

**DOUBLE-PAGE  
PIC OF BEATLES**  
FULL PAGES OF **PAUL**  
**THE FOURMOST**  
**CHUCK BERRY**  
**BILLY J. ETC.**

# POP

1/-

**Nº 40**

SECOND YEAR

WEEK ENDING  
30th MAY

**WEEKLY**



Paul McCartney

**GREAT NEW  
FEATURE—  
“THE BEATLES  
IN ELVISLAND”**



**FAB! FAB! FAB!**  
NEW SERIES BY  
THE EDITOR OF  
**READY**  
**STEADY**  
**GO!**





# THE BEATLES IN ELVISLAND

Last week we promised you a look inside the Elvis Camp, a report from the heart of Elvisland. However, we have had to substitute a report from New York as our reporter, going into a bank, passed through a glass door, snag was the door was a window. He went through just the same, injuring his right hand. However, he assures us that although his fingers will not have been returned to their correct positions yet, he will learn to type with his left hand only and the article will be published NEXT WEEK!

## (Fourth Excursion)

We arrived in New York after travelling a few thousand miles where Beatle fans had only been fairly sparse. But New York? What would the Beatle reaction be here at this time? Was New York was of course the town that The Beatles captured in one fell swoop, the city that was crushed by Beatlemania before George, Paul, John and Ringo ever even hit the place. Would the teenagers still be Beatlelad? Would the shops be filled with Beatle products? What would be the reaction of the older people? There were so many questions, and time wasn't standing still.

We checked in at one of the large hotels off the famous Times Square. On the way up to our room I said to the elevator operator, "What do you think of The Beatles then?" Unfortunately, he thought that I was talking about beetles in the hotel and promptly told me in a deep New York accent, "Dis is a clean joint. Dere ain't no beetles ere." When I finally did make him understand what I was talking about, he grunted, "De're all mad." I wasn't quite sure whether he meant The Beatles or all the pop groups so I left him out of any further conversation.

Later on I walked across to West 43rd Street, where I had been told there were some clubs that The Beatles had visited in this area, and indeed came across the Headline Bar where a huge picture of the happy foursome was pasted on to the door, underneath of which was written "The Beatles Came Here." From inside came the thumping drive of a really good group giving vent to their feelings with an R & B version of an oldie, "Cotton Pickin'." I went inside, was promptly charged a dollar for a beer and was immediately sent headfirst into a crowd of teenagers who were doing every dance from the Shake to the Slop.

I managed to get a bit further away and spoke to two girls on the edge of the crowd. "What do you think of The Beatles?" Without a change of expression they both said, "They're O.K." The way they answered I had the feeling that they were being asked this question every day. "Are they better than everyone else?" I managed to yell over the group's big beat version of "What'd I Say." "I like Fabian and Paul Anka best" said one. The other one said, "I like Rick Nelson and Elvis." The funny thing was that the group suddenly changed their number and roared into "I Saw Her Standing There" and at this the two girls, who hadn't been dancing at all, went absolutely frantic trying to get back on to the dance-floor, singing the song. Quite a puzzle!

I must add this. That the group who were playing were one of the best I have ever heard. All in all, they sang about ten Beatle numbers the most popular being *All My Loving* which was drowned almost by the audience knowing the words and fancying themselves as amateur Beatles. I left the Headline Bar and proceeded on the road to some of the great New York haunts. At the Peppermint Room everyone thought The Beatles were great, but "too nice to last long." This I couldn't understand, so I asked them what they meant. They said that whenever a star was "nice," meaning polite, handsome, clean, tidy, etc., etc., he or she didn't last very long.

"There's only one guy that's nice who's still on the scene," said a girl wearing a Beatle badge. "Who's that?" I asked. To be told "Elvis." Elvis it seemed was someone rather like Cary Grant to the girls of New York. They all wanted to meet him, they all wanted to know him, many told me they had travelled all the way to Memphis to see his house. But they denied they were Elvis fans. "We just like his records and we'd just like to see him live!" they said. I asked them what Beatle they would all like to meet and got the answer, "Ringo."

I was rather surprised, especially as one girl was wearing a tee-shirt with Paul McCartney right across it! Ringo, they reckon, is "cute." One thing I did discover was very surprising. I had asked them whether they bought any books on The Beatles. They said they did but that they thought the best books on The Beatles came from Britain. They didn't believe the stories or the rumours that were in the American papers. I couldn't blame them. As I found out later, I walked along and found that nearly every newsagent sold Beatle books. There were at least ten or fifteen different Beatle books, all of which contained ridiculous stories about the boys retiring, making another film

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Head Office  
and Advertisement Office  
Craven House, 234, 238 Edgware Road,  
London, W.2. Tel. PADdington 7485

Editor:  
A. HAND, 41 Derby Road, Heanor, Derbyshire  
Tel: Langley Mill 2460

Features Editor:  
D. CARDWELL  
234/238 Edgware Road, London, W.2.

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to be set in New York, getting married, saying they hated Elvis records etc. None of the stories were "exclusive."

None of them were authenticated by any of The Beatles, and it seemed that the writers had just decided to alter facts to suit themselves. Beatle products I was surprised at. Or rather the non-appearance of them. I went to Brooklyn, the Bronx, Manhattan, Stoton Island, and couldn't find any products, except for two shops selling pens, and four others selling bubblegum. I was assured by the shopkeepers that they had had many other Beatle products but they had sold out and wouldn't be ordering again until "The Beatles came back."

The record shops presented an entirely different view. Their fronts were covered in Beatle photo's and Beatle albums. I watched in one store to see if anybody bought any Beatle albums but all I could see was the sale of one of the many copies of the "Beatles Second Album" go over the counter. But Elvis's "Kissin' Cousins" album was doing a very brisk business. On the whole New York, or rather the New York teenagers, seemed to have forgotten the mad scenes from The Beatles' visit.

But in the air hangs an expectancy that looks likely to erupt into Beatlemania as soon as the boys hit New York City on their next tour. To be strictly honest, I think that The Beatles' biggest force of fans are in the New York area. Here, you can see that the teenagers know more about The Beatles than anywhere else in America, and that the teenage clubs are certainly Beatle mad.

I would say that in New York the only way to get on with the rather wild teenagers is to do as The Beatles do—have a ball!

If you have missed any of these articles in earlier issues

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A look behind the scenes of TV's Top Pop Show—

# READY STEADY GO!

by FRANCIS HITCHING

*Editor of Ready Steady Go!*

Hello there and welcome to the first of a series of articles I shall be writing for you every week from now on.

I want to take you behind the scenes of what we (naturally!) think is the most swinging pop show on television in this country. Or even the world—because as you probably saw a few weeks ago, we took "Ready Steady Go!" to Montreux in Switzerland, because we wanted to show the programme to television delegates from all Europe.

Well, certainly none of them had ever seen anything like it—and quite a few of them took one look at The Rolling Stones' hair and said: "Not in my country, thank you very much." So you can take it from me the teenagers in Europe aren't able to see even a quarter the number of pop stars who appear on the screen in Britain on the various pop TV programmes every week.

Nor do American kids do much better. I was talking to Carl Perkins when he was on the programme a couple of weeks back, and he was amazed at the number of pop stars we crammed into 50 minutes.

"Back home," he told me, "if you ever see a programme with kids dancing on it like "Ready Steady Go!", you're lucky if you get one top line name as a guest artiste. Otherwise, it's just discs.

"Believe me, if you could get the same programme on the air over there, it would be in the top ten without a doubt. Particularly because all your British boys are so big over there right now."

We were particularly pleased to have Carl on the show because all the "Ready Steady Go!" team—Cathy, Michael, Patrick and Vicki are convinced there's going to be a big revival of rock 'n' roll. And of course Carl was—and still is—*one of rock's greats.*



Mike Berry and The Innocents, who made a hit with their appearance in a recent edition of R.S.G.!

As an old-timer myself (I'm 31) I find it a bit depressing to hear all the old tunes that I was dancing to eight or ten years ago. Not only does it remind me of my age, but I think it's a pity pop music hasn't developed beyond The Beatles. Instead, it's retracing its steps. But still, you can't buck trends. It's "Ready Steady Go's" job to go out and find the latest fashions, and then encourage them. And rock's certainly a craze.

It was Patrick Kerr who first latched on to what was happening. He came back from the Scene Club just off Piccadilly in London one evening and told me: "I've just seen two couples wearing jeans and tee shirts and sneakers, and everybody was jiving like mad to Little Richard."

A couple of weeks later we put the same two couples on the programme doing a new dance which Patrick had worked out—and nowadays I reckon about half the dancers on the programme are dressed this way. Cathy McGowan has gone mad about the trend, and goes

around dressed in jeans and cotton sweaters. Her favourite is Buddy Holly.

Michael Aldred's favourite music is still rhythm and blues, though. He and Vicki Wickham have been tipping The Animals for the top since before Christmas, and it looks now as if they're going to be right.

We decided to use some music by The Animals as our theme music for "Ready Steady Win!", the 13-week series of beat contests we'll be holding in the summer. We chose the follow-up to *Baby Let Me Take You Home*. It's a hot, fast version of the standard R and B number, *Talking About You*, and I predict it will be a big hit.

Another piece of news I've not seen printed anywhere is that in the middle of June we're hoping to have Cliff make his first performance on "Ready Steady Go!" Cathy is wild with delight—before The Beatles came along Cliff was easily her favourite pop star, and I've a sneaking suspicion that for her he's still the tops.

Anyway, she'll be interviewing him on the programme, and if there are any questions you'd like her to ask him, write to me c/o "Pop Weekly", 234/238 Edgware Road, London, W.2., and I'll see what I can do about it.

Getting back to Carl Perkins again, we were all a bit nervous because this was the first time we'd tried to get a group sound over the air live. It's no secret that on "Ready Steady Go!", as on other pop shows, singers mime to their records most of the time—or to be more accurate, sing along with the record.

To our delight, the sound made by Carl's backing group, The Flintstones, wasn't at all bad. Certainly it led to tremendous atmosphere in the studio, and I think you'll certainly hear some more live sound from us before long.



R.S.G.'s tip for the top — The Animals



# THEY ARE SETTING A HOT PACE—

## THE S.B.J.s

A Luxembourg series before they even had a hit, fantastic fan following in Liverpool. Who? Not The Beatles, but those swinging—yes? Yes, of course, those swinging Blue Jeans. Packing theatres, ballrooms and with discs smashing charts everywhere The Swinging Blue Jeans are proving themselves yet another Liverpool group just filled with talent. Record sessions are their one bugbear. "We have a lot of demos given to us of new numbers to record" says Ray Ellis. "We're never quite sure what to record. It's difficult when we all have slightly different tastes. Then of course both *Hippy Hippy Shake* and *Good Golly, Miss Molly* have done very well, and they've been revived oldies."

However, whenever the situation gets really drastic, The Swinging Blue Jeans have what they call a "think."

"We play all the records that have been given to us to record, and then we go over the rest of the oldies that we have thought of reviving. Then we eventually try to whittle the songs down to one or two and leave the final choice to the recording manager. But it's pretty difficult." With new records and new songs being pushed at them left, right and centre The Swinging Blue Jeans admitted that they don't always have enough time to spare for relaxation. But they put it like this. "Usually, most groups, particularly outside Liverpool, don't get much work especially

without a record contract. We've always done pretty well, but there have been times that we couldn't afford the right instruments and so on.

Now that we've done fairly well, we intend to stay doing well by concentrating on new numbers or the best oldies we can revive. We certainly hope that we can keep the pace up. Really, the more you enjoy the work, the more time you seem to have and the faster you get through the unpleasant jobs." He was interrupted by one of the group here who said, "It's your singing that's unpleasant." I left. Fast. The sight of blood always did scare me, but not before the smiling SBJ's had "threatened" me unless I bought their next single. I would have bought it anyway. It's a gas!

# BRITAIN'S TOP THIRTY

1	Juliet (1)	The Four Pennies
2	You're My World (20)	Cilla Black
3	My Boy Lollipop (2)	Millie
4	It's Over (13)	Roy Orbison
5	Don't Throw Your Love Away (3)	The Searchers
6	I Believe (4)	The Bachelors
	A Little Lovin' (12)	The Fourmost
8	Constantly (10)	Cliff Richard
9	Don't Let The Sun Catch You Crying (6)	Gerry/Pacemakers
10	Walk On By (8)	Dionne Warwick
11	I Love You Because (11)	Jim Reeves
12	The Rise And Fall Of Flingel Bunt (21)	The Shadows
13	No Particular Place To Go (—)	Chuck Berry
14	I Will (17)	Billy Fury
15	World Without Love (5)	Peter and Gordon
16	Don't Turn Around (15)	The Merseybeats
17	Non Ho L'eta Per Amarti (25)	Gigliola Cinquetti
18	Mockingbird Hill (14)	The Migil Five
19	Move Over Darling (9)	Doris Day
20	Can't Buy Me Love (7)	The Beatles
21	I Love You Baby (—)	Freddie & Dreamers
22	My Guy (—)	Mary Wells
23	If I Loved You (23)	Richard Anthony
24	Someone, Someone (—)	B. Poole/Tremeloes
25	Everything's All Right (18)	The Mojos
26	Hubble, Bubble, Toil And Trouble (16)	Manfred Mann
27	Angry At The Big Oak Tree (26)	Frank Ifield
28	You're The One (—)	Kathy Kirby
29	Baby Let Me Take You Home (19)	The Animals
30	Here I Go Again (—)	The Hollies

## SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artist	Last Week	Position	Group	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	2
2	CLIFF RICHARD	2	2	THE SHADOWS	1
3	BILLY FURY	3	3	ROLLING STONES	3
4	BILLY J. KRAMER	5	4	DAVE CLARK FIVE	4
5	ADAM FAITH	4	5	THE SEARCHERS	5
6	HELEN SHAPIRO	6	6	GERRY & PACEMAKERS	6
7	CILLA BLACK	8	7	THE HOLLIES	7
8	JOHN LEYTON	7	8	B. POOLE/TREMELOES	9
9	HEINZ	9	9	FREDDIE & DREAMERS	9
10	MARK WYNTER	10	10	THE FOURMOST	—
11	KATHY KIRBY	12			
12	DUSTY SPRINGFIELD	11			
13	MIKE SARNE	13			
14	FRANK IFFIELD	15			
15	BRENDA LEE	14			

### GREAT BRITAIN'S ONLY

### ★ POP STAR CHARTS ★

Send the names of your 3 favourite stars to: POP WEEKLY, Meador, Derbyshire

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Love Me Do	The Beatles	17	Wish Someone	Irma Thomas
2	My Guy	Mary Wells		Would Care	
3	Hello Dolly	Louis Armstrong	18	Don't Let The Rain	Serendipity Singers
	Know A Secret	The Beatles		Come Down	
4	Do You Want To	The Dixie Cups	19	The Very Thought	Rick Nelson
	Chapel Of Love	Ray Charles Singers	20	Of You	The Beatles
6	Love Me With All	Dave Clark Five	21	P.S. I Love You	The Impressions
	Your Heart	Peter & Gordon	22	I'm So Proud	The Bachelors
7	Bits And Pieces	Peter & Gordon	23	Diane	Danny Williams
8	World Without Love	(Just Like)	24	White On White	The Beatles
	(Just Like)		24	Can't Buy Me Love	
9	Romeo & Juliet	The Reflections	25	I Don't Want To Be	Nat 'King' Cole
	It's Over	Roy Orbison		Hurt Any More	Terry Stafford
10	Little Children	Billy J. Kramer	26	Wrong For Each	Andy Williams
11	Shangri-la	Robert Maxwell		Other	
12	Do You Love Me	Dave Clark Five	28	Viva Las Vegas	Elvis Presley
13	Ronnie	Four Seasons	29	My Girl Sloopy	The Vibrations
14	Walk On By	Dionne Warwick	30	People	Barbra Streisand
15	Cotton Candy	Al Hirt			



## THE SWINGING BLUE JEANS

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## JACKIE DE SHANNON

WHEN YOU WALK  
IN THE ROOM  
LIBE+TY LIB55645



## GENE VINCENT

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# DISCussion

It's revival time with a vengeance this week, which goes to show how much faith people place in a good, solid melodic composition. More and more artists are delving into the vaults of old hits these days and I must say I'd sooner have a "modernised" oldie that's good rather than a contemporary song that's not; at the same time, however, I can't help thinking that there MUST be some young, modern composers (apart from John and Paul) who can compete with the best of the oldies. They're hiding somewhere and until they come to light we'll continue to welcome revivals—and DISCuss them; here's the first for this week.

The Bachelors keep faith with their chart-making image as they release their new treatment of "Ramona," on Decca. Their performance is as slick as ever; more along the lines of *Diane* than *I Believe*, of course. They haven't lost any of their attraction and the disc makes for excellent listening.

Maintaining the touch of piano which always gives me the impression of being a bit "old-fashioned," Mark Wynter revives the Frankie Laine hit "Answer Me" with a plodding beat plus an interesting overall backing. Although Mark handles the lyric with much sincerity, his voice seems to lack essential sparkle; this rather "down-in-the-dumps" tone is inclined to weigh-down the whole effect. Nevertheless, a well-made platter even if it is not one of Mark's most exciting performances. There is an old theatrical saying that if a performer feels too sorry for himself he can't expect the audience to sympathise. For maximum effect all pathos, sadness or any kind of introspection should be played "against the mood"—and sincerity and technique will convey the message. The same applies, of course, to balladeers with emotional songs sung "straight with feeling."

## ★★★ BOUQUET ★★★★★★

By far and away the best of this week's selection is an original composition by those two contemporaries, who can more than hold their own with the "oldies," John Lennon and Paul McCartney who wrote *Nobody I Know* for Peter and Gordon. Columbia now release this second disc from that talented twosome and the result is perfect. The arrangement is both fascinating and catchy; nicely recorded with the boys' voices blending to a "T." Although not quite so consistently tuneful as "World Without Love," there are many very infectious melodic phrases and the disc will stick firmly in the mind. A polished winner, this one.

## ★★★★★★★★★★★★★★★★

Back to revivals now with the time-honoured, hit-beaten "Autumn Leaves." This Pye offering gives the song a pounding orchestral treatment and Jackie Trent gives the lyric a powerful, deep-throated delivery. A strong disc, this, well within the current idiom of big beat ballads.

Here's a unique bit of diskery! Polydor Records have delved into their Hamburg vaults and come up with a platter of much interest and significance—especially to all Beatle People! Another revival, yes! This time it's "Ain't She Sweet" now given a solo vocal airing by John Lennon. The rest of The Beatles provide a now (for them) slightly out-of-date instrumental backing and John gives a rather husky-voiced, straightforward treatment to the lyric. All quite pleasant and just about one of the best recordings made by The Boys in their Hamburg days.

"Hello, Dolly!" from the big hit Broadway show, gave Louis Armstrong the edge on The Beatles in the American charts and now London records are giving Satchmo will have the edge on everyone in our charts! Together with his All Stars he gives a striking performance, full of warmth and the arrangement is foot-tapping even for the non-Trad/Dixie fans. I think it is ear-catching and deserving of much success here. But it will be a battle royal because our own Kenny Ball has his version on Pye. I will compare the two discs no more than to say that Kenny's is a much lighter treatment throughout, still retaining the essence of the composition; which is good. So it's time for the old cliché: "may the better man win!" I'm not betting. Coward!!

## BRICKBAT

On Stateside The Reflections come across the Atlantic with *Just Like Romeo And Juliet* which is a pretty fair-ish offering with nothing particularly outstanding about it. It's an up-tempo hand-clapper but the style of the composition and presentation is a little out-of-date for our own current market. It has little individuality; the dominant factor being the hand-claps. The overall effect is that to which we have become so accustomed over quite a period and, in the light of our own present trends, it sounds dully old-fashioned.

On Columbia, Billy Boyle has an arresting disc in "Walk, Walk Walkin'." More hand-clapping here but to the rhythm of the Blue Beats! It has a very solid beat and Billy handles the lyric with great assurance and warmth. Very infectious.



## WELCOME THE NOTTINGHAMIANS!! AND THE MANCUNIANIS!!

Well, we've had Liverpool, Manchester, Birmingham, Newcastle, London, to name a few, and now Nottingham enters the beat scene with the big, BIG sound of **The Beatmen**. These lads have wowed the locals at the Top Ten Club in Hamburg for four months and are now hoping to wow us British locals! Their first Pye platter is "You Can't Sit Down" (yes, another revival!). And I think it's safe to say you've never heard the number performed quite like this! I'm going to say no more because it is my great pleasure to welcome **The Hollies** to our DISCussion page, in person as it were. I invited them to pass judgment on **The Beatmen** and "You Can't Sit Down" for "Pop Weekly" readers; they obliged, and this is what they wrote: **GRAHAM NASH**. "Here is hit potential. It really gets going and I think it's great!"

**TONY HICKS**. "This disc by The Beatmen has all the same excitement that Little Richard gets on his 'live' shows."

**BOBBY ELLIOTT**. "I think it's a bit fast, myself; but it doesn't sound like anybody else around at the present time and it is not a bad number, either. I reckon it could make the charts."

**ERIC HAYDOCK**. "This could be a hit! A very good sound on the group and I really dig that sax solo in the middle."

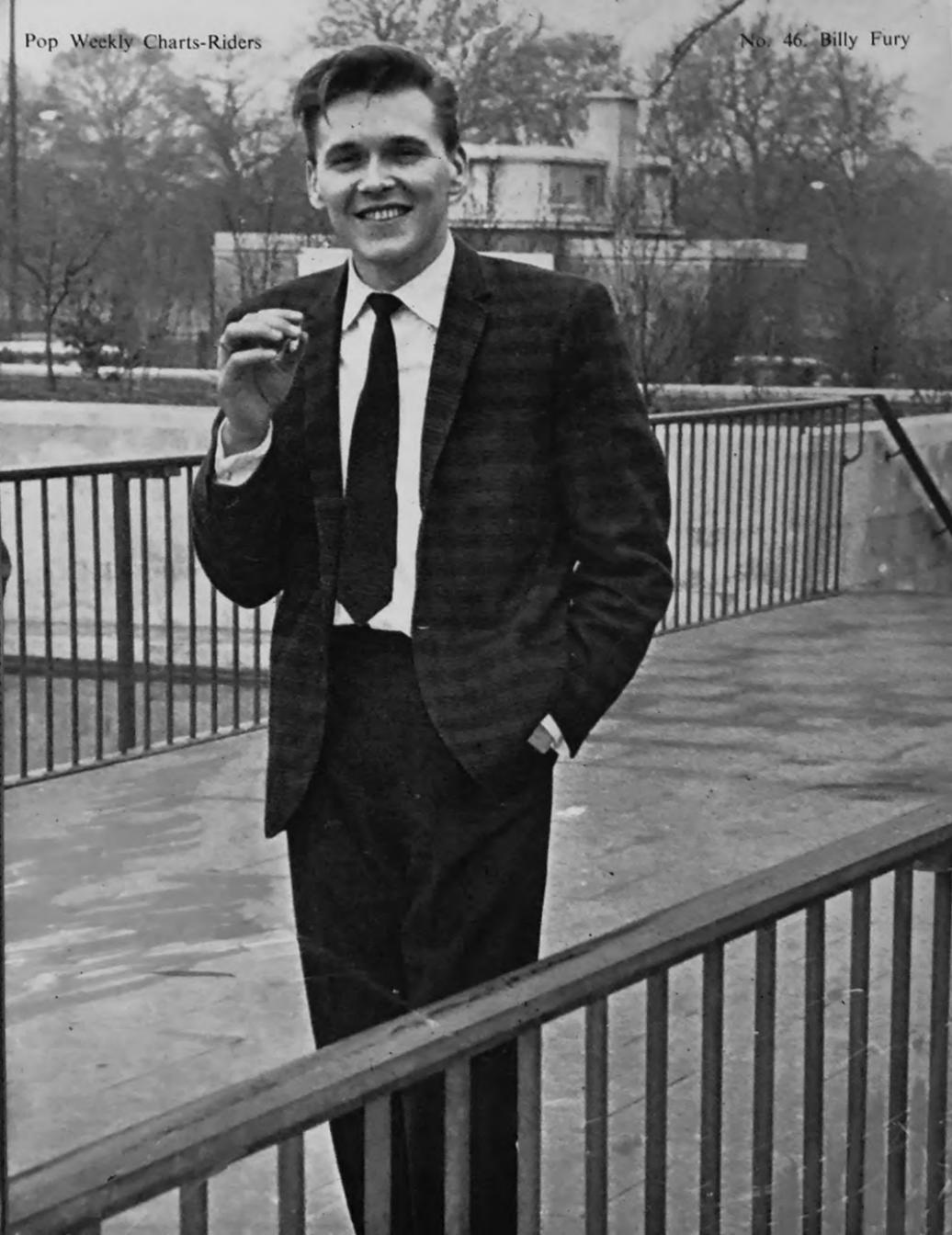
**ALLAN CLARKE**. "Hey! This is a gas! Exciting, isn't it?"

And there we are! My warmest thanks to The Hollies for being my guests on this page—and for doing a bit of my work for me!! All that remains now is for you to see whether you agree with Graham, Tony, Bobby, Eric and Allan about The Beatmen. So—"here I go again," until next week. Bye for now.

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# Buzzin' Dozen



**GERRY AND THE PACEMAKERS** recently back in this country from a highly successful tour of America and Canada left there to a heap of

praise from the American Newspaper Critics. Gerry wowed all America with his engaging and fun-loving personality on the Ed Sullivan Show, knocking out the critics so much that they voted our lad Gerry the best personality to visit the States so far during the recent British group boom over there—A feather in your cap indeed Gerry! On the home front; a pity that Gerry's latest record, *Don't Let The Sun Catch You Crying* didn't hit the No. 1 spot. We all consider it one of the group's best discs so far and a faster sale of the record was anticipated.



Dusky young warbler **MILLIE** was destined for success from the moment she sang her first note; she started at the top—the top of a coconut tree! Millie

would sit for hours amongst the palms and coconuts singing at the top of her voice, so much so that the menfolk would yell at her to come down and stop singing to give them a break. Young Millie never really came down from the top of any tree, for she is now at the top of our own British Hit Parade, a far more difficult tree to climb than even the tallest coconut tree in her own native Jamaica.



Passport trouble delayed the return to this country of everyone's favourite belting rocker **LITTLE RICHARD**. He was due to appear on "Ready

Steady Go" on Friday, 8th May, but much to the disappointment of many fans it was not possible. When he left this country after his last tour Richard said that on his next visit he would be a 100% gospel singer, but nobody believes this although some of his recent gospel singles have been first class.



Five great fellows with a king size sense of humour and a king size chart success right now are **THE ANIMALS** from Newcastle. This sense of

humour, in fact, recently resulted in them leaving their flat in Kensington and moving into bed-sitters. This was brought on by a combination of their practical jokes getting on each other's and their neighbours' nerves. Following their current tour with the great Chuck Berry they make a half hour film "Swinging U.K." which is scheduled as supporting programme for the new James Bond film "Goldfinger."



**BRENDA LEE** is due over here in September and it'll give a lot of fans over here a real pleasure to see her again. Her infectious style is still

winning for her praise from all the critics and she's a real personality worth going to see. Of course Brenda has been off the scene for a while owing to the birth of her baby, Julie. Unfortunately, she had quite a bit of worry at the time and she wasn't allowed to hold the baby for about a month. Still we're happy to say that little Julie is fine now and so Brenda is going to have a very happy time over here with no worries.



Due for release shortly is the first LP by **THE MERSEYBEATS**. This will be comprised of originals plus a few very old standards, not the kind of

stuff we would use on stage as leader Tony Crane says. When the recording session for the LP began the boys discovered that they were a little short of material, but that didn't cause much bother, they just wrote three more originals to complete the album.



Disc comeback recently for Parlophone artiste **BOBBY SHAFTO** who has spent most of the last twelve months recovering from severe injuries

received in a car crash in June last year whilst touring Germany and also an appendix operation which added further to his troubles. Despite the long gap in his career Bobby comes up with an excellent up-tempo, *She's My Girl*, which should re-establish him.



Cutting quite a dash with English audiences are top German R & B outfit, **THE RATTLES**. Used to the more conservative, older German audiences

in their home country, they were petrified at the screams directed at them on their first few ballroom and stage shows in front of our own teenage, jelly baby throwing crowds in England. The four boys, Dicky, Hajo, Herbert and Achim soon grew accustomed to the teenage adulation and in return gave a swinging powerful show. The Rattles should notch up some handy sales with their first English release, the old Chuck Berry standard *Bye Bye Johnnie* on the Decca label.



After several failures, among them a great belting disc, *Sounds Like Locomotion*, **SOUNDS INCORPORATED** have at last made their long

overdue appearance in the charts with a wonderful, melodic side entitled *The Spartans*. It's good to see instrumentals back in the hit parade, and apart from the difficulties of recording they certainly sort the wheat from the chaff as far as groups go. All "Sounds" followers will agree that there is no chaff on any of their discs and their praises have been sung by many American artistes who have had them as a backing group.



Big change of tactics recently for **THE MIKE COTTON JAZZMEN**. Following their two successes with *Swing That Hammer* and *Midnight*

*Flyer* Mike decided to make the big step to 100% R & B and so radical changes in line-up were immediately instigated. Now known as the **Mike Cotton Sound** the line-up consists of bass guitar, lead guitar, piano/organ alto/tenor sax, trumpet/harmonica and trombone/vocals. A very ambitious step to take Mike but if the quality of recordings is maintained, success seems assured.



When will **DAVE BERRY AND THE CRUISERS** have their first really big hit in the English Hit Parade? All their discs so far have sold well and

reached the bottom half of the Top Twenty charts. Dave has all the assets to make him a real No. 1 star, tall, dark and handsome and a real cool rhythm and bluesy voice. We rate him as one of the most promising artistes of 1964 and certainly, together with The Cruisers one of our leading exponents of R & B. Good luck with your latest single, *Baby It's You*, Dave. Let's hope this disc puts you way up in the charts where you could stay for a very long time to come.



Big surprise to many English fans was **CARL PERKINS** who recently completed a tour with Chuck Berry. Carl, who incidentally wrote Elvis

Presley's big hit, *Blue Suede Shoes*, appeared on "Thank Your Lucky Stars" backed by The Flintstones and put over his recordings of several years ago in a manner which brought them bang up to date. Carl looks very relaxed in his performance and his guitar playing is excellent. Perhaps this tour will stimulate some long overdue success for him.

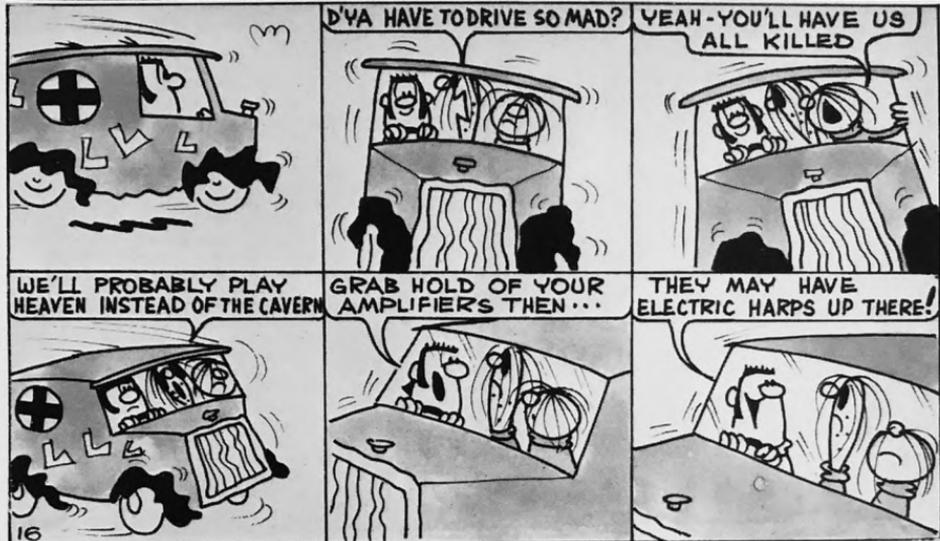


# Photo News



Top: Taking a stroll in the park, **Lance Harvey** and **The Kingpins**, the Midlands group whose first disc is now in the shops. The two sides were written by the boys themselves, *He's Telling You Lies* and *How Do You Fix A Broken Heart?*  
Bottom Left: Giving one of his usual dynamic performances, **Little Richard**, who has run into difficulties over his British tour—*Granada TV Pic.*  
Bottom Right: Blonde, blue-eyed Mod from Birmingham, **Christine Holmes**, whose debut disc is titled *This Is My Prayer*.

TICH ART BUZ **THE LITTERBUGS**  
by NARDI



Left: Carl Perkins at present wowing British audiences on the Chuck Berry tour.



Right: Another artiste with a new disc, and one that could give him a well-deserved chart success, Billy Boyle, who has turned out a real swingin' blue beat number, Walk, Walk, Walkin'.



★ ★ ★ New to You ★ ★ ★

## ★ LULU ★ AND THE LUVERS

"If I couldn't sing . . . then I honestly don't know what I'd do." So declared the 62 inch tall Lulu who with her Luvers has made a debut disc, *Shout* for Decca which is already in the hit parade after only two weeks.

It's rhythm and blues material. Wild! Wild! Wild! stuff—and sing she does! Listen to the disc without meeting this wee 'un from Glasgow and you would be forgiven if you felt that the number, made famous by the American Isley Brothers, was the product of a mature Negro singer twice Lulu's age.

Lulu was born in Lennox Castle, Lennoxtown, Scotland. The ancient seat of the Earls of Lennox which has been converted into an emergency maternity hospital.

Lulu . . . "I was born Marie Lawrie" . . . claims that her father, Edward Lawrie, is responsible for her urge to sing. "My dad sings standards—just for kicks. He sings all the time. And well."

And it would appear that the parental love of vocalising caught on with his daughter at an early age. "They tell me I started to sing when I was three, but it wasn't until Coronation Year that I sang in public. It was at a Glasgow Coronation Party" . . . and the debut song? *Daddy's Little Girl*. Her next appearance was with a concert party at the age of nine. The venue? Bridgeton's local Public Hall. An appearance that was warmly applauded, we gather.

And so she sang. *Daddy's Little Girl* is idiomatically poles apart from her current love of rhythm and blues. We asked the wee 'un just why she likes this type of music?

"Because it has soul. The deep inner expression of the singer—the rhythm and blues singers I love have more soul than all the pop balladeers put together. Their songs are personal things . . . about emotions, as if the singer was baring his or her own soul. Oh, it's just that they are, how can I put it, being people. Being sincere. I think most pop songs are skin deep emotionally. R and B is for real. This is music to listen to—as much as to dance to." She has only been singing with the Luvers for six months or so. "I haven't done any other job. I was leaving school and Mr. and Mrs. Alex Houston who own the Lindella Club wanted a girl to sing with the group called The Gleneagles. They gave me the job . . . and six months ago we changed the name to Lulu And The Luvers. Tony Gordon is about 23 . . . he owns Le Phonographe Club . . . and he came to London to see Peter Sullivan of Decca. Peter made that cracking disc of Kathy Kirby singing *Secret Love*. He heard the record I had made—and they signed me up."

# READER'S POP SHOP TALK



Will **John Leyton** give up singing now that he's doing so well with his acting? I hope not... How about **Iain Gregory** making another record? He's dreamy... Pop magazines and TV shows unfair to Rockers, we're not squares, you know!... Why do so many Mod groups make second-rate recordings of Rocker songs, e.g. *Good Golly Miss Molly* and *Long Tall Sally*?... When **The Beatles** can switch from first-class Rock to first-class ballads etc. like **Elvis** can, maybe then they'll dethrone HIM!... How about a hit for **Don Spencer**? He's a real nice guy... **Billie Davis** may be a Mod but she can sing...

Who is Britain's second most popular group? **The Stones**... Way out Mods like to look like cyclists!... **Elvis**, **Gene Pitney**, **Brenda Lee** and **Roy Orbison** about the only Americans hitting our charts... If records were two shillings cheaper many more would be sold... When it comes to dreaming up weird titles, **Andrew Oldham** is tops... **Beatles'** film should be a gas... Out of all the groups, **The Searchers** have best stage act... **Elvis'** last film his best... **George Fame** deserves chart recognition...

**Billy Fury** best male singer in this country... **Jimmy Savile** a great D.J.... **Elvis'** latest film simply great... We want more teenage programmes on TV, how about it?... **Merseybeats** best group from Liverpool... My Gran offered to lend hair curlers to **Rolling**

**Stones**... Wish people would listen to flip side of **Comanchie's Tomorrow**, it's got great beat... Some Mods act too childish...

**George** cutest Beatle... **Rolling Stones** definitely *not* the ugliest group... **Gene Pitney** best-looking American singer... **Billy J.** hilarious to watch... **Hollies**—gorgeous. Likewise **Dave Clark Five**... **Mike Pender** best-looking Liverpoolian... **Tommy Quickly** deserves more success... **Mary Wells** and **Major Lance** deserve more success over here... **Romona King's** and **Dionne Warwick's** records fab... **Cilla Black**—great. Has more personality than others...

Fine lyric, melody and sensitive performance from **Gerry and Pacemakers**—makes some other 'group' discs sound like nursery rhymes... **Millicent Martin's** treatment of **Elvis's Suspicion** cold and clinical—**Terry Stafford's** much better... What happened to **Chris Montez**?... **Beatles** disappointing on radio again—aren't they chiefly a visual act?... Very professional performance from young **Millie** on *My Boy Lollipop*...

**Elvis** should reissue some of his earlier rock records, it would show **The Beatles** a thing or two... What's happened to **Frank Ifield**?... It's about time **Elvis** received an Oscar...

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

At the time of going to press the increase in the number of members of the Official **Elvis Presley Fan Club** since January 1st is 9,863, that is an average of 82 joins per postal day.

## CLASSIFIED ADVERTISEMENTS

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### FAN CLUB ADDRESSES

**PETER JAY & THE JAYWALKERS** Fan Club—s.a.e. Secretary, 21 North Drive, Great Yarmouth.

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**THE BACHELORS** Official Fan Club—s.a.e. Jacqueline Rothstein, 74 Redbridge Lane East, Ilford, Essex.

**ELVIS PRESLEY** Official Fan Club—s.a.e. 41 Derby Road, Heanor, Derbyshire.

**MIKE BERRY** Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.

**JOHN LEYTON** Fan Club—s.a.e. Mary Brigette, 234/238 Edgware Road, London, W.2.

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**BILLIE DAVIS** Fan Club—s.a.e. Ann Douglas, c/o 234/238 Edgware Road, London, W.2.

**DON SPENCER** Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.

**BILLY J. KRAMER & DAKOTAS.** Details, s.a.e.—Pat, 103 Chudleigh Road, Higher Crumpsall, Manchester, 8.

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**A.S.P. INTERNATIONAL** supplied pictures of **Billy J. Kramer** and **Billy Fury**.

**MIRRORPIC** those of **Paul McCartney** and **The Beatles**.

**CYRUS ANDREWS**—The Fourmost.

**ASSOCIATED NEWSPAPERS LTD.**, The Swinging Blue Jeans.

**ELVIS** is seen in a shot from M.G.M.'s "Kissin' Cousins."

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from  
**LULU and The Luvers**  
for putting  
"SHOUT"  
DECCA DECCA  
into the hit parade

# FACTS ON THE STARS COMPETITION



## No. 37—Roy Orbison

Always a popular visitor to Britain, that hitter of the high notes and high chart positions, Roy Orbison, is the subject of our comp this week. Answer the three simple questions below and you may win any LP of your choice. The first correct answer drawn out wins the LP chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derbs.

1. What is the flipside of Roy's latest hit, *It's Over*?
2. What label does he record for in this country?
3. What was the title of Roy's last hit before *It's Over*?

### COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars Competition No. 34 (Gerry) is Miss B. WOOD, 6 Grove Road West, Enfield, Middx., who will receive a copy of The "Elvis's Golden Records" LP. The winner of the "Fury Monthly" competition is J. CLENT, 18 Crescent, Clee Hill,

Nr. Ludlow, Salop., who has asked for Billy's "We Want Billy" LP. The winner of the "Teenbeat" competition is Miss PAULINE LANE, 99 South Road, Erdington, Birmingham, 23, who has asked for "The Rolling Stones" LP.

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### No. 3 of this great mag

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(BEATLES SECTION)

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**PACEMAKERS AND THE SHADOWS.**

For full details write enclosing s.a.e. to: Teenbeat Record Club, 41 Derby Road, Heanor, Derbs.

Address to "Pop Weekly," Hleanor, Derbs. Mark "Pen Pals" or "Stoop Shop." Announcements for the Pen Pals and Stoop Shop columns should be accompanied by a 2/6 postal order. Although every care is taken, and the announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered or persons advertising in or replying to the Pen Pals Column.

### SWOP SHOP

**Offered:** "Beatles" Books 1, 2 and 3. Price 7/6 each. **Wanted:** Two old 'Elvis' or 'Fury' records in good condition for each book. R. French, 18 Trinity St., Dorchester, Dorset.

**Offered:** Helen Shapiro's *Hit Parade EP: Halfway To Paradise* by Billy Fury; *If I Had A Hammer* by Trini Lopez; *Wonderful Land* by Shadows, others. **Wanted:** *Loving You, All Alone Am I; "Let Me Sing" LP and "This Is Brenda's" LP*, all by Brenda Lee. Rosemary Boff, 24 Merton Road, Bedford.

**Wanted:** Roy Orbison's *Running Scared*. **Offered:** Gene Pitney's *That Girl Belongs To Yesterday* or Lesley Gore's *You Don't Own Me*. G. White, Whincroft, Hazel Grove, Hindhead, Surrey.

**Offered:** Pics, clippings on Frank, Eden, Gerry, Mark and Billy J. Also—Searchers and Adam. **Wanted:** Pics, clippings on Beatles. **Offered:** Cliff's and Adam's Autographs. **Wanted:** Move it by Cliff. Miss Ann Dale, 21 Belhaven Road, Hillhouse, Hamilton, Lanarks, Scotland.

**Wanted:** Billy Fury's *My Christmas Prayer* in good condition. **Offered:** 12/6. Mrs. E. Wayne, 1 Kennington Park Gardens, Kennington, London, S.E.11.

**Offered:** "Always Yours" LP by John Leyton and any single record by John Leyton from *Wild Wind to I'll Cut Your Tail Off; Johnny Tillotson EP*, and others. **Wanted:** Any offers, Christine Rose, 23 Charles Road West, St. Leonards-on-Sea, Sussex.

**Offered:** LP's "Please, Please Me," "With The Beatles," "Meet The Searchers," EP's *Wonderful Land Of The Show; Spotlight On The Shadows*, and others. **Wanted:** LP's 25/- each, EP's 7/6 each. Barry Sinnett, 20 Langdale Rd., Runcorn, Cheshire.

**Wanted Urgently:** "Pop Weeklies" Numbers 1, 2, 3, 4, 12, 14, 17, 18, 19, 22, 23, 25, 29, 32, 37, First Year. **Offered:** One Pound, Jayco, 3 Stamford Lodge, Stamford Ave., Hayling Island, Hants.

**Offered:** *Can't Buy Me Love*, Beatles; *Stay, Hollies; Glad All Over*, Dave Clark (and more singles). Also three Beatles EP's and *Beate Monthes* and "Elvis Monthly" for sale. Miss Anne Nowell, 40 Redlands Rd., Penarth, Giam., S. Wales.

**Offered:** *I Love You, Cliff; Surrender, Elvis; Are You Lonesome Tonight, Elvis; Ebony Eyes, Every Brothers* and others. **Wanted:** 3/4 per record. Alistair Walker, Orchard Town, Udny, Aberdeenshire, Scotland.

**Wanted:** Elvis Presley's *Flaming Star EP* (Must be in reasonable condition). **Offered:** 10/- postal order, plus postal charges, or all of the following singles: *Glad All Over; Woe Is Me; Summer Holiday; You Don't Know; and It Only Took A Minute* (All in excellent condition.) R. Sutton, 134 Reddings Lane, Sparkhill, Birmingham, 11.

**Offered:** "Loving You" LP, Elvis; *Hey What's Wrong With Me, Hollies*. **Wanted:** "Runaway" LP, Del Shannon; *The Wanderer, Beatles*, or *Cool* Glenn Morris. 25 Clare Road, Grangetown, Cardiff, Wales.

### PEN PALS

Jim Meek, 35 Garron Crescent, Larne, Co. Antrim; Northern Ireland. Male, 19, Beatles, Cilla Black, Cliff, Searchers, Bachelors.

Marilyn Chidley, "Fairview", The Square, Broseley, Shrops. Female, 15, Rolling Stones, Manfred Mann and the Beatles.

Sheila Bradshaw, 72 Cowper Street, Gateshead 6. Female, 15, Rolling Stones, Cilla Black Manfred Mann, The Kinks, The Searchers.

Valerie Lewis, 24 Edgemoor Road, Darlington, Co. Durham. Female, 17, Elvis, Beatles, Stones.

Christine Earle, 47 North St., Wilton, Near Salisbury, Wilts. Female, 14, Rolling Stones, Manfred Mann, Merseybeats, Hollies.

J. Slight, c/o 90 Kettering Rd., Market Harborough, Leicestershire. Two boys, both 18, Stones, Brenda Lee, Elvis, Searchers, Beatles, Bachelors.

Alison Wilson, 3 Adelaide Terrace, Waterlton, Liverpool 22. Female, 14, Beatles, Roy Orbison.

David Ferris, 65 Hophill Rd., Maryhill, Glasgow N.W., Scotland. Male, 15, Cliff, Shadows.

Christine Hickman, 1 Franklin Road, Caldwell Est., Nuneaton, Warwickcs. Female, 14, Cliff and Shads.

# Elvis The Incredible!

There are not many people who are authorities on Elvis. Some say they are, others admit they know hardly anything about him. Most people have mis-conceived ideas about Elvis and this doesn't help much. All in all, taking away the glamour, Elvis is an actor and singer. But he has developed both of these arts to such a fine pitch that he has outranked every singing star in the whole world. RCA Victor of America are at present having a tremendous publicity stunt devised to celebrate the sales of over 100,000,000 records in eight years. This is an incredible feat! If you imagine 12 or 13 million people every year rushing around buying one artiste's records for eight years—then you have the power of Elvis.

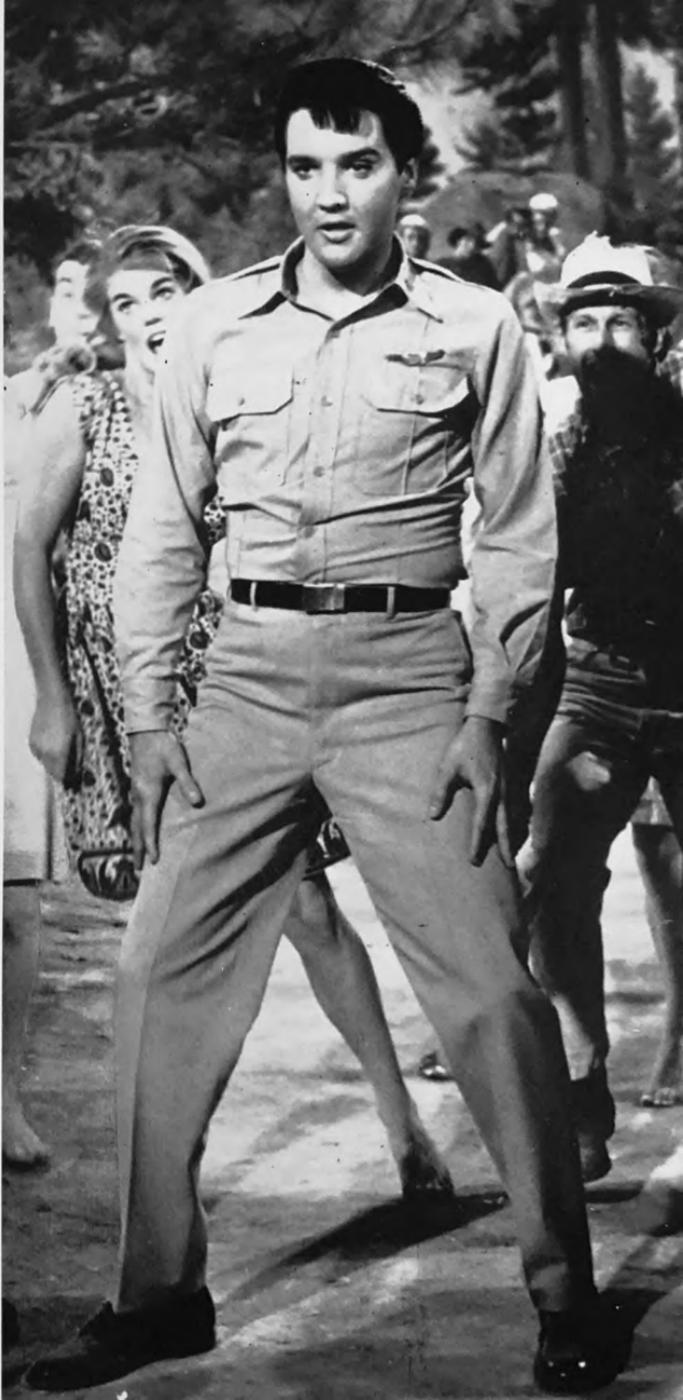
Forget your Beatles and everyone else for a moment. It doesn't matter whether you like him or love him, the fact is that with the exception of Crosby and maybe Sinatra, Elvis has sold more records than anyone. Nearly every one without a personal appearance!! What a fantastic thing. No TV (even in America), no one-nighters, none of this opening a store stuff, just purely on films and records—that's Elvis. He has grossed over £14 million pounds for his record company in eight years! Say what you like but Elvis is Elvis. There never will be another one. If you want to argue about The Beatles let's argue.

I think The Beatles are great. But they are a group, and so cannot qualify as a rival for Elvis. Elvis's biggest rival on a world-wide basis is Cliff. They are the only two artistes who have complete world hits. Now and again an artiste will hit here and there in various charts but Elvis and Cliff consistently smash charts all over the world. In Britain Elvis hasn't fared so well of late. But let's be honest.

With no TV appearances, no personal appearances, no idea of what the record will be, a bossa nova or a religious number the fans are putting him into the Top Twenty. It doesn't matter whether or not you like Elvis. You must admit if you have any fairness that even if he never had another hit, Elvis would be the greatest singer in the world to have done what he has.

Now I'll add something. In America, where the newspaper critics have repeatedly slammed Elvis for his film acting, his latest release "Kissin' Cousins" has been given terrific reviews. I've already heard the LP from the film—it's great, too. Maybe the critics will start swinging a bit more in Elvis's favour.

Let's hope they do, for they can't deny he deserves it.





# READERS WRITE

...but are not always!

Send Postcards only to: The Editor, POP-WEEKLY, Heanor, Derbyshire.

## He Was Right

How on earth can I thank that marvellous person from Bury whose letter was printed in the "Pop Weekly" recently? He voiced my exact opinions that Helen Shapiro does not get the publicity she so deserves! I too am fed up with people who are afraid to admit they like her. Her records of the past year and a bit have been TERRIFIC (and that's an understatement!) and if each had received more plugging it would have shot up the TOP TEN! She's our best FEMALE singer without a doubt and this is greatly enhanced by her fantabulous success abroad (e.g. her recent, record-breaking, but HIGHLY underpublicised, tour of the Far East.

S. J. Menta (Repton)

## Great Gene

G—great is his talent, no one can deny.  
E—excellent is every record by this guy.  
N—never will he fail to take fans by storm  
E—every breath he takes, makes them roar.  
P—pay your money to see him you must.  
I—in Britain I wish he would stay.  
T—twenty-four hours of every day  
N—never, ever to go away.  
E—Elvis sure is hopeless compared with him  
Y—you've not guessed his name—it's Gene Pitney.

Ann Wilkie (Tamworth, Staffs.)

## Non-Screamers Only

Recently I went to a pop concert and everything including the compere's words was drowned by screaming which spoilt it for not only me but many others around me who were equally annoyed. I don't mind screaming between acts or even during fast numbers but screaming through everything is too much. The screamers would defend themselves by saying that they go there just to see the artistes, because they can hear the songs on their records. I can't see the sense in this however, as the screamers were so busy making an exhibition of themselves screaming that they paid little attention to the artistes. Also some of the songs were not recorded by the artistes. I wish that something could be done about these selfish screamers since I go to a pop show to hear the artistes, not screaming which I can do perfectly well myself.

I can only suggest that the two houses are used, one for screamers, and one for non-screamers, then everyone would be happy.

Irate Pop Fan (Inverness)

## Anti-Spite

I must congratulate P. Langstaff on the recent very sensible letter. I share these views wholeheartedly, and I would like to add that it is not only the stars who suffer, but also the fans. I feel very hurt whenever I hear any nasty remarks about my favourites, and I know all true fans feel the same. I feel very sorry for the poor selfish dear whose sole thought is: "Adam's latest record went higher than Billy's, so I shall write a nasty letter about Adam." I am sure Billy or whoever it is could do quite well without that particular "fan." This type of letter only goes to show how childish the writer is, so if anyone is considering writing one, I advise him to think twice before signing his name.

"Anti-spite" campaigner! (Leeds)

## Looks Don't Count

After reading through some of my old "Pop Weeklys" it surprised me the number of people who wrote up saying things such as one group's better looking than another, and which person's the best looking in a certain group. Surely no person in their right mind just buys records for the looks of the artistes. Take the late Buddy Holly or Roy Orbison for instance, who constantly re-appear in the Top Ten. They depend on their great following of fans who buy their records knowing that they get the best every time. Also the people who write about the appearance of The Rolling Stones. What does it matter what they look like? With the sound that they create it wouldn't matter anyway. Nevertheless, they happen to be the best looking group there is. That is if looks count with some people.

Beverly Walker (Leek)

## What A Disc!

WHEEW!! WHAT A RECORD!!  
What a DISC!! What a truly great  
Artiste is BILLY FURY!!

Who else but Billy could give you such great value for your money?

A real sizzling Rocker on one side, and a grand ballad on the other. Billy's latest disc proves that he is still the finest exponent of beat and ballads in the country, and the greatest versatile singer we have. He truly is the "King of Pops." No matter what people on "Juke Box Jury" say.

P. Nuttall (Rugby)

*The Editor does not necessarily agree with the views expressed by readers in their letters printed on this page.*

# CHUCK BERRY CREATES A SENSATION ON BRITISH TOUR!

Who would you nominate as one of the greatest living r & b vocalists you've ever heard? Most of the r & b groups and singers usually plump for that magic name Chuck Berry. Berry, currently here on tour, is a sensation. His discs have never been much more than collectors' items to a select band of fans over here until he hit the top with his *Memphis Tennessee* and *Nadine*. Now that various members of our top groups mention Berry as their favourite singer, interest in him has reached the highest possible for the general mass of record-buyers.

I'd go so far as to say that Chuck could achieve more with his tour of Great Britain than even he thinks. His r & b work is sufficiently commercial enough to hit the ears of the fans and they still can get "with" the music. Let's go to the extreme and say that perhaps Chuck Berry could open up the field for a whole lot of singers who so far mean nothing to people like Beatles' fans and even Rolling Stones' fans. Muddy Waters is one whose name has been to the fore in the blues field for some time now.

But it's taken a long time for these various r & b singers to get their full recognition. Did Chuck Berry come in at the right time or is he on his way out? One can't always tell. People have been predicting Cliff's and Elvis's downfall for years now but have never been proved right. The same with Chuck Berry and rhythm and blues. For many years rhythm and blues hasn't meant a thing to more than maybe twenty to forty thousand people here. Yet in America, where, they say, r & b was first born, r & b is so big that they have their own Top Fifty charts. Maybe we will see the first real uprising of r & b in this country. With names like Bo Diddley, Muddy Waters, Sonny Boy Williamson etc. in the charts instead of Cliff and The Beatles.

Will r & b and Chuck Berry continue to flourish? I think so. But only if it is allowed to take its own course and the market isn't swamped with discs all purporting to be r & b. So many of them are mere fakes. Talking about fakes, that's one thing we do know about Chuck Berry and rhythm and blues. He's real, authentic and one of the Kings.

Chuck has hit the charts here with a fabulous disc, *No Particular Place To Go*, which looks like going much higher.



**POP** WEEKLY

**NUMBER FORTY**  
Week Ending 30th May

**ONE  
SHILLING**

Billy J. Kramer

