

STAR CALENDAR
PAGE FREE INSIDE

GIANT DOUBLE-PAGE PIC OF DAVE CLARK FIVE
FULL PAGES OF BEATLES ★ ELVIS ★ BILLY FURY ★ FREDDIE ETC.

POP

No. 23

Week Ending
1st February

SECOND

ONE
SHILLING

YEAR

WEEKLY





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AIMS AND PURPOSE OF THE CLUB

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POP WEEKLY

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SECOND SERIES

WEEK ENDING 1/2/64

ISSUE No. TWENTY-THREE



By Albert Hand and David Cardwell

SQUARES ON THE BOX!

It's been said before—but we're saying it again. Why, in heavens name, are the public treated to that awful and stupid programme "Juke Box Jury"? Or to be fair, to the ridiculous panels that sit "in judgment" on a record of which they know nothing about the singer, care nothing about the singer and know even less what the words hit and miss mean!! You can take it as pretty certain that every week will see at least two out of the regulation four panellists who know nothing about pop music.

They sit there, anyone from comedians to cowboys and make stupid idiotic remarks about groups they haven't the slightest knowledge of. Imagine a record by Dave Clark Five being played on there as a follow-up to *Glad All Over*. Half of the panel are pretty certain to say miss—simply because they have no idea of what or whom the Dave Clark Five are unless David Jacobs (the one saving grace) tells them in advance.

Why can't "Juke Box Jury" please pick a panel of four disc-jockeys—or four pop stars—or four recording managers—or a mixture of all those just mentioned? I have seen some of my favourite comedians on "Juke Box Jury." I have laughed at their jokes, but in the back of my mind is that ever nagging thought, "Why can't they get on with it?" It's all very nice to have some dolled-up film star sitting there looking like a Brigitte Bardot or what have you, until she opens her mouth and says "Oh that's a pretty tune. Definitely a No. 1."

Then there's the guy who has seen a little bit about music somewhere in his lifetime. He rambles away about the disc being a 12 bar blues. This is O.K. but nine times out of ten the disc is not a 12 bar blues!! "Juke Box Jury's" main role or the panellists' role is to say (a) whether they personally like a record, and (b) to press a little button and say, as impartially as they can, whether it will be a hit or miss—in the Top Twenty, not in the Top Thirty as some of the more recent panellists seem to think. So come on BBC, get up and get with it. Make that "Juke Box Jury" rival "Thank Your Lucky Stars"—which does know what it's doing!!!

BRITAIN'S TOP THIRTY

- 1 Glad All Over (1)
- 2 Hippy Hippy Shake (1)
- 3 I Want To Hold Your Hand (3)
- 4 I Only Want To Be With You (4)
- 5 Needles And Pins (21)
- 6 24 Hours From Tulsa (5)
- 7 I'm The One (17)
- 8 Swinging On A Star (7)
- 9 As Usual (15)
- 10 Stay (8)
- 11 She Loves You (6)
- 12 Don't Blame Me (23)
- 13 We Are In Love (13)
- 14 I Wanna Be Your Man (11)
- 15 Do You Really Love Me Too? (15)
- 16 Kiss Me Quick (12)
- 17 I'm In Love (28)
- 18 Dominique (10)
- 19 5-4-3-2-1 (-)
- 20 You Were Made For Me (9)
- 21 Secret Love (14)
- 22 Baby I Love You (24)
- 23 Maria Elena (18)
- 24 Don't Talk To Him (19)
- 25 The Rolling Stones (E.P.) (-)
- 26 Louie, Louie (-)
- 27 You'll Never Walk Alone (20)
- 28 Geronimo (27)
- 29 Not Too Little, Not Too Much (25)
- 30 Whispering (30)

- Dave Clark Five
Swinging Blue Jeans
The Beatles
Dusty Springfield
The Searchers
Gene Pitney
Gerry & Pacemakers
Big Dee Irwin
Brenda Lee
The Hollies
The Beatles
Frank Ifield
Adam Faith
Rolling Stones
Billy Fury
Elvis Presley
The Fourmost
The Singing Nun
The Manfred Mann
Freddie & Dreamers
Kathy Kirby
The Ronettes
Los Indios Tabajaras
Cliff Richard
Rolling Stones
The Kingsmen
Gerry & Pacemakers
The Shadows
Chris Sandford
Stevens & Tempo

GREAT BRITAIN'S ONLY

★ POP STAR CHART ★

Position	Artist	Last Week	Position	Artist	Last Week
1	ELVIS PRESLEY	1	16	HEINZ	14
2	CLIFF RICHARD	3	17	DAVE CLARK FIVE	16
3	THE BEATLES	2	18	FRANK IFIELD	18
4	JOHN LEYTON	4	19	ROLLING STONES	21
5	BILLY FURY	5	20	BOBBY VEE	19
6	THE SHADOWS	6	21	KATHY KIRBY	24
7	GERRY & PACEMAKERS	8	22	R'D CHAMBERLAIN	22
8	HELEN SHAPIRO	9	23	THE SEARCHERS	25
9	BILLY J. KRAMER	7	24	EDEN KANE	23
10	ADAM FAITH	10	25	HAYLEY MILLS	26
11	THE HOLLIES	12	26	SUSAN SINGER	27
12	MARK WYNTER	17	27	JOE BROWN	30
13	MIKE SARNE	11	28	THE ROULETTES	29
14	FREDDIE & DREAMERS	15	29	DUSTY SPRINGFIELD	20
15	BRENDA LEE	13	30	THE JAYWALKERS	28

POP STAR TOP 30

Send the names of your 3 favourite stars to POP WEEKLY, Heanor, Derbyshire.

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	I Want To Hold Your Hand	The Beatles	16	Daisy Petal Pickin'	J. Gilmer/Fireballs
2	There! I've Said It Again	Bobby Vinton	17	Dominique	The Singing Nun
3	Louie, Louie	The Kingsmen	18	Since I Fell For You	Lenny Welch
4	Popicles & Icicles	The Murmaids	19	Drag City	Jan & Dean
5	Surfin' Bird	The Trashmen	20	Midnight Mary	Joey Powers
6	You Don't Own Me	Lesley Gore	21	Somewhere	The Tymes
7	Hey Little Cobra	Rip Chords	22	Talk Back	Johnny Tillotson
8	Out Of Limits	The Marketts	23	When The Lovellight Starts Shining	The Supremes
9	Forget Him	Bobby Rydell	24	Quicksand	Martha/Vandellas
10	Anyone Who Had A Heart	Donne Warwick	25	Can I Get A Witness	Marvin Gaye
11	Whispering	Stevens & Tempo	26	Baby, I Love You	The Ronettes
12	Um Um Um	Major Lance	27	Wives And Lovers	Jack Jones
13	The Nitty Gritty	Shirley Ella	28	Need To Belong	Jerry Butler
14	As Usual	Brenda Lee	29	A Fool Never Learns	Andy Williams
15	For You	Rick Nelson	30	You Don't Have To Be A Baby To Cry	The Caravelles

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KENNY LYNCH

SHAKE AND SCREAM H.M.V. POP1260



LINDA LAINE

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DONCHA KNOW,
DONCHA KNOW

COLUMBIA DB7204



CLIFF RICHARD

WITH THE SHADOWS
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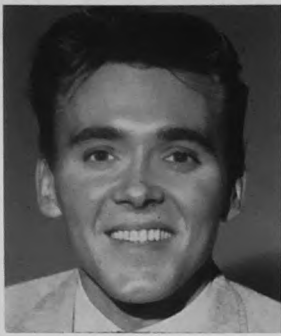
FACTS ON THE STARS COMPETITION

No. 20—BILLY FURY

Hi, all ready for this week's comp? An easy one this time, as the star is one of our most popular popsters, Billy Fury. Just answer the three simple questions on a postcard and send to "Facts On The Stars Competition," "Pop Weekly," 41 Derby Road, Heanor, Derbys. Don't forget, it's not the first card received, but the first correct one drawn out that wins the L.P. of the sender's choice.

1. Where was Billy born?
2. How old is he now?
3. What is the flpside of his latest hit, *Do You Really Love Me Too?*

Do remember to put your name and address on your entry and please, postcards only.



COMPETITION WINNERS

The winner of "Pop Weekly's" Facts On The Stars competition No. 17 (Elvis Presley) is PAT HANSFORD, Rosedale Flat, Gorse Village, Jersey, C.I., who will receive a copy of Elvis's "Fun In Acapulco" LP. The two winners of the "Fury Monthly"

competition are: LINDA VINCENT, 89 Windsor Avenue, North Cheam, Sutton, Surrey, who has asked for the "With The Beatles" LP, and WENDY POYNER, 281 World's End Lane, Quinton, Birmingham 32, (Mark Wynter's LP).

Postcards only to "Pop Weekly," Heanor, Derbys, Mark "Pen Pals" or "Stoop Shop." Although every care is taken, and these 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.

If you wish to "jump the queue" enclose 2/6 postal order, which will ensure immediate insertion.

SWOP SHOP

Offered: Don't Knock Upon My Door by Billy Fury. **Wanted:** Don't Be Cruel by Elvis Presley, Shaun Green, 72 Black Lane, Lower Hurdfield, Macclesfield, Cheshire.

Offered: Twist And Shout by Brian Poole, and It's Now Or Never by Elvis Presley (both). **Wanted:** Beatle Book Number 5, Miss S. Maybank, 13 Alleen Park, Dulwich, S.E.21.

Offered: Never Be Anyone Else But You, Lonesome Town and Just A Little Too Much by Rick Nelson, Surrender and others by Elvis. **Wanted:** Dave Clark EP and Bern Elliott/Fennell EP or Do You Love Me by the D.C. 5, 24 Hours From Tulsa by Gene Pitney and others. Linda Castle, 23 Cowley Drive, South Woodingdean, Brighton, Sussex.

Offered: "Blue Hawaii" LP, Elvis (new). **Wanted:** Beatles' Xmas EP and "Beatles Monthly" No. 1. Birgit Andersen, 15 Donnington Road, Kenton, Middlesex.

Wanted: One Night I Got Stung, Don't You Think It's Time, Bossa Nova Baby, Elvis. **Offered:** Any release between 1960-63 including Cliff, Adam and many others. Miss I. Self, 10 Jeddo Road, Shepherd's Bush, London, W.12.

Wanted: Come On, Rolling Stones. Any Fireballs record on Top Rank, Tarzany by The Scorpions, Just Like Me by The Hollies. **Offered:** Cliff's Serious Charge EP (for two), Move It by Cliff, Sheila by Tommy Roe or cash. H. Webb, 11 Grosvenor Road, Batley, Yorks.

Offered: Sun Arise by Rolf Harris. **Wanted:** Please Don't Tease by Cliff Richard, Andrew Lauer, 22 Brown Street, Carlisle, Lanarkshire, Scotland.

Offered: Pictures and photographs of Cliff and Shadows. **Wanted:** Pictures of Gerry and the Pacemakers. Joan Greenwood, 3 Piper Lea, Waterfoot, Rossendale, Lancashire.

Offered: It's Now Or Never by Elvis. **Wanted:** Please, Please Me by The Beatles, 84 Harrow Manorway, Abbey Wood, London, S.E.2.

Wanted: Any Frank Ifield records before I Remember You. **Offered:** Any recent record or records. Mary Whittle, 195 Galashiels Road, Stow, Midlothian, Scotland.

Offered: Comin' Home Baby. **Wanted:** How Do You Do It. Pat Owens, 91 Sea View Street, Cleethorpes, Lincs.

PEN PALS

1947971 B/E Balchin, A. L., "E" Flight, 3 Sqn., Room 6, Hannah Block, R.A.F. Herford, Males, Beates, Cliff, Buddy Holly, Gerry & Pacemakers.

Roger Cripps, 29 Torrington Road, Whitley Estate, Reading, Berks. Male. Dusty Springfield, Frank Ifield, Beates, Pacemakers.

John McMullan, 35 Balfour Avenue, off-Ormeau Road, Belfast 7, Co. Antrim, N. Ireland. Male, 25. Cliff Richard.

Helen Sadler, 1 Arrows Terrace, Boroughbridge, Yorkshire. Female, 12. Beates, any Liverpool group, Dave Clark Five.

Carol Harris, 66 Fruen Road, Feltham, Middlesex. Female, 15. Billy Fury, Elvis, Searchers.

Carol Howlett, 21 Goyt Rd., Disley, Nr. Stockport, Cheshire. Female, 16, Cliff, Shadows, Beates.

Gina Webb, 18 Charlestown Road, Overton, Nr. Basingstoke, Hants. Female, 16, Cliff, F. Ifield.

Susan Hopkins, 15 Selby Avenue, Blackpool, Lancs. Female, 14, Elvis, Mark Wynter, Billy J. Kramer, Shirley Butler, 2 St. Paul's Terr., Waltham, London, S.E.17. Female, 17, Cliff, Shadows, Beates.

Hilary Chapman, 43 Hinton Way, Gt. Shelford, Cambrdge. Female, 15, Billy Fury, Daryl Cliff.

Vivienne Clapshaw, 369 Alexandra Road, Muswell Hill, N.10. Female, 13, Cliff, Beates, Elvis.

Krysia Stanejko, 9 Selwyn Court, Castle Street, Ecclehall, Staffs. Female, 14, Billy Fury, J. Leyton.

Ursula Borowska, 11 Catehart Place, Edinburgh, 11. Female, 15, Cliff, Billy Fury, Bobby Vee, Shads. Denise Wilkinson, 97 Harrogate Rd., Leek, Staffs. Female, 14, John Leyton, Cliff, Elvis, Billy Fury.

Peter Martin, 82 Eton Road, Orpington, Kent. Male, 16, Johnny Kidd, Beates Freddie/Dreamers.

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Photo News



Top Left: At the age of 14, **Adrienne Poster** has been model, actress and now pop singer, with a disc titled *Only Fifteen*, which has already attracted quite a lot of notice and could start her on a recording career.

Top Right: Decca teaming **The Chimes** with **Denise**, whose current offering on wax is *Say It Again*.

Bottom: The latest group to emerge from the centre of beat, Liverpool, **The Wackers**. Their first disc release, *I Wander Why*, is scheduled for release at the weekend.



Top Left: **The Nu-Notes** sport four wide grins for our cameraman.
Top Right: Making her stab at disc fame with a waxing titled **Merry-Go-Round**, glamorous **Ganilla Thorne** looks pensive here.
Bottom Left: **The Paramounts**, from Southend, whose debut disc, a revival of **Poison Ivy** backed with **I Feel Good All Over** didn't quite make the charts but these lads could quite well make it with their next effort.
Bottom Right: **Butch Moore**, lead vocalist with the **Capitol Showband** rehearsing for the 208 Show.

MAKE A DATE

MONDAY 11.15

with

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SATURDAY 9.30

AS TIME GOES BY

Old & New Pop Hits

TWICE EVERY WEEK

POP Weekly News!

On My Mind
RECORDED BY
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WOW!!! WOW!!!

SEARCHERS FOR PARIS! AND WORLD-WIDE TOURS

THE SEARCHERS riding high again in "Pop Weekly" charts with *Needles And Pins* will take a leaf out of The Beatles book and play two or three weeks at the Olympia in Paris. Their "season" there is expected to be around mid-April.

Immediately afterwards they fly to Sweden and Norway for concerts and TV. In both countries they have become very popular. In early September the group are expected to visit Australia for a further three weeks of concerts, and they are also expected to play a few dates in Hong Kong.

They are at present completing their third film, and are believed to have been offered yet another film role.

BASSEY AT THE CARNEGIE HALL

BRITAIN'S top female balladeer Shirley Bassey is to give a concert at New York's famous Carnegie Hall. The one-night concert will be on February 16.

Bassey who is rated as one of the greatest by American critics then flies on to Australia for a three week cabaret stint. An album will be recorded at the Carnegie Hall from Shirley's appearance there, for release on both sides of the Atlantic. She will be accompanied by the Hugo Winterhalter Orchestra but will take her personal conductor Tony Osborne with her for the show.

HEAVY BOOKINGS FOR PARAMOUNTS

THE PARAMOUNTS who have been having considerable success with their version of *Poison Ivy* are almost fully booked datewise for the next few weeks.

They join three major package shows amongst their other dates. First one is the John Leyton/Rolling Stones package, where they guest on March 2, 3, 4 and 5. They are also skedded for the Jerry Lee Lewis show on March 20, 24 and 25. Then they have a complete tour with Chuck Berry for three weeks in May, dates and venues still to be notified.

They are expected to record their second single some time this week.

CHANGED DATES FOR TOUR

SINCE there have been some douglas on The Rolling Stones/John Leyton tour datewise "Pop Weekly" prints the changes in reply to the many demands from beat fans throughout the country. Full itinerary is printed herewith.

- Feb. 8 Granada, Edmonton
- Feb. 9 De Montfort Hall, Leicester
- Feb. 10 Odeon, Cheltenham
- Feb. 11 Granada, Rugby
- Feb. 12 Odeon, Guildford
- Feb. 13 Granada, Kingston
- Feb. 14 Gaumont, Watford
- Feb. 15 Odeon, Rochester
- Feb. 16 Guildhall, Portsmouth
- Feb. 17 Granada, Greenford
- Feb. 18 Odeon, Colchester
- Feb. 19 Odeon, Stockton
- Feb. 20 Odeon, Sunderland
- Feb. 21 Gaumont, Hanley
- Feb. 22 Winter Gardens, Bournemouth
- Feb. 23 Hippodrome, Birmingham
- Feb. 24 Odeon, Southend
- Feb. 25 Odeon, Romford
- Feb. 26 Rialto, York
- Feb. 27 City Hall, Sheffield
- Feb. 28 Sophia Gardens, Cardiff
- Feb. 29 Hippodrome, Brighton
- Mar. 1 Empire, Liverpool
- Mar. 2 Albert Hall, Nottingham
- Mar. 3 Opera House, Blackpool
- Mar. 4 Gaumont, Bradford
- Mar. 5 Odeon, Blackburn
- Mar. 6 Gaumont, Wolverhampton
- Mar. 7 Winter Gardens, Morecambe

On some dates the tour will be joined by guest stars, The Swinging Blue Jeans, Bern Elliott and The Fenmen, The Hollies and The Paramounts.

CHANGE OF NAME

THE CYRIL DAVIES ALL-STARS have now changed their name owing to the dramatic and tragic death of Cyril Davies. They will now be known as Long John Baldry and The Hoochie Coochie Men. Baldry commented, "I shall be taking on two extra sax players and a drummer."

CLASSIFIED ADVERTISEMENTS

Rates: Up to and incl. 15 words, 10/-; 16-40 words, £1. Series discount: 10% for 10 insertions, 15% for 20. Cash with order.

FAN CLUB ADDRESSES

- PETER JAY & THE JAYWALKERS Fan Club—s.a.e. Secretary, 21 North Drive, Great Yarmouth.
- 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 Brigitte, 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.
- CARTER-LEWIS & THE SOUTHERNERS—s.a.e. Celia Brooke, 4th Floor, 93/97 Regent Street, London, W.1.

PHOTOS AND NOVELTIES

RED HEART VALENTINE Combs—ANY (2) names in GOLD letters—s.a.e. 2/6, Secretary, 3 Westgate Avenue, Morecambe.

REAL PHOTOGRAPHS—Cliff, Elvis, etc. Bette Broochas, Pen-Friend introductions. Please enclose stamp—Starcrafts, Moatcroft, Halvern.

BOOKS AND MAGAZINES

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RECORDS

ANY RECORD you require obtainable from Heanor Record Centre, Heanor, Derbyshire.

PHOTO CAVALCADE

- MIRRORGRAPH provided the picture of The Beatles.
- TONY PUGIS—shot of Freda.
- JOHN CHILTON, The Swinging Blue Jeans.
- A.B.C. TELEVISION—The Dave Clark Five and Billy Fury. Both from "Thank You Lucky Stars."
- DEO HOFFMANN—"Gerry and The Pacemakers."
- ELVIS is seen in a short from "Fun In Acapulco."
- A Hal Wallis Production, A Paramount release.
- BILLY DAVIS by Tom Bend, Camera Press.
- MIKE BERRY—Cyrus Andrews.
- THE MERSEYSIDE by David Redfern.



Rogers
Dave Clark

DISCussion

There's a star-studded cluster of big names in this week's selection and a pretty interesting lot they are, too! Let's try to sort them out, eh?

First, the distinctive Spector sound is back with us on the new London release from **The Crystals**. The dull, pounding rather muzzy rhythm will doubtless recapture the hearts of its devotees but I think the actual composition of "Little Boy" lacks individuality; certainly, there is nothing much by which to remember it. The Crystals themselves fight a big battle with a heavier-than-usual backing—on the whole, the backing wins. I suppose that doesn't matter too much on this occasion because it is this specific "Sound" that catches the attention.

John Leyton's up-tempo revival of the oldie "Make Love To Me," on H.M.V., is the third successive disc to be good enough to restore his Chart fortunes. As good as they were, the previous two failed to go great guns; it is to be hoped that this one will do the trick. The heavy beat and strong melody should attract much attention and Johnnie's own performance is strong and commanding. A well produced, powerful disc that deserves big success.

★ ★ ★ BOUQUET ★ ★ ★ ★ ★

★ This week's award goes, without ★
★ hesitation to Cliff Richard for his ★
★ oh-so-professional and polished ★
★ *I'm The Lonely One*, on Columbia. ★
★ Regarding Cliff's discs all things ★
★ are merely comparative because ★
★ he has never turned out a really ★
★ bad disc, as such. I would go as ★
★ far as to say that this is the best ★
★ fast, up-tempo platter he's done ★
★ for a considerable time. Every- ★
★ thing is clean-cut and concise; ★
★ Cliff, himself, is on top form. ★
★ There is great warmth and appeal ★
★ in this performance of a very ★
★ catchy composition. It all bounces ★
★ along very happily and is deserving ★
★ of the biggest success. ★

★ ★ ★ ★ ★

Brian Poole and The Tremeloes give us a fascinating opening to their "Candy Man," on Decca; an Oriental-type-sound on guitar catches the attention immediately and then the boys go into a very strong, driving interpretation with Brian in good voice. Very prominent guitar work highlights the disc throughout and a powerful beat completes an above average disc. I think the song itself could have more appeal for a top hit, but let's hope the performances of Brian and the boys will do the trick.

Cilla Black has come up with a mighty powerful offering on her new Parlophone disc! A complete transformation of her former disc-self! And I, for one, am most gratified and excited to hear it! Her "Anyone Who Had A Heart" is, by

far and away, the best "commercial" bet of the three versions I've heard, and full marks to Cilla for a show of power and contrasts, which holds great promise for the future. The composition itself is most striking; a satisfying dramatic ballad, and the orchestration of it holds the attention all the way. Beautifully done. Everything builds up to a really exciting climax and then . . . ! Oh woe is me! They go and fade it out mid-flight thus spoiling the ship for a ha'porth of tar! I often wonder whether A & R men say to themselves: "Oh don't bother about the ending, they'll have switched off half way through . . ." There can be no valid reason for fading the end of a disc, especially a ballad. After all songs are written with a musical ending!

— BRICKBAT —

As much as I admire the talents of Kenny Lynch, I must say I am bewildered and disappointed by his *Shake And Scream*, on H.M.V. In the first place, it sounds rather like *Twist And Shout*; and in the second place, it is all screams and driving beat with only a little bit of recognizable Kenny. There is bags of atmosphere on the disc—too much in fact; at times blatant screaming even drowns the really pounding beat of the Laurie Jay Combo. Most of the time Kenny is literally swamped. I can sympathise with any good artist who yearns for a bit of "pop" success but this is going a little too far because if the disc is a success it will be so for the atmosphere and noise, not through any impact made by Kenny's performance, which is almost secondary to the overall effect. At the best, this is not for Kenny and I can't wait for him to beat the living daylight out of a rip-roaring beat ballad once more. As it is, this one might have been more acceptable if Kenny had been allowed to establish his own performance as a front-line artist.

On Pye there is a particularly attractive little offering called "Sometimes" by **Johnny Devlin and The Detours**. A happy-go-lucky, driving treatment of a melodious composition which is neat and effective. It moves along at a fair old pace and never gets out of touch.

On Decca there is a young man called **Jimmy Lennon** who displays a very neat line in yodelling on "I Learned To Yodel." He doesn't say whether he learned from Frank Ifield! The disc has much to commend it if you like yodelling with a solid guitar accompaniment. The overall effect is pleasing.



And The TOP 4 L.P.s

JOE BROWN, MARTY WILDE, SUSAN MAUGHAN. "WHAT A CRAZY WORLD" Original cast recording. **PYE, NPL.** 38011.

The thirteen tracks of this film-cast album bubble over with all the irrepressible Cockney humour and atmosphere we expect from our own Joe Brown, and all other Cockney characters. It is a happy-go-lucky L.P. with some excellent tracks. Nonetheless of these being a rejuvenated arrangement of Joe's own title song, Susan Maughan and Marty Wilde score heavily, especially Susan with her *Please Give Me A Chance* and Stanley Black and his Orchestra provide some exciting backings. You'll like this album both as a film L.P. and as a pop offering.

MICHAEL HOLLIDAY. "THE BEST OF MICHAEL HOLLIDAY." **COLUMBIA** 335X 1586.

This memorial album of Michael Holliday's hits will be welcomed by many; here, again, are those smooth, relaxed tones caressing such well-known melodies as *The Story Of My Life*; *Starry Eyed*; *Old Cape Cod*; *The Yellow Rose Of Texas*. A polished, professional collection of songs beautifully played by the orchestras of Norrie Paramor and Ken Jones. The release is a fitting tribute to one of our top balladeers.

HANK LOCKLIN. "THIS SONG IS JUST FOR YOU." **R.C.A. CAMDEN.** **CDN.** 5109.

The distinctive voice of Hank Locklin makes for added interest in this selection of twelve lesser-known songs. There is much warmth and appeal here; much in the C & W trend, of course. I like, particularly, such songs as the album title; *Simple Things*; *Welcome Home Mr. Blue* and *I Gotta Talk To Your Heart*.

THE FOUR PREPS. "SONGS FOR A CAMPUS PARTY." **CAPITOL.** **T.** 1976.

That highly talented foursome, so popular on the campus in colleges throughout the States, has been gaining a reputation here on L.P. and this new one should do much to consolidate that success. We are used to hearing the "Preps" recorded with a "live" campus audience but here they are in the studio by themselves with little loss of atmosphere which is a signal of their undoubted musical and showmanship talents.

'Bye for now.



1964 **NOVEMBER** 1964

SUN	MON	TUES	WED	THUR	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					



Mod with a Rockin' Beat

One of the best ingredients that a hit platter needs these days is that one dance to it. It is of course, much more likely to be a hit if one can also like the tune too. I have just found the perfect tune not only to listen to but to dance to as well. It's sung and swung by Mike Berry. The song is called *On My Mind* and if ever you thought of Mike Berry as doing a touch of the Buddy Holly's, forget it. This is Mike Berry The Mod—with a rocking beat!! The sound could be called Mersey sound, but it's a terrific combination of Liverpool beat with a touch of the Trini Lopezes—that should be interesting enough for you to at least listen hard to this platter.

I guarantee you won't have to listen long before you too are dancing the blues, the shake, the Prince Philip or whatever of the latest dance crazes you've become addicted to. Certainly

this is the best Mike Berry disc for some time, and I'm pleased to note that teenagers everywhere have flipped over the platter to the extent that they are buying it after one hearing. Possibly Mike has found the biggest hit since his *Don't You Think It's Time?* which sold enough to place him in the company of other Top Tengers like Cliff and Elvis. Mike Berry has never really slayed the charts in this country, which is surprising to say the least, as he is one of the best and most versatile popsters in the whole business.

On My Mind stayed on MY mind for a considerable time after just one hearing, and I'm pretty certain that it's going to create the same impression on all the beat fans who play it as well. I only hope that no-one makes the mistake of thinking that one soloist like Mike Berry can't kick up as much

excitement and beat on disc as the ever popular groups, for on this platter he makes enough excitement and dancable beat that even The Beatles would have some difficulty in rivalling. I saw Mike a few days after I had heard the disc, and found him anxiously biting his fingernails over it's Top Twenty chances.

I told him that in my opinion it should be a very big hit but that as usual the choice rested with his many fans and the other millions of record-buyers. Said Mike, "Well, I hope this one is a hit. In a way it's a completely new style to anything I've ever done before and it's the type of record that could catch on I think. But I'll leave it up to the fans. I certainly hope it does get in the charts, because I'd love to record this type of number again. It's got terrific excitement, and even I like dancing to it, and I'm a terrible dancer!"

For Mike Berry—who's a great guy—and for The Innocents who do a great backing job on *On My Mind*, I hope this disc will really flip straight to the top!

BILLIE'S BEST EVER!

She delivers the lyric on a disc rather like a fist exploding on someone's jaw. She has the same kind of explosive personality on-stage too. Her name is Billie Davis—and the most powerful record she has ever made since *Tell Him*, was released a couple of weeks ago. The disc is titled *That Boy John*, and is likely to prove one of the biggest sellers ever, provided that the dee-jays are kind enough to it to give it plenty of airings and the fans are kind enough to bend an ear or two. Billie Davis has not had a great deal of success chartwise since *Tell Him* but she has had some mighty strong sellers. To me on *That Boy John*, producer Robert Stigwood has managed to create a pulsating beat that rivals any on disc of late.

Certainly Miss Davis will be secure in the knowledge that she has at least succeeded in contriving to bend her special voice qualities to a tremendously vital new beat. Whether the fans will realise that this is the beat of 1964 will of course, be left to them but I urge anyone who wants to hear and feel an entirely new swinging character, on disc plus an exciting new sound to listen to Billie's *That Boy John*. Who the boy John is, I've yet to discover, but I wish my lady friends could spin out discs of this calibre in which case I wouldn't have to work again. This next couple of weeks will see major preparations almost over for Billie to join the John Leyton, Rolling Stones tour, her first major package show since she broke her jaw in a car crash with Jet Harris some months ago.

I hear that Billie is going to feature the song in her act on the tour, but I doubt whether she can reproduce the same kind of sound on-stage as she does on record. On TV recently she has proved to be as bright as she ever was before her unfortunate accident. For some unknown reason many people seem to imagine that, because she was out of the running for a few weeks, Billie Davis is going to fade into the background. Personally, I would not be in the least surprised to see Billie Davis heading the Top Female Singer Of The Year Awards at the end of this year. It may only be because of her charm, but so far she is one of the mere two or three girls whose name has stuck around show biz on the strength of one hit.

That's not because she has a good publicity agent, but merely because she has a tremendous talent for making the right kind of records at the right time. That is Billie Davis. An artiste any manager could be proud of.





NEW FROM THE MERSEYBEATS

The Merseybeats—and their biggest hit yet, *I Think Of You*. Four young men with a bright beat sound . . . A fabulous quartet who manage to invest their big sound with a ballady approach. A foursome who live and breathe only for the success of their group. Their first disc, *It's Love That Really Counts*, released back in August, 1963, did well . . . so well that it hung around the charts for several months. This new FROM The Merseybeats underlines their basic talents—talents now accepted by the whole of Britain. Prior to appearing on records, they had an established public up there on Merseyside.

The Merseybeats have an original approach to their work. "We don't want to be like all the others," says lead guitarist Tony Crane. "We think we're making reasonable progress, but the important thing now is to build as fast as possible. Quite honestly, our ambition is to have the sort of hit record which would enable us to star on 'Sunday Night At The Palladium.'"

"But the main thing is that we don't

disappoint our fans. That is very important indeed, for we know how much they mean to us."

Six-footer Tony worked as an insurance clerk until he turned professional musician in 1962—and he's been operating on guitar for three years now. Back in 1961, he founded The Mavericks, but the group soon changed their name to The Merseybeats. Tony, born April 17th, 1945, says he has "a thing" about French actress Mylene Demongeot and anything connected with the real blues.

Tallest "geyser" in the group is Aaron Williams, who plays rhythm guitarist. He started on rhythm guitar some two years ago, and joined The Merseybeats a year later. And he's had about one year as a professional musician, liking the life a lot better than the days when he was an engineering fitter. Says he goes overboard for rhythm 'n' blues and he also highly rates Ray Charles. On the film star side, he goes for the late James Dean, currently headlined in many of the

Continental film magazines, and Kim Novak.

There's Billy Kinsley, who plays bass. Billy actually helped Tony to form The Merseybeats—and he was a shipping clerk before he turned professional musician back in 1962. He's really the athletic one of the bunch . . . and used to represent Liverpool at sports meetings as a sprinter. "That would enable me to run away from the fans if I wanted," says Billy. "Thing is that I just don't want to. Not from all those marvellous girls . . ." Billy, born November 28th, 1945, digs blondes and Frank Sinatra.

And John Banks plays drums. One-time commercial artist, John rates Joe Morello highly among the current crop of drummers. Digs Elvis, Brigitte Bardot and Dave Brubeck, too—and slopes off to a Chinese restaurant whenever he possibly can. Born on September 23rd, 1943, he has been drumming for three years, though turned professional more recently than the others.

Four boys with just the RIGHT sort of name for pop success at this Liverpool-ridden time. And they're rising fast, all the time.



Dave Clark must be pleased at sale of his single *Glad All Over* and also his EP sales, reputed to be over 200,000 . . . *Swinging Blue Jeans* making short film about their life. Wearing blue jeans we take it? . . . *Beatles* success in United States is "astounding" reports one U.S. magazine . . . Is *Dusty Springfield* still fit enough to carry on her many dates? . . . No one seems to have noticed but that *Singing Nun* has been in the charts a heck of a long time . . .



Mark Wynter should have appeared in major film by now . . . *Bern Elliott* to cover another *Beatles* number for second disc? . . .

Tommy Quickly only *Brian Epstein* protegee not to have hit charts . . . *The*

Merseybeats' latest certainly not on *Merseybeat* kick . . . *Tony Meehan*—Will he ever be as big as he was without *Jet Harris*? . . . Whatever they say about *The Beatles*, no one can deny that they've not had the record industry jumping to their command . . . Surprising that *Freddie and The Dreamers'* LP isn't selling as fast as *The Searchers* or *The Beatles* . . . Will *Richard Anthony* ever make the grade in this country? . . . Will *Bill Haley* now make his return? . . . Although *Little Richard* rated as one of greatest by everyone, he really should retire . . . *Paramounts* becoming one of busiest groups on scene . . . Everybody says that clubs and dance-halls are full with R & B groups. Rot! What the booking agents really mean are rock groups trying to play R & B . . .

Doris Day left hospital to start work on new film . . . Nationwide beat contest sponsored by *Kellogg's Cornflakes* doing the guitar biz a bit of good . . . Death of *Cyril Davies* halted one of most brilliant careers ever . . . What does *Frank Sinatra* think of *The Beatles*—or hasn't he heard? . . . They have a saying about one record company in *Tin Pan Alley*. They can't recognise they have a hit unless it jumps up and hits them on the nose! . . . Too many people waiting too long for next *Billy J. Kramer* single . . . *New magazine* enters market end of February . . .

Will *Andrew Oldham* ever slow down? . . . *Helen Shapiro's* latest *Fever* will likely be No. 1 in hearts of dee-jays . . . *The Hollies* only *Manchester* group with

exception of *Freddie and Dreamers* to make charts in last year . . . Will *The Dowlands'* version of *All My Loving* be bought by *Beatle* fans? . . . *Tommy Steele* could do with a big hit . . . *Swinging Blue Jeans* selling heavily . . .



Billie Davis has pet mongrel dog she takes to all Press interviews . . . *Mike Sarne* likely to become a very good composer . . . *The Innocents* disappointed that first record didn't get the charts—so are we . . . New pop show on TV too much like "Ready Steady Go" . . . *Mike Berry* can't eat because of latest record release. Says he's so excited . . . New singing sensation in France is a young man whose hair is about twice the length of *Screaming Lord Sutch's* . . . Will *Dave Kaye* and *Dykons* fans get more impatient that his record isn't on market yet? . . .

Don Spencer looking for another big-seller to follow-up *Fireball* . . . *The Beatles* must surely be getting very tired of everyone telling them how great they are . . . Too many of the record companies are beginning to realise that there isn't any more future in groups being signed up . . .

THE MERSEYBEATS

CHARTRIDING AGAIN WITH

"I THINK OF YOU"

Fontana TF 431

Sole Representation: McKIERNAN AGENCY LTD

MANCHESTER: HEATON MOOR 5383



LONDON: KENSINGTON 2755



COVENTRY: 73836

READERS WRITE

... but are not always!

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

Beatle Ballot
 Everyone seems to want to know who is the most popular Beatle. Recently we asked our friends which Beatle they liked best and thought was most popular. 48% voted Paul 1st, 21% voted Ringo 2nd, 18% voted George 3rd, and 13% voted John 4th. We think your magazine is fab.
 Linda and Lynda (Belper)

Well, Who Did?
 I have just heard The Beatles' new L.P. Whoever told Paul McCartney he could sing *Till There Was You*? If it comes to that who told Paul McCartney he could sing?
 R. McVicker (Motherwell)

Geordie Group
 We are from the Tyneside, in other words, "Geordies" and we are fans of a great group from here called "The Gamblers."
 We think that they should be recognised more because they are absolutely fab.
 In fact their record of *You've Really Got A Hold On Me*, is 100% better than The Beatles' version.
 "Two Gamblers Fans" (Gateshead)

All Girl Edition?
 I feel I must write and congratulate Julie Grant on her latest single *Hello Love*, also Helen Shapiro with *Fever*, Susan Singer with *I Know*, Susan Maughan with *Hey Lover* and Glenda Collins with *If You've Got To Pick A Baby*. Five really terrific records. I'm sure that if D.J.'s, Record Programmes, and Publicity Depts. were to play and advertize records by girl singers more, they would stand a better chance of making the Hit Parade. How about an All-Girl "Pop Weekly" edition. Like you did with the Group editions last year? Wishing "Pop Weekly" continued success.
 Jimmy Clark (Coventry)
What do other readers think of this idea—Ed.

Missing Chris
 I've a complaint to make concerning The Searchers. When they're on television why doesn't the camera show more of the drummer, Chris Curtis? Chris is the life and soul of the act with his bright personality, not forgetting his cheeky grin. Also he's a fab drummer he's my favourite of The Searchers and I'm sure he is with many other Searchers' fans too. Come on, let's see more of Chris. A Searchers' Fan (Wrexham)

Readers' Pop Shop Talk
 What's happened to Bobby Vee chartwise? . . . Gerry (of Pacemakers) lost without Echo Chamber on his stage appearances . . . Dave Clark's *Glad All Over* is one in the eye for professional A & R Men . . . On last tour (before Beatles were known) Chris Montez wore their so called 'Beatle' jacket . . . I've had too much" of Chris Sandford's chart platter . . . It appears to me that Dave Cardwell likes all the artistes he does his features on, No comment . . . Bobby Vee's forthcoming L.P. "I Remember Buddy Holly" should be huge seller . . . Heinz should join the rest of his namesakes, in a can . . . Will Peggy Lee suffer from *Fever* after hearing new Helen Shapiro treatment of same song . . . Can Phil Spector's groups create same sound on stage as on disc? . . . Who would the London Palladium Management put at Top of the bill if ever Elvis and Beatles appeared on same show? . . . Doesn't "Pop Weekly" ever get tired of saying 'So and so's new record must hit the Top' which hardly ever shows up in Top Thirty . . . Should Bobby Vee return to Goffin-King team? . . .

In recent "Pop Weekly" the word Beatles was mentioned 51 times . . . What happened to Shane Fenton? . . . Gregory Phillip's *Everybody Knows* not as good as *Angie* . . . Five non-British records in Top Twenty . . . Why don't The Beatles record *All My Loving* as a single? . . . What about a Dave Clark sweater like the ones the boys wear? . . . When will Pop package shows discover Aberdeen? . . . Dinya hear about the fan who sent a packet of chewing gum to John Lennon to chew and send back? . . . Brenda's latest disc fab, but will it sell? . . .

Beatles losing popularity? . . . New Julie Grant record, *Hello Love*, her best yet . . . Shireles disappointing on Little Richard T.V. Show . . . Susan Singer's new record, *I Know*, terrific . . . *If You've Got To Pick A Baby*, how about Glenda Collins . . . New record from Carol Deene long overdue . . . *Flitterin'* through *Summer Magic* with ease, Hayley Mills . . . What happened to Suzy Cope? . . . Jan Burnette improving on records with each release . . . Girl singers will dominate Hit Parade in 1964.

Heinz most improved pop-singer? . . . Recent polls prove Everly's more popular than Searchers etc. . . Kathy Kirby fab—from all angles . . . New Ray Charles his best ever? . . . Why haven't Sounds Incorporated hit it big? . . . Is Billy J. slipping? . . .

BILLY DIGS THE BLUES!

Do You Really Love Me Too? hasn't yet been a big hit by Billy Fury's usual standards, but it has racked up his 12th consecutive Top 20 smash. But lately Billy has been in the mood for different songs, judging by his latest EP anyway where he sings the "blues." The blues have always been one style of singing that Billy, acknowledged second only to Cliff in this country, has always been fond of. It's widely known that if he could cull as many sales and as much popularity by singing the blues, it's pretty certain he'd change tomorrow from the more sweeping uptempo ballads to that particular style of singing.

Drop in on him at his country house and you're likely to find quite a few Ray Charles' numbers lying around the record-player. Other blues LP's by little known artistes can be seen scattered around the place, many of them picked up by Billy whilst he stayed in the United States. "Man! They've got some LP's by artistes out there that are terrific. They haven't even been heard of over here, and even in some parts of America no-one's heard their names." That was Billy on his return from Stateside. Absolutely knocked out by the gas albums that are released every week in the States and are never or rarely ever, seen over in this country where blues, real earthy blues, is strictly for the specialists.

On Billy's new EP, *Am I Blue*, there is one of the old tracks that he recorded many years ago as a single. Or rather there was. The number was called *Wondrous Place*. His first recording of the number was a commercial pop style. His recording of it on this EP styles it simply and definitely on a blues theme. Does this mean that Billy Fury, regardless of how many pop fans he has, is heading for a blues career? Not that it would change Billy's career that much, for Billy has a whole host of fans throughout Europe, but it is bound to affect his hit parade chances and that in turn will affect his TV appearances.

Of course, this new EP may only mean that Billy is testing the reaction of the fans, but personally I think it is a bad thing, even tho' I do like his blues style very much indeed. Billy must know by now that his fans are ninety per cent pop fans and that many of them first noticed his particular skills via the pop disc he cut earlier in his career. If he's going to turn to blues, then I believe he should go the whole hog and not try to do so gradually.

I'm pretty sure however, that Billy will stick to the pop scene both discwise and personal appearance wise, for as he once remarked, "I owe a bigger debt than I can ever repay to my fans!"



POP WEEKLY

NUMBER TWENTY-THREE
Week Ending 1st February

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