

# POP



1/-

No. 16  
WEEKLY

INSIDE  
**ROLLING STONES  
MERSEYBEATS  
THE BEATLES ↓**



INSIDE

**POP CHARTS  
RIGGING—  
THE FACTS**

**BRITAIN'S TOP THIRTY**

- |  |                              |
|--|------------------------------|
| 1 Baby Love (3)                          | The Supremes                 |
| 2 All Day And All Of The Night (6)       | The Kinks                    |
| 3 He's In Town (7)                       | Kockin' Berries              |
| 4 Um, Um, Um, Um, Um, Um (3)             | Wayne Fontana                |
| 5 She's In (5)                           | Mervyn Moore                 |
| 6 Oh Pretty Woman (1)                    | Ray Charles                  |
| 7 Don't Bring Me Down (12)               | The Pretty Things            |
| 8 Tokyo Melody (9)                       | Melinae Zacharias            |
| 9 I'm Gonna Be Strong (25)               | Gene Pitney                  |
| 10 Always Something To Remind Me (4)     | Sandra Shaw                  |
| 11 There's A Heartache Following Me (17) | Jim Reeves                   |
| 12 Walk Away (2)                         | Mary Moore                   |
| 13 Remember (14)                         | The Shagris-Las              |
| 14 Little Red Bumper (—)                 | Rolling Stones               |
| 15 Loving You (19)                       | Dusty Springfield            |
| 16 Gungie Eye (11)                       | Hendrie Young                |
| 17 The Wedding (36)                      | Julie Rogers                 |
| 18 Dimensions (27)                       | Peggy Clark                  |
| 19 Twelfth Of Never (14)                 | Cliff Richard                |
| 20 When You Walk In The Room (11)        | The Searchers                |
| 21 Walk Tall (24)                        | Val Doonican                 |
| 22 Ain't That Loving You Baby (15)       | Elvis Presley                |
| 23 How Sweet (28)                        | Henry Mancini                |
| 24 Black Girl (28)                       | The Four Pennies             |
| 25 Frisky Paper (—)                      | Ray Charles                  |
| 26 I Understand (23)                     | Frankie Drayton              |
| 27 One Way Love (18)                     | Cliff Bennett, Rebel Rousers |
| 28 Challenge (26)                        | Shirley Bassey               |
| 29 Where Did Our Love Go? (21)           | The Supremes                 |
| 30 Wild Side Of Life (—)                 | Tommy Quickly                |

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THE NASHVILLE TEENS  
SUSAN MAUGHAN  
TOMMY QUICKLY



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Than One**

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THESE LONG-  
HAIR CRAZY  
GROUPS OF ↓**



**SHEER  
GIMMICKRY !**

INSIDE

**THE COLUMN  
THAT'S SWEEPING  
THE COUNTRY**

**TOP NEWS  
TWENTY**

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THIRD SERIES WEEK ENDING 12/12/64  
ISSUE No. SIXTEEN

## 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 Downtown (14)                          | Petula Clark      |
| 5 Baby Love (2)                          | The Supremes      |
| 6 Um, Um, Um, Um, Um, Um (6)             | Wayne Fontana     |
| 7 All Day And All Of The Night (3)       | The Kinks         |
| 8 Walk Tall (19)                         | Val Doonican      |
| 9 He's In Town (5)                       | Rockin' Berries   |
| 10 There's A Heartache Following Me (10) | Jim Reeves        |
| 11 Pretty Paper (—)                      | Roy Orbison       |
| 12 Losing You (13)                       | Dusty Springfield |
| 13 Don't Bring Me Down (8)               | Pretty Things     |
| 14 Sha La La (9)                         | 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 Monro        |

## 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 He's In Town (5)                       | Rockin' Berries   |
| 7 All Day And All Of The Night (3)       | The Kinks         |
| 8 Um, Um, Um, Um, Um, Um (6)             | Wayne Fontana     |
| 9 Walk Tall (17)                         | Val Doonican      |
| 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 (—)                        | The Four Pennies  |
| 20 Show Me Girl (—)                      | Herman's Hermits  |



# The Rolling Stone Speaks

## 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. By

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 accusing 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? Not on your life.

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 sent 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 lying 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? Yet 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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# BRITAIN'S TOP THIRTY

(As at the week-end)

- |    |                                       |                   |
|----|---------------------------------------|-------------------|
| 1  | I Feel Fine (1)                       | The Beatles       |
| 2  | Little Red Rooster (4)                | Rolling Stones    |
| 3  | I'm Gonna Be Strong (7)               | Gene Pitney       |
| 4  | Downtown (14)                         | Petula Clark      |
| 5  | Baby Love (2)                         | The Supremes      |
| 6  | All Day And All Of The Night (3)      | The Kinks         |
| 7  | Um, Um, Um, Um, Um (6)                | Wayne Fontana     |
| 8  | He's In Town (5)                      | Rockin' Berries   |
| 9  | Walk Tall (18)                        | Val Doonican      |
| 10 | There's A Heartache Following Me (11) | Jim Reeves        |
| 11 | Pretty Paper (21)                     | Roy Orbison       |
| 12 | Losing You (13)                       | Dusty Springfield |
| 13 | Don't Bring Me Down (8)               | The Pretty Things |
| 14 | Sha La La (9)                         | Manfred Mann      |
| 15 | Tokyo Melody (12)                     | Helmut Zacharias  |
|    | I Understand (24)                     | Freddie/Dreamers  |
| 17 | Message To Martha (28)                | Adam Faith        |
| 18 | Oh Pretty Woman (10)                  | Roy Orbison       |
| 19 | Black Girl (22)                       | The Four Pennies  |
| 20 | Walk Away (17)                        | Matt Monro        |
| 21 | Remember (15)                         | The Shangri-Las   |
| 22 | Show Me Girl (27)                     | Herman's Hermits  |
| 23 | The Wedding (19)                      | Julie Rogers      |
| 24 | I Could Easily Fall (-)               | Cliff Richard     |
| 25 | No Arms Can Ever Hold You (-)         | The Bachelors     |
| 26 | Google Eye (20)                       | Nashville Teens   |
| 27 | Terry (-)                             | Twinkle           |
| 28 | Dancing In The Street (-)             | Martha/Vandellas  |
| 29 | Wild Side Of Life (30)                | Tommy Quickly     |
| 30 | Genie With The Light Brown Lamp (-)   | The Shadows       |

## SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artiste	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	1
2	CLIFF RICHARD	3	2	ROLLING STONES	2
3	BILLY FURY	2	3	DAVE CLARK FIVE	6
4	ADAM FAITH	5	4	THE KINKS	3
5	DUSTY SPRINGFIELD	9	5	THE SHADOWS	7
6	ROY ORBISON	4	6	MANFRED MANN	5
7	BRENDA LEE	8	7	THE SEARCHERS	4
8	SANDIE SHAW	10	8	THE HONEYCOMBS	8
9	KATHY KIRBY	6	9	HERMAN'S HERMITS	—
10	CILLA BLACK	7	10	THE HOLLIES	10
11	P. J. PROBY	14			
12	JOHN LEYTON	13			
13	HELEN SHAPIRO	11			
14	SIMON SCOTT	15			
15	FRANK IFIELD	—			

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

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RIGHT OR WRONG  
STATESIDE  
SS366

## AL MARTINO

WE COULD  
CAPITOL  
CL15368

## MATT MONRO

FOR MAMA  
PARLOPHONE  
R5215

## SUE AND SUNSHINE

A LITTLE LOVE  
(will go a long way)  
COLUMBIA  
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WONDER WHAT I'M GONNA DO  
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# Buzzin' Dozen

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 in this magazine we found that **CLIFF** should still be favourite No. 1 British male singer. Certainly the male popularity polls don't change all that much. Over the last five years or so, it's always been Cliff or Elvis. Never anyone else. The amazing thing is that no 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*, I'm told, good enough to click in Britain.

## 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.	

**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 Mods 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 and haven't are **THE YARDBIRDS**. Their disc, *Good Morning Little School-girl*, 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 though 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 any where 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 or 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



## CARTOON COLUMN

# TOP NEWS TWENTY

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, 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 see *Tokyo Melody* in the charts in a different version soon. A famous singer is considering recording it with words.

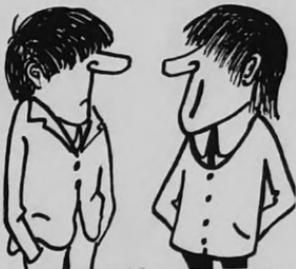
15●**FREDDIE and THE DREAMERS** make a very welcome return to Top Twenty. Freddie's act as funny as ever!

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.



"Haven't I almost seen you before?"



"It's not that we couldn't afford them, it's the electricity bill we couldn't meet!"

### 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.

**MIRRORPIC**—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 artists 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 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 artists.

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.**



Three groups with the U.S. Sound. Facing page: The Shangri-Las; Above: The Supremes. Below: The Beach Boys.





### 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 so 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 '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 (Ilkinston)



# 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 not 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 do 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

## CLIFF TOO LITTLE

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 not 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.

Filmwise, 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!

BUT MOST OF  
THE ELVIS FANS  
SAY YOU CANNOT HAVE  
TOO MUCH ELVIS—HOW  
DO THE CLIFF  
FANS FEEL P

## 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 he has my blessing. 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 single when popularity declined 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 word 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, my letters and autograph 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' BULLETS

Honeycombs' latest disc must have got lost on the way to chartsville... 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 fab!... Supremes' *Baby Love* doesn't deserve to be in the Top Thirty let alone Top Ten... Gambler's follow-up to their hit record *It's So Nice* overdue... 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 Wynter 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 Quist's chart failures—not enough 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 feet then?... 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 record sales go up, re: Jim Reeves... *Rag Doll* one of 64's best discs... Simon Scott—pew!!... Jimmy Savile—ugh!!

Beatles' newie, very dull... Adam's *Message To Martha* much better than the likable *Lou's*... According to Dionne 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 *Goole 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... Lulu fantastic performer on-stage... 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

**NUMBER SIXTEEN**  
Week Ending 12th December

**ONE  
SHILLING**

The Nashville Teens

