

# POP

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No. 19  
WEEKLY

INSIDE

**BRITISH TV  
POP SHOWS  
A DISGRACE!**



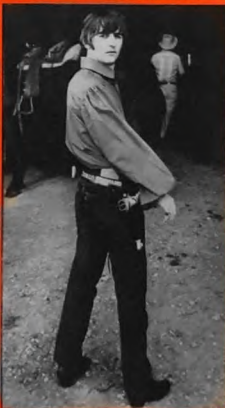
INSIDE

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FOR FANS OF  
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**P. J. PROBY  
MAKES US  
EAT OUR  
WORDS!**



INSIDE

**BILLY COULD HIT  
FIRST No. 1**

# POP WEEKLY

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THIRD SERIES WEEK ENDING 2/1/65  
ISSUE No. NINETEEN

## CALLING ALL ELVIS FANS

next week's issue of

## POP WEEKLY

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To Mark

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A dance is being held in celebration of Elvis's birthday at "ST. JOHN'S HALL," SIDCUP, KENT, on Saturday, 9th January, from 6.30 till 10.30. There will be a buffet half way through the evening. Dancing is to Elvis's records. Vice-President Brian (Todd) Slaughter, is arranging the programme. Admittance for ELVIS fans is 3/6. Applications for tickets as soon as possible to:—  
Maureen Fricker, 3 Orchard Villas,  
Old Perry Street, Chiselhurst, Kent.



# The Editor Speaks

## BRITISH TV POP SHOWS A DISGRACE

It's not. Tours are suffering, radio programmes are losing listeners, and even the once steady existence of clubs and ballrooms are being threatened. There is, however, one side of show business that has usually managed to weather all the storms, and ups and downs of pop life.

That is the pop TV programmes. But now, we learn that even the big favourites like "Ready Steady Go" are losing audiences. The reason? Because "Juke Box Jury," "Thank Your Lucky Stars," "Ready Steady Go" and "Top Of The Pops" are just so much trash!!

Why are they losing viewers? Simple!! Not one of the shows has tried since their start to really make progressive changes. None of them have any idea of production, except "Thank Your Lucky Stars" whose sole idea of production is to put pop singers on with a regularity and timing reserved for funeral parlours.

Miming should be stopped, again "Ready Steady Go" have tried to make a breakthrough here and nearly succeeded, but why haven't they carried it on? Certainly it can't be because of technical faults. I have spoken to a few people recently who say it's certainly not impossible to do pop shows "live" on TV. But the production of the shows are terrible. Take first "Thank Your Lucky Stars." The same dreary format every week, with the same disc jockey, Brian Matthew,

Why not let the groups do their own stage acts? No, say the TV companies. Too difficult for the cameras to follow them. However, let's be honest, "Thank Your Lucky Stars" has showed some initiative in the last few months. They have actually got rid of that awful game where Janice Nicholls and two or three teenagers pick out the best record. Or have they? They now have Brian Matthew circulating the audience and picking out various people to do exactly the same idea.

What of the other shows? "Ready Steady Go," supposed to be the most popular programme of all pop programmes. Started off well, with a slightly different idea to the others of having a slight fashion kick, carried quite well by Cathy McGowan. Now the show has become as stale and uninteresting as yesterday's bread.

Now then, "Top Of The Pops." The idea behind the show when it first started was pretty stupid. It was to how only stars who were in the Top Twenty. Now as everyone in and out of show business knows, most of the

The way everyone is walking around talking about beat groups being on the wane (something we predicted six months ago), you would think that that was the only side of the pop scene actually suffering. Instead we get shots of giant photographs of the stars who can't make it to the programme. Surely the object of a pop TV show is to give record-buyers the chance of seeing their idols "live?"

Last, but definitely not least is the long running (or sleepwalking) programme "Juke Box Jury." This really is the limit. Every week we are treated to as big a bunch of morons as ever existed. Not morons in the sense that they know nothing, but moronic because they simply do not know anything about pop music, or pop records—which again is surely the object of the programme? David Jacobs spends half of his time trying to keep the panel in order and the rest of the time in disagreeing with their verdicts. Two weeks ago we were treated to one of the most awful scenes of stupidity I have ever witnessed. We had Jimmy Edwards, Polly Elwes, Lonnie Donegan, and Shirley Eaton. Of the four, only Donegan knew anything about pop music. My thanks to him for his knowledge and for showing that knowledge in such a way as to be reasonable.

Not so Jimmy Edwards who ruined the programme by interrupting all and sundry, by plainly admitting that he knew nothing about pop music and by trying to put over some of the worst jokes I've ever heard.

Of the four TV programmes not one has any production that generates excitement. None of them give any feeling of happiness, of being alive or even of knowing what they are doing. I grant that some of the four have got quite high viewing figures. Mainly because most teenagers, however much they abhor the show, will watch to see their idols. The people behind these programmes should wake up. The trouble is, no one is there to give them a swift kick to wake them up!!

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H.M.V. POP1378

JEAN

YOU WON'T  
FORGET ME

AND THE STATISIDES

COLUMBIA DB7439

KENNY  
LITTLE

A SHOT IN  
THE DARK  
(from film of  
same name)

UNITED ARTISTS  
UP1074

THE  
GEORGE  
MARTIN  
ORCHESTRA

ALL QUIET  
ON THE  
MERSEY FRONT  
(from film 'Ferry  
cross the Mersey')

PARLOPHONE  
RS222

DEL  
SHANNON

KEEP SEARCHIN'  
(We'll follow  
the sun)

STATISIDES SS368

## WHY WE ARE PRE-ANNOUNCING THIS POLL

"Pop Weekly" is dead against "springing" polls on the readers, for various reasons. The main one being that many fans can't afford to buy a magazine every week, and it will give our readers chance to pinpoint these two weeks. The second reason is that the newsmag may have sold out that week, and we feel that everybody should have the chance to vote.

"Pop Weekly" is also dead against readers having only one vote per artist. We believe that although readers should only be allowed to vote once, they should be allowed to have three votes. The reason for this is obvious. Nearly everybody likes more than one artist, and it likes The Beatles and Adam Faith, why should he or she be restricted to voting only for Adam Faith? A false picture is built up this way.

Anyway, here's your advance notice of the poll. Remember that the polling takes place issues **January 14th and January 23rd** and, as with all art paper magazines, unlike musical papers printed on cheap newsprint, in 99% of cases sales are **FIRM ORDER ONLY**, and casual copies are hard to come by. **PLACE YOUR ORDER NOW!**

We have notified all fan club presidents of the poll, now it's up to yourself to notify all your friends. **WE'RE EXPECTING THE HEAVIEST POLL IN THE COUNTRY. IT SHOULD CERTAINLY PROVE TO BE THE MOST NOVEL AND EXCITING. SEE THAT YOUR VOTES COUNT ON JANUARY 16th and 23rd!**

"Pop Weekly" Honours List, 1965  
Polling Days,  
Issues Dated January 16th and January 23rd (out January 13th and January 20th)

"Pop Weekly" holds its first Annual Poll this year, in the above issues, and after much thought we have decided that the poll shall take place in the following manner:

In the issues stated, you will find printed a coupon for you to fill in. **ALL PLAIN PAPER VOTES WILL BE NULL AND VOID.** Votes must be filled in on the coupon provided.

There will be **8 SECTIONS ONLY**, and the sections are split up in the following manner: **Please Note—In all sections, 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, sample vote could read  
Cliff Richard

Dave Clark Five  
Petula 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

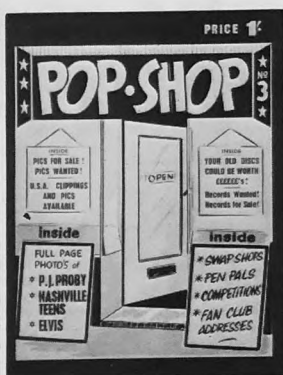
**Best Single Issued in 1964**  
In this vote, consideration should be given to the strength of the flipside. This section of the poll to our knowledge has never been done by any national magazine.

**Most Read Article**  
In this vote, a group is considered as "a single artiste." Readers should vote for the article "they always read." "Pop Weekly" believes that though 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 Article**  
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 Wonders**  
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.



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## CLASSIFIED ADVERTISEMENTS

### FAN CLUB ADDRESSES

**THE DARYL QUIST** Fan Club, Marlene and Janet, 61 Spring Road, Lanesfield, Nr. Wolverhampton, Staffs.  
**PETER JAY & THE JAYWALKERS** Fan Club—s.a.e. Secretary, 21 North Drive, Great Yarmouth

### RECORDS

**DEAD MONEY!** Your old records could fetch £££'s! **THAT DELETED RECORD** you want, could be still obtainable. Buy "Pop Shop," 1/-, obtainable all newsagents, or 1/3 direct from "Pop Shop" (PW), Heanor, Derbyshire.

### PERSONAL

**U.S.A. PEN-PALS!** Stacks in this month's issue "Pop Shop," 1/-, obtainable all newsagents, or 1/3 direct from "Pop Shop," (PW), Heanor, Derbyshire.

### MAGAZINES

**NOW ON SALE.** The December issue of "The Mod." All the latest Mod trends in Fashions, Shoes, Clubs, etc. Price 1/6. From all newsagents or 1/9 direct from "The Mod," 41 Derby Road, Heanor, Derbyshire.

# Billy Could Hit First No. 1

One of the most amazing facts that seems to have been totally ignored by everyone in show business is that after five years, nearly six, of hits galore, and successful radio, TV and one night stands, Mr. William Fury has not once succeeded in reaching the No. 1 slot. This is amazing. Billy Fury has had over fifteen consecutive Top Twenty hits. He has topped the bill on dozens of pop packages, all of which have done exceedingly well. He has also had hits all over the world, and rumour has it that manager Larry Parnes will shortly start getting the Americans to be Fury acclimatised.

He has over ten Fan Clubs in this country alone. All of them have large memberships, all of them are very devoted to getting Billy into the No. 1 slot and into obtaining their main objective—seeing him top the bill at the London Palladium. 'Nuff said about that I think.

Well, it's possible that with his latest record Billy will be topping the charts. It's released beginning of January and has a marvellous beat to it and I rate it as one of his best. Will he ever make the No. 1? It certainly is unusual that he has never done so, tho' the main reason seems to lie with the fans who seem to take no notice whatsoever of release dates. Rather like Elvis's records, if they can't get it when it's first out they'll buy it weeks afterwards. A peculiar set-up, but I rate Billy as a must for the No. 1 slot some time in the New Year.

Will he make it or won't he? Although Billy has always insisted that he did not want a No. 1, we believe that, like any artiste, he would be delighted to know that after five long years he had at last reached the No. 1 slot.

I believe, as do many others that Billy Fury is one of the most talented artistes who has come out of the beat boom and through many difficult years and still remained one of the best solo artistes that this country has ever had. In the last few weeks he has opened up and shown us more and more talents. First



his dancing has improved. So has his almost fantastic shyness. He can now talk without blushing. Filmwise too, he is branching out. His new film *I've Gotta Horse* is expected to be one of the best films of the year for pop musicals, and the songs from it should give Billy's record career a boost.

I rate Billy as one of the few artistes

in this country who has maintained his position by giving us solid entertainment, and one of the few artistes who work hard for that entertainment. Let's hope that the next few months and this bright and new bustling Pop Year will give us even more chance of seeing Billy and of watching him reach the No. 1 slot! !

# Buzzin' Dozen

By DON CRISP

New artiste, **WINSTON G** (yes, I know it's a funny name, but it's different), is trying hard for pop stardom backed by an extensive Press campaign in the New Year. Funny thing is that Winston G doesn't really need Press stories. He has enough of his own adventures to fill a book. Recently he was belting back from a date with a friend of his in a car so old that it had no floorboards. They had to put their own floorboards in to keep their feet from touching the ground. Eventually, when they roared down a hill, the worst happened. Off came the wheel, and the car crunched into a ditch. Exit Winston G and friend, battered but alive. Their transistor radio was discovered after a long search stuck up in a tree, not I may add, playing a hymn.

The boy with the look of a worried man which he shouldn't have, **GENE PITNEY**, is at last showing what the Americans can do to the British charts, regardless of the British groups. His *I'm Gonna Be Strong* has fooled around the Top Five for weeks. Apart from Orbison, Gene is the first male singer from the States to really crush the British groups in our charts. In the States too, he is rated as being one of the best, and he intends to make sure that he not only continues to hit the charts here and at home but in every country. He certainly deserves it for the work he puts in!!

**DUSTY SPRINGFIELD**, whose record career is absolutely strewn with successes, must be a bit worried over the reaction to her latest disc. No, not *Losing You*, but *O Holy Child* which is her special Xmas record for charity. A pity because it's an excellent disc and deserves to get really high into the old Top Twenty. Especially as Dusty has donated all the royalties from it to children's homes. Who said singers are hard-hearted?

My tip of the week, provided that it doesn't get lost in the Christmas rush is **THE EVERLY BROTHERS'** single *Gone, Gone, Gone*. A gas disc and one that should not only make sure that The Everly Brothers are back in the charts but should also pave the way for their next single. This is more like The Everlys that we used to know. The backing on this is just the right combination of danceable music and listenable music. Definitely one of the best singles, and I shall be very disappointed if it doesn't reach the Top Ten.

**THE MOODY BLUES**, whose disc *Go Now* is selling fast and furiously, are all set for a tour in the New Year with R & B King, Chuck Berry. A tour with a difference for The Moody Blues. They are all ardent fans of Chuck's

music, and this tour, coupled with their best selling disc should put them into the limelight for the New Year. However, they may lose out on the fact that the Christmas rush kills as many discs as it makes hits. Chances are however, that this fine team will make the charts, anyway. They have a style all their own and one that could make their entrance into pop music something of a big spectacular.

The King of R & B himself visits London in January for his big country-wide tour. Yes, it's **CHUCK BERRY**, the guy who has caused more groups to learn how not to play the guitar than anyone. So many groups, finding Chuck Berry's guitar work too difficult on a disc have gone straight out, and instead of copying him, have played their own versions and have given many fans the wrong idea of what is real rhythm and blues. But Chuck Berry's music is different from anything you've heard before.

## 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.	

The way everyone is saying that **ROY ORBISON'S** record, *Pretty Paper* is "phoney" and bad makes me laugh. So far the disc is the fastest Xmas seller ever, and Roy must be very pleased with it's sales. Certainly the lyrics are slightly over-sentimental, but then aren't most of the pop songs of today, Xmas or otherwise? I rate it as one of the best discs and certainly a disc well worth buying for the old Xmas stocking. Whatever the record critics may think of it, and some of the stars judging by one paper, it's certainly a smash with his fans.

That sprightly hit from **ADAM FAITH** *A Message To Martha* could well be the start of another string of

hits. Peculiar thing about Adam is that he is always missing the charts for two or three records and then he suddenly adopts a new singing style which puts him right back in again. Certainly he is one of the biggest priced stars in the country and he can always be certain of plenty of work. This disc could just make an impact in America, even tho' Adam didn't cover it over there! \*

One of my tips for stardom, **THE ROCKIN' BERRIES**, have had a fantastic success in the last few weeks. Now they are getting ready next year to make sure that other countries get some of their well-known talents. They have signed for an overseas tour which, apart from putting them in the eyes of many of the European fans, could also make them one of the world's best groups. To me, I have always rated their stage act as the best there is. It's certainly a stage group with a difference, and I hope to see them having many more successes in the New Year. \*

The solo star from the States who The Beatles and everybody else raves about and yet who hasn't hit the charts really big over here yet is **JAMES BROWN**. His latest single *Night Train*, on which he is backed by his group "The Famous Flames" is one of the best singles for many a month. If this guy doesn't make it in the New Year there ain't no such thing as justice. Certainly he must be one of the most popular guys in America and although all of our top groups rave over him, I think he might find it difficult to hit the charts unless he actually comes over here and breaks the ice by giving us one of his famous stage shows. \*

A new name, a new face, and a mighty shapely figure make up **KAROL KEYES**, the girl who has recorded an excellent version of *You Beat Me To The Punch*, the Mary Wells song which has a marvellous sound and although it may not make the charts, will certainly give the guys who buy the records something to croon over. Definitely a girl with something in her voice and I hope that something will get across to the fans and help her record step into the charts. \*

After just two discs, **JULIE ROGERS** has become a star of stars. A disc with a hit written all over it is her latest called *Like A Child*. Another of her soft but strong singles and she uses her excellent voice to good effect. Her first disc, *The Wedding* showed that you don't have to have a Cilla Black kick to make the charts. This disc could give that extra push needed to convince the Americans that it's not only guys and groups over this side of the Atlantic. For such a good looking girl, fame must come. \*

# DEPLORABLE STAGE ACTS!

**BRITISH ARTISTES CAN LEARN FROM TOP AMERICANS** by **TERRY HALL**

One of the most deplorable things ever to happen on the British scene has been happening for some months now. It has been happening because of the apathy of British groups and other artistes on the pop scene. It is the disgusting difference between what an English group call an act and what an American group call "an act." On recent excursions to E.M.I. Press Receptions I have been amazed to see what a fabulous act the American stars, especially the coloured artistes from Tamala-Motown have been giving to the assembled press men and women.

The truth, hurt tho' it might, and also it might anger some British pop people is that British artistes simply aren't worth half of any American act. There are a few exceptions. The Beatles, Billy Fury, The Barron Knights, The Rolling Stones. These are just about all that are left with what one can describe as "stage act." The others! Rubbish. Go to a pop show now, and what do you

see? On comes famous pop singer Joe Bloggs with his group.

Immediately he swings into his number, either standing dead still or exhorting his group to "Go it fellers." Apparently the "fellers" don't wish to "go it." They carry on playing, shouting encouraging remarks like, "One more time" which is to give everyone the impression that they had better start clapping now because in a few minutes they are leaving the stage.

Now watch an American team. Watch, for example, Charlie and Inez Foxx, who have caused a sensation over here with their fabulous stage act. On the recent Rolling Stones tour over here, their applause was only just short of The Rolling Stones' acclaim. They were great. Their songs were well chosen, and their stage act, especially where they both disappear to different sides of the stage and fade from sight was magnificent.

*Below: The Barron Knights, who says our correspondent, are one of the few exceptions to the general run of deplorable British stage performers.*





Above: Martha and The Vandellas, who are one of the American teams who put on a terrific stage act wherever they appear.

The same with Martha and The Vandellas and with The Miracles. The Supremes too, put on a good act, and the Shangri-Las. But British groups and solo singers? Forget it. They are about as bad as they can get. No more than five per cent of them have any idea of a stage act. The Beatles have a stage act, and a TV act that I enjoy. They give enough of themselves to please the audience, and yet they never look, as some groups do, as if they are working themselves to death. John Lennon is, I feel, beginning to develop into quite a character.

Paul, George, and Ringo are all shrewd enough to realise that they too, have talent and do not need to change their style to suit a bigger audience because their style is so different anyway that they have already made sure of not only the teenagers enjoying it, but their parents as well.

With the exception of The Beatles and a few other groups, British stage acts and TV acts are about the worst I have ever seen. They have no life, no feeling, no sense of rhythm and certainly do not get "across" to their audiences. If I thought The Beatles or The Barron Knights were bad I'd say so. But they aren't. They have a flair for knowing or feeling what their audience wants. They don't

only play to the audience, they make the audience feel as if they (the audience) were the vital link of the show.

If Britain is to maintain her position in the American charts, then British acts will have to open up and at least try and look as if they can act. The Beatles have already shown the way to stardom for countless other people. How about them opening up a school to teach groups and singers how to use their talents? It certainly would help most of the artistes who consider that they have learnt it all these days! !

It is a fact that quite a few tours last Autumn played to half-full houses on many of their venues and incurred heavy losses to their promoters. This was due, in my opinion, very largely to the extremely poor stage presentation of many of the acts booked on these tours, the people backing them must, in their own interests, insist on the artistes putting on a much-improved stage show. It is worthy of note that those tours with the artistes we have mentioned, such as The Rolling Stones or Charlie and Inez Foxx, who have top class stage acts, were a huge success. Surely this is proof that stage presentation is the key to a successful tour.



A selection of pictures from **THE BEATLES' American Scrapbook**. They were taken on a ranch at Alton, Missouri on their last visit to the States. Perhaps the next **BEATLES** movie will be a Western.





# PROBY MAKES US EAT OUR WORDS

by BARRIE HILT



"Gosh thanks Dad, whatever can it be?"



"He'll have to do something about that Beate cut!"

PHOTO CAVALCADE

MIRRORPIC provided the picture of The Beatles. A.S.P. INTERNATIONAL those of Julie Rogers, P. J. Proby and Billy Fury. TONY PUGH—The Searchers. J. B. PHOTOS Martha and The Vandellas.

Well, well, well! Would you believe it!! A few weeks ago I prophesied the end of the P. J. Proby name, and of all that surrounded it. Instead, as I thought, of thousands of letters from teenagers saying "Good Old Me" and "Let's Get Rid Of Proby" I was swamped with thousands of letters saying "Fancy knocking poor old P.J." and "What a twisted guy you must be." "He's the greatest," and various expressions of love that mounted and mounted on my desk until the only thing I could do was to write this feature.

However, I'll make it clear that, although I was wrong about P.J. smashing the charts again, which he certainly has done with "Somewhere," I still don't think I was wrong in condemning P.J. for not turning up at concerts all over the country. I have said, and I'll stick by it, that P.J. must learn, whether he likes it or not, that teenagers and record-buyers of any age can go off someone just as much as they can go for them!!

But the amazing thing to me is that P.J. has so many loyal fans. Fans who apparently don't care what they do, or what P.J. does as long as they can buy his records and hear him on TV once in

the secret. That people do not wish to see their favourites for too long a period. Over-exposure can be as bad as under-exposure.

Does this mean that Proby can make a comeback? That one promoter will take the chance and put Proby on a tour? Could be, as we now hear rumours that Proby may be doing a spring tour for a well known promoter in the New Year. Will Proby make it back on the scene?

Personally, I still doubt it. Unless Proby quits the not turning up at shows bit, he's liable to find himself in deep, deep trouble where record sales are concerned.

There has been only one man who has managed to sell stacks of records despite doing hardly any record programmes or radio or TV shows. That is Elvis Presley and he is almost a legend. I doubt whether Proby could start another legend. But it is interesting to note that we had literally thousands of letters from readers who tore us to pieces for having a go at P.J.

What can happen to P.J.? Can he exist long enough on his record royalties for someone to take another chance on booking him on radio and TV shows? Certainly the fact remains that Proby has some of the loyalest fans ever. Some of them would certainly like to see P.J. on a series of dates but who is going to have the nerve to book him?

I must stick up for Proby on one count. That he has made some good records, and also that he has a strong bunch of fervent fans. Let's see what the future brings. Will it be P.J. or N.O.? I would say no, unless he changes his tune about appearing on one night stands. But I have a very strong feeling that he may do just that, in which case he could still be the biggest draw in the business since Elvis hit the scene.



a while. He was also voted "TV Personality Of The Year," which seems to be even more amazing as he cannot have appeared on TV more than four or five times. Perhaps however, that is





# Are There Too Many Pop Papers?

asks VINCE PACER

For pop papers, this must be the worst year ever. More and more of them are packing up, more and more of them are realizing that it's just not worth it to carry on looking for a market that isn't there. Some of them have changed their style and some of them even manage to look more like "Pop Weekly" every week. But like pop groups, there are now too many pop papers. In the next two months it is rumoured two more well-known music magazines will be packing up. One will probably go into amalgamation with another one.

The other one will change into being a "love cartoon" type of magazine. They are certainly selling well, anyway. But what is happening to the pop papers? Well, the truth is that until "Pop Weekly" came along, there wasn't another pop paper on the scene printed on glossy paper. But then when everyone saw what a success "Pop Weekly" was, they also decided to change their papers to the glossy paper format.

In some cases it didn't work. Magazines like "Scene," "Serenade," etc., came out and died shortly after. Things indeed on the pop scene are looking bad. But "Pop Weekly" resents the fact that one paper has gone so far as to not only almost copy the title of "Pop Weekly" but has also tried to style their paper on the same format as ours. If they haven't got the originality to know what to do about their paper, let it die as it is dying now.

"Pop Weekly" is on the music business scene for two reasons. To give enjoyment to the teenage public and praise to artists who deserve it and to knock the people who deserve to be knocked and whom every other paper is scared of knocking. There is only one other paper that can boast a great record. That is the "New Musical Express." Not only is it the largest seller and the longest running music trade magazine but is liked both inside and outside of the business. Perhaps the papers who are copying "Pop Weekly" should take a few leaves out of "N.M.E.'s" book of policy!

## TWO MORE READERS DEFEND P.J.

As a regular reader of your magazine I was very annoyed to read about P. J. Proby being given up as a bad job. I am a fan of his and buy each of his records the first day they are released. He is a great artiste and all he needs is the chance and breaks that all other Americans get when they come to this country. When he came to England he was already a star and shouldn't be expected to start from the bottom and work for nothing.

My family and I met P.J. in person and he asked us into his flat and made us all very welcome. He is most polite, very amusing and charming. I've yet to find the British star who would offer you such hospitality. It's just the case of the old saying, "Give a Dog a bad name and it will keep it!"

How about giving this star what he deserves for a change, a chance to prove his loyalty to his fans. He has plenty to give. He is a long way from the end of the road. Make no mistake about that. I hope all other P.J. fans will read this and agree with me.

Christine Blackwell (Enfield)  
In answer to your question "Is This The End of the Road for P. J. Proby?" I say "NO! NO! NO!"

Although fans feel disappointed about the recent trouble P.J.'s had, we can't help admiring him for fighting for what he wants.

My friend Marion and I class ourselves as two of the luckiest girls in England. Not only have we seen P.J. perform in person, but we've also spent a whole, crazy, wonderful day with him at his Knightsbridge flat recently. We don't care what ANYONE says about him, P. J. Proby is a DOLL. We all sat around in the front room of the flat, while P.J. chatted away to us as if we were old friends and not just two of his thousands of fans. Believe me, he REALLY DOES care about his fans, and never wants to disappoint them. He told us so!

Astrid & Marion (Streatham)



## READERS' BULLETS

### Welcome Beatles

In an earlier issue of "Pop Weekly" you asked for American opinions. I want to tell British readers how we feel about the groups coming to America.

Can you imagine how excited we are when, say, The Beatles arrive in America? They are actually in our country, near us—we are honored and would love to have them stay, but they prefer their homeland to our country. That's more than I can say about a lot of American stars. How do you think we feel about recording stars who go to live and record discs in England (no offense)?

Shirlea McNeil (Oregon, U.S.A.)

### Kink Crazy

We very much wish that you would print the whole address when people write in to *Battleground* as we would like to give Alan Charlesworth a piece of our minds. If The Kinks didn't have talent then they wouldn't be one of the most popular groups in the country. Their style is far from outdated. We would very much like to know the names of these groups who play such a sound better as we have never heard of them. No group has such a fantastic sound as that of The Kinks. There is nothing gimmicky about their name. It has no more gimmick than the name 'Beatles.' The Kinks have more talent in their little fingers than every other group in the country (almost). They'll be in the charts still in five years time. If we ever met Mr. Charlesworth he might find himself with a stewed head!

Linda Castle, A. Wallington (Brighton)

### She's Great

How dare Val Edyvean say that Dusty Springfield shouts? Dusty is a great singer, one of the best in the world. Helen has a nice voice but she cannot compete against Dusty.

L. Ross (Essex)

AMERICANS  
WOULD LOVE  
THE BEATLES  
TO STAY

### It's The Best!

The girl who tried to run down "Pop Weekly" cannot have read very many. I have got every single "Pop Weekly" and I do not think it is a waste of 1/-. Since the first issue of "Pop Weekly" some two-and-a-half years ago I think it has matured to become Britain's best pop magazine.

I do think that there could be more articles on less famous artists but still you are doing a great job, keep it up.

"Pop Weekly" reader (Hendon)

Adam's Martha great . . . Twinkle's Terry terrible . . . For once I agree with John Lennon that Cliff seems to have a new disc out, every day . . . The so-called fans change their minds about the Top Female Singer as often as they change their clothes . . .

Searchers' new record great . . . We would trade The Beatles and The Dave Clark Five for Gene Pitney and The Beach Boys (especially Mike Love) any day . . . Dusty great on-stage . . . Pennies deserved a bigger hit . . . Marianne Faithfull a dead loss . . . Toggery Five absolutely gear . . . ditto Hollies and Tony Jackson . . . Tips for the top: *Girl Don't Come* by Sandie Shaw; *Baby Please Don't Go* by Them; Gerry's Ferry 'Cross The Mersey; and Kinks' new EP . . . Helen is definitely a 'has been' . . . Tommy Quickly deserves a hit . . .

Swinging Blue Jeans seemed to have stopped swinging altogether now . . . Will Billy Fury's next film be called "Fury, The Wonder Horse?" . . . Isn't Cilla heading the same way as Helen Shapiro? . . . D.J. Jimmy Savile real sweet . . . New disc from Gambler's overdue . . . Surely Val Parnell's heard of Billy Fury by now? . . . "Pop Weekly" giving too much coverage to these here-today-gone-tomorrow groups . . . Peter and Gordon might as well quit show biz . . . Herman's Hermits newie a big, but big disappointment . . . Billy Fury has a fan who is 95 years old! . . . Beatles' newie as big a disappointment as *Can't Buy Me Love* . . . If Simon Scott can make it, then so can Daryl Quist, given the right song . . . Brian Poole's newie a knockout . . . Long time no hear of Crystals . . . New Stones' record best yet

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

## THREE BROADSIDES

### Six Furious Fans

In reply to a letter published in "Pop" from "a very raging Searchers' fan," we would like to say that we have seen both The Searchers (without Tony) and Tony's new group and there was no comparison between them. The Searchers gave a very mediocre performance on the whole, and at times they were inaudible, dull, insipid and uninspired whereas Tony and The Vibrations brought the house down and were an absolute knockout!!

Six Infuriated Tony Fans

P.S. Let's have some pics of Tony and The Vibrations in your great magazine.

### Can't Have Enough

I have just been reading your article in "Pop Weekly" about Elvis and Cliff, where you asked for opinions. Well, I am a real Elvis fan and go to see all his films. At our local cinema they show a great deal of Elvis films and I have seen them all many times but never get tired of them. The more the better, that's how I feel. Most girls in the same class as me at school prefer Cliff but they go to see and enjoy his films, as I go to see Cliff's. As for Cliff's films, I think they've gone from bad to worse and as we can see him on TV, one film a year is plenty. I'm sure I speak for all Elvis fans when I say we can never have enough. Please let's see another centre picture of Elvis very soon. Linda Davies (Manchester)

### It's Outrageous!

We, the undersigned, think that the article in "Pop Weekly" about "Film Exposure" by Vince Pacer is outrageous!!

Cliff and Elvis can act extremely well. Their films are certainly not the same. We think the films are the kind that teenagers like to see (we do), with lots of fun and music and a little dash of romance.

We do not think that we see too much of Elvis and we would like to see more of Cliff.

What we think of Vince Pacer is . . . . . (even pronouns were unprintable).

Outraged Fans Patti, Jenny, Kathy, Pam and Penny (Croydon)



# DISCussion

Hello then; with the dateline of this issue being the 2nd day of 1965 I would like to, first of all, wish you all you wish yourself in the way of happiness and success during this New Year. May it bring YOU as much success, in your own line, as 1964 brought to groups! And no wish could be bigger than that, could it? More about groups a little later, however.

Owing to the fact that Christmas holidays made it necessary to advance the printing of this edition of "Pop Weekly" I have but three discs for giving this week. At the time of going to press no other records had come my way; so when we get back to normal routine next week we'll catch up on the best of the latest.

The three platters I've got are:

First, the new ballad from Billy Fury, on Decca. This is a slow, rather ponderous song which gradually builds up to a pounding climax. Billy is backed by a big orchestral sound through which peeps the occasional heavenly choir but he is well up to the occasion. He gives a powerful performance that is totally effective and which will give his fans especial pleasure. There are times, though, when the backing more than threatens to swamp Billy—but that's hardly his fault! Personally, I could have done with a more definite, more memorable melody; this is slightly elusive and I find it takes three or four spins before the disc really settles in the mind. Oh yes! The title? "Lost Without You"—which must surely be the title theme of all recording artists when they think about their fans!

The second January 1st release is Columbia's "Forget Tomorrow." On this one Jim Dale gives a happy, bouncing treatment of a simple little song. The title phrase is particularly catchy and is repeated enough times to dominate the disc; the rest is very straightforward albeit well done. It's the kind of song you can't dislike but whether it catches the general ear is another matter entirely.

And finally there is Ronnie Carroll's new Philips offering, "Dear Heart" is the title song of the film and has Henry Mancini as part-composer. With Wally Stott and his orchestra and chorus, Ronnie comes up with his typically warm and sincere performance. A slow, very romantic ballad complete with plenty of strings to add to the atmosphere.

That's the lot for this week, I'm afraid so I thought I would devote the rest of our first DISCussion of the new year to a look back over 1964 and a brief look forward into 1965.

When you look back over a newly-departed year what discs and pop events spring into your mind? Things that come back to you without any deliberate thought? See if your instant-memories are the same as mine.

## 1964

A disc which always pops up in my memory is *The Animals' "The House Of The Rising Sun."* It was the kind of record that gave either ecstatic pleasure or exquisite agony! In the main I think the greater majority experienced the ecstasy! And it was outstanding for another reason: it was one of the few group discs in Group Year that gained the admiration of far more than just a few not-normally-pop-conscious mums and dads!

One of my big disappointments over the year was the bad judgment which robbed that very talented artist *Mark Wynter* of big chart success. I say "bad judgment" rather than bad luck because the cardinal failure was in the choice of his material plus the all-important style of presentation. At a time when big beat ballads were making the charts there was no attempt to change the style of Mark's arrangements which, for that time, was somewhat outmoded and—as time has shown—definitely not wanted by the public. Even after three attempts to "make it" with the same sound, still no change! I would have thought such experience warranted a change in approach—but no! This, to me, seems grossly unfair; Mark is a lad of many ideas and capabilities, as anyone who has seen his "live" shows will know. His own interpretations of songs like *24 Hours From Tulsa* are proof that he could match up with the best in that field. As it appears that ballads are going to increase their hold on the charts in 1965, my wish for Mark is that he will be allowed to really compete for the success that should be his.

One of my big astonishments was the lateness of the first No. 1 hit for *The Rolling Stones*. Because, despite the fact they did not "make it" until *It's All Over Now*, their fever-pitched fan following reached proportions only accorded to No. 1 Slot artistes long before they received that accolade. A phenomenon, indeed.

One of my big pleasures was to see the revival of really militant and constructive activity from *Elvis Presley* fans; a little over a year ago there was much less unity among fans and between fan clubs; in its way, this did great harm to Elvis's stature in this country. As great as the artiste might be he is no good without his fans. 1964 saw the results which come from united and fervent effort—may it be increased in 1965.



## 1965

There are dozens of other little memories but the overwhelming thought about 1964 is *Beatles and Groups*. Never have so many pop people had it so good at one and the same time. Group Year was definitely British Year and, for that alone, we should be grateful. It helped us make our mark in the States and all over the world. For once we were the trendsetters after years of being American trendfollowers. Like all good things, the Group Era must end! At the tail end of the old year there were signs of a big break-up; this will continue through the early part of this new year and I'd go as far as to say that by June there will be only the isolated group disc in the higher echelons of Chartdom. Such groups will be the ones of Talent with a capital T and who have an original approach to their work. We shall have a much greater variety of moods and tastes and styles; and we shall always be grateful for the enormous amount of good which came out of the Group Era. My main wish for 1965 is that Britain does not lose its lead in the pop world; let us not rest on our laurels; let us always be relentless in our efforts to maintain our creative element; don't let us slide back to following the best from abroad once again. Now we've got our status let's hang on to it; the only way to do this is to encourage originality and experiment. I think 1965 is going to be a tremendously exciting, adventurous and, above all, challenging New Year. I look forward to it.

On which note I will thank you, most sincerely, for all your support in 1964 and look forward to our happy associations in '65.

Happy memories.  
'Bye for now.



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



The Searchers

