

# POP

1/-

No. 17  
WEEKLY

INSIDE

**WE SAY . . .  
BAN ALL THESE  
SUGGESTIVE POP  
SONG TITLES!**



INSIDE

**THE SORRY U.S.  
SPECTACLE OF  
THE D.C.5**

Have these British  
Ambassadors of POP  
Let us Down?

INSIDE

**IF YOU THINK  
YOUR PURCHASE  
AFFECTS THE CHARTS  
YOU'RE CRAZY!**



FULL PAGE PICS OF  
**THE DAVE CLARK FIVE  
CLIFF · THE BEATLES  
HELEN SHAPIRO  
FREDDIE GARRITY**

INSIDE

**CLIFF-  
HANGING  
AT IT'S  
BEST!**



INSIDE DOUBLE PAGE PIC  
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Head Office  
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Tel.: Langley Mill 2460

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THIRD SERIES WEEK ENDING 19/12/64  
ISSUE No. SEVENTEEN



- |    |                                       |                   |
|----|---------------------------------------|-------------------|
| 1  | I Feel Fine (1)                       | The Beatles       |
| 2  | I'm Gonna Be Strong (3)               | Gene Pitney       |
| 3  | Downtown (4)                          | Petula Clark      |
| 4  | Little Red Rooster (2)                | Rolling Stones    |
| 5  | Walk Tall (8)                         | Val Doonican      |
| 6  | There's A Heartache Following Me (10) | Jim Reeves        |
| 7  | All Day And All Of The Night (7)      | The Kinks         |
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| 9  | Pretty Paper (11)                     | Roy Orbison       |
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| 11 | Um, Um, Um, Um, Um, Um (6)            | Wayne Fontana     |
| 12 | Message To Marsha (17)                | Adam Faith        |
| 13 | Losing You (12)                       | Dusty Springfield |
| 14 | No Arms Can Ever Hold You (—)         | The Bachelors     |
| 15 | I Could Easily Fall (—)               | Cliff Richard     |
| 16 | Don't Bring Me Down (13)              | Pretty Things     |
| 17 | He's In Town (9)                      | Rockin' Berries   |
| 18 | Genie With The Light Brown Lamp (—)   | The Shadows       |
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# The Editor Speaks

## BAN THE SUGGESTIVE POP SONG TITLES!

Rodgers and Hart, Irving Berlin, Oscar Hammerstein, Cole Porter, all songwriters of an era gone by. Today we have Lennon and McCartney, Baccarach and David, Doc Pomus and Mort Schuman, Leiber and Stoller. But whether the songs are better or worse isn't the object of this feature. The object is that songs and their titles today are too suggestive!!! The lyrics today are beginning to get more and more sexy. Titles are now not only sexually suggestive but suggestive in other ways, like The Four Pennies' *Black Girl*.

Simon Scott's *Move It Baby* was, said Katie Boyle on "Juke Box Jury," "too suggestive." The words evidently meant the same too to the organisers behind "5 O'Clock Club". Simon was banned from singing that particular song, even tho' the song was already in the Top Forty. *All Day And All Of The Night* is considered suggestive to many people I have spoken to.

*Dirty, Dirty Feeling*, an LP track of Elvis Presley's shortly to be recorded again by an up-and-coming hitmaker is likely to receive the "banning" treatment from the BBC, who have grown remarkably lax over the last two years.

Then there are the "kick" records like "Terry" currently romping up the charts about a boy who gets killed on his motorbike. It seems that songs these days that are suggestive or have "sick titles" are likely to do even better than those that have ordinary or good titles. Take for instance "Tell Laura I Love Her," another car crash epic, which shot to No. 1 a few years ago and has just had fantastic success abroad by John Leyton.

This isn't just a knock against artistes, it's more a knock against the songwriters who know that song titles stand a good chance if they are banned. *Tell Laura I Love Her* was banned by the BBC and subsequently gave Ricky Valance a No. 1 hit and a Silver Disc.

Surely it's possible for artistes and songwriters to demand songs that are not suggestive? They should remember that "sick" and "suggestive" songs do not always guarantee lasting success for an artiste. After *Tell Laura I Love Her*, Ricky Valance disappeared from the charts for good. Yes, whatever you say, you, the record-buyers, it's certainly not right for songwriters or singers to record songs they consider will hit the jackpot and sell to disc-buyers who are too young.

Listen to the first line of *Black Girl* and then tell me that these songs aren't suggestive??!! It should be stopped, and the BBC who were too vigilant about songs two years ago, are now relaxing their rules to such an extent that anyone with a song with a "sick title" or a "suggestive title" seems to have the best chance of hitting the charts.

"Pop Weekly" says it should be stopped. Or is it that too many people make too much money out of too many suggestive titles to stop it? What these songs are doing is ruining teenagers' minds and creating hell with parents, from whom we have had many letters saying that these songs should be stopped.

To cash in on the death of pop singers we cannot stop. But to cash in on the death of "imaginary boy-friends" in songs, we are trying to stop as much as possible!

# BRITAIN'S TOP THIRTY

(As at the week-end)

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

- The Beatles  
Gene Pitney  
Rolling Stones  
Petula Clark  
Val Doonican  
Jim Reeves  
The Kinks  
Roy Orbison  
The Supremes  
Freddie/Dreamers  
Wayne Fontana  
Adam Faith  
Dusty Springfield  
The Bachelors  
Cliff Richard  
The Pretty Things  
Rockin' Berries  
The Shadows  
Elvis Presley  
Herman's Hermits  
Matt Monro  
Helmut Zacharias  
P. J. Proby  
Twinkle  
The Four Pennies  
The Searchers  
Manfred Mann  
Sandie Shaw  
Julie Rogers  
Roy Orbison

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**PHIL RYAN**  
AND THE CRESCENTS  
MARY DON'T YOU WEEP  
COLUMBIA DB7466

**THE SWINGING BLUE JEANS**  
IT ISN'T THERE  
H.M.V. POP1375

## SOLO POP STAR CHARTS TOP ARTISTES GROUPS

| Position | Artiste           | Last Week | Position  | Group            | Last Week |
|----------|-------------------|-----------|---|------------------|-----------|
| 1        | ELVIS PRESLEY     | 1         | 1   | THE BEATLES      | 1         |
| 2        | CLIFF RICHARD     | 2         | 2   | ROLLING STONES   | 2         |
| 3        | BILLY FURY        | 3         | 3   | DAVE CLARK FIVE  | 3         |
| 4        | ADAM FAITH        | 4         | 4   | THE SHADOWS      | 5         |
| 5        | DUSTY SPRINGFIELD | 5         | 5   | THE KINKS        | 4         |
| 6        | BRENDA LEE        | 7         | 6   | MANFRED MANN     | 6         |
| 7        | ROY ORBISON       | 6         | 7   | THE SEARCHERS    | 7         |
| 8        | KATHY KIRBY       | 9         | 8   | HERMAN'S HERMITS | 9         |
| 9        | SANDIE SHAW       | 8         | 9   | THE HOLLIES      | 10        |
| 10       | P. J. PROBY       | 11        | 10  | THE HONEYCOMBS   | 8         |
| 11       | CILLA BLACK       | 10        | <b>GREAT BRITAIN'S ONLY</b>   |                  |           |
| 12       | HELEN SHAPIRO     | 13        | <b>★ POP STAR CHARTS ★</b>  |                  |           |
| 13       | SIMON SCOTT       | 14        | Send the names of your 3 favourite stars to: POP WEEKLY, Heanor, Derbyshire |                  |           |
| 14       | JOHN LEYTON       | 12        |   |                  |           |
| 15       | FRANK IFIELD      | 15        |   |                  |           |

## AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

|    |                         |                         |    |                              |                 |
|----|-------------------------|-------------------------|----|------------------------------|-----------------|
| 1  | Ringo                   | Lorne Greene            | 16 | The Jerk                     | The Larks       |
| 2  | Mr. Lonely              | Bobby Vinton            | 17 | Everything's Alright         | The Newbeats    |
| 3  | She's Not There         | The Zombies             | 18 | Ask Me                       | Elvis Presley   |
| 4  | Leader Of The Pack      | The Shangri-Las         | 19 | Baby Love                    | The Supremes    |
| 5  | You Really Got Me       | The Kinks               | 20 | Walking In The Rain          | The Ronettes    |
| 6  | Come See About Me       | The Supremes            | 21 | Right Or Wrong               | Ronnie Dove     |
| 7  | Time Is On My Side      | The Rolling Stones      | 22 | My Love Forgive Me           | Robert Goulet   |
| 8  | I Feel Fine             | The Beatles             | 23 | Come A Little Bit Closer     | Jay & Americans |
| 9  | I'm Into Something Good | Herman's Hermits        | 24 | Oh No Not My Baby            | Maxine Brown    |
| 10 | Goin' Out Of My Head    | Anthony & The Imperials | 25 | Amen                         | The Impressions |
| 11 | I'm Gonna Be Strong     | Gene Pitney             | 26 | Sha La La                    | Manfred Mann    |
| 12 | Dance, Dance, Dance     | The Beach Boys          | 27 | Saturday Night At The Movies | The Drifters    |
| 13 | Mountain Of Love        | Johnny Rivers           | 28 | Sidewalk Surfin'             | Jan and Dean    |
| 14 | Big Man In Town         | The Four Seasons        | 29 | She's A Woman                | The Beatles     |
| 15 | Any Way You Want It     | Dave Clark Five         | 30 | The Wedding                  | Julie Rogers    |



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# Buzzin' Dozen

by DON CRISP

Film and singing star, **JOHN LEYTON**, must be anxious to get back to Great Britain. His film "Every Day's A Holiday" has had tremendous reviews here but John hasn't even seen it yet. Plus the fact that his new record, which is incidentally one of the best he has ever recorded, is out this week, and it's titled *All I Want Is You*. Could be John's first chart smash in a long time. In this country anyway. Abroad he is selling like a bomb. John should be back in March, to film with Mike Sarne and Iain Gregory in "Three Boys In A Boat," a film they have all been waiting a long time to make.

I'm glad to see that **FREDDIE GARRITY**, of The Dreamers, has taken my advice at last. His new disc *I Understand* is a slow ballad, and although it's not quite what I'd like Freddie to record it's already made the grade chartwise and saleswise. His next one, I suggest, should be something slightly faster but not a comedy disc. Just a slightly up-beat ballad. At the moment Freddie is just recovering from a cartilage operation and has spent his hospital time writing new songs and recording them on his tape machine. The Dreamers meanwhile are content to send Freddie "Don't Get Well" cards, all in fun I might add.

A certain hit for **BRIAN POOLE** with his *Three Bells* disc coming out. Not just a Christmassy number this, but a darn good record for any part of the year. Recorded some five years ago, it was a huge hit then. Since Brian and The Tremeloes have had a huge number of requests for it, I assume that the disc will be a hit anyway. It should be because of the sheer simplicity of the number. It could also give the boys a very strong start Statewise, as it was originally an American hit song.

A rather unusual new single from **TOMMY QUICKLY**, that freckle-faced lad from Brian Epstein's stable who seems to spend all his time working. His *Wild Side Of Life* was just beginning to make the grade when a new single *Humpty Dumpty* was announced. I don't think I have to add that it's an Xmas offering? Actually, I rather like this. Out of Quickly's six releases since he started, this is one of the six that I wouldn't mind betting could be a hit.

I think everyone is glad to see old **ADAM** back in the charts with his *Message To Martha* single. "Pop Weekly" has been about the only paper that has supported him through his lean period of no-hits. Now that he has got a hit I'll take a bet every paper goes round saying they knew he'd make it before long. Pity they couldn't have given him the support he wanted when he wasn't hitting the charts.

**MIKE SARNE**, who has been hiding away recently, and being besieged by film companies, has now decided to do a lot of work as his New Year resolution. He is already considering three firm offers for films for the early part of the New Year. He is likely to star with John Leyton in one of them. Meanwhile he has been spending a lot of time taking photographs and also finishing off writing a book. After his big success with top star Rita Tushingham in "A Place To Go" last year the next few films should establish him as one of the best stars of the decade.

## Radio Invicta Programmes

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  - 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.

Those hippy happy lads, **THE SEARCHERS**, have come up with another potential chart smasher. Titled *What Have They Done To The Rain?* it's an appealing single that should start slowly and then I think will find it's way into the elusive Top Ten. The song is rather curious. The idea of *What Have They Done To The Rain?* is meant to mean that the atomic bomb or something has taken away or spoiled the rain. But it's certainly not a sick song. Rather like the Bobby Darin record of *Strange Rain* which was a plea to different countries not to drop atomic bombs.

**SIMON SCOTT**, currently holding his breath for three weeks to see if his new single *My Baby's Got Soul* gets in the charts or not, is the dream of the photographers these days. There are hardly any new singers with the dream boy look, so Simon spends his time having flashlights exploding in his face and seeing his picture in all the "girlic" magazines. I asked him if he had had any bad moments whilst being photographed. Said Simon, "No, but I'm gradually turning into a physical wreck. I've sat on car bumpers until they've fallen off, and I've got stiff. Posed

holding onto a bus handle and the bus has pulled away and nearly taken me with it. And I've had so many pictures taken leaning on parking meters that I put sixpence in my ear when I start to sing."

Remember our charts race we mentioned last week? With **ROY ORBISON**, **ELVIS PRESLEY** and **BRENDA LEE** all competing against each other with new Xmas singles. Well, as you can see our friend Roy is well in with *Pretty Paper*, and Brenda Lee's disc which was released earlier still hasn't made the grade yet. Elvis has his newie out now, *Blue Christmas* which should belt up the charts, and it looks as if the final race will be between Roy and Elvis. Incidentally many fans didn't know that *Pretty Paper* was in fact a Christmas single. They thought it was just another single. Do they really listen to the words?

My mates, **THE SHADOWS**, have come out with a new single titled *Genie With The Light Brown Lamp*, another of their gimmicky record titles, although I wish they'd issued *Theme From A Filleted Plaice* as a single! Seriously, a marvellous single, this, and sales indicate that this disc should do better than their *Rhythm And Greens*. The Shadows will be playing their latest single in their Christmas pantomime "Aladdin." Incidentally, The Shadows wrote Cliff Richard's "A" side of his new single.

New star **TWINKLE**, probably hoping for another hit after *Terry* has stopped selling. Should be O.K. if she stays away from death songs. *Terry* is one of those awful *Tell Laura I Love Her* type ditties about boyfriends or someone dying on motorbikes. Twinkle might have made the charts but I wouldn't bet on her second release making it unless she really gets a good song. Death discs usually mean just death to the next record.

**THE HONEYCOMBS**, who reacted very sharply when it was suggested that their girl drummer was just a gimmick to get them into the charts, must be hoping that some gimmick WILL turn up. Their second release flopped miserably compared to their first and their latest disc, even with extensive radio and newspaper plugs, *Eyes* is nowhere near eyeing the No. 1 slot. Nor for that matter the Top Twenty. They'll certainly have to pull some stops out to get that record into the Top Ten.

## CLASSIFIED ADVERTISEMENTS

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# HAVE THE D.C.5 LET US DOWN IN THE STATES?

Pop music, like jazz, is beginning to mean a dirty word outside of show business. Halls wrecked, riots by teenagers, policemen hurt, and already passers-by in the street beginning to believe that all teenagers are just hooligans. This was the sort of thing that made many believe that jazz was just another word for drunken orgies with thousands of bearded beatniks wrecking clubs.

The latest incident didn't happen in Great Britain. It happened in America, but the results of it are making British groups lose their worldwide popularity, or will do if they continue. At a Press reception held in the States recently The Dave Clark Five ended up by walking out without giving any quotes, printable ones that is. It even got to the stage where one of the group, Denis Payton, is alleged to have punched a reporter in the scuffle.

What was the reason for this childish display of manners which could hurt and indeed prove disastrous to British groups in the United States?

It turned out that The Dave Clark Five had kept the Pressmen waiting for over an hour for their scheduled Press reception. A reporter said, "Where the hell have you guys been. We've been waiting an hour?" So out walked The Dave Clark Five leaving American reporters aghast at the scene. Now whether The Dave Clark Five were late or not, or whose fault it was, doesn't matter.

What does matter is that The Stones, who were once almost as controversial, and The Beatles could have THEIR careers harmed by this silly display of manners. The Dave Clark Five had made a great deal of money out of American teenagers and, to put it



Three of the Beatles relaxing at their luxury Bel-Air mansion on their last U.S. Tour.

mildly their popularity over here is not a fiftieth as big as it is in Canada and the States.

Plus The Dave Clark Five should have learned by now that the American reporters are vastly different to the British ones. We might consider them rude and even to a point, a lot of trouble whenever they start yelling their heads off. But, The D.C.5 should have spoken back to them like The Beatles and The Stones have done. Not just with ordinary quotes, but wisecracks, jokes, and even sarcastic remarks. The Americans love this. The Beatles found their way into the hearts of the Americans by doing this.

They realised that the American reporters have a job to do, and that when a press reception was held it wasn't done for fun. It was work to them and the better The Beatles could make it the better for everyone. Apparently The Dave Clark Five consider themselves much too big to have that sort of treatment. The Dave Clark Five, indeed should think of a few points. That in Great Britain their last few records haven't meant a thing. That in America they are earning money via big publicity and that that publicity is coming from the papers, the very people they are walking out on.

The Beatles have had their rows with American reporters but they have managed by thinking in advance to make it all seem like a big joke and everything, as they say, "has turned out rosy."

Any more incidents like this and The Dave Clark Five could find their reputation in Canada and the States very much harmed to the extent that the reporters will just refuse to do any publicity on them at all. At the same time, Britain is already having bad pop relations with America because British groups are selling more records there than American groups. Don't they realise that they could be ruining the good relations that The Beatles and Cliff have set up over there, not only for themselves, but for The Kinks, The Mojos, The Nashville Teens, The Animals, Cliff, Dusty, The Rolling Stones, Cilla Black, Matt Monro and all the British groups and solo artists who have tried so hard to get anywhere in the States.

It's taken all of ten years of pop music for British artistes to achieve the successes that they are now having in the States. We don't want those good relations ruined by British groups who haven't yet learned that American reporters don't get on their knees for anyone. They are harder, and in most cases better, than English reporters. They fight to get inside stories and when they can't get them, they aren't too happy. But if The Beatles can get along and make good friends with American reporters then so can British group, The Dave Clark Five.

I repeat. The British scene in America is still wide open. But it won't be if American teenagers get the idea that our groups have become so well-headed that one remark by a reporter causes them to walk out.

Let's hope it doesn't happen again. It's one thing to refuse to talk to reporters. It's another to walk out of a Press conference because someone makes a remark about being kept waiting. Which should not have happened anyway.

by BARRIE HILT



The Stones leaving the plane on one of their American trips.

These five girls support what we have said concerning girls partly ousting the groups from the charts. With regard to the return of some of the more popular soloists such as Adam and Matt Monro, we shall have more to say next week.





# TOP NEWS TWENTY

- 1** ● The Beatles' disc, *I Feel Fine*, has shown that The Beatles are certainly not falling out of favour. Straight to No. 1
- 2** ● Gene Pitney, the only American apart from Orbison who records what HE wants, thinks *I'm Gonna Be Strong* should be his biggest seller.
- 3** ● The Stones, rivals to The Beatles but good friends, have certainly tried hard to beat The Beatles to the Top Spot.
- 4** ● Petula Clark's wonderful single *Downtown* going "up-charts." Although she lives in France now, everyone counts it as a British hit.
- 5** ● Val Doonican's *Walk Tall* is a smash but I don't somehow think he will become a top pop star.
- 5** ● Jim Reeves bounces back up again with *There's A Heartache Following Me*. Definitely a smash with us for ever.
- 7** ● The Kinks' *All Day And All Of The Night* looks a strong smash all over the world. Shows what a change of image can do.
- 8** ● Roy Orbison has done it again. Belting up the charts with his *Pretty Paper*, about the nicest Xmas single.
- 9** ● The Supremes' second smash here, *Baby Love*, is slowly on its way out of the charts. Where's the third single?
- 10** ● Freddie And The Dreamers' *I Understand*, chasing up the charts. The first slow ballad from Freddie—and a start to a new sound?
- 11** ● Wayne Fontana may be waxing another American single for the follow-up to "Um x 6" as his smash disc is often called.
- 12** ● Adam Faith's back again with a *Message To Martha*, a smash single which is going a bomb over here. Pity it's already out in the States by someone else.
- 13** ● Dusty Springfield's *Losing You* is on the way out. A pity, but I'm sure our Dusty will soon be back with another.
- 14** ● The Bachelors back again, don't think these lads will ever miss the charts!
- 15** ● Cliff Richard could register his biggest hit for some time with *I Could Easily Fall*.
- 16** ● The Pretty Things, who must be used to cracks about them by now, are certainly having the last laugh with their long-selling *Don't Bring Me Down*.
- 17** ● The Rockin' Berries were my tip for the Top Ten, before they even made *He's In Town*.
- 18** ● The Shadows in this week as well as Cliff with their Christmas number, a well-deserved hit.
- 19** ● Elvis Presley out with one of the greatest Christmas offerings ever. A terrific seller despite earlier release in an album.
- 20** ● Herman's Hermits just in this week with *Show Me Girl*, could make the Top Ten.

## CARTOON COLUMN



"Can you play the Beatles Latest?"



"I see the Animals are on tonight."



"Do you have to whistle 'A Life On The Ocean Wave'?"

### PHOTO CAVALCADE

**TONY PUGH** provided the pictures of Helen Shapiro, Dusty Springfield and Freddie Garrity.

**MIRRORPIC** Those of The Beatles and the Stones.

**J. B. PHOTOS**—Cliff Richard, Sandie Shaw and Brenda Lee.

**A.S.P. INTERNATIONAL**—Dave Clark Five.

**JEFFREY SOUTHWY**—Petula Clark.

**KOVESDI I.P.A.**—Cilla Black.

# CLIFF- HANGING AT IT'S BEST

By HAL NIGHTINGALE

Today we pay tribute to a singer who, over the past three years since the start of "Pop Weekly" we have criticised, praised and re-praised. His name is Cliff Richard. We don't pay tribute to him today because it's his birthday, but simply because with the mass of groups gaining awards and titles for having made a few hit records everyone seems to be under the impression that Cliff has been buried. Over six years of songs, this lad, for he still is a lad in the sense of singing "ages," has had a fantastic career. Not only has he managed to hit the charts with every single record he's made, but throughout the world Cliff has become a symbol of love and affection for thousands of people. Not just teenagers but for mums and dads, grandads and grans, and people of all races and all nationalities.

He has given pop music a shot in the arm when it needed it, and until the coming of the Liverpool sound had succeeded in becoming just about the biggest thing solowise since Elvis Presley.

No matter whether his records climb to the No. 1 slot any more. Every record he records hits the charts in every country that sells records. No one knows just how many records he has sold. But he does know that last year he was leading the field in sales of records by a solo singer. Whether we think he is getting too old, or too concerned about acting rather than singing, everyone tends to say "he'll be finished soon." These days no one says that, simply because they got too tired of saying it after six years.

As yet he still hasn't made a dent in the pop world in America, one of our most popular artists not to do so. Yet in France, Sweden, Norway, Denmark, Italy, Africa, Holland, Greece, Israel, Germany, in just about any country you can name, Cliff has become one of the major record sellers. Everywhere he goes he is treated with respect, and he treats anyone and everyone with respect.

When talking to people he never gets rude or insolent, and I have yet to meet a reporter or photographer who has ever argued with him. He is perhaps too nice, because many of those who are anti-Cliff have suspected that anyone as big as Cliff couldn't be that nice without a reason.

There is a reason. Cliff is ordinary and nice. He likes people and people like him. He tries to meet all his fans and talk to them and whenever this isn't possible, he just gets worried. Which is more than you can say about most singers.

It's Cliff all the way. He may be cliff-hanging in the charts, sometimes not making too high a position in the Top Ten, but let's hope he manages to continue doing so.





## IF YOU THINK YOUR DISC PURCHASE AFFECTS THE CHARTS—YOU'RE CRAZY!

by VINCE PACER

So many letters poured into "Pop Weekly" last week over the way that charts are compiled that this week I have decided to do a follow-up feature, showing that "You Are A Nut If You Believe That Your Record Purchase Affects The Charts."

Look at it this way. There are over 6,000 record shops in this country. To be exact, 6,250, with more being built or starting operations in the near future. The charts returns are made up of fifty, seventy or one hundred returns, for various publications giving weekly tables.

But these returns only come from shops in big areas. Millions, yes, millions of records are sold throughout the country in small towns, villages, by post, through record clubs etc.

There must be at least three-quarters of the sales of every disc that aren't even credited to the towns. In other words you can be living in a large town where millions of records are sold every year and your record purchase doesn't mean a thing unless it's a town covered by one of your "foolproof" Top Twenty lists sent to the musical papers!!

The chances of your record purchase affecting the charts are about six thousand to one against. Rather like winning the pools isn't it? Certainly, of course the record companies could tell you how many records they have sent out to the wholesalers every week. But the wholesalers only deliver the records to the retailer. They don't sell them. Again the record shops can have fifty copies of a record delivered, and they have at least three months before they return the ones that aren't sold. Of course if you have a group who are selling a lot of records and are popular you can work out where they should be in the charts by simply asking the record company how many they have sold.

Only one small snag. The record companies refuse to give such information. Not very helpful is it? Perhaps readers would like to know how "Pop Weekly" make up their Top Thirty. Fine. We consider it to be the only Top Thirty chart that is anywhere near the real figures.

Our charts are based on the early returns of three musical papers, the Top Fifty as supplied by the Record Retailer, and of inside information gained from record companies on the sale of singles by new artists, plus spot checks at selected retail shops throughout the country to test the accuracy of our information.

It could be true that our charts are not accurate. It is in fact true that our charts AREN'T accurate. But we consider them to



*If you are a Cliff fan you probably rush out to buy his discs as soon as they are released, but does it really help him climb up the charts, asks Vince Pacer?*

be better than a Top Twenty made up by only fifty, seventy or one hundred returns from record shops when there are in fact over 6,000 record shops in the country!!!

Next week, however, we will tell you how an accurate chart can be made up, if only the other papers would agree—a chart that would tell you if The Beatles or The Stones are selling more, less, or even whether they make No. 1 at all!!! Read "Pop Weekly" next week and tell us what YOU think!!!!

## DOES HE CARE?

I have been a Proby fan since I saw him in "Around The Beatles." I have three singles and an EP which are, as far as I know, the only P.J. discs released in Gt. Britain. He certainly has talent and a style of his own. I think he is the best since Elvis, but why does he have to be so conceited? Surely P.J. must realise what he is doing to his career, or maybe he just doesn't care!

Heather S. (Chadwell Heath)

# READERS WRITE

... but are not always!

## We Do Like Them

I'm not writing this to agree or disagree. It's merely a suggestion. I come from Lexington, Mass., in the United States. When The Beatles came over here, I flipped, and did the same as all the other groups of England. They've faded from my heart and The Beach Boys gained it. They're tops here in our country. I suggest that you write up an article on The Beach Boys and print it in your magazines. You may not think they're as fab as your groups but give them a try. They have a style all their own, like all your groups. We accepted your groups, why not give our's a try? I guarantee you'll like The Beach Boys. Someone wrote an article from England in a magazine over here and said that if we didn't like the English groups to stick our heads in the Atlantic. Do our country a favour and like The Beach Boys; give them a chance; ask them to your country. If you don't like The Beach Boys... stick your heads in the English Channel, or better still, the Atlantic. I'm not trying to be stuck-up—just give our Beach Boys a chance. You'll be glad you did!

Judi Oiron (Lexington, U.S.A.)

## Simply Dreadful

*I think The Stones are simply dreadful! And their hair is disgraceful! Long hair is supposed to be new and in fashion, but all people are doing is going back several centuries. Their records are okay as long as you don't see them singing it.*

S. Vermont (Bridgwater)

## Or Can He?

In answer to the letter in "Pop Weekly" about the Popular Five. Dave Clark has not made the Top Twenty charts with his last three records. So Dave Clark can't have thousands of fans can he?

Michael Coldrick (Cheltenham)

## U.S. READER SAYS YOU CAN STICK YOUR HEADS INTO THE CHANNEL

### Welcome Back

I am writing to say how pleased I am to see Adam Faith back in the charts with *Message To Martha* and I feel sure as all other Faith fans do, that this disc will put Adam back at the top where he belongs. He has suffered too long from group mania. This proves that in the long run real talent will always prove its worth.

Faithful Fan (Nottingham)

### Britain's Best

By now it is evident that the best-looking, most impeccably dressed and by far the most talented group are The Hollies. Anyone who has had the good fortune to see this group in person will undoubtedly agree that the hard work of their road manager Johnnie McDonald is necessary to complete their perfection. Surely more credit should be given to the road managers of our groups? It is certainly due in this case and we would like Johnnie to know that what he does is certainly not unnoticed, and we are sure The Hollies themselves would agree with us.

Carol and Jane (Kingston)

## READERS' BULLETS

Both sides of Beatles' new disc are marvellous... No smoking, no drinking—shouldn't Searchers be called "Saints"?... Why no No. 1 for Hollies?... Sandie Shaw trying to sing like Dionne?... Stones' hair short compared to Pretty Things... Kinks second disc same as their first... Kathy McGowan uses "smashing" and "my favourite group" too often... Dusty great, but why the heavy eye make-up?... Too much fuss about pop stars marriages—Good luck to them... Wish Marianne would sing in tune... Mick Jagger not the only Rolling Stone... Dusty missing from Royal Command Performance... Honeycombs overrated... British groups doing too many American tours... Every happiness to Ringo if he's married... Chris Curtis is dishy and not big-headed... Group scene fading?... Too many new girl singers on scene... When Jackie De Shannon walked in the room—what did The Searchers do?... Hollies have got a fantastic stage act... Beatles still the best group...

Cliff not seen enough on TV... American artistes on the way in, British on the way out... Shudder to think what some of the groups would look like with short hair... Beachboys much better than Beatles... Why no new singles from Billy Fury or Billy J?... Elvis still the King, but who's Queen?... New-look "Pop Weekly" fab... Long-haired groups, ugh!... Is John Leyton giving up singing?... Freddie's new single fab, ought to reach No. 1...

Cliff's voice is a drag... It should be P. J. Phoney... Elvis's *Ask Me* (flip of current hit) is fabulous... Roy Orbison's latest is not up to his standard... Wayne Fontana's hit not as good as Major Lance's version.

What a mess The Caravels have made of *El's I Don't Care If The Sun Don't Shine*.

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

## THREE BROADSIDES

### Is This Singing?

I think it's about time people appreciated good singing instead of screaming and shouting. I don't call that singing. Why don't people give Cliff Richard a chance? He has a marvellous voice. I think Cliff and his Shadows are the smartest group. I don't see why The Beatles and The Stones get all the praise, they are not a patch on Cliff Richard or Gerry Marsden or Elvis. I think *The Twelfth Of Never* should have had a chance to get to the top of the charts. I agree with Marion Duke, Cliff's voice is not just ordinary, it's great. I can't say the same for The Beatles and Stones. Will you please print this in "Pop Weekly"?

Margaret (Cliff Richard Fan) (Halifax)

### No Scandal Please

I don't agree with the mysterious girl from Manchester 13 (I wonder why she never gave her full name?). Her letter is a bit overdone, it would seem that she must have had an argument with her boyfriend before writing it.

I am glad you don't go into the artiste's private lives. If you did, "Pop Weekly" would be turned into rubbish and would probably be called "Pop Scandal Weekly" as one of the Sunday papers got the name, *The Scandal Newspaper*.

The only reason I can think of why the mysterious "FAN" doesn't buy "Pop Weekly" is that she is saving for Christmas (only joking).

Geoff. Brown (Mildenhall)

### Fair Exchange?

A. Williams wrote to you complaining about all the English groups touring the U.S. Well, we are getting a lot of your groups over here. At first Beatles, then the other groups started coming at the rate of about one monthly. This fall, as many as two or three groups came weekly, but it's been narrowed down. The TV shows we get these groups on are, Ed Sullivan, Shindig, and occasionally, Lloyd Thaxton—hardly any other. I'll make a deal: You send over Peter and Gordon, we'll send over Jan and Dean. You send over Manfred Mann, we'll send The Smothers Brothers. You send "Ready Steady Go," we'll send "Shindig."

A Texan (U.S.A.)





# DISCUSSION

Hello then. At this time of year, with all the big names already released and the disc companies easing up for the Christmas holidays, the selection of new discs is a bit sparse. There are a few interesting ones flying around at present—and one, in particular, is a few cuts above them all. So let's first turn our attention to:

H.M.V.'s new release from John Leyton. "All I Want Is You" comes from the film "Every Day's A Holiday" and John takes this slow ballad in his stride, makes the best of the lyric and, generally, comes off very well. The Tony Osborne orchestration is particularly effective. Composition-wise, it is a melody which may well grow on you after quite a few spins—but there is no immediate impact.

I have always thought that Gracie Fields' famous theme song "Sally" would make ideal revival material for The Bachelors. Even if they have even considered it, The Viscounts have beaten them to it. This Columbia treatment is clean-cut; the performance being nicely balanced. A slow beater, this, with plenty of contrast and rising falsetto. A predominant feature is a very well-blown harmonica. The total result is very happy, performance-wise, but borderline hit potential.

On Decca, The Long and The Short give us an unseasonable helping of "Choc Ice" with a rhythm and beat which are seasonable at any time. A happy sound and the disc moves along at a fair old pace. Although very pleasant, there is nothing very different about it; full of "hey-hey-heys" and references to the *Peppermint Twist*, the lyric is a little bit out of date—and, perhaps, the whole treatment is the same when it comes down to the brass tacks of considering hit material today.

The recent release from Pye of Norman ("Swinging!") Vaughan's "The Organ Man" is most surely a disc which will find much popularity in the family at this sing-song time of year. It jogs along very happily, with an easy-on-the-ear melody. Normally, by no means a pop hit potential.

And talking of sing-songs! The whole idea behind Parlophone's "Sing A Song Of Beatles With Dick James" is just that! A happy, gregarious offering which will serve its purpose at many parties over the festive season. Vocalist-now-turned-Beatles-publisher Dick James rattles off six J.G.P. and R. hit titles together with a lusty choral accompaniment. It is cleanly performed and fulfils its given purpose.

The Fontana revival of "Blueberry Hill" gives us a wild performance in true Little Richard style. It is a matter of opinion whether this particular song suffers as a result of the rocking treatment; it is very well done and, as a disc on its own, can be said to be completely effective. I feel, however, that it is only for the more ardent fans of Little Richard.

★★★ **BOUQUET** ★★★★★★  
 ★ Without a doubt, the best all-★  
 ★ round platter of this week's little★  
 ★ selection is the new Columbia disc★  
 ★ from Gerry and The Pacemakers.★  
 ★ The title song from the film★  
 ★ *Ferry Across The Mersey* moves★  
 ★ along at a dreamy, but beaty,★  
 ★ pace. The husky voice of Gerry★  
 ★ adds much charm to the lyric of★  
 ★ his own rather wistful and nostalgic★  
 ★ composition and The Pacemakers★  
 ★ (plus augmented instruments!)★  
 ★ provide a backing which commands★  
 ★ the attention as it lazily beats its★  
 ★ way very cleanly. Quite honestly,★  
 ★ Gerry has had better songs on past★  
 ★ singles—but this one is certainly★  
 ★ a cut above those available at this★  
 ★ present time.★  
 ★★★★★★★★★★★★★★★★★★

All Elvis fans will have something to say about the wording on the label of R.C.A. Victor's "Hooray For Santa Claus"!!! It states that the artiste is Al (he's the king) Hirt! This is a festive instrumental with augmented chorus. There is really little of outstanding excitement or interest here because, although there is a powerful and effective bit of blowing from Mr. Hirt, the overall composition is a bit of a drag. There is little melodic attraction although there is plenty of bounce. It strikes me as a very adequate instrumental arrangement with a Christmas lyric added for the sake of Christmas!

On Parlophone, Matt Monro has chosen a song by the famous French Cabaret and Stage star, Charles Aznavour, "For Mama." This song is very sentimental indeed and in lesser hands the lyric would sound very nauseous; but, on this occasion, Matt's handling of this family ballad is warm and simple; quite straightforward with a lot of sincerity; therefore, it is tasteful and completely successful. It will find many welcoming ears, especially as a family favourite.

A new Parlophone couple are The Fitz and Startz and their first offering is "I'm Not Running Away." This is a gentle beater with a certain attraction in the double voices. The composition itself has nothing startlingly new to offer—nor has the overall sound of the disc. It is very polished and cleanly presented, however; but, nowadays, it is more essential than ever before to present a talent and/or a sound which is entirely new, based on considerable talent. It is difficult to assess the basic talent of Messrs. Fitz and Startz on this one disc alone but the sound is certainly not new.



## BRICKBAT

Oriolo's *I'm Gonna Spend My Christmas With A Dalek* is what I call carrying a gimmick a little too far! Even during this season of goodwill. True, those fascinating electronic and mechanical creatures, the Daleks, are very popular but the overall treatment of The Go-Gos on this disc is much too childish to be acceptable. Childish voices, extremely banal lyrics and all the added electronic sound effects make it seem ultra-contrived; therefore, insincere—and no children's disc, play or book will be a success with the children if they sense insincerity. The Daleks were originally conceived by the BBC for the viewing of children in the now celebrated "Dr. Who": I say *originally* conceived because, as it turned out, children of all ages took to the Daleks as a very sound example of science fiction. They were believable; they did not play DOWN to their audience. On this disc there is nothing particularly festive really; the melody, such as it is, is extremely run-of-the-mill basic stuff—and the treatment takes the easy, ever-obvious way out, with no attempt at subtlety. I doubt very much whether any child over the age of five would find this one either believable or interesting.

And there we are: personally, I'm looking forward to the excitements of post-Christmas releases and to seeing what new trends and talents the New Year brings us. Meanwhile, next week will see a selection of all the Festive discs for your holiday. Till then, Happy memories.

'Bye for now.



MAKE A DATE EVERY  
**FRIDAY — Midnight**  
**SATURDAY — 9.30**  
**MONDAY — 11.15**



ELVIS' SPOT" EVERY SATURDAY

The  
Beatles

