

# POP

1/-



No. 25  
WEEKLY

INSIDE

## FULL LIST OF ALL THE TOP TENS IN OUR POP POLL

INSIDE

### WHAT HAS HAPPENED TO BEAT MUSIC?



INSIDE

FAB PICS OF  
KINKS · ELVIS · P. J. PROBY  
MOODY BLUES · TWINKLE  
BRENDA LEE · BEATLES  
JOHN LENNON · GEORGIE  
FAME · Etc. Etc.



INSIDE

### SHOULD THE BEATLES SPLIT UP NOW?

— STARS IN THEIR  
OWN RIGHT



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IF YOUR FAVE'S IN  
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— P. J. PROBY v.  
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IT'S EXPERIENCE THAT  
MAKES THE CHART HITS

# Reflections on Our Pop Poll

by Barry Thorne



Cliff runner up to Elvis in Three Sections.

Are Pop Polls any indication of the true feelings of the fans? That is what we asked ourselves many times before we even considered the idea of the "Pop Weekly" Pop Poll. It apparently wasn't just easy enough for anyone to say that Cliff was No. 1 singer in Great Britain or that Elvis made the best records or The Beatles were the group who everyone said were top. Did the polls show anything that could be considered authentic?

Well, we decided to go ahead with the poll anyway. But not like the other musicals. We didn't want to have exactly the same sections for a start. We wanted something completely different and we got it. We had sections headed as you can see "Most Read Artiste." Not only was this a good idea for readers to see whether or not other readers liked reading about the same stars but it also gave us a pointer at "Pop Weekly" as to who we should feature in the magazine.

Then we had the section headed "Best-Liked Photographed Artiste" another section which other pop papers have never carried. This too gave us an idea who you liked to have pictured in "Pop Weekly." It was in a way, an impossible situation on some of the polls. Should we have the best group poll? We decided not to, although this caused a howl of discontent amongst many "Pop Weekly" readers. But after seeing Polls in all the other papers, we realised that it was going to be either The Beatles or The Stones topping the chart, and that the other eight chart placings wouldn't have sufficient interest.

One of our most popular poll sections was the "World's Most Likely One-Hit Wonder." The Honeycombs as you can see took that honour (or dishonour?), and it proved that fans and readers know instinctively when a group are just lucky, and when they are talented.

For we too believe, with all our many years of pop music experience that The Honeycombs were lucky and were not especially talented when they reached the No. 1 slot with their disc. *Have I The Right* proved to be their first and last hit.

*One thing which we pointed out earlier, and I must point out yet again, just in case some of you may think the charts were too much in favour of Elvis. The Elvis Presley Official Fan Club of Great Britain worked extremely hard as we know to make Elvis top in every section. Had The Beatles, The Kinks, The Stones, The Dave Clark Five Fan Clubs and all the other top-name singers and groups' members worked half as hard the results may have looked a lot different. A lot depends on Polls—but a lot also depends on how well organised Fan Club members are.*

It's getting to the point in this country where Fan Clubs can be so big and so strong that they can virtually dictate to their fans that a singer's record must be bought and get into the charts, and it works.

The stars who condemn their Fan Clubs or can't be bothered should look again at the results of the poll. Cliff and Elvis fared exceptionally well. Mainly because they have two Fan Clubs which are very strong.

The idea that anyone can get away with hit records on gimmicks alone has been shown to be false by these poll sections. Fans have also shown in no uncertain terms what they consider to be the best singles issued in 1964 and the first two are a poke in the eye for El's British record company. For the first two singles voted as the best issued in 1964 have turned out to be both 'B' sides.

*I was disappointed that both The Beatles' and The Stones' fans, who are usually so ardent about their groups, didn't push more votes in. The Beatles have, like The Stones, been taking much too much criticism lately, and have not had the chance to reply.*

The polls have proved one thing. That Pop Polls are a good indication of the country's true feeling towards artistes.

If only some of the stars would devote as much time to their fans as the fans do to Pop Polls perhaps they would have enjoyed bigger successes this time.

**Next weeks "Pop Weekly" will carry features on The Poll Winners, Elvis! Cliff! Beatles! Brenda**

and MOODY BLUES

and the following week a selection of Readers opinions on the results—Send yours in NOW.

## Section 5—Most Read Artiste.

1	ELVIS PRESLEY	3,141
2	THE BEATLES	2,374
3	ROLLING STONES	1,392
4	P. J. Proby	1,371
5	Cliff Richard	1,362
6	Billy Fury	594
7	Gene Pitney	271
8	The Kinks	266
9	Dusty Springfield	265
10	Adam Faith	219

## Section 6—Best-Liked Photographed Artiste.

1	ELVIS PRESLEY	3,013
2	CLIFF RICHARD	1,383
3	THE BEATLES	1,183
4	Billy Fury	771
5	The Rolling Stones	698
6	P. J. Proby	576
7	Gene Pitney	521
8	Dusty Springfield	387
9	The Shadows	386
10	The Kinks	357

## Section 7—The World's Most Likely To Succeed.

1	THE MOODY BLUES	793
2	SIMON SCOTT	641
3	TWINKLE	615
4	Tommy Quickly	549
5	Them	542
6	Georgie Fame	462
7	The Beach Boys	364
8	The Pretty Things	320
9	The Yardbirds	315
10	Francoise Hardy	186

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

1	HONEYCOMBS	2,464
2	HERMAN'S HERMITS	1,182
3	GEORGIE FAME	827
4	Twinkle	549
5	The Applejacks	436
6	Val Doonican	398
7	The Four Pennies	357
8	Millie	295
9	Julie Rogers	215
10	Marianne Faithfull	187

# TOP NEWS TWENTY

1●The Righteous Brothers caused a stir when their version of *You've Lost That Lovin' Feeling* shot past Cilla Black's version.

2●The Kinks could be this year's most unexpected chart-toppers. The one we predicted might make No. 1 could do just that. *Tired* is one of their best singles.

3●The Moody Blues, having hit the No. 1 slot, move down. We hear that they are planning a smash follow-up.

4●Manfred Mann moving up with their *Come Tomorrow*. Could go still higher and the boys could make it No. 1 in the States.

5●Del Shannon moving up with his *Searchin'*. This has one of the most monotonous sounds I've ever heard. But I mean that as a compliment. Any other style on this disc would have been a flop.

6●Cilla Black with her version of *Lovin' Feeling*. Never mind Cilla, I think you should have made No. 1 anyway.

7●Sounds Orchestral's *Cast Your Fate* rates as the best instrumental disc of the year for me.

8●Georgie Fame going down but it's given that much-needed boost to his career.

9●Val Doonican, whom I said would make it back to the Top Twenty. How could he fail with a face like that? *The Special Years* isn't as hot as his first tho'.

10●Them, the group who nearly didn't stay in Ireland and in fact went back to Ireland after trying to get a record contract, proved that it can be done after all.

11●Twinkle going down and going out. Nice to see girls in the charts, but not with this kind of song.

12●The Seekers, one of our Tips For The Charts, still moving up the charts. They could build a big reputation in this country.

13●Sandie Shaw, who hasn't had that much show biz experience now comes up with a hefty swinger.

14●Gerry showing he really can make it. A swinging single, and I hear an album of the same name is now being rushed out in the States.

15●The Shangri-Las' *Leader Of The Pack*. Another death disc isn't too hot at the moment, something which I'm very glad about.

16●Billy Fury moves back up the charts again. The disc that I mentioned might not click with the Fury fans shot into the charts and proved me wrong.

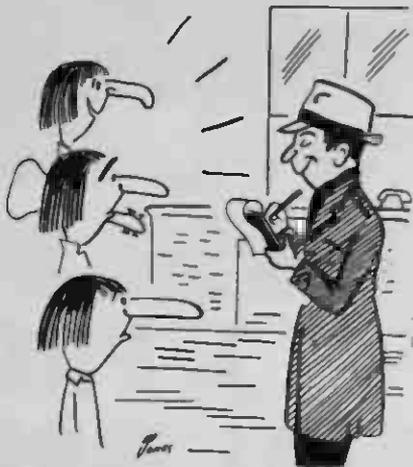
17●Brian Poole's *Three Bells* not ringing as loud as they should be. I can't see this excellent disc doing too well.

18●P. J. Proby whose name appears just about everywhere, has been in the recording studios all last week cutting some new singles.

19●The Beatles going out? They should worry. After being No. 1 with this number in about ten countries.

20●The Rockin' Berrles move into the Twenty. Seem to be moving too slowly for a real smash.

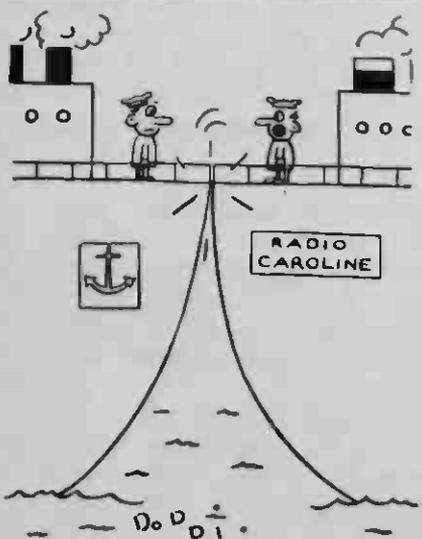
## CARTOON COLUMN



"Why do you call yourselves The Beakles?"



Calm down whack, I only want to deposit a quid.



"Be more careful, or you'll knock the needle off!"

### PHOTO CAVALCADE

MIRRORPIC provided the pictures of John Lennon and Twinkle.

KEYSTONE PRESS AGENCY that of Georgie Fame.

S.K.R. PHOTOS—The Moody Blues.

TONY PUGH, Brenda Lee and The Kinks.

PHILIP GOTLOP—P. J. Proby.

J.B. PHOTOS, Petula Clark.

ELVIS is seen in a shot from M.G.M.'s "Girl Happy."

## WHAT HAS HAPPENED TO BEAT MUSIC ?

Isn't it funny how everyone goes around talking about teenagers and beat music and that beat music is the craze? It's funny to me anyway. Mainly because if anyone cares to take a long hard look at the charts, they will find that hot blooded beat music has been dying for a long, long time. In fact, like it or not, we are going backwards in heat music, or pop music to the years when Ruby Murray and Johnnie Ray with Alma Cogan for the No. 1 slot.

Just take a look at the charts and the people in the charts who are taking us backwards or forwards to that era. Cilla Black and Sandie Shaw don't record rockers. They record slow or fast ballads, or as the experts say, up-tempo ballads. Brenda Lee, once known as the Queen Of Rock, has now deserted that post and no more do we hear numbers like *Let's Jump The Broomstick*.

Now she too, comes up with ballads, mainly because they are much more acceptable to the British fans. Elvis Presley has quietly made his flippersides the "A" sides and now is King Of The Ballads, at least to the Elvis fans, and numbers like *Jailhouse Rock* and *Hound Dog* would be laughed at today. Cliff fans of course have always had an ample selection of ballads from Britain's No. 1 singer.

Even Dusty Springfield and Twinkle, the other two girl chart entrants, prefer ballads to make the Top Twenty. The Shadows have less and less success with faster numbers and much more success with slow dreamy instrumentals. The Seekers have introduced that folksy kind of style that The Springfields gave us before they split up. Even The Beatles are releasing more and more ballads, rather than fast 12 bar blues material. Gene Pitney and Roy Orbison are only two of our friends from across the Atlantic who realise that to make the British charts, you must get a good ballad.

Brian Poole has discovered that *Do You Love Me?* doesn't go down as well as ballads like *Someone* and *Three Bells*. Val Doonican and Jim Reeves have both shown that country styled ballads can make the charts in a very big way.

The Bachelors of course, have been doing this for a very long time, and they are still having fantastic successes with their ballads, slow or up-tempo. P. J. Proby, after fair success with his wilder numbers came out with *Somewhere* and although it received a lot of criticism made the No. 2 slot and I hear that more ballads are on the production line for him.

The Searchers, Billy Fury, Pet Clark, and even Manfred Mann are all slowing down their speed and speeding up their hits.

So when you hear someone ranting and raving about wild beat songs for mad teenagers, lead them gently to the Top Twenty and ask them where. O.K.

# P. J. PROBY OR BEAU BRUMMEL ?

By ANTONY LOGSDEN

The fight is on!! On my left ladies and gentlemen P. J. Proby weighing in with three hit records and wearing a blue smock shirt, 17th/18th century hair style and one handsome face.

In the other corner, wearing the 17th/18th century finery of a gentleman of the Queen, Beau Brummel, hot contender for the charts. Tall, blond, goodlooking. Hair also in 17th century style.

The fight is on Indeed!!! P. J. Proby, who hails from Texas and attempts very successfully, we must say, to be another new style of way out artiste of the future with his "past" being the gimmick, is now being challenged by Beau Brummel, who caused a small sensation on "Ready, Steady, Go!" a few weeks ago.

Proby has his own valet. Beau Brummel has his own butler. Proby is handsome. So undeniably is Beau Brummel. Beau is spending something like £200 on one set of clothes and has his boots cleaned with champagne.

Proby is less worried about his clothes than his singing, and has so far managed to put over a hot blooded, controversial, "I Am P.J." image which has brought him more followers in six months than volunteers for the British Army in two years.

Beau Brummel is slightly behind in the stakes. He has no hit record to his credit yet, but his first disc "I Know, Know, Know" is sufficiently

interesting to make a mark. He also writes many of his own numbers.

Like P.J. he is known to be able to keep the conversation going for any length of time you care to write it down. When I mentioned P. J. Proby two or three times to him he commented "Let's not talk about Jim Proby. We're two completely different characters."

Proby hasn't said a word yet about Beau Brummel, this maybe meaning that he doesn't consider him a challenge yet. In the next few weeks you should have ample opportunity to see both these two singers on your TV screens as both are getting plenty of bookings. Who do you think will come off best?

I'm rooting for P. J. Proby. Among the many reasons why are that he has a three record lead over Beau, his songs are all different so far, he has a great deal of record experience, whereas Beau has hardly any.

His former life gives him a great deal of knowledge of show business. Beau's former life was that of a playboy.

But the battle should be interesting anyway. Both of them are trying to outbid the other with their outrageous, but certainly different gimmicks. Both are striving to make the other disappear from the charts, and both of them are controversial enough to make news headlines whatever they say!

Make it a clean fight, gentlemen—and break when the fans tell you too. The winner's prize? I think a Gold Disc should be the first stage!



# READERS WRITE

...but are not always!

## Proves Nothing

I don't think The Stones are overrated, I think The Beatles are. The Beatles records get to the top of the Hit Parade, well according to the charts they do anyway, and according to some charts, yours included, The Stones haven't been to the top. According to the "Musical Express" Charts. Every Tuesday in the "Daily Sketch", The Stones last two records have reached the top of the Charts, and that's how it should be, but every Chart Compiler does the same thing. As soon as they know The Beatles have a new record, it's at the top of the Hit Parade. The Beatles are probably liked more but a large number of people who like them and buy their records are older people, usually women, whilst only teenagers like The Stones and the older people, usually women again, think The Stones are scruffy and unclean (by the way I know an older woman who doesn't think this—my mum).

The Stones probably won't come top of your polls but that won't prove anything to me or The Stones' fans.

Geoff Brown (Reading)

## She's Hopping

Honestly you don't usually make me mad, but your latest issue has. I'm talking about the article "Are The Rolling Stones Overrated?" Well, I say no! No! NO!! they are not overrated, they are underrated. They are always being picked on and criticised. Never are they praised for doing what they have done in only 1 year 3 months. It is not fair to compare their record

sales with those of The Beatles. First of all they have been making records for about half the time that The Beatles have. They have made less than half of the records that The Beatles have. From this you will have realised that it is not fair to compare them with The Beatles on record sales alone.

Indignant Stones Fan (Eastleigh)

## STONES FANS TO THE DEFENCE

### Stones Break-Through

*I read your article "Are The Rolling Stones Overrated?" with utter disgust and suggest, respectfully, that you should go back to your beads and nursery rhymes.*

*In your article you say popularity depends on all the number ones an artiste has, (other charts have given the Stones a number one position), but I believe, and surely there is proof, that number one records aren't everything, if they are then the Pop music world in Britain today is in a sorry state.*

*You only mention Stones' singles. What about EP's and LP's? Their 5 x 5 EP smashed into some Top Ten charts and both their LP's have been or will be featured in Top Twenty charts. (I believe The Beatles are the only other group to achieve these successes).*

*Then, sir, I beg you to listen to The Stones' music, especially their new LP, they play solid R & B, which a year ago was an unknown branch of pop music, they haven't followed the usual third-rate pop music trends that is being spooned to us constantly. They followed their own inclinations and tastes and consequently have made a great break through and put R 'n' B firmly into charts all over the world, where it belongs, I might add.*

Lesley S. Stevens (Banbury)

## No Stones Unturned

I did not like what you said about The Stones being overrated. In my opinion they are underrated. Although it may seem to you that they are praised by all the papers, they are not.

When The Beatles started they never got all the things said about them as The Stones did. In fact no one since Elvis has had to go through so much "slander" which is all it is.

If you think all the papers are praising The Stones you should start reading the small print.

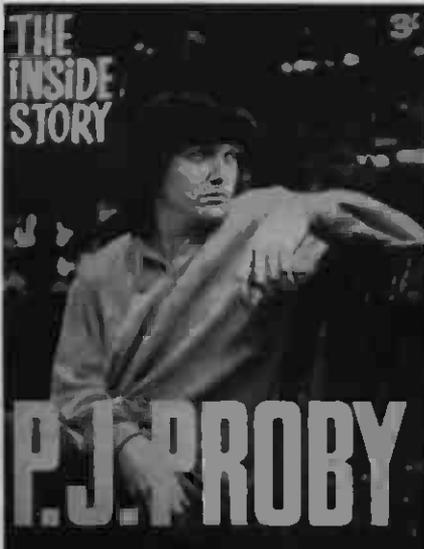
Ask any adult what they think of The Stones and they will tell you without hesitation, but if you ask them how many Stones' records they have actually listened to they will not be so ready with their reply.

I think if a few adults read the book about The Stones life they would have a different opinion of The Stones, and if they listened to The Stones' records they would know that it was more than a noise, like some of the records which get into the charts.

Janette Kimnell (Worksoy)

## BOOK REVIEWS

## THE P. J. PROBY STORY



### by ANTON VARLEY

Reviewing books is never easy. You can say they are good. You can also say that they are bad. But the new book on P. J. Proby is a gas. It gives details etc., of the P.J. life to date and many of these details I never knew before. It certainly shows that P. J. Proby must become one of the biggest stars ever in the pop world and that if the groups are good or bad doesn't matter, because it's going to be P.J.'s year.

Modestly priced at three shillings, which is a cheap price for this fabulous forty-page book with a great selection of pictures that actually look like real photographs of P. J. Proby, I'm sure this is going to be one of the best sellers of all time, and certainly the biggest seller of this year. It tells about P.J. the dreamer, P.J. on stage, P.J. at home, P.J.'s girls.

*And in no uncertain terms it tells you why P.J. is going to be the biggest thing since sausage rolls. Whatever happens to P.J. in the next few months doesn't matter because he will still be up to date as far as this book is concerned.*

The book doesn't try to over-glorify P.J. but it does tell a lot about him that most people didn't know, and I'm sure plenty of things that P.J. has said will now be a lot clearer, and what is most important this book is written by someone outside the Proby camp and is completely impartial. If you are a P.J. fan then get this fabulous publication. Rush out and order it at your local record shop, because it's a book worth buying, and is certainly a book that is going to give any P.J. fan, and there must be thousands now, the chance to see Jim Proby for what he really is. A great, but great star.

Pop Weekly Pin-up  
No. 62. Petula Clark



Now at your favourite beauty counter or chemist SENSATIONAL  
AMERICAN DISCOVERY STOPS UGLY NAILS . . . IN SECONDS!!

## Now beautiful nails in seconds!



Amazing new American discovery transforms ugly broken nails . . . keeps them long and lovely, yet Nailform costs only 14/6d. Available at beauty counters everywhere.

Now forget all the fuss and embarrassment of broken nails with Magic NAILFORM. This scientific preparation has delighted over 18 million women. It is not an old-fashioned paste on nail. You just brush it on like ordinary nail polish.

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Magic NAILFORM looks just like your natural nails. Nobody will ever know how you manage to have such glamorous hands. Sound fantastic? Well it is, but every word is true. Ask the 18 million women who use it!

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Do housework, wash, type, play piano!
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# DISCUSSION

Hello then—well, it's one of those middling weeks for releases—no disc really rises to great heights of excitement or interest; yet few fall below standard. What I call a "mark time" week.

First, on Columbia, there is the new one from Herman's Hermits. This is a slowish gentle beater called "Silhouettes" and, if I may be permitted a pun, I will say that I don't think it is a shadow of the boys' previous melodic offerings. It is a pleasant enough performance from Smiling Herman but there is little to whet the appetite in the run-of-the-mill composition itself. It is inclined to get just a little monotonous half way through. There is nothing outstanding to really catch the ear—nonetheless it is easy on the ear.

A hit-maker of yesteryear, one of the pioneers of the rising falsetto note—Slim Whitman—returns to the fray on Liberty with a smooth, slow and romantic ballad called "I'll Hold You In My Heart." It has a very gentle beat and a simple melody; it is the kind of song Frank Ifield could take into the charts, perhaps. Slim gives a good, straightforward performance and does not resort too often to the falsetto notes. Acceptable but, as it stands, hardly strong enough for today's high places.

There is a little something on R.C.A. Victor called "Turn Around" which we've heard many times before—sometimes under other titles—from singers like Harry Belafonte and Jimmie Rodgers. The same haunting tune of this lilting lullaby-type composition retains its charm. The artistes are The Womenfolk, who are new to me. Their handling of the folksy number is pleasant and easy on the ear.

Long John Baldry gives an excellent, bluesy performance of the United Artists title "I'm On To You Baby." A slow moody offering, this, with a powerful beat and a backing chorus which makes its presence heard in the right way. Strictly for the "specialists" I'd say—and for today's hit parade always providing it gets an overdose of exposure.

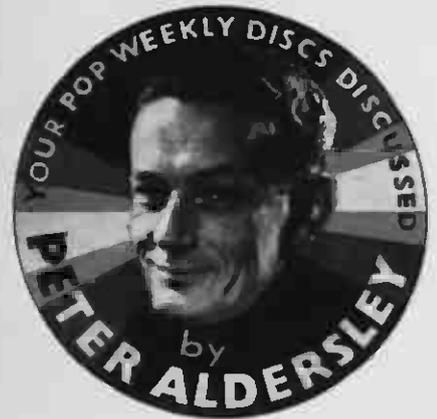
Following up her controversial hit *Terry*, Twinkle returns to the hit parade battleground with a self-penned beat ballad, on Decca, called "Golden Lights." Apart from quite an attractive title phrase there is nothing else to stick in the mind because the overall melody is very elusive. The lyric concerns "a boy in a million who is a big record star with his name up in Golden Lights"! But if you are a person who is interested in hearing the words of a song, you'll find it a bit of a strain to understand every one on this disc.

★★★ **BOUQUET** ★★★★★  
 ★ The Shadows did not write their ★  
 ★ new Columbia release! What about ★  
 ★ that, then? Jerry Lordan wrote ★  
 ★ it and *Mary Anne* is a gentle ★  
 ★ charmer. A slow, rather wistful ★  
 ★ melody played with the boys' ★  
 ★ established expertise; another very ★  
 ★ polished performance. For added ★  
 ★ measure, The Shads vocalise a ★  
 ★ very effective lyric which blends ★  
 ★ very smoothly into the overall ★  
 ★ picture of this slow lilt. Like ★  
 ★ myself, I think you will find the ★  
 ★ melody insidiously captivating. A ★  
 ★ really polished all-rounder this one. ★  
 ★ And just for the record, as it were, ★  
 ★ Hank and the boys DID write the ★  
 ★ flip-side—*Chu-Chi*. ★

★★★★★★★★★★★★★★★★★★★★  
 On Oriole, The Kingpins give a robust performance of "Two Right Feet." This heavy beater drives along quite effectively and generates loads of atmosphere. I am very much in sympathy with the sentiments of the title because I usually have FOUR right feet when I go dancing! A clean-cut showing on this disc but hardly, I would have thought, dead right for today's general market.

"Young Boy Blues," on Decca, is a slow ballad with a hefty beat and it gives John Best a good chance to show his paces. I think he takes the opportunity so offered and makes good promise with a performance of warmth and feeling. I'm none too sure about the general appeal of the song itself because the melody is such that it does not register very much on the first half-dozen spins. I like the disc and it can be hoped only that you will hear it a few times before making up *your* mind!

Rush-released to tie up with his new tour of Great Britain, Roy Orbison's newie on the London label is "Goodnight." Another strong and typical Orbison composition with performance to match. It is all fairly familiar; indeed, it is very similar to some of Roy's previous offerings and just as neatly executed. It builds up to a climax, of course, and the total result is another polished all-round performance. I know I seem to be harping on it a lot this week but here again, melody is a weakness over and above some other Orbison discs. I DO go on about this melodic business because it is, without a doubt, either the overall melody or a particularly catchy melodic phrase that makes a disc stick out *and* in the mind—it gives an individual identity without which the record stays hidden among all the other indistinguishable "wax-works." In so many instances the difference between a hit and a miss has been a distinctive melodic phrase; and I think this is even



more important when it comes to a first disc by an unknown artiste. So—let the melody linger on! And going back to Roy Orbison for a final word—he will linger on for a bit with his *Goodnight*, I've no doubt.

There is a disc by—The Disc entitled "Not Meant To Be," on Columbia, which is meant to be yet another attempt by record makers to emulate the Spector-type sound. Now, although I admit that my own ear is not easily tuned into that Sound, I do not object to it; I appreciate it is a product of someone's creative talents and, when well done, can be so very effective. I think, however, it is absolutely essential to have a good, memorable composition (once again we have this "individual identity" thing again!) which this disc by The Disc has not got. It's all a little down in the mouth and drags a bit.

For those who subscribe to the thought that there will be a return to the instrumental sound this year, I commend the ear to Pye's revival of that "little classic" "Big Noise From Winnetka." The Eric Delaney Big Beat Six—despite that description, give a gentle and very effective performance. Drum-lovers will love the warm, restrained exhibition here. I have but two personal criticisms: it fades out at the end all too unceremoniously and unnecessarily; and it fades out much *too soon*—which makes a change, eh?

As I said, not a wildly exciting lot this week—but some interesting ones. How about next week, then? Till then—

Happy memories,

'Bye for now.

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**POP**  
WEEKLY

**NUMBER TWENTY-FIVE**  
Week Ending 13th February

**ONE  
SHILLING**

P. J. Proby





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## THE EDITOR SPEAKS

# EXPERIENCE HITS THE CHARTS EVERY TIME

With everyone waffling about new sounds, new styles and new groups, it's hardly surprising that one of the most important factors that make up a top pop singer has gone unnoticed. In one word, Experience. Take a look at the charts at the moment. Disregarding the USA stars we have The Moody Blues, who have gained considerable experience stagewise after their many one-night stands and their many ballroom one stop appearances.

Georgie Fame is being hailed as the brilliant new star, yet he has lashings of experience behind him, and has been on the scene for many years. Sounds Orchestral are session men, so naturally experience is the main factor there. You don't get to be a top session man because you happen to resemble Elvis Presley. The Beatles have been singing for four or five years now, and have appeared at many different places before their initial breakthrough.

Cilla Black has had her share of experience too. She had appeared at many of the top spots in Liverpool before she eventually made the grade via Brian Epstein. The Manfred Mann group have all had long spells of touring and doing the endless grind of one night stands for little money before they too hit the charts.

Gerry and The Pacemakers have also, like The Beatles, appeared at many of the Liverpool night spots and have made certain that two or three years wasn't too long to wait for a hit. Cliff Richard had the usual singer's heartbreak of walking around looking for dates with his group The Drifters, now The Shadows. The Shadows too didn't make it easily. They had to come up the hard way.

Billy Fury appeared on many package shows before his disc career even started. Since then he has built himself a tremendous reputation. The Kinks have been on the scene for many years, as has Val Doonican. All of The Kinks know that fame doesn't come easily until you have a background of hard work and a lot of practicing.

Brian Poole and The Tremeloes have been playing their kind of music for five years and it has taken them all that time to build up fans, a large repertoire and a lot of miles on the clock. The Searchers have also done their many miles of touring before they even made the disc scene at all. The same goes for Adam Faith, The Stones, Billy J. Kramer and The Bachelors.

Them, the new group currently selling with their new single, have known what it is to be wondering where the next hot meal is coming from.

There are of course, a few new artistes who haven't got the experience but have been lucky or unlucky enough to make the charts with their first records.

Sandie Shaw had no really professional experience at all. Nor did Twinkle. But they are the exceptions, and I know that the people whom I have mentioned with experience will say that they would rather work for almost nothing for a long time and get the experience than enter the charts knowing nothing about the business.

In fact, most of today's top stars will tell you that, although at times they hated their former life of little money, old equipment and even older travelling vehicles, it gave them the experience, the stamina and the strength of character to put up with their success when it did arrive.

So when you read about a new polished star arriving on the scene, just quietly omit new from your mind. It's more or less certain to be an old experienced singer who has made the grade at last. And that's the way it should be! !

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# BRITAIN'S TOP THIRTY

(As at the week-end)

- |    |  |                    |
|----|--|--------------------|
| 1  | You've Lost That Lovin' Feeling (2)    | Righteous Bros.    |
| 2  | Tired Of Waiting For You (3)           | The Kinks          |
| 3  | Go Now (1)                             | The Moody Blues    |
| 4  | Come Tomorrow (5)                      | Manfred Mann       |
| 5  | Keep Searchin' (9)                     | Del Shannon        |
| 6  | You've Lost That Lovin' Feeling (4)    | Cilla Black        |
| 7  | Cast Your Fate To The Wind (7)         | Sounds Orchestral  |
| 8  | Yeh Yeh (6)                            | Georgie Fame       |
| 9  | The Special Years (17)                 | Val Doonican       |
| 10 | Baby Please Don't Go (10)              | Them               |
| 11 | Terry (8)                              | Twinkle            |
| 12 | I'll Never Find Another You (20)       | The Seekers        |
| 13 | Girl Don't Come (12)                   | Sandie Shaw        |
| 14 | Ferry 'Cross The Mersey (11)           | Gerry/Pacemakers   |
| 15 | Leader Of The Pack (18)                | The Shangri-Las    |
| 16 | I'm Lost Without You (19)              | Billy Fury         |
| 17 | The Three Bells (15)                   | B. Poole/Tremeloes |
| 18 | Somewhere (14)                         | P. J. Proby        |
| 19 | I Feel Fine (13)                       | The Beatles        |
| 20 | What In The World's Come Over You (23) | Rockin' Berries    |
| 21 | Don't Let Me Be Misunderstood (—)      | The Animals        |
| 22 | Game Of Love (—)                       | Wayne Fontana      |
| 23 | Downtown (16)                          | Petula Clark       |
| 24 | Yes I Will (29)                        | The Hollies        |
| 25 | Funny How Love Can Be (—)              | The Ivy League     |
| 26 | I Could Easily Fall (22)               | Cliff Richard      |
| 27 | Dance, Dance, Dance (25)               | The Beach Boys     |
| 28 | Walk Tall (21)                         | Val Doonican       |
| 29 | Getting Mighty Crowded (24)            | Betty Everett      |
| 30 | Come See About Me (30)                 | The Supremes       |

We are no longer publishing the usual popularity charts on this page as it is intended to run further full-scale polls from time to time.

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- |    |                                 |                     |
|----|---------------------------------|---------------------|
| 1  | You've Lost That Lovin' Feeling | Righteous Bros.     |
| 2  | Downtown                        | Petula Clark        |
| 3  | The Name Game                   | Shirley Ellis       |
| 4  | This Diamond Ring               | Gary Lewis          |
| 5  | Love Potion No. 9               | The Searchers       |
| 6  | Hold What You've Got            | Joe Tex             |
| 7  | All Day And All Of The Night    | The Kinks           |
| 8  | Keep Searchin'                  | Del Shannon         |
| 9  | Shake                           | Sam Cooke           |
| 10 | My Girl                         | The Temptations     |
| 11 | Let's Lock The Door             | Jay & The Americans |
| 12 | How Sweet It Is                 | Marvin Gaye         |
| 13 | I Go To Pieces                  | Peter and Gordon    |
| 14 | Come See About Me               | The Supremes        |
| 15 | Give Him A Great Big Kiss       | The Shangri-Las     |
| 16 | Twine Time                      | Alvin Cash          |
| 17 | Heart Of Stone                  | The Rolling Stones  |
| 18 | Bye Bye Baby                    | The Four Seasons    |
| 19 | Jolly Green Giant               | The Kingsmen        |
| 20 | Look Of Love                    | Lesley Gore         |
| 21 | Boy From New York City          | The Ad Libs         |
| 22 | Paper Tiger                     | Sue Thompson        |
| 23 | Tell Her No                     | The Zombies         |
| 24 | The 'In' Crowd                  | Dobie Gray          |
| 25 | I Feel Fine                     | The Beatles         |
| 26 | I'll Be There                   | Gerry & Pacemakers  |
| 27 | Laugh Laugh                     | Beau Brummel        |
| 28 | Dear Heart                      | Andy Williams       |
| 29 | Have You Looked Into Your Heart | Jerry Vale          |
| 30 | Don't Forget I Still Love You   | Bobbi Martin        |

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COLUMBIA 0B7482

AND THE WILD BOYS

## THE MOCKINGBIRDS

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(it's gonna stay)COLUMBIA  
0B7480

## THE ZEPHYRS

SHE'S LOST YOU

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# Buzzin' Dozen

by DON CRISP

**CLIFF BENNETT**, who made the charts a few months ago with *One Way Love*, after being taken over by Brian Epstein, The Beatles' manager, is now almost certain to have a Top Ten hit with *I'll Take You Home* which is one of the best singles I have heard in this New Year. It has received a tumultuous reception everywhere where the boys have played and on their recent appearance at "Ready, Steady, Go!" Cliff and the boys had all the other top groups joining in the applause as well at the rehearsal. A rousing success for Cliff?

After a quick chat to **BILLY J. KRAMER** last week, when he assured me that rumours of a marriage were completely untrue, I managed to get him to say a few words about his new single, *It's Gotta Last Forever* which has received Top Twenty tips both here and in the United States. "I like it, which



is something for me" admitted Billy. "But I have just recorded my next single which is an absolute knockout. I like it better than this one." So there you are fans. You know now what the next single will do. Go straight to No. 1.

Pretty, vivacious **JAN DOUGLAS**, who has been singing around the ballrooms and theatres for some years pops up with a new single that deserves a heap of praise although I doubt whether it will make the charts. It's a gas of a disc called *Walkin' In The Rain* and is one of the best performances on the market. Apart from being one of our most charming singers, she is sadly underrated. I hope that somebody will give her a lot more exposure because she certainly deserves it.

A new group out on Decca Records at the moment with an outside chance of breaking into the charts, are the group called **COPS & ROBBERS**, with a single called *St. James' Infirmary* which is a most unusual title for a record. But there again the group are a most unusual group. They are rapidly being hailed as a group with a different sound and one that should

mark the start of a long and wealthy career for the lads. The name of the group by the way is derived from a Bo Diddley record title—and not because of their brushes with the long arm of the law!

A group who are rated as being one of the best songwriting wise as well as singing wise, always attract a certain amount of attention. This is how The Beatles started too, for those that didn't know. Managers these days are always hoping for a group that can perform and compose well. This new group called **THE BEAT SIX** have now done just that with a single called *Bernadine*. Actually *Bernadine* isn't one of their own compositions, but the "B" side, *The River*, is. Both sides sound interesting. Have a spin.

After Brian Epstein had signed **THE RUSTIKS** last summer, we all expected a hit in the charts, especially as they were "very good composers." However, they now have another stab at the charts with a more commercial disc called *Not The Lovin' Kind* which is certainly different and must rate as one of the best for many a year. With the number of TV appearances they have lined up it's possible that the boys should make the Top Forty at least with this platter.

Yet another group, and another different title to their name. This group are called **UNIT FOUR PLUS TWO**. Their new single *Concrete And Clay*, could prove that it's not too "heavy" to hit the Top Twenty. A much better sound this than most of the new groups. The background work on this disc is enough to make it stand out from the usual crop of releases about this time. Watch this group. For Unit Four fans, Rusty Hinges has now left the group. His place as drummer is now taken over by Hugh "Pigny" Halliday.

Platter that is certain to make the charts is **THE ZOMBIES'** new single *Tell Her No* which is already high in the American charts. It has clicked up over four hundred thousand sales in the States. The boys were disappointed that because of the American laws they weren't allowed to appear anywhere but in New York. The fact that they have two singles in the Top Fifty over there and that one has been a No. 1 and the other has the chance of becoming a No. 1 means that The Zombies should be allowed to tour more than some of the British groups who are appearing over there.

Well, here's a twist to an old theme. Instead of a British group going to America to record, we have an American group coming here to hit the charts by recording in this country. They are called **GOLDIE AND THE**

**GINGERBREADS**. It's a four girl group and one that has been popular in the USA for some time. Both The Beatles and The Stones liked the girls playing when they saw them in the States. It was The Animals' manager Mike Jeffries who persuaded the girls to come to this country. Now they have a rocking single called *Can't You Hear My Heartbeat* which is one of the best singles to come from anyone American lately.

A cert hit for the Top Ten and a possible No. 1. It's the late **JIM REEVES**, with his new waxing *It Hurts So Much To See You Go*. Bound to be a smash seller and to give Jim another posthumous Silver Disc from this country. Part composed by Jim, it's one of his singles which make you realise all the more that when we lost Jim Reeves, we lost one of the best stylists in the country field as well as a very nice guy.

With Them and The Bachelors showing that Ireland can produce some hot Top Ten smashes, what we needed was a girl from Ireland. Now we have one and she could well have her first hit. It's **JACKIE LEE**, an ex-Raindrop singer who comes through on a Bacharach David composition that must reach the charts. Probably one of the finest pieces of wax in the country. Undoubtedly a hit provided it gets the plugs. She has a set of TV appearances lined up that should do the record and her lovely features justice. It certainly won't be justice if this disc doesn't make the Top Ten.

A record titled the *In Crowd* is causing some slight controversy. By a group called **THE FIRST GEAR**, who are apparently very popular in the North of England (which is fine because I don't think anyone has heard of them in the South) it has been banned by some TV producers. Why, I haven't yet found out, but doubtless the banning will only last until the disc gets into the charts. The flipside is called *Gotta Make Their Future Bright*. With records like this being banned I can't see the future being all that bright for The First Gear.

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# SHOULD The Beatles Split Up?

by JACQUELINE



After weeks of seeing articles like "Will The Beatles Split Up?" I now bring to light another poser which I am sure is much more acceptable to all concerned. Not "Would The Beatles Split Up?" but "SHOULD The Beatles Split Up?" Before everyone dashes away to load their shotguns and give vent to their feelings by sending me poisonous snakes in the post, let me explain.

John Lennon is now being accepted as a singer, an artist (in the artistic sense), a writer, an actor, and a solo TV personality.

Ringo Starr has now reached the stage that he could possibly earn more money by making his own solo records than he can by staying with The Beatles. He has also gained a big audience of older people who rate him as a highly comical movie star, as "A Hard Day's Night" showed.

George Harrison has now shown us that musically, he is far ahead of most of the guitarists in this country and of course, he also writes songs and is a good singer. He too, comes out as a good actor and an even better singer.

Paul McCartney is also one of the new brand of actors that everyone is shouting about and also, of course, is rated as a top composer and singer. His songwriting could lead him into doing his own musical, writing that is, and maybe appearing as well.

Now just consider for a moment. How many times do you get the chance to see The Beatles? If The Beatles were to split up, you would have four times the chance of seeing or hearing Beatle songs. Of seeing Ringo on TV for instance by himself. Of seeing Paul in his own film? Of meeting John on his own one night stands. Of meeting George with his own group or appearing on TV or opening local stores.

The truth is that The Beatles simply don't have time for most of their pursuits. John Lennon looks quite capable of turning into a good actor, but he just can't stand as much chance with the other Beatles because they have so many other commitments.

It's going to be interesting to see what does happen. But I predict if The Beatles did split up it wouldn't mean that they wouldn't get into the charts. They all have their own personal talents which would still enable them to make the charts.

But then . . . I'm just daydreaming . . . perhaps it won't happen . . . ?



# "POP WEEKLY" HONOURS LIST 1965

## FULL RESULTS AND COMMENTS by David Cardwell

### Section 1—Best Artiste on Wax.

1	ELVIS PRESLEY	3,281
2	CLIFF RICHARD	1,645
3	THE BEATLES	1,621
4	Rolling Stones	859
5	Billy Fury	700
6	Gene Pitney	697
7	P. J. Proby	531
8	Roy Orbison	448
9	The Kinks	377
10	The Shadows	363

### Section 2—World Personality (Male).

1	ELVIS PRESLEY	3,771
2	CLIFF RICHARD	2,007
3	JOHN LENNON	964
4	Billy Fury	895
5	Gene Pitney	853
6	Mick Jagger	730
7	P. J. Proby	698
8	Roy Orbison	681
9	Paul McCartney	601
10	Ringo Starr	419

### Section 3—World Personality (Female).

1	BRENDA LEE	3,622
2	DUSTY SPRINGFIELD	3,585
3	CILLA BLACK	1,880
4	Sandie Shaw	1,722
5	Petula Clark	795
6	Julie Rogers	446
7	Twinkle	394
8	Kathy Kirby	339
9	Dionne Warwick	281
10	Helen Shapiro	268

### Section 4—Best Single Issued in 1964

1	IT HURTS ME	1,797
2	ASK ME	815
3	I FEEL FINE	802
4	House Of The Rising Sun	704
5	A Hard Day's Night	624
6	Such A Night	520
7	It's All Over Now	408
8	I'm Gonna Be Strong	393
9	Little Red Rooster	361
10	It's Over	240

Last week's "Pop Weekly" Pop Polls results brought a shock to many people. Brenda Lee for instance beating Dusty into first place for "World Personality (Female)." "The Best Artiste on Wax" brought other surprises too, like The Beatles only taking *third* place behind Cliff and Cliff of course just behind Elvis.

This week there are more surprises. We print the TOP TEN in every section and see what you think of some of the results, especially those placed in the unfortunate section headed "The World's Most Likely One-Hit Wonder."

**Section 1.** Elvis took such a fantastic lead here, it must have been again mainly due to the very well organised Fan Club, which pushes Elvis in this country with every opportunity they get. The Beatles' fans who, had they been more forceful could have pushed their idols into the No. 2 slot were pipped by the Cliff fans by a few votes. Interesting to note that the less well organised Stones fans could only get their favourite fivesome to the No. 4 slot. Same goes for Billy Fury who has many Fan Clubs in this country, none of which however, is well organised enough to push Billy any higher than fifth position.

**Section 2.** One of the biggest surprises here was John Lennon beating Billy Fury for the third place. A disappointing situation for Cliff. He could only come No. 2 and over a thousand votes *behind* Elvis! The other two Beatles, Paul and Ringo made the charts, but poor old George Harrison didn't make an entrance anywhere.

**Section 3.** Biggest surprise to me was Brenda Lee who hasn't been faring too well of late diswise beating Dusty, who has been doing more than well on wax, for the first place. Cilla's votes, although putting her into third position were disastrous compared to the votes for Dusty and Brenda Lee. In fact, only some 100-odd votes put Sandie Shaw into fourth place, which after only two records gives her a good start for next year's poll, and proves that she is rapidly overtaking Cilla in popularity.

Biggest disappointment must be to Helen Shapiro who came tenth, and whose voice at the moment is giving plenty of trouble to her doctors.

**Section 4.** This I think was the ultimate in how Fan Clubs mean so much to artistes. When the Elvis Fan Club heard of the "Pop Weekly" Pop Poll they advised every one of their members to vote for Elvis. That is why Elvis's two 'B' side numbers took first and second place. The Beatles took third with *I Feel Fine* which I personally thought should have been No. 1. Shock surprise was The Stones, supposed to be the second biggest group in the land, coming ninth with *Little Red Rooster*.

**Section 5.** The section headed "Most Read Artiste." This brought some more surprises. Elvis took the top position here again, although he hasn't been featured in "Pop Weekly" or other papers for some time. The Beatles took second place as expected. But the P. J. Proby fiascos seem to have made him more than popular and only a few votes from The Stones' fans separated him from the third position.

**Section 6.** A huge lead for Elvis again. Surprising, as I thought The Beatles may have made a much bigger impression here. Cliff took second position with what I considered to be a fantastic lead over The Beatles although in terms of actual votes it wasn't so many.

**Section 7.** Shock surprises here. The Moody Blues, formerly Denny Laine and The Diplomats, took No. 1 slot because of one record success. The much-publicised Simon Scott took second choice, which was rather obvious, and a surprise again with death-disc singer, Twinkle, hitting the third slot. No Georgie Fame. A tip for Brian Epstein here as Tommy Quickly moves into fourth position. I think this lad has got a bigger following than most people think. Surprised that Francoise Hardy was mentioned at all.

**Section 8.** Although this poll section was not meant to be too serious we never dreamed that one group would poll so many votes. The Honeycombs have been voted No. 1 with so many votes it was unbelievable. Herman too, stole many votes for second place, although I personally think he can make a comeback. Val Doonican I think will continue to get hits, likewise Georgie Fame. Marianne Faithfull must be mad at the fact that she is now considered a one-hit artiste. But shocks must be for The Honeycombs. After their one hit they haven't been heard of since.

In conclusion, I would like to add that this poll has brought forward some interesting results. First, that Fan Clubs, as in this case the Elvis Presley one, can be of immense help in winning polls.

Secondly, and again as important, the poll makes it clear that because someone may make hit records doesn't always mean that that artiste is as popular on TV or radio, or onstage.

In future polls, I suggest that the Cliff, Beatles, Stones Fan Clubs should organise their fan members to get as many votes as possible. It's been an exciting poll—except for The Honeycombs that is. But maybe even they will prove us wrong yet.

*Further reflections on the Poll and pictures of artistes featured will be found on the following pages.*

## THREE POLL TOPPERS



Elvis, who topped five of the eight sections of "Pop Weekly's" Honours List. Brenda Lee, who narrowly defeated Dusty for the World Personality (Female). The Moody Blues, tipped by our readers as the World's Most Likely To Succeed.

## THREE SURPRISES



Three artistes who caused some surprise in our poll: John Lennon, who defeated many top stars for third place in the World Personality (Male) Section. Twinkle, judged third Most Likely To Succeed and Georgie Fame who was placed third in The One Hit Wonder section, we think Georgie may prove this wrong.