

POP

1/-

No. 15
WEEKLY

INSIDE

**POP MARRIAGES—
WHY KEEP THEM SECRET?**

DOUBLE PAGE PIC OF

P. J. PROBY

FULL PAGES OF
THE BEATLES
THE ROLLING STONES
ELVIS KATHY KIRBY
and ROY ORBISON



INSIDE

**Elvis's
Next
Movie
Secrets
Revealed!**



INSIDE

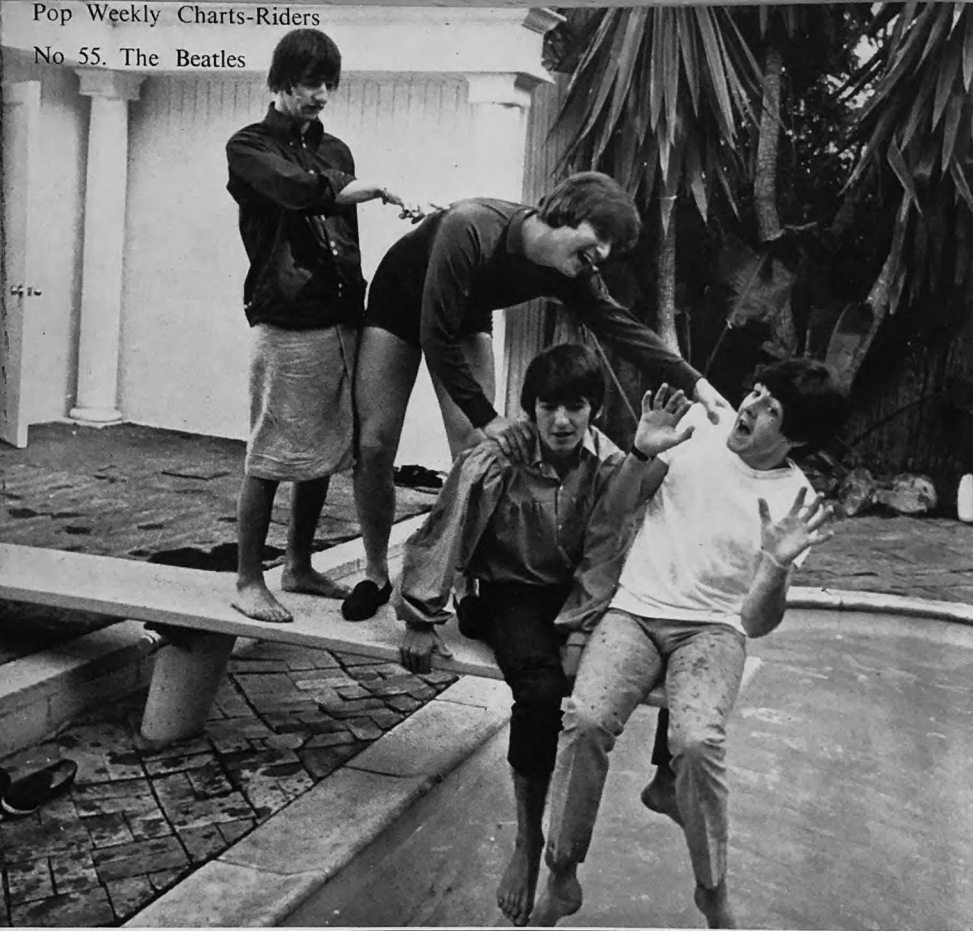
**NEWS ON
EVERY
TOP 20
ARTISTE**

INSIDE

**GREAT SCOTT!
—OR IS HE?**

INSIDE

**STONES RED ROOSTER
—LITTLE OR BIG?**



- | | |
|---|-------------------|
| 1 I Feel Fine (—) | The Beatles |
| 2 Baby Love (1) | The Supremes |
| 3 All Day And All Of The Night (2) | The Kinks |
| 4 Little Red Rooster (16) | Rolling Stones |
| 5 He's In Town (4) | Rockin' Berries |
| 6 Um, Um, Um, Um, Um, Um (3) | Wayne Fontana |
| 7 I'm Gonna Be Strong (9) | Gene Pitney |
| 8 Don't Bring Me Down (7) | Pretty Things |
| 9 Sha La La (5) | Manfred Mann |
| 10 There's A Heartache Following Me (12) | Jim Reeves |
| 11 Oh Pretty Woman (6) | Roy Orbison |
| 12 Tokyo Melody (8) | Helmut Zacharias |
| 13 Losing You (13) | Dusty Springfield |
| 14 Downtown (17) | Petula Clark |
| 15 Always Something There To Remind Me (10) | Sandie Shaw |
| 16 Remember (14) | The Shangri-Las |
| 17 Walk Away (11) | Matt Monro |
| 18 The Wedding (18) | Julie Rogers |
| 19 Walk Tall (—) | Val Doonican |
| 20 Google Eye (15) | Nashville Teens |



- | | |
|--|-------------------|
| 1 Baby Love (3) | The Supremes |
| 2 I Feel Fine (—) | The Beatles |
| 3 All Day And All Of The Night (1) | The Kinks |
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| 14 Losing You (15) | Dusty Springfield |
| 15 Remember (10) | The Shangri-Las |
| 16 Downtown (—) | Petula Clark |
| 17 Walk Tall (—) | Val Doonican |
| 18 Google Eye (17) | Nashville Teens |
| 19 The Wedding (16) | Julie Rogers |
| 20 Black Girl (—) | The Four Pennies |

BRITAIN'S TOP THIRTY

(As at the week-end)

- | | |
|--|-------------------|
| 1 I Feel Fine (—) | The Beatles |
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| 17 Walk Away (12) | Matt Monro |
| 18 Walk Tall (21) | Val Doonican |
| 19 The Wedding (17) | Julie Rogers |
| 20 Google Eye (16) | Nashville Teens |
| 21 Pretty Paper (25) | Roy Orbison |
| 22 Black Girl (24) | The Four Pennies |
| 23 Ain't That Loving You Baby (22) | Elvis Presley |
| 24 I Understand (26) | Freddie Dreamers |
| 25 Twelfth Of Never (19) | Cliff Richard |
| 26 When You Walk In The Room (20) | The Searchers |
| 27 Show Me Girl (—) | Herman's Hermits |
| 28 Message To Martha (—) | Adam Faith |
| 29 March Of The Mods (—) | Joe Loss |
| 30 Wild Side Of Life (30) | Tommy Quickly |

SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

GREAT BRITAIN'S ONLY
★ POP STAR CHARTS ★
Send the names of your 3 favourite stars
to: POP WEEKLY, Heanor, Derbyshire

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1 Leader Of The Pack	The Shangri-Las	16 Come See About Me	The Supremes
2 Baby Love	The Supremes	17 Mountain Of Love	Johnny Rivers
3 Ringo	Lorne Greene	18 Big Man In Town	Four Seasons
4 Come A Little Bit		19 Dance, Dance, Dance	The Beach Boys
	Closer	20 Everything's Alright	The Newbeats
5 She's Not There	Jay & Americans	21 Reach Out For Me	Dionne Warwick
6 You Really Got Me	The Kinks	22 Oh Pretty Woman	Roy Orbison
7 Mr. Lonely	Bobby Vinton	23 We'll Sing In The	
8 Last Kiss	Frank J. Wilson		Sunshine
	& The Cavaliers	24 Walkin' In The Rain	Gale Garnett
9 Time Is On My Side	Rolling Stones	25 Right Or Wrong	The Ronettes
10 Have I The Right	The Honeycombs	26 The Jark	Ronnie Dove
11 Ask Me	Elvis Presley	27 Ain't That Loving	The Larks
12 I'm Gonna Be Strong	Gene Pitney		You Baby
13 The Door Is Still		28 Do Wah Diddy Diddy	Manfred Mann
	Open To My Heart	29 My Love Forgive Me	Robert Goulet
14 Is It True	Dean Martin	30 Sidewalk Surfin'	Jan and Dean
15 I'm Into Something	Brenda Lee		
	Good		
	Herman's Hermits		

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DANNY WILLIAMS

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H.M.V. POP1372

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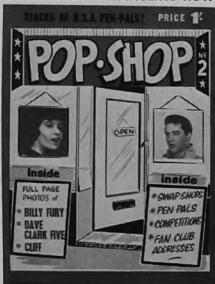
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THIRD SERIES WEEK ENDING 5/12/64
ISSUE No. FIFTEEN

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We have received so many requests for PEN PALS and SWAPS that we have had to publish a special 16-page book chock-full of these items. In this book and in issues to come, you will find full details of many second-hand records, some now deleted, as well as collections of photos, scrap books etc., etc. It is also a market for all stars' news cutting swaps etc.

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ANNOUNCEMENT



No. 12

DECEMBER ISSUE ON SALE NOW!
ALL THE LATEST ON THE GREATEST

The Editor Speaks

POP MARRIAGES

One of the most ridiculous traits in the pop world today is the refusal by pop stars and their managers to say whether they are married or not! The pop stars usually don't mind their fans knowing, but most of the managers are avidly against the fans knowing whether their idols are married or not. The reason being, of course, that if the fans discover that Freddie, Dickie, Billy, or whatever the stars' name is, is married that the stars are then certain to lose their popularity. Whether they do or not seems to be a difficult thing to sort out.

WHY KEEP THEM SECRET?

As far as we can recall, no artiste has ever disappeared from the charts simply because he or she had the urge to get married. It certainly hasn't affected The Beatles' popularity with John being married, or The Stones'. A national newspaper revealed this week that the idol of The Manfred Mann group, Paul Jones, was married—and also Manfred Mann himself. Bobby Darin got married and disappeared from the charts, but that was simply because he grew tired of making commercial pop records. Since he was making a fortune out of films anyway, he didn't have to worry about record sales.

Freddie of The Dreamers was married, and his records have lapsed, but they were all doing that before the wedding bells intervened. It was just that Freddie needed a change of style. Now his latest disc is a change from the humorous to the sincere ballad kick and sales of the disc *I Understand*, are proving that it was some good thinking. However, going back to marriages. Do the fans really care? We think they may be a bit disappointed, but most of them couldn't really care less whether their idols are married or not.

Certainly some of them approve and Freddie had many letters from his devoted fans saying how pleased they were that everything had turned out alright for him.

Personally, we couldn't give a darn—and to our minds the only reason why managers keep this thing hushed up is because they haven't got the faith in their artistes' ability to last on the pop scene if it is revealed that the artiste or artistes are married.

Do YOU really care what happens to your idol—marriage-wise? Let us hear your opinions.

Our own opinion is this: That should a star continually deny that he is married over a long period of time, and then it is subsequently revealed that he's been married all along, then that star is guilty of three major sins.

- (1) *Not having faith in his own ability.*
- (2) *Sheer deceit to his fans.*
And, as it mostly is, the managers doing that it has been kept secret,
- (3) *Downright cowardice.*

Because it's only human nature to shout from the roof top that you've married the prettiest, sweetest creature in the world, when it does happen, and if you stifle that, brother, you are heading for the funny farm.

You ask our psychiatrist. We see him quite regularly . . .

Buzzin' Dozen

By DON CRISP

One of the few groups whose popularity is rising fast are **THE PRETTY THINGS**. With offers for their down to earth R & B style music pouring in from the States and their new LP ready for January release the group are on top of the pop world. We have heard that films are in the offing too. Tours for Great Britain are already under discussion and The Pretty Things stand a good chance of taking over from some of the other groups who have dropped out of favour. I wonder what the States will say when The Pretty Things start telling their life stories!

DAVE BERRY, one of our main hopes to stand against Elvis and Roy Orbison, is hoping to make the Americans feel the same way. He goes to the States in February on a record promotion trip and judging by the enormous interest he has stirred up there, it looks as if he is going to be just another one of Britain's many artists who are smashing the charts over there. At the moment he is currently a sensation on Herman's Hermits tour.

That happy, happy artiste, **MILLIE**, is also on the skeds for a hit with *I've Fallen In Love With A Snowman*. In fact nearly every big artiste is churning out hits left, right and centre. Certainly Millie could break the charts with this one, a strong single. However, I think that in the New Year she will have trouble finding new material to hit the charts with. Millie has to have just the right song before she'll hit the charts, and some of the material she has been using isn't good enough.

THE ROLLING STONES are having even more publicity than ever. They have been getting normal publicity on their *Little Red Rooster* and on their success in the States. News of Brian Jones' illness brought them extra publicity, and their singles and LP's seem to have risen as soon as news came that Brian was ill. The Stones are by the looks of sales throughout the world going to be very busy. Certainly The Beatles, if not worried now, are shortly going to be thinking about The Stones as serious competitors.

THE YARDBIRDS are one of the most popular groups going without a hit. Now their new single *Good Morning Little Schoolgirl* looks as if it could be given a new lease of life. People in the business too often discard a group these days if they don't get a hit straight away. But the same happened with The Pretty Things who are going to be worth a small fortune if they are handled correctly. Certainly they have the talent and the popularity. One record could make it.

THE DOWNLINERS SECT, who have been trying for hit parade stardom for some time, come out with a new offering that could just make it. It's a swinging number called *Find Out What's Happening?* Certainly a number worthy of being a hit, I hope that The Downliners Sect are in the charts with this one. One of the groups currently being considered by the Mods as one of the hottest properties, I shouldn't be surprised to see them in the same exalted company as The Beatles and The Stones chartwise very soon.

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.

New single from **SANDIE SHAW** called *I'd Be Far Better Off Without You*. It, we hear, has a very good chance of hitting the Top Ten. The number was written and the 'B' side too by Chris Andrews who penned the Adam Faith hits. The disc is going to get all the promotion necessary to hit the charts. Looks like Adam Faith certainly knows how to pick hit-makers. Only thing that puzzles me is why Adam didn't record *Always Something There To Remind Me?*

THE HONEYCOMBS are trying to destroy their image of being a one-hit group with a new single due out now. It's called *Eyes* and is one of the best singles on the scene for some time. I wouldn't give it a very high chance of chartdom but I think it will make the Top Twenty. At the moment the group are delighted by their success in the States with *Have I The Right?*

VAL DOONICAN who has been playing and singing on radio shows for years and who also went down very well on the London Palladium first time out, is a surprise best seller in the pop world with his *Walk Tall*, a single which could be one of the longest selling discs of the year. It's been wandering around the charts for just some time and a hit for Val couldn't go to a nicer bloke.

It will be interesting to note whether **P. J. PROBY'S** new disc *Somewhere* will make the charts or not. It's certainly receiving a great deal of attention plugwise, but I find it hard to believe that the fans will forget his non-appearance at various dates and still buy his record. Personally I was hoping for something better from P. J. Proby's recording unit than this. It's not to my mind anything like I expected from P.J. and I think everyone is being a bit too optimistic about this single.

JULIE ROGERS has, after her big success with *The Wedding*, received many offers of new songs. However, she's plumped for one called *Like A Child* which, to my ear, gives her another Top Twenty tip. Again a big build up affair, I think she's wise to do it twice, very good singing from Julie, who could surprise us all as the girl of the year. Certainly with the parts that are being offered her for radio and TV, she could make the plunge into being a straight actress if she failed to make the grade again as a singer—chartwise that is. I don't think she will if she can turn out stuff like this.

The new group that walked from Scotland to London to get publicity so that they could make a record have a single out that could give them more publicity. It's a meaty, beaty number called *Tango* which **THE MARK FIVE** should be very proud of. I don't think it will be a hit, but it could certainly hit the charts in the lower forties, which is a good start for anyone. Actually just for the Mark Five's sake there are actually six in the group. Confusing but they make up a good group.



The Stones with
Christine Hart



Stones

"Little Red Rooster" Little or Big?

On looking at the headline you may be forgiven for thinking that we might be mad. Of course *Little Red Rooster* is going to be a huge hit, and providing everyone in the musical magazine trade can sort out who is going to be No. 1 between Stones and Beatles, The Stones are going to have one of their biggest sellers of all time. But is it really a big disc with the public? Did The Stones' name sell *Little Red Rooster* or did the actual music and song itself have anything to do with it?

I asked four Stones fans for their opinions. The first one said, "I would have bought it anyway but I do like it." Pressed further, she admitted that "I would have liked a faster one, but I'm a Stones fan so I had to buy it anyway."

The second Stones fan, a boy, said "I don't like it. But I've bought it because otherwise my record collection on them will be out of date."

Third Stones maniac was another girl and she said she liked everything about it. "It's different, and it's nice to have a group that always make something different on the LP's and their singles. All the other groups make the same kind of songs. It's great." Last, but definitely not least, a fan who

said, "It's going to be a hit I know. I'll probably buy it, but I'm beginning to like The Beatles' records again. They've got good lines. I mean, you can sing to them. On The Stones' discs you can't. You can dance to them but that's about all."

So what would have happened if the *Little Red Rooster* hadn't been by The Stones? Would it have been a hit? The real rave Stones fans say "yes" anyway. The other members of the record-buying public weren't too sure. Opinion in show business was also sharply divided. Some said it was bad, some said it was good. My personal opinion is that any group who make a change and a refreshing change from the usual stodgy type of discs that are pushed out with monotonous regularity every three months must make the grade one way or the other. Whether you like or dislike *Little Red Rooster* doesn't matter. It's good and different. Certainly a disc that I will play and "give it foive" as well. I can't see how The Stones can fail to gain more fans with this platter! It's the crispiest record since *All My Lovin'* by their big rivals, The Beatles. At this rate The Beatles may find it a bit hard to keep up with "first cousins" The Rolling Stones! ! **A.P**



POP PEOPLE GO FOR **rave**

LOVE LETTERS AND THE STONES Secret devotions that have won their hearts
BAD BOY PROBY CONFESSES Why I'm afraid of girls
THE BEATLE WHO LOST OUT Rave finds the man who quit too soon
RAY (KINKS) DAVIES Talking heart-to-heart with Alan Freeman
PAGES OF TERRIFIC COLOUR PIGS: Stones, P. J. Proby, Manfred Mann, Wayne Fontana and the Mindbenders, Beatles, Brian Poole, Cliff Bennett, Hollies, Sandie Shaw, Animals.
DECEMBER ISSUE OUT NOW -
AND WAY OUT AHEAD IN THE POP WORLD! 2/6d. MONTHLY



TOP NEWS TWENTY

- 1 ● **The Beatles**, in with their usual leap from nowhere to No. 1 within days of release.
- 2 ● **The Supremes** are finding life a bit exhausting, and now they are scheduled for huge bookings in the States.
- 3 ● **The Kinks**, now smashing in America are rumoured to be thinking of delaying a visit to the States until they are solidly established here.
- 4 ● **Rolling Stones' Little Red Rooster No. 1** in some musical papers last week looks to us like someone doing a bit of predicting.
- 5 ● **Rockin' Berries** must be thinking about other berries now. Christmas ones. With the money they have made they can afford a real spree.
- 6 ● **Wayne Fontana and The Mindbenders** admit that there were times when they thought chart success would never happen.
- 7 ● **Gene Pitney** is said to be getting "very tired." If he doesn't slow down he'll never make all those TV, radio dates.
- 8 ● **The Pretty Things** must be worried over comments from the States about the Stones. Must be wondering what the Americans will say about THEM!
- 9 ● **Manfred Mann** group are wondering whether news that Paul Jones and Manfred Mann are married will affect their future.
- 10 ● **Roy Orbison**, out with a new single last week, *Pretty Paper*, has another one scheduled for end of January next year just before his British tour.
- 11 ● **Jim Reeves'** untimely death resulted in the biggest sale of LP's by an American artiste since The Beatles.
- 12 ● **Helmut Zacharias** whose *Tokyo* is still being up the charts is rumoured to be doing another theme tune as a follow-up. Possibly another TV one.
- 13 ● **Dusty Springfield** is likely to have a new single issued specifically for Xmas. All royalties will go to Dr. Barnado's.
- 14 ● **Petula Clark**, a great fake here and in France, should be back here for more promotional trips soon.
- 15 ● **Shangri-Las' Remember** is an unusual disc, and is the result of the group deciding that the British were winning because of their different styles.
- 16 ● **Sandie Shaw**, who has been tipped for hitdom with her first record, is going to be in even heavier demand.
- 17 ● **Matt Monro**, who we hear, had to fight to get *Walk Away* released now has the satisfaction of seeing it high in charts.
- 18 ● **Val Doonican** back, a rather unusual name in our charts nowadays, but we like this one.
- 19 ● **Julie Rogers** could be launched on to a big acting career any time. Could she appear in the next James Bond film?
- 20 ● **Nashville Teens** rumoured to spend all night just talking about a tune! Wonder how long is spent recording it?

CARTOON COLUMN



"Get some new glasses Cecil, you've brought the wrong case again."



"I can't see you to-morrow night Hilda, I'm washing my hair!"



"I've found out why your mike is making a buzzing noise, you're using my electric razor."

COMPETITION WINNERS

Here are the numbers of the winners of "Poppo" in *Elvis Monthly*, November No. 11
 00284 E | 18174 E | 12295 E | 61274 E | 71528 E
 01576 E | 21170 E | 41928 E | 63531 E | 78367 E
 16472 E | 21500 E | 49295 E

Here are the numbers of the winners of "Poppo" in *Teenbeat*, November No. 2
 12076 T | 31820 T | 32602 T | 59277 T | 60634 T
 22635 T | 31915 T | 49432 T | 59278 T | 60728 T

The winners of the "Fury Monthly" competition are Sandra Higgins, D. Dunsby and Valerie Curzon.

SECRETS

EXCLUSIVE!

by ERICA CONNELL

While everyone is talking about Elvis's latest film on release here, "Roustabout," "Pop Weekly", ahead of everyone else again, has been digging to find out about the next Elvis film "Girl Happy." Well, here is some of the information on the film, which looks to us to be even better than "Roustabout" and certainly one of the most star laden and hip films to be released since "Jailhouse Rock" smashed the screens.

Elvis plays the leader of a small musical combo (one of whom is Gary Crosby, Bing Crosby's son) who all finish their winter term at college. Elvis, as Rusty, has decided that as soon as their studies are over they can leave Chicago and go to Fort Lauderdale in Florida, a well-known American resort.

However, at the night-club where they play at nights the owner, hearing that they are going, asks them to keep an eye on his daughter, for she too is going to Fort Lauderdale with some of her friends.

Elvis reluctantly agrees, until he discovers that the daughter is beautiful-looking Shelley Fabares, and is of course then delighted!! They all go down to Fort Lauderdale and Elvis, although liking Shelley, wants to mix with other girls there. After various hectic scenes and plenty of songs, naturally from Elvis (incidentally he sings twelve in this production), Shelley discovers that she is really in love with Elvis. However, she then discovers that Elvis has been told by her father to "look after her" and after a row with Elvis she goes to a night-club and gets drunk—and then does what is described as "a fantastic striptease."

She gets put into jail and Elvis, hearing of her plight, and realising that he too is in love with her, decides to get her out. Elvis decides that he will tunnel under the prison!!

However, while Elvis is digging furiously under the prison and almost through to the cell ("Jailhouse Rock'!) Shelley's father arrives from Chicago and immediately gets her released. The climax of the film is that Shelley realises that Elvis is in love with her—and they make a hectic but happy ending.

Also appearing in the film will be Mary Abb Mobley, former Miss America, and of course Gary Crosby. The dance scenes were done by "West Side Story" choreographer, and reports from America indicate that if this doesn't make Elvis's name as an actor—there ain't no justice!!

PHOTO CAVALCADE

MIRRORPC supplied the pictures of The Kinks, The Beatles and Rolling Stones. A.S.P. INTERNATIONAL that of Kathy Kirby TONY PUGH—Roy Orbison. ELVIS is seen in shots from M.G.M.'s "Girl Happy."

OF ELVIS'S "GIRL HAPPY"!





THE XMAS BATTLE

Three new records, three established singers. All Christmas singles. All standing a chance of making the charts. Who or rather what record do you pick to make the highest place in the charts? Elvis comes out on wax with a number called *Blue Christmas* and with *White Christmas* on the "B" side. More about that in a moment. Brenda Lee already out and selling well has *Christmas Is Just Another Lonely Day* which could make the charts, but I wouldn't be prepared to bet on it going very high.

Mainly, of course, because sad songs usually go down better than happy ones and although this has a sad title, the way Brenda sings it is certainly not in the least sad or mournful. Sounds rather happy actually. Roy Orbison comes out with a slice of entertainment with a slightly different voice to what he usually has. The song is slightly stronger than Lee's and I give it Top Fifteen rating. After such sensational success anyway I can't see Roy missing the charts.

Elvis now. His disc is very interesting the main reason being that I have advocated for release of *Blue Christmas* as a single since it first appeared on "Elvis's Christmas Album" four years ago. It's a haunting slow number with marvellous background singing from The Jordanaires. Just the sort of track to give you tearful eyes and a sad time over Christmas which is what every usual hit parade record has to do. I give it Top Twelve rating with this.

Brenda Lee then, has the start, and also the best chance because of that start. Roy should have a strong chance, because like Brenda he has a new song. Elvis unfortunately has an old LP track, off the Xmas album that has already sold thousands of copies all over the world, so his problem isn't quite so easy. But the main reason why I give him Top Twelve rating is that the song is so very ear-catching. D.C.

READERS

FOR AND AGAINST THE KINKS

Like Mary Cooper, we have seen The Beatles twice. And they were the calmest, louisiest group we've ever had the misfortune to see. Especially after seeing the fantastically wild act of The Kinks at Walthamstow on Nov. 7th. On personal appearances, The Beatles have lost their crown to The Kinks. Gene Pitney was also truly great. He has one of the most outstanding acts we have ever seen. Of all the hundreds of shows we've seen, this was the greatest. How could anyone ever say The Beatles are the greatest after seeing The Kinks?

Linda Castle, Angela Wallington

(Brighton)

Last week you had an article headed "Kinks—Gimmick or Talent?" and go on to try and prove that The Kinks have got to their present position by talent alone. This I cannot agree with, their current disc has nothing at all to justify putting it into the Top Twenty, never mind No. 2. Their style of playing is outdated and already done better by half-a-dozen other groups. The only answer therefore is that their success is due to a gimmicky name and style of presentation. And as for being in the charts in a year's time, your writer is definitely going to be eating that stewed tribly.

Alan Charlesworth (West Haddon)

Below: The Kinks with Jacque Harbord, at Streatham Ice Rink.



Will Simon Hit The Top?

by VINCE PACER

In and out of show business, the stories and the thoughts about certain artists are (incredibly) usually along the same lines. It's always amazed me how much fans really know about their artists. I remember four musical magazines frantically searching for a singer who they wanted a quote from, and after trying everyone they knew in show business they still couldn't get him. Eventually they, or rather one of them asked a fan and in two telephone calls she had the man pinned down. Unbelievable but true nonetheless.

Opinions of a pop star's lasting ability or even his initial success are usually the same. The fans seem to have an inner knowledge so and so is only going to last four weeks or whether in actual fact he is going to last four years. One singer who at the moment is surrounded by this underground "pop shop talk" is Simon Scott. A protégé of Robert Stigwood, the man who has launched John Leyton as Britain's most valuable film export to Hollywood and Mike Sarne, another leading actor-singer, (and these days a national newspaper writer) plus various artistes like Billie Davis, and of course promoting some of the most successful tours this country has ever seen, to wit the last British tour by The Rolling Stones.

Simon Scott is a singer who had, and has, every chance of hitting the big-time. He was heralded by the biggest publicity campaign this country has seen since Lord Kitchener appeared on the posters

in the 1914-18 war saying "Your Country Needs YOU!" Everyone popwise who hasn't seen or heard Simon Scott must therefore have been hiding in a cave. But has Simon Scott got what it takes to hit the top and not only prove that he is as good as his publicity but even better?

Points in his favour are. 1 He has extremely striking good looks, now coming back into vogue for both singers and actors. 2 He has a good voice. This may be disputed by a lot of people but they haven't heard Simon on some of his recording sessions like I have. 3 He has all the right feelings, signs and symptoms of becoming a top grade actor. 4 Proof of this is verified by the fact that he has landed a £30,000 three-picture contract. 5 His first disc jumped into the charts at 35, admittedly not a fantastic score—but show me all the solo singers of today who have hit with their first record and are still

on the scene? You'll find it's not easy. Even Elvis took eight records before he made the grade. 6 Simon has all the charm, and no bigheaded ideas about what he wants to do.

Backed by Robert Stigwood, and with all these points in favour I can't see Mr. Scott missing the charts, or becoming anything but a big, big success. A listen to the most unusual pop disc of the year, with the most compelling melody ever may convince you. Title? *My Baby's Got Soul*—it marks Simon's second record release—and I'm sure a second winner all the way! Great Scott—he certainly is!

SECOND DISC
COULD BE A
WINNER ALL
THE WAY

READERS' BULLETS

... Gamblers underrated ... Richard Anthony fab ... Anthony Newley's favourite singer is Billy Fury ... Dionne Warwick definitely overrated ... **Rocking Berries'** disc fab, fab, fab! ... Can Julie Rogers follow up her hit record with another hit? ... Will there be a record at Xmas called "All I Want For Xmas Is A Rolling Stone"? ... Two different songs with the same title, **Kathy Kirby's** and **Billy Fury's Don't Walk Away** ... Chart entry of **Lesley Gore's Maybe I Know** due to enormous plugging on Caroline ... **Poets** are fab ... It's the greatest, it is fabulous! A new LP by **Helen Shapiro** ...

Does **P. J. Proby** write his own fan letters to magazines? He certainly blows his own trumpet enough ... **Cliff** has a very pleasant voice ... **Elvis** is mad to bury two such lovely ballads as *It Hurts Me* and *Ask Me* on the 'B' side of his records ... Wish our groups would stop all this bogus R & B ... Why is **The Bachelors'** sing-along style so successful? ... **Roy Orbison** impressive on *Palladium* ... **Cilla Black** shows great promise ... **Matt Monro's** chart success shows a good song will sell ... **Dionne Warwick** grossly overrated ... **Dusty Springfield** very good ...

First swinging record from lovely **Jan Panter** *Does My Heart Show* ... Brilliantly sung by **Helen Shapiro** her latest record, a ballad, *I Wish I'd Never Loved You* ... Any day now I hope **Susan Holliday** gets a big hit record ... Surprised **Julie Grant's** record *Come To Me* didn't go higher in charts ... **Susan Maughan's Little Things Mean A Lot** a knockout record ... Sweetly sung *Lollipop* by **Glenda Collins** ...

Dusty's version of *Cat I Get A Witness* great ... The scenery on "Thank Your Lucky Stars" gets on your nerves, especially when they give the different shots of the groups ... **Helen Shapiro** deserved the credit they gave her on "Juke Box Jury" ... **Marianne Faithfull's** latest—beautiful ... **John Leyton's** fans are certainly going to miss him now that he's decided to live in Hollywood ... Doesn't **Jimmy Reed's** record *Ain't It A Shame* sound like **The Stones' Little By Little**? ... **Rufus Thomas** might succeed with his latest record *Jump Back* ... **Gary Miller** should not have had two spots on recent "Thank Your Lucky Stars" ... I bet **The Shangri-Las** surprised everyone by being an all-white group ... **Mary Wells** ought to do something about her hair ...

Dave Clark fabulous in the true sense of the word ... **Tommy Quickly** deserves more success ... **P. J. Proby** is very childish ... **Simon Scott**—wow! ... **Dave Clark** looks really smashin' in his new 'Mod' outfit! ...

TWO BROADSIDES

Dear writer of *Buzzin' Dozen*, Sit down and pay attention to the FACTS about **THE BEATLES** and **The Rolling Stones**. First of all look at the advance record orders: The Beatles have 800,000 and The Stones not quite 300,000. The Beatles have had SIX chart toppers, THREE No. 1 entries, FOURTEEN Gold Discs, have topped the LP charts for 57 weeks with 3 albums, have sold EIGHTY FIVE MILLION records in 108 weeks. The Stones have had 0 chart toppers, 0 No. 1 entries, 0 Gold Discs, have been top of LP's for 11 weeks and have sold 8-10 million records. Look at "Pop Weekly" Charts over last seven months. Beatles top, 22 weeks; Stones, 4 weeks.
Paul (Worcester)

According to one member of the "Weekly" staff, it is a pity that John Leyton is so fine an actor since it limits his disc success in Great Britain. He is doing well in other countries—enough, surely, to compensate for his lack of disc success here. He still has plenty of fans here, anyway.

Obviously, it is better to combine acting with singing, particularly if John does not lose by the venture, as is the case. A Top 20 singer can quickly fade into obscurity but a really good actor will be constantly in demand, as John has proved.

C. Hancock (Cheltenham)
The Editor does not necessarily agree with the views expressed by readers in their letters printed on this page.



DISCUSSION

Hello then—this really is a week of the big, big names and I guess there'll be a lot of mental anguish over deciding which ones to buy first! So let's line 'em up in some attempt to help you take your pick.

Three cheers for R.C.A. Victor, who have decided that Elvis Presley fans might like a special Christmas release! So, coming hard on the heels of The King's current hit, we have not one but two festive tracks taken from "Elvis's Christmas Album" LP. Both titles are well known to Elvis fans. The official "A" side is "Blue Christmas" which has a pleasant, lilting beat; change sides and you change colour! Elvis's version of the all-time-best-selling Yuletide song, "White Christmas." Both sides are sung with a gentle, warm authority, although, on the famous Irving Berlin title, the purists might find the occasional "pom-pom-poms" from the backing chorus somewhat shattering.

From the King of the Whole Wide (solo!) World we turn to the King of the British (solo!) World—Cliff Richard! His new Columbia release, "I Could Easily Fall (in love with you)" is a really happy, hand-clapping bouncer in fastish tempo. Backed by The Shadows, who add greatly to the overall appeal, the melody is very simple but attractive. In short, a simple song effectively performed in all departments and one can well imagine it in the framework of Cliff's "Aladdin" pantomime, for which purpose The Shadows wrote it.

The Shadows also wrote their own new Columbia release for the same London Palladium pantomime, as you might well guess from the title—"Genie With The Light Brown Lamp"—although there is no oriental flavour about the composition. Nor has it anything to do with the famous Stephen Foster melody of very similar title! It is a very pleasing, straightforward piece of gentle, but not particularly memorable, melody and the boys' expertise make it sound much more impressive than it really is. A happy, carefree sound, well within the long-established idiom which The Shadows have made their own.

The new offering from The Searchers, on Pye, has an irresistible charm—again, once you have spun it a few times. Upon first hearing, it might be a case of the melody not registering; but it will! "What Have They Done To The Rain?" is a rather heavy-handed title which belies the simplicity of this gentle lilt—but the lyric is telling. The vocal has charm but the general instrumental work of the group is rather secondary to the augmented strings. I just wonder why it was thought necessary to add strings to this particular group, on this particular type of composition, at this particular time? Rather superfluous on this occasion.

★★★ BOUQUET ★★★

★ On Mercury's *Like A Child*, ★
★ Julie Rogers comes up with a ★
★ really striking performance. Her ★
★ nicely contrasted performance is ★
★ full of controlled emotion which ★
★ rivets the attention to this strong ★
★ composition. With Julie's ★
★ performance and the powerful ★
★ orchestration, the disc packs a ★
★ punch in the best tradition of the ★
★ dramatic beat ballad. This song ★
★ does not possess the immediate ★
★ sentimental appeal of *The Wedding* ★
★ but a few spins will capture you! ★
★★★

On this newly re-gained label, Liberty, P. J. Proby shatters any illusions one might have had on the strength of past single releases! His performance of that beautiful song from "West Side Story," "Somewhere," is striking whichever way it strikes you, if you see what I mean! You'll either love it or hate it and I doubt whether there will be many middle-of-the-road reactions. The Johnny Spence arrangement is first class and very exciting, sweeping you along all the way. P. J.'s own performance is a little mystifying! He sings with much feeling, in his low, warm register but I, personally, find his rather exaggerated enunciation of certain syllables and words rather out of sympathy with the song. It could be said that Mr. Proby has a broad native accent; certainly, but why the exaggerated syllables only here and there? Notwithstanding this personal reaction, it must be said that the performance has power and individuality.

Decca's Christmas release for The Bachelors is a sentimental lilt called "No Arms Can Ever Hold You," which builds up to a big orchestral crescendo! My three favourite Dubliners give the vocal their sterling brand of performance but I think a certain amount of the overall appeal is lost through the over-dramatisation of the hefty orchestral backing; this was fine in a song like *I Believe*—but a bit much on a simple sentimental composition. The ending is like a giant all-time spectacular! During the build up to all that, the boys lose more and more of their warmth through having to "keep up with the musical Joneses." Let's hope it is really true that a disc is "sold" on the all-important first 30 or 40 seconds!

There is lots of happy appeal from Kenny Lynch and "My Own Two Feet." This H.M.V. platter moves along almost mischievously at a cracking pace and Kenny's light-hearted performance has the authority we have come to expect of him. A pronounced rhythm throughout and the very infectious title phrase complete the picture of a disc which should attract a great deal of attention.



On their new Pye disc, "Eyes," The Honeycombs abandon the wilder style of their first two hit releases. A much subdued backing for an ear-catching vocal. Every now and again the group breaks out into a restrained driving beat which is inclined to make for uneven listening. This one can't make up its mind what it wants to be! The strength lies fairly and squarely in the vocal and the more genteel passages this time!

BRICKBAT

When I heard Liberty's *Slaughter On Tenth Avenue* by that talented instrumental group The Ventures for the first time, my immediate reaction was "why choose THIS for an 'A' side of a pop release?" A finer piece of descriptive composition than the original has yet to come anyone's way—but even the main theme does not transpose itself to any great effect to the beat idiom, however well played. The result here is that there is so little melody, the whole thing seems to be an exercise in instrumental expertise! It gets nowhere very fast with regard to registering any appeal—and then it is unceremoniously faded out very sharply at the end. And, for once, I say not before time. This disc from The Ventures is a great disappointment to me because I have always admired their work very much!

Pye's favourite bare-footed girl Sandie Shaw says "I'd Be Far Better Off Without You" on her new release. The song itself hasn't a scrap of the appeal which was *There's Always Something There To Remind Me* but, having said that, the orchestration is telling and Sandie's own performance commands the attention. The main trouble is that it lacks decisive melody and seems to get nowhere. 'Bye for now.



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



POP
WEEKLY

NUMBER FIFTEEN
Week Ending 5th December

**ONE
SHILLING**

Roy Orbison

