

**DOUBLE-PAGE  
PICTURE OF  
ELVIS PRESLEY  
IN THE CENTRE**

# POP

1/-

**Nº 52**  
SECOND YEAR

WEEK ENDING  
22nd AUGUST

**WEEKLY**



P. J. Proby

**FULL PAGE PICS OF  
P. J. PROBY  
MERSEYBEATS  
BILLY FURY  
CRICKETS Etc.**



**EXCLUSIVE  
SERIES BY THE  
EDITOR OF  
READY  
STEADY  
GO!**



The Merseybeats



# WAKE UP, BRITAIN!

Nearly every big British artiste has the same ambition—to go to the United States of America. Some of them want to go because of the money, others simply because they have to. But talk to British artistes and you nearly always hear the same story. That America offers a side of show biz that we don't have in Great Britain. In America, show business is an industry. But at the same time it's a happy, go-ahead industry. Sure, it's hard. But not so hard that one can say it's any worse than Great Britain. The variety of records offered in the United States is fantastic. Wander into a big record store, and you can browse around for hours looking at hundreds and thousands of records, usually by artistes you've never heard of.

The people in the record scene too, are alive and kicking. Deejays think nothing of having marathon sessions, organising free parties with the stars for their listeners, having pop music round-ups (which they don't get paid for). Obviously there are a great deal of things in the Americans' favour. Over there they have something like 3,000 radio stations all for local areas, and sometimes six TV channels, tho' usually reception is so bad that you're more than likely to stick to the same channel all the year round.

But in the States, and in the record industry there is always a hive of activity and fun. Someone is always organising something. Managers of artistes think of fantastic gimmicks. Some are good, some bad, but it breaks the monotony of trying to "push" an artiste along the same lines of selling a bag of peanuts to a peanut-hating crowd. Take this last week. Someone has just dreamed up an idea of a new record. Once you've finished playing it, you eat it! How's that for a gimmick? Most managers cannot afford big publicity for their artistes so they rely upon good gimmicks to catch the deejays' and the public's attention.

Big artistes always make an annual trek around the record shops. In Great Britain we think it fantastic almost if an artiste ever opens a record shop. Every radio station in America runs giant competitions between The Beatles and Elvis or Dave Clark and Peter and Gordon. Over here, it's only gradually starting to seep into the brains of radio's behind the scenes men.

Not only the artistes in this country, but the teenagers of this country want to go to the States. Ask a teenager whether he or she wants to go to the United States and they'd jump for joy. Because even they realise that America is a "living" country. That people don't just sit, they get up and do it.

Why can't some of the TV producers, and the radio companies, i.e. Radio Caroline and Luxembourg, BBC Light etc., try and organise some new ideas? Why do they have to shove the same programme out every week at teenagers who just aren't interested. The programmes don't at the moment mean anything to the teenagers. They only listen to them in the hope of hearing their favourite artiste.

One of the reasons why Radio Caroline has become so popular is because (and this I got from teenagers) "the disc jockeys are so friendly." All the teenagers liked the informal attitude of the D.J.'s. As one of them said. "It's great to hear the disc-jockey say, 'Hang on a minute, I've lost the record.'" It adds a bit of something different. Better than having a dee-jay telling you what the title of the record is, what the song and what the record label number is! Are you listening Radio Luxembourg? I must point out that one dee-jay has recently tried to "break the ice" between himself and his listeners. That was Peter Aldersley.

He managed a long trek around Great Britain, appearing at Town Halls, record centres and dance-

# POP WEEKLY

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halls, and he had in some places the reception of The Beatles almost! I'm sure it's possible for Jimmy Savile, being such a zany character, to come up with some fresh ideas. Why not have some open air concerts, with a couple of star names, and a lot of new groups, with the teenagers voting for the best performance? Riverboat shuffles too, are popular in the States. More of these in Britain with more pop stars, rather than the usual jazz stars? Britain needs waking up—and they should look to America for some hints!

— ON SALE SOON —

# ELVIS MONTHLY

No. 9 SEPT ISSUE

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Chatting with some of the Artistes from

# Ready Steady Go!

By FRANCIS HITCHING



Editor of "R.S.G."

Ask any pop singer or any pop group (except The Beatles) what's the most difficult problem they have to face, and you'll get the same answer every time: finding good new songs.

In spite of the fact that every music publisher gets dozens of new songs every week—from housewives, kids, budding singers, professional songwriters—they assure me that there isn't enough of it that's worth using.

So you get the position where top groups and top singers wait around long after they should be having a new number released. Normally, a singer likes to have a new record out around the time when their last hit has dropped to the 35 or 40 mark in the charts.

But such is the shortage of material that quite often they can't do this. Dusty Springfield, for instance, was out of the charts completely for six weeks between *Stay Awhile* and *I Just Don't Know What To Do With Myself*.

"It was mostly because I couldn't find a song," she says. "I played dozens of demonstration discs, and every once in a while I'd pick one of them out and wonder whether it was good enough.

"But although they came up to the standard of an EP or an LP track, I didn't think any of them were strong enough for a single.

"So when I went to America I still hadn't got a song, and there I met Hal David and Burt Bacharach, and they played me *I Just Don't Know What To Do With Myself*.

"I fell in love with it at once. It had been recorded a couple of years before and hadn't got anywhere, but that didn't worry me.

"Trouble is, I suppose I shall have to start thinking about a new single again at any moment, so we're back to square one!"

Much the same thing happened with The Rolling Stones. I remember talking to Andrew Oldham at the time when *Not Fade Away* was at its highest in the charts. He was depressed at the thought of trying to find its successor.

"If I get one I like, the chances are that either Mick, or Brian, or both, will be unhappy about it. The next one we make has got to be the big one, and



Dusty Springfield who was out of the charts for six weeks before finding a follow up to *STAY AWHILE*.



we've all got to agree—and you've just no idea how difficult that is!"

Like Dusty, it was an American trip that finally sorted it out for them. They were driving in a car when on the radio came an old version of *It's All Over Now*. It clicked with all of them immediately. Two days later, they had recorded it.

I talked to Manfred Mann about the problem when he was a judge on "Ready Steady Win!" recently.

"For a long time now we've been writing all our numbers," he said. "Paul is usually the one with the basic idea, and then we all have a go knocking it into shape.

But after *Hubble Bubble* we just couldn't come up with an idea that clicked. We've got a lot of R & B stuff in our repertoire, and we could have done one of those.

"But we didn't think R & B was quite strong enough to sell on its own. So we did what everybody else seems to be doing nowadays—we picked up an old American tune and recorded it our own way."

Most singers and groups have a try at writing their own songs—apart from anything else, they get more money from royalties that way. But it takes time for singers with real talent for writing songs to break through.



## GIVE THE STONES A CHANCE!

Whilst controversy, riots, and various other things are happening to The Rolling Stones, and everyone predicts doom and disaster for these lads, no one seems to have noticed that the lads themselves have been holding at the topmost regions of the hit parade for some time. Their *It's All Over Now* after a slow start in the United States is also belting up the charts over there, and gives The Stones some more publicity in a country where they have toured to just about everything from curious stares and laughter to deafening applause. Whatever anybody has to say about The Stones, there's no doubt that they have an unusual and very ear-catching disc style.

Their *It's All Over Now* is one of the best commercial discs with a difference that I've heard in a long, long time. Out of four discs they have managed to get nearer and nearer the No. 1 slot, and

it's still not certain whether a final few sales mightn't push The Beatles, their great rivals, out of the top slot and give The Stones pride of place. Certainly, their tours are getting more than their fair share of publicity. I did in fact go down to one of their one-night stands and I must admit that there were plenty of people in the audience trying to give The Stones a very bad time.

As Mick Jagger said, "If people think it's easy to stand and play while someone is swearing and spitting at you, let 'em try it." I agree with him. It's bad enough trying to play like that, but added to the fact that any minute some 5,000 people may suddenly engulf you is even worse. I don't agree with The Stones and their methods of publicity most of the time. But I do feel that they should be given more leniency by a lot of people who are blaming them without knowing The Stones' side of things. One

thing is certain. The more the adults attack and condemn The Stones, the more they are going to hit the charts and their influence with their fans is going to grow and grow.

Give The Stones some chance to appear helpful. There are some artists who even refuse to go on stage. At least The Stones do go on stage and give the best they've got. They have an act too, that is little short of dynamic. As for The Stones' appearance, I can't say they give me any idea of heart throbs, but their records are some of the best that I've heard and I hope will continue hearing.

As I say, give them a chance. They deserve, whatever some of the so-called intelligent public may say, as fair a stab at popularity and chartdom as The Beatles or anyone else. Why condemn them for that?

# BRITAIN'S TOP THIRTY

- |   |                   |
|---|-------------------|
| 1 Do Wah Diddy Diddy (2)                          | Manfred Mann      |
| 2 A Hard Day's Night (1)                          | The Beatles       |
| 3 It's All Over Now (3)                           | Rolling Stones    |
| 4 Call Up The Groups (4)                          | Barron Knights    |
| 5 I Just Don't Know What To Do<br>With Myself (5) | Dusty Springfield |
| 6 Tobacco Road (6)                                | Nashville Teens   |
| 7 I Won't Forget You (8)                          | Jim Reeves        |
| 8 On The Beach (7)                                | Cliff Richard     |
| 9 Have I The Right? (16)                          | The Honeycombs    |
| 10 I Get Around (10)                              | The Beach Boys    |
| 11 It's Only Make Believe (12)                    | Billy Fury        |
| 12 From A Window (15)                             | Billy J. Kramer   |
| 13 I Found Out The Hard Way (20)                  | Four Pennies      |
| 14 It's For You (21)                              | Cilla Black       |
| 15 Some Day We're Gonna Love Again (11)           | The Searchers     |
| 16 Wishin' And Hopin' (14)                        | The Merseybeats   |
| 17 House Of The Rising Sun (9)                    | The Animals       |
| 18 You'll Never Get To Heaven (17)                | Dionne Warwick    |
| 19 Hold Me (13)                                   | P. J. Proby       |
| 20 The Ferris Wheel (23)                          | Everly Brothers   |
| 21 You Really Got Me (-)                          | The Kinks         |
| 22 Such A Night (-)                               | Elvis Presley     |
| 23 I Love You Because (-)                         | Jim Reeves        |
| 24 The Crying Game (-)                            | Dave Berry        |
| 25 Girl From Ipanema (-)                          | Getz and Gilberto |
| 26 Thinking Of You Baby (-)                       | Dave Clark Five   |
| 27 I Wouldn't Trade You for the World (-)         | The Bachelors     |
| 28 It's Over (24)                                 | Roy Orbison       |
| 29 Move It Baby (-)                               | Simon Scott       |
| 30 Kissin' Cousins (19)                           | Elvis Presley     |

## SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Group	Last Week	Position	Artiste	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	2
2	CLIFF RICHARD	2	2	ROLLING STONES	1
3	P. J. PROBY	3	3	THE HOLLIES	4
4	ADAM FAITH	5	4	THE SHADOWS	3
5	BILLY FURY	4	5	THE SEARCHERS	9
6	DUSTY SPRINGFIELD	12	6	THE BACHELORS	-
7	FRANK IFIELD	14	7	DAVE CLARK FIVE	5
8	BRENDA LEE	6	8	THE MERSEYBEATS	7
9	HELEN SHAPIRO	7	9	THE ANIMALS	8
10	ROY ORBISON	9	10	MANFRED MANN	-
11	JOHN LEYTON	10			
12	KATHY KIRBY	11			
13	BILLY J. KRAMER	13			
14	CILLA BLACK	8			
15	MIKE SARNE	-			

**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 Everybody Loves Somebody	Dean Martin	14 (You Don't Know) How Glad I Am	Nancy Wilson
2 Where Did Our Love Go	The Supremes	15 Ain't She Sweet	Elvis Presley
3 A Hard Day's Night	The Beatles	16 Such A Night	The Beatles
4 Rag Doll	The Four Seasons	17 And I Love Her	Roger Miller
5 Wishin' And Hopin'	Dusty Springfield	18 Dang Me	Gerry/Pacemakers
6 Under The Boardwalk	The Drifters	19 How Do You Do It	Del Shannon
7 The Little Old Lady (From Pasadena)	Jan and Dean	20 Handy Man	The Ventures
8 C'mon And Swim	Bobby Freeman	21 Walk Don't Run '64	The Impressions
9 Because	Dave Clark Five	22 Keep On Pushing	Gene Chandler
10 I Wanna Love Him So Bad	Jelly Beans	23 Just Be True	Getz and Gilberto
11 People Say	The Dixie Cups	24 Girl From Ipanema	The Beatles
12 I Get Around	The Beach Boys	25 I'll Cry Instead	Lesley Gore
13 Steal Away	Jimmy Hughes	26 Maybe I Know	The Miracles
		27 I Like It Like That	Rolling Stones
		28 Tell Me	
		29 House Of The Rising Sun	The Animals
		30 Selfish One	Jackie Ross

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COLUMBIA DB7337



## THE SWINGING BLUE JEANS

PROMISE YOU'LL  
TELL HER HMV POP1327



## THE DAVE CLARK FIVE

THINKING OF YOU  
BABY COLUMBIA DB7335



## KENNY LYNCH

WHAT AM I TO YOU?  
HMV POP1321



## SIMON SCOTT

AND THE LeROYS  
MOVE IT BABY  
PARLOPHONE RS164



# DISCussion

Hello then, and with this edition of "Pop Weekly" we come to the end of our second exciting year! Two exciting years. Two years in which "Pop Weekly" has gone from strength to strength—thanks to you, Regular Reader!

And, of course, those twenty-four months have been the most virile and creative in the entire history of Britain's pop music. For once, the ever-changing scene changed decisively, and in our own favour, bringing renewed interest and faith in Home Products! Thanks entirely to **The Beatles** for having the elusive key to open the door; after which, discs flowed fast and furious from all quarters; from all shapes, sizes and styles of artistes. Yes, two very exciting, uplifting and proud years for British pop music. For every one of us who follows discery, here's to even greater platter achievements over the next twelve months—and "Pop Weekly" will continue to DISCUS them, always striving to be honestly objective.

Group records are still coming at us, at this stage, but the time has come when only the really outstanding ones make the top grade. And on the Piccadilly label, **The Rocking Berries** go a fair way towards qualifying; not so much through the composition itself, but by the style of their presentation. "I Didn't Mean To Hurt You" has added attraction, just because it's slightly different, in the high vocal treatment. A medium-pacer with a definite rhythmic beat, which doesn't live up to the description of "... The Berries!" Just as well, at this time of the more genteel art of group work.

More high—but higher—pitched vocalizing on Decca's "The Time It Takes" from **Alan Dean and His Problems**. A definite beat, backing a good piece of harmonica work lends much atmosphere in **The Rolling Stones** idiom without copying the style of Mick and the lads. Alan Dean's vocal is distinctive for its pitch and it would well catch the general ear.

Yet another group coming up. Piccadilly gives us **The Wackers** and "Love Or Money" which I find a little bit too indecisive to make overall impact. Unfortunately, the composition itself doesn't help the boys; it doesn't register any particular standard of rhythm or melody and the result is no better than many of the average group discs which have come our way since the Group Age started.

Our first solo artiste in this week's selection is **Mike Redway** who makes his debut for the Oriole label with "Many People." This is a ballad that has been given a lush-but-definite-beat treatment through the arrangement of **Ivor Raymonde**—but I find Mike's voice lacks the strength to carry the build-up of the orchestration and thus

the disc loses impact. It might have been more acceptable had the melody line been much more distinctive.

## ★★★ BOUQUET ★★★★★★

★ Just about the most polished and professional of all the discs in this week's selection is that from **Kris Jensen, on the Hickory label.** ★ *Come Back To Me (My Love).* ★ There is perfect liaison here between vocal and backing, and **Kris's voice carries lots of warmth;** ★ it communicates with the ear. ★ Very much the kind of song **The Everly Brothers** could do just like falling off a log; it jogs along very happily with an infectious rhythm that could catch the general ear with sufficient exposure. Hit potential or not, here is a well made, well-performed platter.

## ★★★★★★★★★★★★★★★★

**The Rainchecks** make their debut on the new Solar label with a gentle, but fast moving "Something About You." Nearly all the time the backing seems to run away from the vocal and much is lost because the lyric treatment carries little weight. The disc falls between the two stools of present-day group trends and the style of three years back. On top of that, although **The Rainchecks** themselves show promise as a group, on this offering they are not too well served with a distinctive composition.

**The George Martin Orchestra**, on Parlophone, gives instrumental life to **The Beatles'** number to which George Martin gave original life on disc when he recorded **The Beatles** and "This Boy." Fore-titled, for this occasion, as "Ringo's Theme," it is a faithful arrangement of the **Lennon/McCartney** composition—and, if it does nothing else, the orchestration proves once more how sound are the writings of this prolific and successful pair of writers. The melody is haunting, well scored, and makes pleasant listening.

Those who remember London's "Mr. Bass Man" some time back will also recall the captivating tones of **Johnny Cymbal**. These are again employed, to their fullest effect, on his latest release "Mitsou" which has a distinct oriental flavour. A very gentle beater this with much appeal in its lilting melody. It is a little bit different too, which can sometimes be a help (remember *Sukiyaki* from **Kyo Sakamoto?**). I think it has much charm and the whole thing is very well performed.

The recent release from Stateside's **Little Stevie Wonder** is about the best



to come from this young artiste for some time. "Hey, Harmonica Man" is a veritable handclapper that will also get the old feet going as well. The rhythm is very infectious and **Little Stevie** is much more restrained and much less strained (and they are two entirely different things!) than on past platters. Hardly a top chart potential but definitely a happy party disc.

## BRICKBAT

I think it is always a great pity when there are three, four and sometimes no less than five different versions of the same song; cover jobs only go to split the vote where sales are concerned, especially if not one of the versions is by a really top, automatic-chart-making pop artiste. There have been instrumental and vocal versions of the theme from the film *The Seventh Dawn*, and perhaps the **Danny Williams** one is the best known, but now **Brunswick** have added to the considerable lists by giving us an orchestral version from **Henry Jerome**. In the first place, the theme melody itself is not particularly striking as an individual piece of music, divorced from the film; in the second place, this offering of it is blatant and brassy with little warmth or charm; hardly material for a "single" pop release. Nor do I consider it a good treatment of the composition.

Not an outstanding selection upon which to end our second year—but let's hope that next week will give us an exciting start to our third year. Once again, thanks for your kind attentions in the past and here's to lots of happy memories—for you.

'Bye for now.



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# John Leyton

Interviewed by PETER MCGILL

**McGill.** "John, in a few days time you fly out to star in yet another film. This time alongside Frank Sinatra. What are your feelings about working with someone like Sinatra?"

**Leyton.** "I'm very proud to be able to have the opportunity to work with Frank Sinatra. I think he is one of the best actors there is in Hollywood. Plus of course being a great singer."

**McGill.** "Didn't you once say on 'Juke Box Jury' that Frank Sinatra was 'square'?"

**Leyton.** "That is not true. It was just that I thought that particular song 'square'."

**McGill.** "You are said to be one of the busiest film stars in Great Britain. Don't you consider it unfair to your teenage fans to be constantly filming and not doing more tours?"

**Leyton.** "This is a question that crops up many times. I feel that it's more difficult to let fans see you on tour. For fans, most of their favourite stars they can hardly ever see. To do a proper major tour of Great Britain, including theatres and other personal appearances would take much too long and even then one could never be sure that the fans managed to get to see you."

**McGill.** "I believe that although you are not managed to spend much time touring this year, your Fan Club is still doing well?"

**Leyton.** "Yes. Personally, I'm amazed—and very honestly, I think I can say that I have the best fans in the country. I have new members joining the Fan Club every day. Every one of them who wants an autograph gets one. That's the least I can do for them."

**McGill.** "This film you start in Hollywood with Frank Sinatra. Isn't this another 'thriller' film?"

**Leyton.** "Yes, it is. At least I hope it will thrill people."

**McGill.** "Don't you think that you should make a musical film for your fans?"

**Leyton.** "I already have. I made it just after 'Guns At Batasi' my last film to be shot in Britain. It's called 'Every Day's A Holiday' and it's a musical comedy with Mike Sarne and Freddie and The Dreamers. Should be out in September. There's also a record being released from the film in September or November."

**McGill.** "Do you want to do a musical?"

**Leyton.** "I do. But I don't particularly want to do comedy musicals like 'Every Day's A Holiday.' I'd prefer the drama musicals like 'West Side Story.'"

**McGill.** "Your first big film was 'The Great Escape' which was seen last year and for which you received some very good reviews. Now you've finished 'Guns At Batasi' which is shortly to be released. Then in September you have 'Every Day's A Holiday' on release. You finish filming 'Von Ryan's Express' with Frank Sinatra in late November. Then what happens?"

**Leyton.** "Well, I have some more films that I'm under contract for. But what they are about I don't know yet. When I finish 'Von Ryan's Express' I'll come back to Britain for some more TV and radio."

**McGill.** "'The Great Escape' your first big film, showed you as a very competent actor. What do you think prompted the film company to give you such a part? Because you were John Leyton?"

**Leyton.** "This is a mistake a lot of people have made. The person in charge of that film signed me without even knowing that I was a singer. Simply because I was tested for the part, and, well, appeared good enough for them to sign me for the picture."

**McGill.** "Do you think that the time will ever come when you will want to forget pop music altogether. Assuming of course that you became even bigger in films?"

**Leyton.** "I'll be perfectly honest. I don't think that I have the voice to make records if the music scene changes too much. I like filming. But I would never just give up making records. I intend to make acting my career. I have always wanted to be an actor. Being a pop singer has enabled me to get more in the public eye but certainly not made it any easier to get parts in films. In musicals, maybe. But in the kind of films I am appearing in, you have to have acting experience. The producer or director couldn't care less whether or not you're a pop singer or a dustman. You MUST be able to act."

**McGill.** "In other words you are saying that you would have achieved the enviable position you are in now as regards films without having any hits or being a well-known pop singer?"

**Leyton.** "That is correct. Film companies can lose thousands of pounds by signing the wrong star for a film.

A lot of people won't go to see a film if the actors and the film in general are given bad reviews."

**McGill.** "I understand that you turned down another film with a much bigger part so that you could film with Sinatra?"

**Leyton.** "There was a good reason for that. Basically, I am an actor. I have some acting experience, in plays, films, TV, etc. But I believe that an actor should always learn and can always learn. I want to watch Frank Sinatra and Trevor Howard acting and see what I can learn."

**McGill.** "Is it true that you are Britain's highest paid pop star in films?"

**Leyton.** "I don't know. I have several film contracts worth a lot of money but I wouldn't like to say. The money doesn't interest me that much."

**McGill.** "What do you intend to do with all your money?"

**Leyton.** "So far I haven't done anything with it. It's all handled by someone else. I don't gamble, and I don't buy flashy cars. As long as I can continue acting I'm not worried about the money." (With a laugh) "I let my manager worry about that!"

**McGill.** "You have your first big screen romance in 'Guns At Batasi', I believe. What did it mean to you?"

**Leyton.** "I think everyone makes too much of screen romances. Especially your first big one. Whatever I do in a film, whether it's kissing a girl or fighting for my life, I get completely immersed in the part. I don't think about the actual publicity or anything else. Just the part."

**McGill.** "What have you done to ensure that your fans won't forget you, if that's not being too harsh, whilst you are filming in Hollywood?"

**Leyton.** "Well, I have two singles on release. One from the film in September and one due almost immediately. I shall also have an LP on sale."

**McGill.** "Do you have anything that you'd like to say before you disappear to the States?"

**Leyton.** "I'd just like to say a sincere 'Thank You' to all my fans, and that I hope they like 'Guns At Batasi' as much as they did 'The Great Escape.'"

**McGill.** "And of course your other film 'Every Day's A Holiday'?"

**Leyton.** "I never hope for too much—but I hope they like that one too."







# Buzzin' Dozen



Those hives of show biz activity are being altered by **THE BEATLES** again. This time The Beatles are all set, not only to buy horses for their fathers, but are also sponsoring races as well. Incidentally, "Drake's Drum" the horse bought by Paul for his father won it's first race the other day, which sounds like another No. 1 for The Beatles. Everyone has been saying two things about The Beatles lately. That they are working too hard and that John Lennon is leaving. Well, the working bit doesn't seem to bother the boys any, but the John Lennon leaving situation is beginning to get boring. Fact is, no one knows. The best answer is, "Why should he?"



Those soft-voiced lads are racing up the charts again. Yes, **THE FOUR PENNIES** with *I Found Out The Hard Way*. It's belting up the charts in double-quick time and astounding the cynics who said the quartet would be lucky to have another hit after their surprise *Juliet*. Manager Alan Lewis is delighted with their success and hopes that they'll be all set for a winner with their new EP which has some tremendous tracks on it. The boys themselves have spent most of their spare time signing autographs, and spending their money on clothes. "It's my ambition to get the boys really well known in the world" said Alan Lewis. Seems he's going the right way about it.



With advance orders already in for **ELVIS PRESLEY'S** new single, *Such A Night*, Elvis looks set for another Top Twenty smash. This is a season of happiness for the veteran King. He recorded his first single, *That's All Right Mama* in July 1954. Ten years of Elvis's hits, and the cynics still say he won't last? His latest film to be released in Britain in late September "Roustabout" is one of the biggest ever. Paramount Pictures have poured a fantastic amount of money into this production which they say, "will dispel those stories that Elvis can't act." Certainly he gets the chance in this movie. It's a film where he gets and gives as many punches as he sings songs. He also demonstrates Karate, the Japanese form of Judo, but much more deadly. Fans will be pleased to know that The Jordanaires are used on the film LP. There are eleven songs in all, and Elvis it's said, has his best acting role for years.



New singing sensation, **SIMON SCOTT**, who has had a fantastic publicity campaign and looks all set to enter the charts with his first disc, has already been

signed for a new film. But as the star! It shows that the film companies have as much faith and foresight as they did when they took Elvis to their hearts. Simon looks like heading for the big time in the shortest time ever. Fans will be able to see him "live on-stage" when he appears on The Rolling Stones tour which pulls out on September 5.



That girl is at it again. Whilst her *I Just Don't Know What To Do With Myself* is sliding gently down the charts, **DUSTY SPRINGFIELD** has already started looking for new numbers. This time she wants to make sure that she has a new one ready for release immediately the old one is at the Twenty spot. "There was nearly six weeks between my last release and my current one" she said. "I don't want that to happen again." What about John Lennon and Paul McCartney lending a hand? That is, if they could ever catch up with Dusty. At present she has two tours of America lined up, plus, a tour of South Africa, plus a tour of Great Britain, and that's only part of her work! Ask Dusty if she'd like to change it, and you can be certain to get "No" for an answer!



All is not well in the **P. J. PROBY** camp. Some say that P. J. is ready to fly out to America, and never come back, and some say that he's going to stay here. Thing is, of course, if P. J. keeps it up much longer we can't see his fans caring one way or the other. No one is saying that P. J. isn't worth more money, but promoters in this country are always complaining that prices asked for artistes get higher every year. Some groups are worth £600 a night at the moment. One wonders what Jack Good says about all this. After all, it was he who brought P. J. over here! Meanwhile, back in the charts, the reissued single of four years ago, *Try To Forget Her*, is likely to jump in very high.



One musical paper carried the story that **PETER AND GORDON** were to retire if their next two records didn't click. Funny thing is, that Peter and Gordon weren't thinking anything of the sort, or so their publicity manager says. Though at one time, both Peter and Gordon were only considered a one-shot. Why do these artistes come into show business if they mean to retire after two months. Mind you, Peter and Gordon are only saying what every big artiste says once every few months. Only thing, they never really get around to retiring. Never mind. Sympathies for Gordon who is in bed with a fever. Must be that excitement over their new Gold Disc.



I'm beginning to feel very sorry for **TOMMY QUICKLY**. He is the only Brian Epstein artiste without a hit as yet. But the way everyone keeps mentioning it is enough to drive the guy barmy. It's not his fault. Out of the whole Top Twenty I doubt whether there is one artiste who got into the charts entirely on talent. Usually, it's also a darn good song or a new sound. Anyway Tommy's trying for fame again with a new single called *No Reply* which should be a hit, if not a big one.



Those fab **ROLLING STONES** are finding it hard going at the moment. With the news that their great friend and compatriot Andrew Loog Oldham is leaving, they are more or less resigned to the fact that even more newspapers are hunting them down for sensational stories. I hear too, that they are having more trouble finding another single. They've already used many of their best tracks on an LP, and with a new LP in preparation, with at least eight of the songs written by themselves they will find it harder still.



**ADAM FAITH**, whose bookings and price never change whether he's in the charts or out, is off for his first big tour of South Africa. He leaves at the end of the year, and is expected to take the country by storm. South Africa is an unusual place. Even if you aren't in the charts there, they usually find out about you and want you to come over. Not that Adam needs to worry about touring for a long time. His Stock Exchange Investments have reportedly made him more than £80,000 a year!!



**THE ANIMALS**, who have been rumoured to top the charts again with another new disc, are all agog over their film signing last week. They just can't believe that it's all been done because of one record. Mary Wells is also expected to be in the film. The Animals are skedded for three songs and also for small acting roles. The film is reputed to be costing MGM somewhere in the region of £300,000!! One of The Animals was heard to comment that he'd sing throughout the whole film for that kind of money!!



**JOE BROWN**, the guy who is so popular, yet hasn't got many hits to his credit is now confirmed for a big musical. The film goes into production on September 20th. Joe plays the role of one of three teenagers who squire a French girl around London. Joe, who is currently appearing at Blackpool for the summer season, where he's been doing great business, is knocked out with the news.

# Photo News



Top Left: Members of the International Elvis Presley Fan Club visited "Pop Weekly's" columnist and D.J. Peter Aldersley during a recording session for his 208 "Pop Around" show and conferred upon him an honorary membership of the Club. Part of their off-the-cuff discussion on Elvis was broadcast in Peter's programme last Saturday.

Top Right: Now off to Australia for a tour, Screaming Lord Sutch.

Bottom: Well known for whipping up a storm with Midlands ballroom crowds, The Rocking Vulcans.



**Top Left:** Gerry takes a flying leap over **The Pacemakers** while on a recent visit to Switzerland. Perhaps it's the mountain air which does it.  
**Top Right:** **Shane Fenton** in full voice, we learn that he is likely to forsake singing for an executive position in the recording business.  
**Bottom Left:** At present chasing chart success with a disc titled *The Little Girl That Cried*, **Lorraine Gray**.  
**Bottom Right:** At present off the disc scene, but just as handsome as ever, **Richard Chamberlain** at the piano.

# READERS' POP SHOP TALK



Beatles' releases getting 'samey' . . . Mike Berry underrated . . . Freddie and Gerry fading . . . Now that *Kissin' Cousins* has hit Top Ten Elvis's *Such A Night* should reach Top Five . . . Chartwise, Americans coming back . . . Will Simon Scott make it? . . .

Jimmy Savile top D.J. . . . Jagger and Richards better than McCartney and Lennon . . . Stones should have had better records on "J.B.J." . . . Does Cilla stand in the middle of the Mersey and sing when it's foggy? . . . *Up Above My Head* should be the 'A' side of Long John Baldry's record because he and Rod Stewart produce a great sound . . . Wish Andrew Oldham would change his mind about leaving The Rolling Stones . . . Manfreds second-best British group, Stones first . . . Ever heard of a Wee Tatt? . . .

Best version of *Love Me With All Your Heart* is by swinging Susan King! It's a knockout! . . . Here's hoping Helen Shapiro soon gets a big hit. She definitely deserves one . . . How about a record from swinging, blue-eyed Jan Panter? . . . Will Julie Grant's next record *Come To Me* be a big hit? . . . Very Exciting, It's *So Exciting*, Linda Laine's new record . . .

The instrumental breaks in *I Get Around* reminiscent of *Sweet Georgia Brown* . . . Some of the so-called Mods on "Top Of The Pops" comical . . . Although they have never made a disc, Alexis Kroner's Blues Inc. are very good . . . Seeing that Chris Curtis has a beard now, why don't The Searchers record *Someday We're Gonna Shave Again*? . . . R.C.A. could and should have chosen a better disc than *Such A Night* for El's latest single. I suggest *That's Alright Mama* . . . Let's hope Simon Scott doesn't go the same way as Daryl Quist, who also had a load of publicity . . . Why doesn't Jimmy Tarback make a record? . . . Seems like we'll not see Elvis for at least a couple of years yet. Pity really . . . Will The

Searchers miss Tony Jackson? . . . "Top Of The Pops" a Rocker's show . . .

Susan Maughan seems to be slipping fast . . . Sorry Tony Jackson is leaving the group . . . Adam great as "Lucky Stars" comper . . . Don't think much to Cilla's new disc—over Dave Clark's . . .

Surely not another disc from The Bachelors already? . . . Billy Fury's oldie monotonous . . . Cilla's voice more nasal than ever on new disc . . . Dave Clark's latest sounds a bit like The Rolling Stones . . . Top marks for Adam as comper—he got on with the job . . .

Beatles' film, fab!—Paul's acting was superb . . . Swinging Blue Jeans' stage act a wow . . . Millie's last two discs same style . . . Nashville Teens' disc great . . . Can't see how *House Of The Rising Sun* ever got to the top . . . Come on, Pacemakers, how about a new one? . . . Swinging Blue Jeans nicest bunch of lads off-stage . . . Will Everly make charts with latest record? . . . *Matter Of Moments* should have been 'A' side of Cliff's record . . .

*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 11,904, that is an average of 62 joins per postal day.

## PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the pictures of Billy Fury, The Rolling Stones and Dusty Springfield.

J. B. PHOTOS those of P. J. Proby and Cilla Black.

MIRRORPIC—The Crickets.

ELVIS is seen in a shot from "Roustabout". A Hal Wallis Production, a Paramount Picture.

JOHN LEYTON from "Guns At Batasi". A 20th Century Fox Production.

Exclusive Features By

CATHY VICKI  
MCGOWAN WICKHAM

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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.

MIKE SARNE Fan Club—s.a.e. Penny Masters, 234/238 Edgware Road, London, W.2.

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.

THE LE ROYS Official Fan Club—s.a.e. John Rouse, 23 Ashwood Avenue, Hillingdon, Middx.

SIMON SCOTT Fan Club—s.a.e. Karen Ross, 234/238 Edgware Road, London, W.2.

BILLY BOYLE Fan Club—s.a.e. Secretary, 234/238 Edgware Road, London, W.2.

THE INTERIORS Fan Club is HERE! at 16 Gerrard Street, London, W.1. Send stamped addressed envelope for details.

THE CLEARWAYS Fan Club—s.a.e. Secretary, 112 Homestead Road, Shiregreen, Sheffield S.5.

DARYL QUIST Fan Club—Pat and Ginny 33 Ladbrook Road, South Norwood, London, S.E.25.

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### PEN PALS

Pat Banc, 174 Croydon Road, Anerley, London, S.E. 24. Female, 15, Beatles, Cliff, Cilla and the Searchers.

Jacqueline Anne Couch, 7 Southbank Avenue, Maroon, Blackpool. Female, 13, Beatles, Rolling Stones, Hollies and Manfred Mann.

Sue Campbell, 86 Harmond Street, Chalk Farm, London, N.W.1. Female, 16, Stones, Pretty Things, Beatles, Mojos.

Robert McLaughlan, 1 West Fountain Place, Edinburgh 11. Male, 18, Stones, Merseybeats.

Ian Morton, St. Dominics O.A.S., Hableton, Godalming, Surrey. Male, 14, Adam Faith, Routers, Cliff Richard, Shadows, Dave Clark.

Three female Rockers, c/o 104 Leamington Ave., Burnley, Lancs. 15-18. P. J. Proby, Billy J., Stones.

Sine Wrang Thomsen, Horserødvej 3, Kobenhavn o, Denmark. The Beatles.

### SWOP SHOP

Offered: 39 "Pop Weekly's" 5 to 49, 10 missing, second year, 10d. each, £1-12-6 the lot, 10 "Teenbeats" 1 to 11, each 7d. 9d. each, 7/6 the lot.

5 "Beat Monthly's" Nos. 11, 12, 13, 14, 16, 1/6-1/6 each, 5/- the lot. T. Wall, 16 Copelea, Cheshardine, Market Drayton, Salop.

Wanted: Magazine giving information on artists appearing on the Little Eva-Brian Hyland tour in early 1963, sold only to audience, must be good condition. Offered: No Particular Place To Go by Chuck Berry or Non Ho Let Amanti by Gigliola Cinquetti, John Williams, Birdham Hotel, Sandridge, L. O. Wight.

Offered: "Beatles" Book No. 10 or 2/6. Wanted: "Beatles" Book No. 1. P. Peter Harding Roberts, Ramornie, Kington, Herefordshire.

Wanted: Pictures of Frank Ifield, not out of "Fabulous" magazine. Also I will purchase any old record of his before 1962, not lucky Devil. Offered: Pictures of most top pop stars and groups, mostly out of "Fabulous" and "Jackie." Exchange one for one. Linda Cameron, Kenyon Arms, Little Hulton, near Manchester.

Offered: The Merseybeats On Stage EP. "A Bob Record" recording session. "This Is Merseybeat, Volume One" LP. Wanted: (For the lot) George Fame and the Blue Flames LP, or Dusty Springfield LP or 15/- each or offers for the LP's and 7/6 for the EP. P. Darwood, 27 Heather Road, Heswall, Wirral, Cheshire.

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# FACTS ON THE STARS COMPETITION

Announcements for these columns should be accompanied by a 2/6 postal order.

## No. 49—Dionne Warwick

This week's competition features Dionne Warwick, once again in the hit parade. Answer the three questions below and you may win a 10" x 8" real photo of any star of your choice. The first ten correct cards drawn out win the photos chosen. Send your answers on postcards only to "Facts On The Stars," "Pop Weekly," 41 Derby Road, Heanor, Derbs.

1. From which country does Dionne Warwick come?
2. What is the flipside of her disc *You'll Never Get To Heaven*?
3. What was the title of her last hit?

### COMPETITION WINNERS

The winners of "Pop Weekly's" Facts On The Stars Competition No. 46 (Dusty Springfield) are B. Carter, Dave Bessant, Ann Kenworthy, Tony Callaghan, Julia Harrison, R. N. Barnes, Brenda Clements, David Leitz, Margaret Mooney and Barbara Jones. The winners of the "Fury Monthly"

competition are Valerie Fox, Linda Bousfield and Joan Bloomfield.

The winners of the "Teenbeat" competition are P. McGrath, Joan Shoosmith and S. Brooks.

All the above will receive the photos selected by them.

### WHICH SECTION DO YOU WISH TO JOIN? THE TEENBEAT RECORD CLUB (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.

### SWOP SHOP

**Offered:** Nobody I Know, Peter and Gordon; Hippy Hippy Shake, Swinging Blue Jeans; Glad All Over, Dave Clark Five; A Little Loving, Fourmost; I Love You Baby, Freddie and the Dreamers; Hungry For Love EP, Searchers. **Wanted:** The Young Ones. Constantly, Summer Holiday by Cliff. Come On and I Wanna Be Your Man by The Rolling Stones. For EP—any EP by Cliff. C. Morris, 66 Freen Road, Feltham, Middlesex.

**Wanted:** "Please Please Me" LP, "Hard Days Night" LP or any Shadows LP. Also Rhythm of The Rain, The Cascades. **Offered:** 10 pop singles including Adam Faith, Bobby Vee, Kathy Kirby, G. & P. and The Druids. Also autographs of Jess Conrad, Russ Conway and two of The Fourmost (for the LP). Cash for the single. Deborah Wardle, Carswell House, 112 Conleton Road, Butt Lane, Stoke-on-Trent, Staffs.

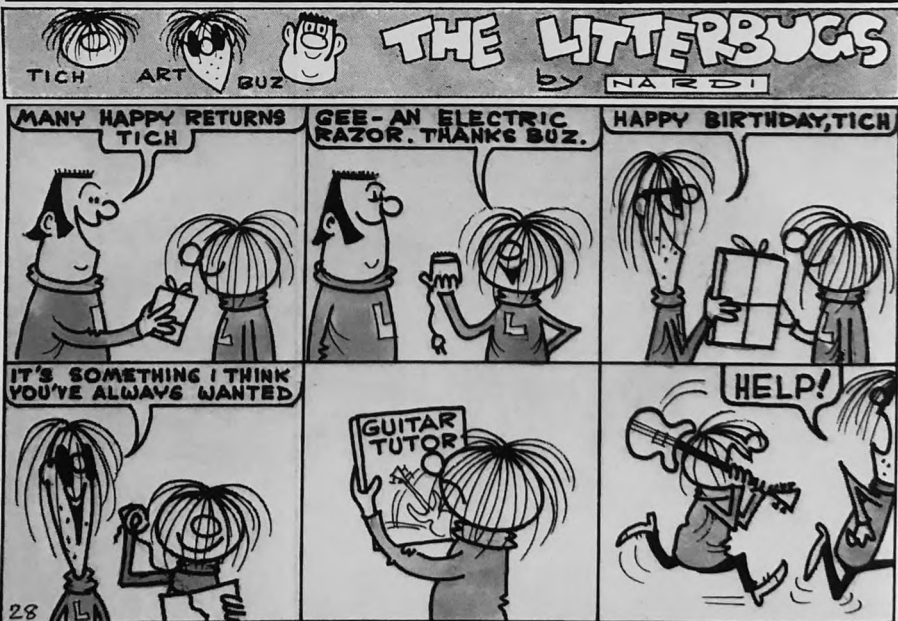
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**Wanted:** Teenage Heaven by Johnny Cymbal and Twelve Of Never by Johnny Maxis. **Offered:** Any latest records or price of records. C. Pl. Evans, D., Workshop Troop, 65 Fd. Pk. Sq. B.F.P.O. 36.

**Wanted:** Pics of Elvis and Are You Lonesome Tonight, Bassa Nova Baby, Stuck On You by The Beatles. **Offered:** Pics of all pop stars especially Cliff and The Beatles, also "Beatle Monthly's" 5-9 and Beatle Books. G. Harrison, 62 Palmerston Road, Buckhurst Hill, Essex.

**Offered:** A Hard Days Night single by The Beatles. **Wanted:** "Beatle Monthly" Number 1, in good condition. Miss Vivien Young, 79 Keesteven Road, Harpurhey, Manchester, 9.

**Offered:** No. 20 to 52 "Pop Weekly" first series and No. 1 to 48 of "Pop Weekly" 2nd series. **Wanted:** £3 or nearest offer. A. Momford, 81 Cromwell Avenue, Whalley Range, Manchester, 16.



# THREE No. 1s FOR CILLA?

Top thrush of the year, Cilla Black, looks all set for another top of the pops with her latest platter. It's an off-beat song written naturally by the Lennon and McCartney team, and a surefire success for the Top Three, and I know that Cilla's secretly hoping that she'll be the first girl ever to top the charts three times in succession. What a year of triumph this has been for Cilla. Top of the charts, top Female Singer of the Year, smash hits being knocked up all over the world. In America the Cilla Black name has been spread by advance publicity from The Beatles, just four of her closest admirers.

Now she's hitting the charts over there and looks all set to show Dusty Springfield that if one British girl can do it, so can two. *It's For You* the latest disc verges away slightly to a more modern jazzy style but one in which Cilla is completely at home. I can't believe that Cilla was so nervous on her last couple of big hits, but somehow on this disc she seems more confident than I've ever heard her. The voice is warmer too, and shows a degree of stylishness lacking in her big previous No. 1's. This disc could start a leaning towards even more musical numbers for Cilla.

I'd like to see this girl in a really good musical. I'm sure the resourceful Mr. Epstein has already thought of this, but it would be good to see how Cilla comes over. With the right numbers and the right kind of show, I wouldn't be surprised if she starts getting hailed as Britain's Barbra Streisand. Certainly her raw edges voice-wise are disappearing and like the earlier Bassey hits, they are becoming more an intimate sound than a good song sung well. Give our Cilla the chance and the Americans who have desperately been searching for an answer to her, will have to admit that they've been beaten hands down.

Cilla Black has her biggest competition this side of the Atlantic with Lulu and with Dusty Springfield. I don't rate Lulu's chances yet until I see what happens to her second single. Dusty is the biggest potential enemy or rival to Cilla, and her latest *I Just Don't Know What To Do With Myself* has proved that she has an equally strong hold on the charts, whilst in America she beats Cilla slightly to the punch for the No. 1 slot.

Still, the battle should be interesting anyway. The only thing is, both girls are so nice, and such good talent that I hate to think that either of them will ever fade from the charts. I certainly hope they won't and I have it on good authority that at least a million fans of both are going to make sure of the same!





# READERS WRITE

... but are not always!

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

## Readers' Chart

Again we have compiled a list of the Top 15 groups and the Top 20 solo artists from the charts in the "Pop Weekly." We gave the No. 1 position of the group charts 10 points, and down to No. 10 position with 1 point, and we gave the No. 1 position of the solo charts 15 points and No. 15 with 1 point. The figures and positions are for the first six months of this year, 1964, and, since we have been doing this for 18 months we have enjoyed every moment of it.

May "Pop Weekly" continue to prosper and we think your mag is really fab.

Pos.	Top 15 Groups	Points
1	The Beatles	502
2	The Shadows	455
3	Gerry and The Pacemakers	365
4	Rolling Stones	336
5	Dave Clark Five	323
6	The Hollies	270
7	The Searchers	249
8	Freddie and The Dreamers	226
9	Brian Poole and The Tremeloes	101
10	The Jaywalkers	63
11	The Roulettes	25
12	Swinging Blue Jeans	7
13	The Merseybeats	6
14	The Bachelors	6
15	The Fourmost	3

Pos.	Top 20 Solo Artists	Points
1	Elvis Presley	600
2	Cliff Richard	569
3	Billy Fury	534
4	Adam Faith	455
5	Billy J. Kramer	434
6	John Leyton	423
7	Helen Shapiro	367
8	Mark Wynter	294
9	Heinz	269
10	Mike Sarne	259
11	Brenda Lee	243
12	Dusty Springfield	218
13	Frank Ifield	182
14	Cilla Black	151
15	Kathy Kirby	144
	Bobby Vee	144
	Eden Kane	108
18	Richard Chamberlain	93
19	Joe Brown	75
20	Hayley Mills	49

B. Billet & D. Bainton (Bournemouth)

## Always High Standard

I quite agree with Joyce Martin's letter in "P.W." I think it's about time disc critics and disc-jockeys stopped complaining about and slamming Adam's records just because they don't hit as high as some records do. Adam's records are always of a high standard, much higher than those of The Stones or The Beatles. G. Langridge (Crawley)

## Not So Bad

Valerie Hurst's comments about the Elvis pic on the cover of "Pop Weekly" surprised me very much, I thought it was great and the first thing I did was to stick it on my wall.

Anyway I don't think you could get a horrible pic of Elvis—even a badly taken one looks great—he's so gorgeous.

Have you noticed how way ahead Elvis is in singing and fashion. The frilly shirts he wore in "Blue Hawaii" are just being worn by groups like The Merseybeats etc.

Eileen McDonagh (Boreham Wood)

## Real R & B

I am a great R & B fan and have come across a great find in one of the most pure and authentic LP's I've ever heard, It's called "A Date With Elvis." On it was some of the strongest R & B going, such numbers as *Blue Moon Of Kentucky*, *Milk Cow Blues*, *I Got A Woman*. It's great—I hope you'll print this as I want to get the message through to all R & B fans. It's way out, fab, like gear! "A Date With Elvis."

Bernice Goulden (Basildon)

## A Real Giant

Anyone who thinks Elvis is finished is completely nuts. Elvis has just been awarded a special trophy for being voted top giant in "Battle Of The Giants" on Radio Luxembourg. He was against many big names such as The Beatles and The Stones and Cliff, and still came out top. It is about time people started realising how great and talented Elvis is. He belongs to the top and is KING of the whole world. No one can touch him—he is so marvellous!

Elvis Fan (Cumberland)

## What About A No. 1 ?

I was surprised the other week to see a fab pic of Adam and The Roulettes in the middle page of "Pop Weekly." Let's have more of him and the group in "Pop" in the near future.

I agree with Joyce Martin when she said in "Pop" the other week that Adam's discs always go straight into the charts. What's wrong with him not getting in the top five? He used to with his old records. Come on, Chris Andrews, give Adam a No. 1 hit. He can easily with the help of his fans. Come on fans, give him a No. 1 hit! He's the greatest and always will be!

Jennifer Taylor (Surrey)

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

# ALWAYS AT THE TOP

What would you rather have, as a pop star? Three No. 1's or a lot of Top Ten or Top Twenty hits over a long time? One artist who prefers to score as many times as possible over a long period is Billy Fury. His latest *It's Only Make Believe* is still holding sway in the hit parade, and still selling well. This makes his fourteenth Top Twenty disc on the trot. It's Billy's boast, not that he ever actually boasts, that he's never missed the charts yet, and that is true. LP-wise he doesn't fare so well, not as far as the album charts themselves are concerned, although his albums do sell well over a period of time and are some of the most varied tracks that Billy has ever recorded.

The next album will be a rhythm and blues effort, or so Billy hopes. The ardent Fury fans flipped over his EP *Am I Blue* and Billy has always liked recording the more soulful Ray Charles type of material. Particularly when he has a group like The Gamblers who are rated as one of the best instrumental groups in show biz.

With film plans definitely on the horizon for Fury, fans are still demanding more signatures for yet another petition for Billy to appear on the Palladium. Whether this will ever happen is neither here nor there. I'd like it to happen just so that everyone can stop getting mad about it.

Billy has plans for yet another venture into the field of horse racing. He has been keeping an eye on some new horses and we hear that he's all set to buy another horse and see if he can become one of Britain's best horse-owners. In between reading scripts for his film and doing TV and his summer season Billy is looking for new songs. New songs are extremely hard to find today, and Billy is always interested in hearing new numbers. In fact, the story goes that he didn't particularly like doing the latest revival at all, *It's Only Make Believe*.

Provided that Billy can continue to get some good songs, I see no reason why he should have to worry about his future hit parade status.

After all, if he can survive The Beatles, Cilla Black, Gerry, Freddie, the Dave Clark Five and The Rolling Stones, and still hit the charts, he must have one of the biggest sets of loyal fans that I've ever heard of. Certainly they have stuck to Billy through all the new idols and many of them rarely get the chance to see Billy more than once a year.

His new film should however cater for a lot more new fans and I wouldn't be surprised to see Billy's first No. 1 emerge from this film. Instead of "I've Gotta Horse" it will be "I've Gotta Big Hit." Let's hope so, anyway!



The Crickets

