudden departure of *Johnny Gustafson* from *The Merseybeats* be caused by jealousy from the other members of the group, because there is no doubt he was the most popular member . . .

Brian Poole and *The Tremeloes* would very much like to appear on the Palladium . . . *Kenny Lynch* one of the most underrated singers of today . . . When's "R.S.G." gonna have fab *Fury* on the show again? . . . *Billy Fury's* new disc *I'm Lost Without You* really does grow on you. Flip side is fab too . . . Pleased to hear "Top Gear" isn't going to come off the air after all . . . *Animals* fab on "R.S.G." as usual . . . *Cathy McGowan* becoming a bore . . . *Gerry's Ferry* his best disc for ages . . . If Decca go to town plugging BOTH sides of *Billy Fury's* new record, it could well reach the top . . . Pleased to see at least one star hasn't kept his engagement a secret—*Frank Ifield* . . . *Kenny Lynch* deserves more recognition for his song-writing . . . Whatever's happened to *The Mojos?* . . . *South Africa's* crying out for *Billy Fury* to tour there . . . New single from *Brian Hyland* long overdue . . . *George* and *Pattie* make a fab couple . . . When's the next *B. Fury* TV show? . . .

Keelie Smith's LP ghastly . . . Now two flops from *Peter and Gordon* . . . What's good about *Georgie Fame's Yeh Yeh?* . . . Isn't *P. J. Proby* a bit "off it"? . . . Why doesn't *Cliff Richard* appear on "Ready Steady Go"?

Cliff's latest, *Easily*, one of his best. Hope it goes way up those charts . . . *Kathy Kirby Vol. 2* a great new EP—"Reach Out For Me" would have been a good single . . .

Great to see *Adam* back in Top Twenty. He deserves it . . . For a certain person's information *Helen* has been growing her hair for well over a year. Also if she ought to pack in I can't see much hope for any other girl . . .

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

Recently in 'Readers' Bullets, it was mentioned that *Billy Fury* has a 95-year-old lady fan. If this lady would send her name and address to *Billy's* publicity agent, *Peter Bowyer*, 13 Temple Chambers, Temple Avenue, London E.C.1, *Billy* would very much like to meet her.



Discussion

Hello then—before we delve into this week's little selection of the latest releases I must tell you about a thought I've had put into my mind after listening to all the new discs. Perhaps it is a definite omen of things to come and a sign of the present time—but nearly all the new group discs show a change in basic style and approach. The Kinks—Manfred Mann—Peter Jay and The Jaywalkers—are but three to turnabout on the style which made them famous in the first place. There have been hints of more melody and lilt on the pop scene during the past few months, so let's wish luck to those who set to and help it along. What say you? While on that subject, let's take a look at the three groups I've mentioned; first—

Manfred Mann have now forsaken their *Do Wah Diddy Diddy* and *Sha La La* styles on the new H.M.V. platter "Come Tomorrow" and come up with a slowish beater, dropping the harmonica. As on all Manfred Mann discs, the vocal is striking and holds much appeal. The melody grows on you the more you hear it and, after a fairly gentle opening, it builds up to quite a climax towards the end—but then fades out! (So it seems we're still going to get discs which drop away to nothing, technically, in this New Year!) This should be another hit for the boys, surely?

"Tired Of Waiting For You," on Pye, may surprise some of The Kinks' fans upon very first hearing. Here are the boys very much restrained with no sign of the wild frenzy which brought them to stardom. A very heavy thudding beat remains but the vocal is gentle, rather romantic which will gain many an attentive ear! There is, in fact, an atmosphere about the whole performance that will capture the imagination of abundant fans!

★★★ **BOUQUET** ★★★★★★
 ★ I'm really delighted with this ★
 ★ one! Doubly so after my personal ★
 ★ disappointment over the previous ★
 ★ release from Peter Jay and The ★
 ★ Jaywalkers! For here is a very ★
 ★ drastic change of both style and ★
 ★ material; and I'd go as far as to ★
 ★ say this is just about one of the ★
 ★ most exciting discs I've heard of, ★
 ★ *Parchment Farm*. Some pretty ★
 ★ dexterous piano playing dominates ★
 ★ the proceedings and helps set a ★
 ★ really fascinating atmosphere that ★
 ★ grips the attention throughout; ★
 ★ and the rhythm grips those tapping ★
 ★ feet, to boot!—as you might say! ★
 ★ The vocal has an attraction of ★
 ★ its own and makes a full contribution ★
 ★ to the overall conception. ★
 ★ This is, without question, the very ★
 ★ best disc-performance to come ★
 ★ from P.J. and The J's and it, ★
 ★ should bring them back to ★
 ★ Chartsville again. I hope it does. ★
 ★★★★★★★★★★★★★★★★★★

Still on groups and still on Pye—The Migil Five have also all-changed! "Just Behind The Rainbow" is a slow lilt with a heavy rhythm and a striking vocal. Gone, of course, is their blue-beat style and the boys make very smoothly with this neat composition. I like the arrangement and the performance but I wonder whether the melody is

strong enough to put the disc right to the top?

Daryl Quist, now on Decca, waxes all romantic on "Put Away Your Tear Drops." This medium-paced, rather sugary ballad-type song gives Daryl the chance to show his paces as "romantic dreamer" and, through much echo and tracking, he acquires himself quite well. A pleasant little melody.

After *Green, Green, The New Christy Minstrels* did not really make it in this country and although their new C.B.S. release, "Down The Road I Go", is slightly reminiscent of that first disc I can't really see this robust chorus offering making much impression chart-wise. A pity because it is excellent team-work and The Minstrels generate such vitality and warmth. A first-rate performance which registers from the start—even if it doesn't cash register!

On Pye we greet the debut of *Johnnie Garfield* who revives the "Kismet" romancer "Stranger In Paradise." Johnnie has vocal chords which make for easy listening; such are his smooth, warm tones. He sings the lyric straight with just enough feeling and the stringed backing with predominant rhythm completes a satisfying offering. I would like to think the market is ready to fully accept this type of "straight-no-nonsense" ballad treatment but I don't think it is. Nevertheless, there will be many ears to give Johnnie an encouraging welcome.

The Dave Clark Five's new Columbia disc "Everybody Knows" is not nearly as driving as earlier ones—so Dave joins the "change-over brigade," too—but there is still a pretty hefty beat throughout. This slow pounder has little melodic attraction although the arrangement itself holds the interest. It might well be a disc to grow on you! Who knows? Everybody!

"Across The Street," on Ritz/Fontana, is the best disc to come from Craig Douglas for quite some time. An attractive and melodic composition which jogs along most infectiously. Craig finds everything well within his range and, consequently, we have a performance that is beautifully relaxed with plenty of warm authority. It is all ear-catching and very pleasant and should hold much general appeal.



BRICKBAT

I really can't think what has happened to Paul Anka over the last few years! Where has all his vital energy gone? Where is that spark which brought to life even a mediocre song? On his new R.C.A. Victor release, *To Wait For Love*, he sounds so down-in-the-mouth that the disc drags along very heavily. Admittedly, it is a slow, sad ballad; but Paul is singing with the mood rather than against it. One of the cardinal points in the technique of any performer on stage, screen or wax is to play against the mood of the piece. Paul feels so sorry for himself on this disc that the listener can't feel sorry for him. This is a sad song, sadly performed. The song itself has much potential, I think, but it is pulled down on to the floor by the heavy-handed "oh-so-sorry-for-myself" treatment.

"Baby Baby" is Julie Grant's new Pye release and the overall treatment is much in the style of the Phil Spector sound of The Crystals and The Ronettes etc. A very effective and well produced disc bearing that in mind but it is hardly representative of Julie's own considerable talent. This will be a disappointment for all her fans because the treatment makes her sound like just one of many group singers and robs her of all individuality. The success here is in the making of the disc not in the performance of the artiste—and I, for one, am very sorry for that reason. After all, a solo artiste is a solo artiste—and I would have thought there are enough group sounds going around today. Let Julie come into her own, that's what I say.

Happy memories, 'Bye for now.



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ISSUE No. TWENTY-ONE

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LOOK! AGAIN!!**

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The Editor Speaks

**OH NO! IT'S P. J.
PROBY AGAIN!!**

Would you believe it! Ever since we slammed P. J. Proby for not turning up at concerts and we also slammed the fact home that he would die the death unless he pulled his socks up, things have really started to happen! Apart from us being buried under tons of Proby mail from angry fans, who it seems love P.J. as much as the Elvis fans do Elvis, everyone in show business is predicting P.J. as the sensation of 1965. Recently he was voted No. 1 singer in a teenage romance paper. He was also voted TV Personality of the Year No. 2 behind Mick Jagger of The Stones in another paper.

Rumour has it that after his tour, he will be offered a TV show of his own, plus another TV series with a cabaret setting. His new disc is high in the charts. His LP is selling like a bomb and P.J. fans are absolutely certain that 1965 is going to be P.J. year.

Amazing? No. We told you it would happen. We told you he could be the biggest thing since Elvis Presley provided he watched what he was doing. But after six non-appearances on different venues and after a whole tour was cancelled because the promoters wouldn't take the chance of P.J. not turning up, it's starting all over again. In America too, the P.J. records are starting to get reaction. He has already taped various T.V. shots for showing over there. Film plans are rumoured to be in the air.

Meanwhile P.J., the guy it's all happening to, sits quietly back and contemplates new records, radio, interviews with the quiet contentment of knowing that someone, somewhere will always take a chance on booking the singer who is causing as much controversy as The Beatles and The Stones put together. The newspapers love controversies. And as P.J. apparently loves publicity, tho' several feature writers who have tried to interview him in vain may not agree, it all seems to be working out very well for Jim Proby.

But will all this mean that P.J. is going to be a permanent fixture? Three record releases and three hits aren't bad for any singer. Undoubtedly P.J. was one of the sensations of '64. Can he be the sensation of 1965? The only thing that can stop him it seems is that he has not revealed whether he has a definite working permit for this country.

This P.J. tour is going to be quite a sensation. Will he appear—or won't he? The promoter, although assuring everyone he is, must be feeling more than a little worried about the whole thing. It costs a lot of money to book tours and a lot of money is going to be lost if P.J. decides that maybe the tour doesn't need him.

It's a fascinating time for everyone, especially the P.J. fans. Big problem of the moment tho' is, will he turn up for his tour? Will the tour be a success? "Lover Boy" Proby, as his friends sometimes call him could hold the key to Britain's pop future. As one man said, who has been known to predict very accurately the future of pop music, "The pop scene will live or die on P.J. in the New Year."

This could be true!!

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BRITAIN'S TOP THIRTY

(As at the week-end)

- | | | |
|----|---------------------------------------|------------------------------|
| 1 | I Feel Fine (1) | The Beatles |
| 2 | Yeh Yeh (5) | Georgie Fame |
| 3 | Somewhere (3) | P. J. Proby |
| 4 | Downtown (2) | Petula Clark |
| 5 | I Could Easily Fall (6) | Cliff Richard |
| 6 | Girl Don't Come (10) | Sandie Shaw |
| 7 | Walk Tall (4) | Val Doonican |
| 8 | Go Now (17) | The Moody Blues |
| 9 | I'm Gonna Be Strong (7) | Gene Pitney |
| 10 | Terry (11) | Twinkle |
| 11 | I Understand (8) | Freddie/Dreamers |
| 12 | No Arms Can Ever Hold You (9) | The Bachelors |
| 13 | What Have They Done To The Rain? (12) | The Searchers |
| 14 | Little Red Rooster (13) | Rolling Stones |
| 15 | Ferry 'Cross The Mersey (25) | Gerry/Pacemakers |
| 16 | Pretty Paper (14) | Roy Orbison |
| 17 | Cast Your Fate To The Wind (23) | Sounds Orchestral |
| 18 | Genie With The Light Brown Lamp (16) | The Shadows |
| 19 | Like A Child (21) | Julie Rogers |
| 20 | Message To Martha (18) | Adam Faith |
| 21 | There's A Heartache Following Me (19) | Jim Reeves |
| 22 | Blue Christmas (15) | Elvis Presley |
| 23 | Baby Please Don't Go (—) | Them |
| 24 | Mama (—) | Matt Monro |
| 25 | All Day And All Of The Night (22) | The Kinks |
| 26 | I'm Lost Without You (—) | Billy Fury |
| 27 | Baby I Need Your Loving (28) | The Fourmost |
| 28 | Et Meme (—) | Francoise Hardy |
| 29 | Goin' Out Of My Head (—) | Little Anthony/
Imperials |
| 30 | Baby Love (26) | The Supremes |

During the two weeks voting in the "Pop Weekly" Honours List, 1965 we shall not print the usual popularity charts of soloists and groups on this page. They will, however, appear again after our Poll is complete.

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- | | | |
|----|---------------------------------|--------------------------|
| 1 | I Feel Fine | The Beatles |
| 2 | Come See About Me | The Supremes |
| 3 | Mr. Lonely | Bobby Vinton |
| 4 | Love Potion No. 9 | The Searchers |
| 5 | Goin' Out Of My Head | Little Anthony/Imperials |
| 6 | The Jerk | The Larks |
| 7 | You've Lost That Lovin' Feeling | Righteous Bros. |
| 8 | She's A Woman | The Beatles |
| 9 | The Wedding | Julie Rogers |
| 10 | Any Way You Want It | Dave Clark Five |
| 11 | Leader Of The Laundromat | The Detergents |
| 12 | Downtown | Petula Clark |
| 13 | Amen | The Impressions |
| 14 | How Sweet It Is | Marvin Gaye |
| 15 | Keep Searchin' | Del Shannon |
| 16 | My Love Forgive Me | Robert Goulet |
| 17 | Hold What You've Got | Joe Tex |
| 18 | Sha La La | Manfred Mann |
| 19 | Dear Heart | Andy Williams |
| 20 | She's Not There | The Zombies |
| 21 | Too Many Fish In The Sea | The Marvelettes |
| 22 | Thou Shalt Not Steal | Dick And DeeDee |
| 23 | Willow Weep For Me | Chad & Jeremy |
| 24 | Walk Away | Matt Monro |
| 25 | Don't Forget I Still Love You | Bobbi Martin |
| 26 | The Name Game | Shirley Ellis |
| 27 | Ringo | Lorne Greene |
| 28 | I'll Be There | Gerry & Pacemakers |
| 29 | Mountain Of Love | Johnny Rivers |
| 30 | As Tears Go By | Marianne Faithfull |

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THE SUPREMES

COME SEE ABOUT ME

STATESIDE
SS376

HOUSTON WELLS

BLUE OF THE NIGHT

PARLOPHONE
RS226



Buzzin' Dozen

Last but not least when it comes to being voted the No. 1 group (sorry **FELLS**, I was kiddin'), are our friends **THE BACHELORS**. Although no one talks about how much The Bachelors are making, moneysave, after their fantastic sales of discs in America and all over the world they must be one of the richest groups in the country. Apart from which they are breaking all box-office records at their pantomime season. It's certainly a year for wondering, wondering whether the boys can continue their fantastic chart fortune in 1965. If their followers are only half as ardent in the New Year as they were in the old they are bound to be back in the charts.

The new single from **ELKIE BROOKS**, *The Way You Do The Things You Do* will be an outside hope for the charts I think. With luck it may make the Top Thirty. It's certainly a single with a difference and one I think that could, provided it gets enough promotion, break in America. Elkie is the type of girl that is destined for stardom. The question is how long will it take to break the charts and really make the grade? Evidently her shows with The Beatles at Christmas will be the biggest help to her career.

One of the best groups ever to come from Ireland could make it big here. They are **THE MIAMI SHOWBAND** and they have a new single called *Round And Around* that really could set the Top Twenty alight. If this is an example of what they can turn out, with a slightly better song I'm sure that we are going to find out who is going to make the grade. They have a certain style that provided it is polished a little more should find them triumphing in much bigger countries than Ireland. Look for example at the success of *The Bachelors*!!

A group I wrote about some time ago and I have pleasure in saying that are one of the greatest, look as if they could make the charts. **THE SEEKERS** who hail from down under are the best folk-sounding quartet I've heard for ages. They have a remarkable sound that comes over on record rather like *The Springfielders* two years ago. One thing Great Britain does need is a folk trio who aren't too folksy. Evidently, judging by their successful appearances on the Palladium and other TV shows, they are the group who are poised to make it. Definitely a group to watch.

With their schedule set for most of this year **THE STONES** are in the throes of getting ready to do battle with The Beatles again as to who is the most popular group. They must be bitterly disappointed that many of the charts didn't show their *Little Red Rooster* at

by **DON CRISP**

No. 1 especially after such fantastic sales. But I hear that in America their popularity has grown so great that they are literally certain to make No. 1 with their next single, provided, that is, that the next record is not out at the same time as the next Beatles single.

The girl who always seems to pop up with a hit just when no one's expecting it is **JULIE GRANT**. Her last disc *Come To Me* made the charts but still not in a big way. A pity because she has more talent than most of the girl singers of today. Still, she is rated as one of the best by the promoters who are giving her plenty of work. I'm hoping that she will be in the charts in this New Year and making herself a fortune. With Stones manager Eric Easton behind her I'm sure that 1965 will produce some very good singles.

Radio Invicta Programmes

306 metres Med. Wave	
MONDAY TO FRIDAY—	
12 pm	Midnight Patrol
2 am	Late Date With Music
4 am	Music At Daybreak
6 am	Early Morning Spin
7 am	The Breakfast Show
9 am	Top Sticks
10 am	Mail Call
11 am	Strictly For Highbrows
11.30 am	Pot Luck
1 pm	Lunch Box
2 pm	Date With Romance
3 pm	Memory Lane
4 pm	Afternoon Session
4.30 pm	Personal Appearance
5 pm	Music For The Evening
6 pm	Close Down
Saturdays and Sundays "A Seat In The Stalls" takes the place of "Date With Romance" at 2 pm.	

How nice it is to be rich. **JOHN LEYTON**, whose acting is having Hollywood producers bowing to the east and claiming another James Dean, has just bought himself a new car. It is a fabulous Pontiac Grand Prix sports coupe, and is reported to have cost John over £5,000. John, who has just finished filming "Von Ryan's Express" with Frank Sinatra and is waiting to start another film in Hollywood before returning home, has now wondered whether it was worth it. He parked the car outside a Hollywood drug store and when he came out it had vanished!! "What you might call a three hour wonder" said John wistfully!!

THE LE ROYS, who have been heard on many of the hit records issued in the past years as a backing group have now come up with their own disc *I Go Smiling On Through* which sounds

to me like it could be a smash for them. The boys who have toured extensively and have one of the biggest Fan Clubs in the country are constantly being asked to do the backing on other singers' records. Certainly, the way things are going *The Le Roys* could soon be asking other groups to back their vocal discs. If they continue to turn out records of this calibre, they'll be needing assistance to the bank.

As if we didn't know that **THE BEATLES** would reach No. 1. Their latest disc *I Feel Fine* has now sold over a million in Britain alone. In America their albums and singles are selling so fast that no one talks in terms of how many thousands sold but how many millions. Whatever anyone says, including us, about the beat scene dying, you can bet that The Beatles will be in there and making a fortune. Definitely a day for The Beatles to rejoice was Christmas Day. With their *I Feel Fine* topping the charts both sides of the Atlantic.

ELVIS PRESLEY is having a well-earned rest at the moment. After finishing his latest film "Tickle Me" Elvis is reported to be spending the time at Graceland, his Memphis home. In a letter received from the Elvis office, Colonel Parker says that 1965 will be full of surprises for the Elvis fans. Meanwhile plans are going ahead for the first new single of 1965 from Elvis. With *Blue Christmas* understandably fading from the charts, the new single could be another oldie, from rumours heard. This should make Elvis really sit up and take notice—a new rumour that he is to star with Frank Sinatra in a film!!

Somewhere, the disc that has been grabbing a lot of airplay at the moment, is really pleasing **P. J. PROBY**. Three records, three hits, and P. J. looks all set for the No. 1 slot with his next one. Do we hear rumours that P. J. is to get his own TV series on BBC? Could be, and there is the problem that P. J. may be going back to America. One never really knows what is happening with P. J. But one thing is certain. He has some of the most loyal fans in show business. Many people are tipping him to take over from Cliff at the end of the year. It could happen!!

The girl who is getting almost as much publicity over her song as Sandie Shaw did over her bare feet, **TWINKLE**, is now getting ready to record another single. Her composition *Terry* is still roaring up like an express train, tho' why I don't know. She will, I hope, record something with a bit more life. Death discs are fine, for dead people. But for good-looking girls who seem to like life, as I believe Twinkle does, it seems ridiculous to record such morbid songs. I'm rather hoping that Twinkle will come up with something a bit brighter.

"POP WEEKLY" HONOURS LIST 1965

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

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

Best Artist on Wax

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

Dave Clark Five

Peetula Clark

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

World Personality (Male)

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

Mick Jagger

Billy Fury

John Lennon

World Personality (Female)

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

Brenda Lee

Joy Beverley (of The Beverley Sisters)

Dusty Springfield

Best Single Issued in 1964

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

Most Read Article

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

Best-liked Photographed Artist

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

The World's Most-Likely-To-Succeed

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

The World's Most Likely One-Hit Wonder

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

"POP WEEKLY" HONOURS LIST 1965

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

Section 1—Best Artist on Wax

- 1 _____
- 2 _____
- 3 _____

Section 2—World Personality (Male)

- 1 _____
- 2 _____
- 3 _____

Section 3—World Personality (Female)

- 1 _____
- 2 _____
- 3 _____

Section 4—Best Single Issued in 1964

- 1 _____
- 2 _____
- 3 _____

Name _____

Address _____

Section 5—Most Read Article

- 1 _____
- 2 _____
- 3 _____

Section 6—Best-Liked Photographed Artist

- 1 _____
- 2 _____
- 3 _____

Section 7—The World's Most Likely To Succeed

- 1 _____
- 2 _____
- 3 _____

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

- 1 _____
- 2 _____
- 3 _____

Post to: "POP WEEKLY" HONOURS LIST, 1965, 41 Derby Rd, Heanor, Derbys.

Closing date for voting forms Jan 26th.

First results announced in "POP WEEKLY" Jan 30th

Final results announced in "POP WEEKLY" Feb 6th

Was "I Feel Fine" Up To Beatles' Usual Standard?

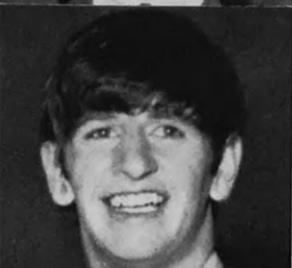
Vince Pacer says NO!

I Feel Fine. I feel terrible!! They, The Beatles had me eagerly waiting the release date of their record to see if they had produced another gem, like *She Loves You* and what do we get? Something that sounds nothing like The Beatles!! Technically, it's a good disc, although I didn't like the start, I thought the needle on my record player had jammed. But to have in their repertoire something like this makes me think they are losing their touch. It's certainly a record that doesn't make me want to continue being a Beatles fan.

In fact, I think that this disc wouldn't have sold many copies if there had been someone else's name on the record label. I know it sold a million over here, but wasn't that because it was ordered in advance by the fans? I bet many of them aren't too pleased about that. After giving us such marvellous numbers as *She Loves You* full of heartiness and good lyrics, we get something that sounds rather like an American group that haven't been on the scene for some time.

Surely the best kind of single from The Beatles is something that makes you want to sing the words? On *I Feel Fine* I can't even remember any of the words!! No, Beatlewise, I think this is one of the worst discs they have ever made. What's happened to Paul McCartney and John Lennon. I didn't even think that this was one of their compositions. They usually write numbers, all the ones on record, anyway with so much exuberant feeling. This one sounds like they thought it up in a few minutes and decided that it was the best they could think of.

Certainly I hope The Beatles don't turn out any more records like this, because it could mean the end of them. How many fans bought this just because they are Beatles fans? Did they really like it or did they buy it just because they wanted to make their record collection complete? It's not that the record is bad, just that it isn't up to The Beatles' standard. Be honest with yourselves. Would you have bought this disc if it hadn't been The Beatles? I doubt it. I know I wouldn't. If this is what they are going to sound like on record in 1965, I can't see them keeping up their unbroken string of No. 1 hits. Certainly not with guitar starts like hat either. Are The Beatles starting to get too technical and losing that marvellous feel that they had in earlier records because if they are, I'm off to join The Rolling Stones!!



Cora Wright says YES!

My friend, Vince Pacer, is talking a lot of nonsense. The Beatles single is one of the best they have ever made. Surely the fact that in Great Britain alone the disc sold over a million copies is enough proof? In America the disc was No. 1 in three weeks. Not only that but it sold over two million there. Just because The Beatles are the biggest name in the pop world seems to mean that everyone should start predicting when they are going to stop selling records. This is definitely the best disc I've heard since *All My Loving*.

The guitar start of the record is like all The Beatles' work, different and unusual. That's why The Beatles have always done so fabulously in their career. Because they not only turn out good records, but records that are different. Plus the fact that they have written all their own hits too.

I definitely feel that The Beatles are going to last and last. If they stick together they can still be singing on wax in the next ten years and still selling millions of records. Certainly they are one of the most talented groups in the business. Not only songwriters and singers but they can also act and do impressions. If our friend Vince can tell me another disc in the charts with as good a sound I'd be delighted to hear it. I don't believe that any of The Beatles could ever make a bad record.

I Feel Fine is a slight change from their original style maybe, but isn't that why The Beatles lasted, simply because they are always making different records and different styles on their LPs and singles? What was it that got Elvis Presley to the top of the tree? The fact that he made different records. Well, that's exactly what The Beatles have done and it's bound to be the key to all their future hit records. I think our friend is knocking them because they are so big and because they are so popular.

Maybe I'm wrong but to me The Beatles are going to be the biggest thing in 1966 as well. Look at the total of records sold. Over 85 million!! It's only taken them a couple of years to do that as well. It took Bing Crosby thirty years to get double that. Whatever anyone says, it's definitely The Beatles for next year, and if they can continue putting out fabulous records like *I Feel Fine* then they will always be at the top. Sounds like a case of sour grapes from our friend!!

How Will They Fare
In Our Honours
List For 1965?



Here we have the photos of three soloists and two groups, who we feel sure will figure prominently in the voting in our Honours List Poll. Just how prominently depends on YOUR vote, of course. Don't forget to vote for your fave and get all your friends to vote too.

TOP NEWS TWENTY

- 1●**The Beatles.** Nothing seems to be able to stop them making the No. 1 slot and are we glad about that.
- 2●**Georgie Fame,** the R & B boy himself, heading up the charts with leaps and bounds. Never thought this kind of blues would make it.
- 3●**P. J. Proby,** the guy we are always knocking and we said that this disc wouldn't do very well. Congratulations anyway, P.J.
- 4●**Petula Clark** out with a real chart buster. Sandie Shaw must be worrying about this new threat.
- 5●**Cliff Richard's** *I Could Easily Fall* belting up there and Cliff must be pleased about that. Hear he's signed another new film contract, so that means plenty of new songs.
- 6●**Sandie Shaw** proving that she wasn't a one-hit fluke, and she breaks the Top Ten with her second release *Girl Don't Come* although we advise a slight change of style on the next single.
- 7●**Val Doonican** is certainly trying hard with this single. What will the follow-up do we wonder?
- 8●**The Moody Blues** it is. Their *Go Now* one of the best discs in recent months, has finally made it and looks like going higher.
- 9●**Gene Pitney.** After all the hard work that he puts in it's a shame that he can't make the scene a bit stronger.
- 10●**Twinkle** still doing well. Amazing how popular death discs are. Perhaps this could be the rage of this New Year? We hope not.
- 11●**Freddie And The Dreamers** with a great come-back. Keep it up lads.
- 12●**The Bachelors** from Ireland. Surely a disc that looks strong enough to make No. 1 in the States.
- 13●**The Searchers.** First time I think that a modern folk song has got so high in the charts, although Peter, Paul and Mary did well with *Blowin' In The Wind*.
- 14●**The Stones** with *Little Red Rooster*. You must admire them for trying something different although perhaps the "B" side *Off The Hook* would have done slightly better?
- 15●**Gerry And The Pacemakers** back with a strong single from their movie.
- 16●**Roy Orbison's** *Pretty Paper* on the way down after giving him yet another Xmas smash.
- 17●**Sounds Orchestral,** newcomers to the charts, but what a terrific sound they have.
- 18●**The Shadows** with their latest, and let's hope that *Genie With The Light Brown Lamp* it's a knockout number.
- 19●**Julie Rogers** in the Twenty with her follow-up. Even better than her last!
- 20●**Adam Faith** almost saying farewell to the Top Twenty. *A Message To Martha* has given him some new chart life. Now all he needs is another one.



"It's always the same when he uses the hand mike!"



"No! You are not going out there to sing 'Walk Tall'."



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IS THIS

At last! At last! At last!!! Cliff has made a disc that is not only good it's wonderful. After months and years of giving us good records, but records that lacked that Cliff sparkle and beat of the earlier days, up comes Cliff with the best ever platter for the last two years. *I Could Easily Fall* is the very cream of pop waxings. A disc with a difference, that record that spins merrily without being too harsh on the ears and has that added zest which makes it a good buy for anyone over the age of six and under the age of ninety.

Except for *The Young Ones*, I haven't seen Cliff put so much into a song for a long time. Congratulations are also due to the fabulous Shadows not only for the backing but also to Hank and Bruce who wrote the number. Although Cliff has been a consistent chart entrant for six years, over the last two he has had to battle fairly hard on occasions to make the grade. Now he's made it again with a smash seller that should, to my way of thinking, be right up there at the top of the charts.

Even Cliff must be surprised at the rapidity with which this disc has shot into the Top Ten. After weeks and months of ballads that although they had that magic Cliff touch, didn't really give him a chance to shine, up he comes with a single that I would say is his best rhythm wise since *Move It*. I think Cliff deserves special praise because of this disc. After being told for years by inane newspaper reporters that no pop singer can last, and then wondering and worrying whether his image would be hurt by The Beatles and The Stones, and all the other hit parade groups, he comes back with a disc that rates as strong as any Beatles single.

Not so long ago we held a poll in "Pop Weekly" to find out whether the Cliff fans preferred rockers or slow ballads. They nearly all preferred rockers, although many of them added that they would buy any Cliff disc, even if it was just a "talking one!"

Now Cliff has proved that he has not only survived the beat boom but that those who thought he would be slipping as Britain's No. 1 Male Singer after so long were completely wrong. All Cliff needs now is the song to put him right back into that No. 1 slot. Then he can really say that whatever the fans think he is still the No. 1 singer. Of course Cliff's own fans have always loyally supported him, but it's nice to see that with *I Could Easily Fall* that Cliff is on the cards for another big hit with his follow-up. Long may he reign!

PHOTO CAVALCADE

MIRRORPIX provided the picture of The Beatles.
CYRUS ANDREWS, Cliff Richard.
TONY PUGH—That of The Searchers.
J.B. PHOTOS, Twinkle.
A.S.P. INTERNATIONAL, Billy Fury and The Rolling Stones.
KOVESDI I.P.A.—Cliff Richard.
ELVIS is seen in a shot from "Roustabout."
A Hal Wallis Production, A Paramount Picture.