

# POP

No. 20

# WEEKLY

ONE SHILLING

Week Ending 12th January





# 'Cliff To Fight!'

Are all you Cliff fans pulling your weight? That's this week's "spotlight" question! Why? Take the Popularity Polls of "Pop Weekly," the only chart in the world that shows which pop singer is the most popular week by week and they are voted by readers from Portsmouth to Poland, Edinburgh to Eire, and Saltsea to South Africa! But—the Cliff fans it seems, for once are not pulling their weight, tho' mind you the Elvis fans have nothing to shout about!

Take the first 19 issues of "Pop Weekly." In the first four editions Cliff was top! top! top! Then in issue No. 5 came the swingin' Elvis to top the poll! The Cliff fans and Elvis fans grew rather over-confident and in stormed the swingin' hit maker Billy Fury to grab the top slot in both edition 6 and edition 7!

But let's take a look at the overall picture. Up to and including last week, Cliff had only topped the poll 7 times out of a maximum of 19. Elvis and Billy were fighting it out with six chart toppers each—but—and unfortunately, Cliff followers, it is a very big but! the main point of Cliff's seven chart topping votes were at the beginning of the "Pop Weekly!" Does this mean that as we get further into the new year that Cliff WILL HAVE TO CONTENT WITH BEING NO. 3 ALL THE TIME?

For Billy has proved a stronger rival than most of the Cliff fans, and come to that, the Elvis fans, ever thought possible! Well, Cliff fans, are you prepared to see your idol the No. 3 in the "Pop Weekly's" popularity chart for the rest of 1963? I know that Jan Vane, head of the Cliff Fan Club in Great Britain, will back me wholeheartedly when I say—"Cliff fans, Let Battle Commence!"

I have personally invited Cliff fans to the London office of the "Pop Weekly" and asked them why they thought Elvis and Billy Fury were snatching Cliff's moment of honour in the "Pop Weekly" popularity charts. One of the answers is that Cliff fans are more prepared to listen to Cliff records, go and see his shows, watch Cliff on television and listen to him on radio, but not unfortunately to spare 3 minutes of their time to vote for him. Whereas the Billy Fury and Elvis Fan Clubs are practically browbeating their members into voting for their idols.

Some of the Cliff fans have asked a particularly sharp question regarding our charts in as much as that they say, "Why should we vote for Cliff when it is obvious that he is the No. 1 singer in this country and is always booked for major television, radio and other shows?" Our only answer to this, and it can be the only answer, is that Cliff may be the No. 1 to many people but they are forgetting that big as an artiste may be at one time, he is always facing tremendous competition and whether the Cliff fans like it or not—Billy Fury is certainly pulling no punches and one day may be "King of the Pops".

# POP WEEKLY

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FIRST SERIES

WEEK ENDING 12/1/63

ISSUE No. TWENTY

Hi there,

This week I am going to start right out by saying "Adam, Take A Bow!" Why? Just cast an eye over our popularity chart and you will see that, for the first time in our weekly poll, Adam Faith is in the second place and, also for the first time, the mighty Elvis has dropped out of the top three. In an article headed "The Big Push" three weeks ago, Features Editor Dave Cardwell forecast an all-out drive by the Faith Fans to put Adam into the No. 1 slot in our poll. This, together with the success of Adam's latest disc, has already lifted him to No. 2; next week, who knows?

Quite apart from Adam's leap from No. 7 to second place, there has been a tremendous upheaval in our chart, not one artiste occupying the same position as last week, and five complete changes. Is this the result of thousands of New Year Resolutions to vote regularly for your favourites? Or could it be the shape of the charts in the future? I don't know, only YOU, the fans can answer that, and I, for one, await your answer with the greatest interest.

Just a reminder in passing, that the Binders for the first 13 issues of "Pop Weekly" are now available at 10/- plus 6d. postage, and any back numbers you may require to complete your collection may be obtained for 1/3 including postage, while present stocks last. Both from "Pop Weekly", Heanor, Derbyshire.

Keep swingin'

The Editor



Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artiste	Last Week
1	BILLY FURY	3
2	ADAM FAITH	7
3	CLIFF RICHARD	2
4	ELVIS PRESLEY	1
5	SHADOWS	8
6	JAYWALKERS	11
7	BOBBY VEE	5
8	JOE BROWN	6
9	JOHN LEYTON	14
10	SHANE FENTON	13
11	HELEN SHAPIRO	20
12	RICK NELSON	—
13	TORNADOS	4
14	EDEN KANE	12
15	DEL SHANNON	9
16	HAYLEY MILLS	—
17	FRANK IFFELD	—
18	MARTY WILDE	—
19	BRENDA LEE	—
20	R'D CHAMBERLAIN	15

These artistes were voted the top stars of today by you. Whenever you write to "Pop Weekly", write the name of your three favourite stars in the top left hand corner of the envelope. Alternatively write your three favourite stars on a postcard, and send it to:  
**POP WEEKLY, HEANOR, DERBYSHIRE**  
For this is the magazine that gives you the stars YOU want to read about, and every letter automatically constitutes a vote.

Chosen from the second half of the chart this week: RICK NELSON



This Week's  
**TOP 4  
L.P.s.**

Discussed by  
**Peter Aldersley**

Ready for my selection of the Top-Four from the recent release lists? I think there's something for nearly everybody this week from space-age instrumentals to a most acceptable "religioso a la Doris Day!" Ladies first, so let's give an ear to:

**DORIS DAY: "YOU'LL NEVER WALK ALONE"**  
C.B.S. BPG 62101

The twelve tracks of religious or semi-religious songs make for really relaxed listening, especially as Doris Day is at her silkiest; at the risk of being called over-prosaic, I can describe her gentle, mellow tones as soothing as sensitive fingers being caressed over an aching forehead! On every track there is ample evidence of her superb control of both voice and emotions. So many singers over-dramatize their sincerity when singing songs of a religious nature with the result that they sound insincere, and pious into the bargain. There is nothing like that on this L.P. A straightforward simplicity with great warmth allows each word to speak for itself, and you find yourself compelled to listen to an excellently produced platter. There are many old favourites including *Abide With Me*; *Bless This House*; *The Lord's Prayer* and *You'll Never Walk Alone*.

From one end of the scale to the other—soft and silky may be Miss Day but the next L.P. is loud, swingin' and definitely for "popsters" in the space-age idiom!—

**THE SPOTNICKS: "OUT-A SPACE —THE SPOTNICKS IN LONDON"**  
ORIOLE: PS 40036

This disc fulfils all the exciting promise of the Swedish group's first single success in this country, *Orange Blossom Special*—and *The Rocket Man*; both being included in the 14 titles which also include such old favourites as *Dark Eyes*; *Amapola*; *Ol' Man River*. The sound is crisp and clean-cut on this really well recorded L.P. and the mastery of the Spotnicks is undoubted; the more I hear these boys the more I consider they are way out on their own. On the sleeve notes, Derek Johnson says the album is high-powered, super-charged . . . with teenage appeal—and, for once you will be able to believe the words on the back of a sleeve, implicitly.

**BOBBY DARIN: "OH! LOOK AT ME NOW"**  
CAPITOL. T 1791

For his first L.P. on the Capitol label, Bobby Darin is joined by the fabulous Billy May and the effect is little short of sensational. There are many sides of Bobby's talents in evidence on tracks like *A Nightingale Sang In Berkeley Square*; *The Party's Over*; *Blue Skies* and



*I'm Beginning To See The Light*. Every old favourite sounds completely fresh, with Darin's individual touches. He never does what is expected, and the unexpected is always exciting. Billy May's big-band backings complete a big sound which will make for a big hit! The rest of the titles are: *All By Myself*; *My Buddy*; *There's A Rainbow Round My Shoulder*; *Roses Of Picardy*; *You'll Never Know*; *Always*; *You Made Me Love You* and the album's title song—*Oh! Look At Me Now*.

**JIMMY JUSTICE: "THE TWO SIDES OF JIMMY JUSTICE"**  
PYE. NPL. 18080

All his fans have been awaiting Jimmy's first L.P. and it's here, with a variety of songs and backings. The

latter include *The Breakaways*, *The Excheckers* and *The Babs Knight Singers*—all arranged and conducted by Bob Leaper. There are more than two sides to Jimmy's talent on this disc as he goes into Rhythm and Blues to tender ballads and full orchestral numbers. Titles for your pleasure are *Dawning*; *Once In A Lifetime*; *Like You*; *Softly As In A Morning Sunrise*; *Misty*; *Too Long Will Be Too Late*; *Early In The Morning*; *I'm Beginning To See The Light* (do an experiment with this one and spin Bobby Darin's version as well!) *Yes, Indeed*; *If You Love Me*; *Hallelujah I Love Her So* and *What'd I Say?*

You'll enjoy this varied Top-Four this week. Now, care to join me for a DISCUSSION on the week's single releases? Flip the pages over and I'll see you!

# ★ BRITAIN'S TOP THIRTY | AMERICA'S TOP THIRTY

1 Next Time (3)	Cliff Richard	1 Telstar (By courtesy of Cash Box)	Tornados
2 Return To Sender (1)	Elvis Presley	2 Limbo Rock	Chubby Checker
3 Sun Arise (2)	Rolf Harris	3 Go Away Little Girl	Steve Lawrence
4 Dance On (7)	The Shadows	4 Bobby's Girl	Marcie Blaine
5 Lovesick Blues (4)	Frank Ifield	5 Return To Sender	Elvis Presley
6 Guitar Man (9)	Duane Eddy	6 Big Girls Don't Cry	Four Seasons
7 Bobby's Girl (5)	Susan Maughan	7 Pipino—The Italian Mouse	Lou Monte
8 It Only Took A Minute (11)	Joe Brown	8 Hotel Happiness	Brook Benton
9 Telstar (10)	Tornados	9 Zipp-a-Dee-Doo-Dah	Bob B. Sox and Blue Jeans
10 Let's Dance (6)	Chris Montez	10 You Are My Sunshine	Ray Charles
11 Swiss Maid (8)	Del Shannon	11 Tell Him	Exciters
12 Your Cheatin' Heart (—)	Ray Charles	12 Lonely Bull	Tijuana Brass
13 Go Away Little Girl (30)	Mark Wynter	13 My Dad	Paul Petersen
14 Up On The Roof (29)	Kenny Lynch	14 Release Me	(Little) Esther Philips
15 A Forever Kind Of Love (16)	Bobby Vee	15 Don't Hang Up	The Orions
16 Rockin' Round The Christmas Tree (13)	Brenda Lee	16 Keep Your Hands Off My Baby	Little Eva
17 Desafinado (14)	S. Getz/C. Byrd	17 Two Lovers	Mary Wells
18 Like I Do (24)	Maureen Evans	18 Night Of A Thousand Eyes	Bobby Vee
19 Bachelor Boy (20)	Cliff Richard	19 Up On The Roof	The Drifters
20 Me And My Shadow (27) Frank Sinatra, Sammy Davis Jnr.	Sammy Davis Jnr.	20 Dear Lonely Hearts	Nat 'King' Cole
21 Main Attraction (15)	Pat Boone	21 Love Came To Me	Dion
22 Devil Woman (12)	Marty Robbins	22 Everybody Loves a Lover	The Shirelles
23 Baby Take A Bow (23)	Adam Faith	23 It's Up To You	Rick Nelson
24 Must Be Madison (19)	Joe Loss	24 Shutters And Boards	Jerry Wallace
25 Don't You Think It's Time (—)	Mike Berry	25 Dance With (The Guitar Man)	Duane Eddy
26 Love Me Do (26)	The Beatles	26 Ride	Dee Dee Sharpe
27 Gossip Calypso (—)	Bern'd Cribbins	27 Wiggle Wobble	Les Cooper
28 Island Of Dreams (28)	The Springfield	28 Santa Clause Is Coming To Town	Four Seasons
29 Just For Kicks (—)	Mike Sarne	29 Monster's Holiday	Bobby 'Boris' Pickett
30 Sherry (18)	Four Seasons	30 I Saw Linda Yesterday	Dickie Lee

The "Will I What" girl waxes her first great platter!

# "TELL HIM"

BY

# ★ BILLIE DAVIS

★  
ON DECCA



# “Picture of Me” —by Joe

“What a great ‘Wishy Washy!’” No! I haven’t gone off my head—I was just passing on one of the quotes from a member of the thousands of satisfied audiences of the Globe Theatre, Stockton where old “shock hair,” alias Joe Brown, is really knocking everybody out with his performances as Wishy Washy in the pantomime Aladdin! Six nights a week Joe is having not only teenagers but old ‘uns and young ‘uns in absolute solid—but solid ecstasy! I managed to catch Joe on the telephone after one show for although he works six nights a week in the pantomime he certainly isn’t resting on the seventh night as he is fully booked on one-day stage performances throughout the country!

The excitement in his voice was obvious by the way he bubbled over on the ‘phone. “Hello Dave! What? The show? Yes, I’m absolutely thrilled, it’s been a really swingin’ month down ‘ere. I think I can honestly say that I have never played to such terrific audiences!”

He stopped talking on the other end and in the background I could hear a dull roar. “Hear that mate?” yelled Joe. “That’s what all the audiences are like down here! I told you they were enthusiastic, didn’t I?” He spluttered with mirth when I mentioned that as he is playing to some very young audiences in Stockton and was therefore (to them) a more “fatherly” figure, did he have any personal plans for getting married! His voice came booming back over the ‘phone. “What Me? Do me a favour—I’ve got lots of swingin’ fans that are worth marrying—I think we will have to have a Joe Brown lucky dip competition to find out which one would suit me best.”

He laughed and added, “Seriously I haven’t got any plans for marriage yet and anyway, what wife would put up with all my backing group, the Bruvvers all over the place!” He paused and added, “Never mind, as soon as I do find the right girl I’ll let you know!” I interrupted him with “Well, would she be a girl in show business Joe!” Joe’s voice came back slightly fainter “Hang on mate I’ve got the ‘phone wire wrapped around my feet! What was that? No! I doubt it—I will probably marry one of my fans!”

“I mean I have got so many good looking fans from all over the country and so many of them have sent me photographs of themselves that I carry about, that I was mistaken for Santa Claus in this pantomime I am doing and not Wishy Washy!” I couldn’t guess whether Joe was sky-larking around or not when he said he would marry one of his fans—but you can never tell with Joe.

Talking about photographs, I am sure Joe would like a “Picture of You!”



## GLOBETROTTING or EAVESDROPPING?

There is a line in a song that goes "Is this the start of something Big?" and that's what I'm asking you this week. Why?—cats and chicks—grab, like fast—last week's copy of "Pop Weekly." Got it? Right, turn a quick quizzical eye on our Popularity Top 20. See that small trail of smoke jumping from Slot No. 12 up into the "Exclusive Five?" Man, that smoke was made by those swingin' fabulous Tornadoes—'cause like their platters, their popularity is really racing to the top! When I told the boys, they went into a series of Indian war whoops and jumped around the floor threatening to destroy the "Pop Weekly" offices with their mad excitement! The cause of their joy soon became apparent when George Bellamy said "I guess we should explain, Dave. Everything that has been lucky lately has nearly always had some connection with the figure '4.'"

Chipped in Roger La Verne, "Yes, like a few weeks ago we came fourth in the 'Melody Maker' Poll for best single

waxings of 1962 . . ." but he was rudely interrupted by Heinz Burt (Yes! the blond guy!) who drawled, "Naturally, our new single *Globetrotter* was also released on the 4th of this month, but we are hoping that it will get higher than No. 4 in the Charts!"

"Pity about old Billy being ill, isn't it?" muttered Alan Caddy. This was greeted with a chorus of "Yes's," for although Billy Fury is in a way, the Tornadoes' boss—one and all are very near and dear to each other. After a few seconds of gloomy silence, that swinging drummer, Clem Cattini, said "Still, he's nearly better now and we'll be certain of having something good to tell him today, although he probably knows he is still in the Top Three of the 'Pop Weekly' Popularity Poll!"

Heinz said to George Bellamy, "Do any of the 'Pop Weekly' fans know about our little secret?" George gave one of his famous grins and said, "No,

but Dave does, although he has promised to say nothing until March."

Note to Tornadoes fans: there is something good happening with the Tornadoes in March of this year—but my lips are sealed! You'll just have to wait until the first March copy of "Pop Weekly."

Anyway, back to the boys, which brings me to another point—girls! You girls really are sending me in stacks of mail about the Tornadoes, aren't you? All I've had for the past few weeks is letters from you all asking how you can meet the Tornadoes personally, but the only way at the moment is through the "Billy Fury Fan Club" or the "Tornadoes Fan Club," 'though if you want the "Pop Weekly" to "have a go," we may be able to arrange some kinda party, if you all really want it. Till then, a rather late message from the Tornadoes—"thank you all for your wonderful Christmas presents—and all those hundreds of cards—and may this New Year be the best ever—you're the greatest, cats!"—which leaves me with nothing to add!



It simply **MUST** happen this time! Doug Sheldon **MUST** get a big hit with his latest single, *I Saw Linda Yesterday*, out this week on Decca. For this genial good-looker has had his fair share of near misses during a disc career in which he hasn't turned out even one poor record.

Remember his *Runaround Sue*? Dion had THE big hit on it, but Doug kept doggedly at it. Now he's got another

bird mentioned in the title. Could be an omen . . .

Said Doug: "Actually I've had three girl friends called Sue. Now comes Linda. The coincidence is that I've been out with nine different girls of that name—some of them at the same time. I've been badly embarrassed when one of them phones up—because I haven't known which Linda is calling."

Doug is, like John Leyton, an actor

who turned later to singing. He's the son of an Essex fairground proprietor and Doug remembers boosting his lung power when just a nipper by shouting and touting for customers on the various side-shows.

His career started early. At eight he went to the Cone-Ripman School in London and while there earned the odd few bob with a small part in "Way To The Stars." He was one of a group of kiddie-winkies gathered round a table at a tea party. If this great movie comes round your way again, take a warning. Don't even blink . . . otherwise you might miss the cherubic Doug.

Later Doug went to what he calls a "normal" school and went on to juvenile leads in repertory companies at Worthing, Derby and Hull. "Singing," he said, "was then purely something for my own enjoyment. But, to my surprise, I got a break in the 'Something New' department of a late-night TV series with the Cliff Adams' singers. That started it all off, what with a test for Decca and a new manager, Chris Peers, who has helped me a lot."

In those early, far-off days, Doug used to aver: "If you can sing at all, I think you should be able to sing all kinds of songs. Look at Elvis Presley. He's proved he can tackle anything. If you're scared before going on for a show, well . . . you're human. I bet Perry Como is a bag of nerves before he goes on. You've simply got to conquer those nerves."

Doug has continued acting and maintained his singing. He was mobbed after one telly-show at Plymouth—and wouldn't go back there until a body-guard was laid on.

He's pinning a lot of faith in *I Saw Linda* . . . but he wouldn't mind too much if the flip, *My Billy*, came up trumps. You see he wrote that one for himself!

Hit disc or no hit disc, Doug has a flourishing fan-club, replete with an army of admirers of his virile looks and hearty song-selling. Danny Williams and Don Charles are two of the "name" honorary members. Which brings in a story about Doug and Don . . .

Doug went to Don's birthday party back in December—just the two of them. On Doug's birthday, the pair go to Doug's flat and play Doug's records. On Don's anniversary, they both go to Don's flat and play Don's records. An amicable arrangement which works well.

But now the big question is: Can Doug finally make the breakthrough into disc chartdom. His talents are not in doubt.

Certainly Doug has the ambition and drive necessary to reach, eventually, stardom . . . and then hold it down as a true professional afterwards.

Just remember, though, when Doug is singing *I Saw Linda Yesterday*, he'll be pondering on a problem. Just WHICH of the nine Linda's he's escorted was it that he saw yesterday . . .





# RAY BOUNCES BACK TO No. 12

New this week: three British performers, and a pretty varied bunch they are, too. Plus a re-appearance of the great Ray Charles, whose *Your Cheating Heart* made a spasm of a show a couple of weeks ago (at 28), then vanished, then whistled back to twelfth position right now.

Let's look first at . . . Mike Berry. Adam Faith waxed enthusiastic about Mike and *Don't You Think It's Time* on a "Juke Box Jury"—and that set things moving. It took a wee time to get off the ground but now looks set for a much higher position.

Good thing, too. For Mike is not only a good singer, but is a useful performer. He's popular on personal appearances because he so clearly works on his acts. Says he of his chart entry: "I had a feeling this would be the one. It's a nice bouncy, catchy number and is just the right style for me . . ."

"Though we were hopeful about the single before, *Every Little Kiss*, it just failed to make it. Of course, I still get this Buddy Holly business going on round my ears, but the truth is that the fans and audiences seem to expect me to do this sort of number—and I

certainly can't let them all down for the sake of the few who criticise."

While Mike's new single is booming here, his *Tribute To Buddy Holly* is going bomb-like in the States, according to reports. It takes a while for a new-to-them British artist to get cracking, but the signs are excellent. Certainly the late, great Buddy's parents like the Berry disc—and wrote him a charming note to say so. The dee-jays have taken it up in a big way.

Let's look now at . . . Mike Sarne. *Just For Kicks* is the title of his latest single. A controversial single, for sure, and one not helped too much by the complaints about the theme from organizations like the Royal Society for Prevention of Accidents. But official criticism does not always sway the disc-buyers . . . and slowly but surely they've pushed it upwards till it rests, now, at Number 29.

Multi-talented Mike is currently appearing in pantomime at the Gaumont, Southampton, doing a good job on his first seasonal role. It doesn't look as if *Just For Kicks* will even start to rival *Come Outside* or *Will I What*—but just to get in the charts these days, with the flood of releases, is a big achievement. Mike certainly is satisfied. He's sat through the adverse comments with a slightly bemused grin.

Did you see him on a recent "Sunday Break"? Folk in the business rated it a thoroughly successful appearance, with Mike purveying a whole lotta sheer common sense. Note: Mike's L.P., too, has had a sales boost as fans have been cashing in their gift record tokens.

And let's look now at . . . Bernard Cribbins. In comes his catchy *Gossip Calypso* at Number 27. It's rising fast and shows that there is room for at least two Cockney-tinged performers in the same chart. It's proved an adventurous sort of single, what with the calypso rhythm invested with an East End of London accent—but singers other than Bernard have found it ideal material. His is still the only disking of it, though.

They used to call Bernie the "reluctant singer." That started way back with his first "Folk Song", but since those days he has become more at home in the recording studios—and he's certainly less acid about the pop business now that he's a regular Hit Parader himself. Time was when he used to star in West End revues and take a merciless Mickey out of the whole scene.

That's it, then. Three British artists making the charts with their latest offerings. Two Mikes and a Bernie.

But, partitioned apart, the big news is that big, decisive leap by Ray Charles. Just about every country in the pop-aware world is clamouring for a tour by this blind genius. Britain is high on the list and signs are that we should be seeing him around mid-1963.



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## POP WEEKLY TOP 20

- |    |                                   |                 |
|----|-----------------------------------|-----------------|
| 1  | Return To Sender                  | Elvis Presley   |
| 2  | Bachelor Boy                      | Cliff Richard   |
| 3  | Baby Take A Bow                   | Adam Faith      |
| 4  | Dance On                          | Shadows         |
| 5  | Because Of Love                   | Billy Fury      |
| 6  | Can-Can '62                       | Jaywalkers      |
| 7  | The Next Time                     | Cliff Richard   |
| 8  | Let's Dance                       | Chris Montez    |
| 9  | Guitar Man                        | Duane Eddy      |
| 10 | Forever Kind Of Love              | Bobby Vee       |
| 11 | Kid Galahad (EP)                  | Elvis Presley   |
| 12 | Bobby's Girl                      | Susan Maughan   |
| 13 | Lovesick Blues                    | Frank Ifield    |
| 14 | Go Away Little Girl               | Mark Wynter     |
| 15 | Swiss Maid                        | Del Shannon     |
| 16 | Rockin' Around The Christmas Tree | Brenda Lee      |
| 17 | Love Me Tender                    | R'd Chamberlain |
| 18 | Keep Away From Other Girls        | Helen Shapiro   |
| 19 | She's Not You                     | Elvis Presley   |
| 20 | Sherry                            | Four Seasons    |

## Under the quaint impression that the best-selling records in the country are not necessarily the current favourite songs, Pop Weekly publishes this chart in all good faith for three reasons and your amusement:

- (1) The public can like a song but will not buy it.
- (2) The public may buy a record, but quickly tire of it, and
- (3) The popularity of a record can drop, but not its poll for the simple reason that the public has already bought it.

Don't take the chart too seriously will you? Voting: When sending your three favourite artists, please add your current three favourite hits and address to:

**POP-WEEKLY,**  
41 Derby Road, Heanor, Derbs.

# Photo News



1 'Nothin' better than a cuppa coffee for **Bill Fury**—unless it's a liberal helping of his own famous chair. But the good thing is he looks plenty fit after his recent hospitalization.

2 A grand piano, **Frank Biele** . . . and what's that holding his attention? Could he just one more of the many articles written about him in the past few months.

3 "Oh, no, I don't think that doc'll make it, me old mates"—that's what **Brian Manhewa** seems to be saying. 'Breezy Brian had a real stinkin' Christmas. . .

4 **Mark Wynter** is another of the cuppa char-bavin' stars. He enjoys life—and why not with *Go Away Little Girl* doing so well?

5 They all feel *Penny All Over*, those **Vernons Girls**. They're gonna be busy all over during 1963, what with tours and one-nighters.

AMERICAN MAGAZINES  
**MOVIEEEN**, April, 1961 ("A") 2/4d.  
52 large pages. Articles and pics on Bobby Rydell,  
Elvis, Troy Donahue, etc. 100's U.S.A. pen pals  
listed in this issue.

**MOVIEEEN**, Summer, 1957 ("B") 2/5d.  
78 large pages. Full colour oil-painting Elvis,  
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Mansfield, Liz Taylor, Pat Boone, James Dean, etc.  
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# POP Weekly News!

AMERICAN MAGAZINES

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**MOVIEEEN**, New Series, No. 2 2/4d.  
52 pages. Another Elvis Special issue (24 pages).  
Also great articles and pics on Bobby Vee,  
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41 Derby Road, Heanor, Derby.

## LOOKING AHEAD WITH CLIFF

### A Future without Teen Fans?

**CLIFF RICHARD** speaking: "How long can I carry the teenage fans along with me? Sooner or later they'll drop out of the race—and that'll really be the testing time."

So where would his talents then lead him? Well, his film company, delighted with his performance in "Summer Holiday" have put out a few suggestions.

Says a publicist: "Cliff will be ready for anything. Already his acting ability is without question and his dancing has drawn the highest compliments from famed American choreographer Herb Ross, who worked with Cliff on his last two movies.

"Cliff, with three strings to his bow, might well develop into another performer along the lines of Jack Buchanan. He has the charm and graceful personality for such a transformation.

"Or he might develop his straight acting side and turn to light comedy—in the vein of his favourite actor Cary Grant.

"Later on, he might even quit the limelight altogether and concentrate on the business side of his affairs which his astute manager has already built up to sizeable proportions.

"And Cliff is even more thrilled with 'Summer Holiday' than with his first musical. He sees it as a step forward—and Cliff is impatient for the next challenge, eager for new fields to conquer."

### Attention 'Elvis Monthly' Readers

This week's winner in "Elvis Monthly's" Competition is:

LINDA GREEN,  
18 Buckley Street,  
N. Reddish, Stockport,  
Cheshire.

A copy of "Elvis Golden Records" No. RB 16069 will be arriving at her home in the near future.

### PHOTO CAVALCADE

MIRRORPIC supply pictures of the Tornados and Cliff and the Shadows.

**RICHI HOWELL**, those of Shane Fenton, Helen Shapiro and Cliff Richard.

**ELVIS** is seen in a shot from "Girls! Girls! Girls!". A Hal Wallis Production. A Paramount Picture.

**DORIS DAY** from "Billy Rose's Jumbo". An M.G.M. release.

**JOE BROWN** by Philip Gotlop.

**RONALD ALLEN** by courtesy of B.B.C.T.V.

### On-Stage Waxing by Joe

**JOE BROWN** is to cut a new LP this month—and recording manager Ray Horrocks plans it to be a real wov of a performance, featuring Joe and the Bruvvers in a full-length stage act.

Joe, currently a big success in pantomime in Stockton, will record the album on the stage of the Globe Theatre there at the end of this week (January 11 and 12).

Said Joe: "It'll all be happening. I've also just heard that my records will now be released in the States on Cameo-Parkway—and they're kicking off with *It Only Took A Minute*, which is doing very nicely, thank you. All me earlier gear went out on London."

Joe expects to include *What A Crazy World* on his album, which is set for release around April. He may also include his guitar feature *Tzena Tzena*—the one where he plays the instrument "round the back of me nut."

### LEG LENGTHENERS

**CLIFF RICHARD** has a theory that his legs are somewhat on the short side. He fears they are not in correct proportion to the length of his body . . .

So he makes sure all his trousers are cut without turn-ups and sufficiently slim to hide what he fears about his legs. Incidentally, he never has pockets in the trousers, considering that the line of the clothes are spoiled by having things stuffed in the pockets.

His thirty-odd suits are mostly dark blues or blacks. He wears each suit only twice before it is sent to the cleaners and he never wears the same suit two days running.

## BOBBY VINTON PLANS TEENS TV



**BOBBY VINTON**, the reluctant singer—he says he really would rather be leader of a big dance band—was talking music. During the whole of 1961, he earned around 6,000 dollars, which is about £40 a week, out of which he had enormous expenses.

"I just about broke even, though I seemed to be working hard all the time. Yes, **BROKE** is the word.

"Then, last year, *Roses Are Red* and the follow-ups sent the loot roaring upwards. I guess I cleared 100,000 dollars in royalties from my singles and albums alone. And I got more money than I knew existed for personal appearances, plus a swingin' flyin' trip to London.

"But you know something? I'm determined that 1963 will be even bigger. What I want to do more than anything is host a television show slanted specially for the teenagers. I'd sing on it, gag around—well, we're in the talking stages right now.

"If I got that going, and I'm keeping my fingers crossed, I'd probably even forget about those band-leading ambitions."

And the grin on his bank manager's face would be wider than ever . . .

# EMI

# Teaming By Telepathy

THAT sensational teaming of ex-Shadows Tony Meehan and Jet Harris on *Diamonds* for Decca was the result of . . . TELEPATHY!

So says Jet. "I was appearing in Edinburgh a month or so back and suddenly the idea came to me of teaming up with my old mate Tony. When I flew back to London my agent was waiting for me. He said 'I've hit on a wonderful idea. How about you joining up with Tony Meehan.'"

"So I told him how I'd thought about it at just the same time. And we got on with the session . . ."

Jet is happy to admit that he is now earning more money than when he was with the Shadows, whom he left in April.

"But the big thing is that I'm more free to do what I want. I'm very pleased with 'Diamonds'—it was written by Jerry Lordan who did 'Apache' and 'Wonderful Land' for the Shadows."

Footnote: Jet is currently taking elocution lessons from Albert Finney's instructor. Soon he makes his TV acting debut in a specially written "No Hiding Place" instalment. Then, he hopes, some film opportunities will come his way.

## CONNIE TOPS AGAIN

YET another top honour comes to Connie Francis. This week it was announced in the States that she was the artist who earned most money, during 1962, for juke box operators. It takes into account the whole of America and includes all her single releases.

It is the third year that Connie has held off all the male opposition—even Elvis Presley.

The record which earned most money on the jukes for the year was Jimmy Dean's million-seller *Big Bad John*. And the "standard" which pulled in the most loot was Glenn Miller's evergreen *In The Mood*.

Top rhythm 'n' blues spin for the boxes was *The Twist*, by Chubby Checker and LeRoy Van Dyke headed the Country and Western with his *Walk On By*.

Connie was also voted top girl singer in the "Billboard" poll—and was also reckoned to be the most-played girl on radio and television.

## Heinz Burt Plans Solo Dates

SO Heinz Burt, bass-guitarist with the fabulous Tornadoes, is to leave the group when they finish their tour with Joe Brown and Susan Maughan in April. "Shock," screamed the headlines. But it wasn't so much of a shock to the other Tornadoes.

He will appear as a soloist in a film featuring the Tornadoes which will be made next month. He plays a brand-new artist and will sing at least one number. Then he starts plans for tours and television dates . . . by himself.

Said drummer Clem Cattini: "We all feel that it took a lot of courage by Heinz. After all the group is doing wonderfully well nowadays, what with topping the charts in the States and so on—but he hasn't let that influence him in his decision. He wanted to try his hand on his own and he has stood by his word. We'll miss him . . ."

Note: world sales of *Telstar* have now reached two million. And the magazine "Today" carried a reader's letter suggesting the number should become the new national anthem of Great Britain! Joe Meek, the composer and recording chief, just smiled . . . and said nothing!

POP Weekly

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## NEW POPS

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## BIG MUSICAL FOR JULIE?

IT was a talent contest, held two years ago at Brighton in a Butlin holiday hotel. Two girls, one from Leeds and the other from East London, got through to the last batch and lined up for the judges' verdict.

The girl from Leeds won—a popular choice with the crowd. The girl from East London also sang well but was voted into a runners-up position.

But the girl from East London made the grade professionally in double-quick time. That girl was Helen Shapiro.

The girl from Leeds has had a slower sort of progress. Her first three discs were "Somebody Tell Me," "So Many Ways" and "Lonely Sixteen." None made it. Then came "Up On A Roof," a Carole King song—and this one did make the grade, despite red-hot competition from other stars.

That girl is Julie Grant, one of the brightest lasses in the British business, now contracted to Pye.

Watch out for news of her being signed for a major movie musical before 1963 is much older . . .

Don't miss out on  
No. 21



# READERS WRITE

... but aren't always!

LET US HEAR YOUR VIEWS.

Address your letters to: The Editor  
POP-WEEKLY, Heanor, Derbyshire

## Preslain v Chamberly

Don't you think it is time readers gave up the practice of making ridicule of singers' names. How stupid it is, and really has no bearing on the song at all. The song in question is *Love Me Tender*. Naturally some people are going to like Dick Chamberlain's record while others will still prefer Elvis. Myself, an ardent Elvis fan, I like them both. As El would say, "surely there's room for both." Just to complicate matters further did readers hear *Love Me Tender* as background music for a recent "Cheyenne" episode; and the villain (Gerald Mohr) singing a completely new lyric?

Barbara Paterson (Aveley)

## King of Rock!

You stated in "Pop Weekly" recently that you would like to get some good arguments going. I think a good argument is the "King of Rock." In my own opinion Presley never was and never will be King, and here's my Top Ten Rock 'n' Roll Performers list with the King at Number 1.

1. Little Richard
2. Jerry Lee Lewis
3. Gene Vincent
4. Eddie Cochran
5. Cliff Richard
6. Bill Haley
7. Johnny Kidd
8. Fats Domino
9. Marty Wilde
10. Billy Fury

A. D. Keen (London)

## Why Not Indeed?

In your last few editions of "Pop Weekly" you have been putting Readers Write But *Are Not Always*. Shouldn't it be, Readers Write But *Why Not Always*?

Keith Samuels (St. Albans)

## Likes The Old Cliff

I was very disgusted on hearing Cliff's latest single, *The Next Time* and the flip side *Bachelor Boy*. In your issue No. 16, E.A.B. of Kent stated that *Bachelor Boy* has a good backing and a catchy melody. I do not agree at all. The only thing catchy about it is CLIFF RICHARD. Cliff is a good performer on stage and has made some decent recordings in the past, but both of these tunes are absolutely rubbish.

His recordings should be more like *Move It*; *Do You Wanna Dance*, in other words some tune that is much faster than his recent trape he is putting on the market.

This could be due to the Shadows, because the backing on CLIFF'S latest discs have been very moderate indeed.

David Ward (Darlington)



# ANOTHER HIT?—YES!

Said a friend of mine, "Man! What a title for a platter! That'll never be a hit! Never in a million years!" I am happy to say that my friend will (obviously) be wrong because that waxing, title is, by the way, *Hand A Handkerchief To Helen*, is already flashing over the counters, for the singer is none other than that delightful thrush Susan Maughan! Why such an unusual title? That's what so many people are asking—but my question is—Why not a title like this? Will Susan have such a big hit as *Bobby's Girl*? Prediction for the New Year—Yes! For this bright up-beater is really swingin' and the few people I have played it to have even gone as far as to say it will be a No. 1 hit!

All this talk going on about predictions has given me an idea. See how far out you can get—like this, chicks! I reckon you know about platters by now! Just listen to this waxing *Hand A Handkerchief To Helen* and see what chart position Susan will reach in the Top Thirty! Me? I'll plump for the No. 8 slot!

Have a go at writing down after one hearing what you think this record will carry. Perhaps you'll find you'll be the only one right—and oh! a little thing I nearly forgot! Dropped off to see Susan a couple of days back, and found that she really is hitting the high spots with a really swingin' collection of Xmas cards and presents that have come from many readers of the "Pop Weekly!" I asked Susan what her best Xmas present had been, expecting her to say something like a new car, but—"My best gift Dave, was the happiness of having so many people who like my singing and my discs—and after what seems like a long time becoming—SOMEONE!

Guys and dolls—it's all due to you!



Your **TV** Choice

## RONALD ALLEN

Every Tuesday and Thursday at 7.30 p.m. a mass of females (if they will excuse the expression) tune into the old telly! For the next 25 minutes they sit glued to their screens hoping that HE will appear—and if he does, all next day is spent dreamily talking about him! HE is, of course, Ian Harman, and the programme, what else? but "Compact" which now draws one of the largest audience viewing figures ever known for any TV serial! Ian Harman's real name is, of course, Ronald Allen. Want to know more? "Pop Weekly's" TV page is at your service.

Ian (let's call him that, it's easier) was born in Reading, Berkshire in 1931 and after a local education passed on to the Royal Academy of Dramatic Art. From there he appeared in Rep. in Bromley and Salisbury, later joining the Old Vic Company for the 1955/56 season. When the Old Vic Company jetted to the United States after a successful season Ian also went along with them—and whilst there was seen by executives of 20th Century Fox Films who immediately signed him for various movies.

His first professional stage appearance was in "The Glorious Days" at the Palace Theatre. Ian has made some film appearances, a particularly brilliant one in "Night To Remember" and underground news reaches me that 20th Century Fox have seen the effect he is having throughout this country as the editor of "Compact" and it's a fairly even bet we will be seeing him in yet more films *but*—this time as the *star*! However, don't get worried about missing him on "Compact" for the show is scheduled to run indefinitely—like forever—chicks!

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# POP SHOP TALK

"Juke Box Jury" producer Neville Wortman claims the panellists are more often right than wrong. Maybe: but a lot of the discs are sure-fire hits, such as those by Cliff and Elvis... More and more radio on the way for the swingin' Eric Delaney band—and about time, too... At least three British singers have written to America's brilliant Carole King and asked her to write special songs for them. But she's awful busy...

Mike Sarne's book "Three Lives of Nigel Kelland" is now finished and at the printers, waiting for a March release... His *Just For Kicks* surely went sour because of fuddy-duddy reaction from some official quarters... Joe Meek is finding new talent at what seems the rate of one-a-day... But it now looks as if his Tornadoes will not be visiting America next month...

Some years back, Don Sharp directed a movie "The Golden Disc," based on the fab career (then) of Terry Dene. Now he has taken over the upcoming musical "It's All Happening," which stars Tommy Steele and a host of EMI stars... Cliff Richard booked in for a big charity concert in Nairobi, an event laid on by Tom Mboya, during his South African flip... Busy Tony Hatch currently working on the background score for "Just For Fun"... Great triumph for Dickie Valentine in panto at Southsea. He has the kids screaming the way the teenagers used to do... Connie Francis's movie, "Follow The Boys," is said to be a woe—and should be opening in London around Easter time... Gene Vincent in hospital undergoing a bone-grafting operation on his damaged leg. Then he's off for a rest-cum-working trip to the Continent...

Eden Kane's new single must be considered his most important yet. His advisers are still wondering what went wrong with *House To Let*... Look out for a disc comeback by popular deejay Jimmy Young. Remember how he used to get hit after hit?... Bandleader Joe Loss's New Year Resolution was: "To learn to do the waltz as well as I'm able to do the Madison"... Deejay Jimmy Savile: "I know lotsa singers who are unknown to the public but who are as good as the established stars"...

Susan Maughan perspiring on the top line about her follow-up to *Bobby's Girl*. Her stage act has been going down a treat... Tommy Steele very hopeful about *Butter Wouldn't Melt In My Mouth*. This guy does so well everywhere but just can't get the right material for chart successes... Carole Gray, the brunette darling who was with Cliff in "The Young Ones" is lined up

to dance with him in his season show at Blackpool this summer... On telly sometime in February: an hour-long spectacular featuring the Duke Ellington orchestra...



Next Brenda Lee coupling should be *All Alone Am I* and *Save All Your Lovin' For Me*, both bigish hits in the States. An album "That's All" and a tour in the Spring here—adding up to a mighty busy gal... Must be big—that teaming of ex-Shadows Jet and Tony on *Diamonds*, but Tony is maintaining his big interest in record production...

Johnny Mathis will be back in Britain by July or August if current negotiations through Vic Lewis bear fruit... Looks like *Don't You Think It's Time* will be an even bigger hit for Mike Berry than *Tribute To Buddy Holly*... Postcard from lovely Patti Lynn, who's been touring with great success in Scotland... The Routers, currently around the charts with *Let's Go (Pony)*, are not really a group but just a pick-up combo of studio musicians...

Thirty new singles, no less, from EMI in one week. Which makes a pretty difficult job for the promotion department... Duane Eddy's new 'un in the States is *Boss Guitar* and it's been getting rave reviews in trade mags... Foreign artists to make the American charts last year were Britain's Charlie Drake, Springfield, Tony Newley, Kenny Ball, Acker Bilk, Matt Monro, Frank Ifield and the Tornadoes, plus Denmark's Bent Fabric and Germany's Bert Kaempfert... *Lovestick Blues* hopping up the American charts, proving Mr. Ifield was no flash in the pan there... Showman-publisher Eddie Rogers, mate of most of the stars, leaves Chappell's and is setting up his own group of five companies... And fellow publisher Max Diamond, who wrote the Charlie Drake hits, is going to make his own disc debut on *Shut The Gate, Bother The Gate, Gee Up Nedly*...

## AMERICAN LETTERGRAM

Astonishing attack on the standard of Elvis' movies by British producer Jack Good. He specially lashed into "Girls, Girls, Girls." Do the box-office figures bear out his criticisms?... Very nice letter from Buddy's parents to British star Mike Berry on his "Tribute To Buddy Holly" single, now movin' hereabouts...

Kenny Ball reportedly not knocked out by American show business, And that's the view of many of your stars who visit... But Cliff Richard is still gaining plenty space here in our papers and mags... When Walt Disney gets all excited, then there's usually a good reason. And he is raving about Billy Storm, now attached to the cartoon-man's set-up Vista Records... Chet Atkins and Floyd Cramer due to re-visit Britain around Feb. - and this time they want to make more personal appearances... Matt Monro looks like being on another good 'un with the release here of his "Love and Devotion" single... Roy Castle now rates one of Britain's fave exports - and he's shown some of our top singers that he can match them, note for note...

Biggest album for many a month: Allan Sherman's "My Son The Folk Singer." Hear it's been rush-released in Britain. We've gotta feeling you'll dig, too... Odette to tour Britain real soon. You'll probably know her from that "Hole In My Bucket" riot-single with Harry Belafonte...

Pat Boone, should singing ever fold up on him which it certainly won't, could make a comfortable living as a cartoonist... Little Richard's birthday: Christmas Day. Makes it easy for relations and friends buying him presents.

Frank Sinatra delighted that Rosemary Clooney is to make an album with him for the Reprise label. He's admired her vocal work for years... Country music man-of-the-year Jimmy Dean hankering to return to Britain for television dates... Danny Kaye conducted a huge symphony orchestra for a charity show in Washington. Result: over 100,000 dollars raised for charity... Nat Cole goes on record as the most outspoken star where other pop stars are concerned—but he's always fair. Latest to come under his hammer is Paul Anka who, says Nat, is following the Sinatra pattern too closely... Little Esther joins Little Eva in the charts. Don't little girls ever become big girls these days?... Freddy Cannon wants to switch, gradually, from rock 'n' roll to rhythm 'n' blues—though a lot of folk INSIDE the business don't seem to know the difference... Tony Raymond, a British boy who sings with more than a touch of the Sinatra style, has heavily impacted our deejays with "The Infant King"... And everybody's happy with the Tornadoes and their L.P.... And if you think Orville Couch sounds like a bit of furniture, well—he's a Country singer—and a good one... Almost as odd a name as "Wade Flemons", who also actually exists...

# DISCUSSION

Things are back to normal, as far as releases are concerned, since the disruption of the festive holidays. This week we are showered with new discs from some very favourite artists—with the accent very much on the up-tempo. A good way to start a new year, eh?

The first one is full of life and David MacBeth gives a very strong performance of a much-covered song called "A Very Good Year For Girls". This one is on the Piccadilly label with an exciting and uplifting accompaniment by Les Reed. The lyric tells us that although the past years have been romantically good, THIS will be a very good year for girls! An apt time for the release of this just about average composition—any success of which will be to the credit of only David and the backing.

Del Shannon tells us about a "Little Town Flirt" on his new London disc. He has left his Swiss yodel at home in some Alpine valley on this one and gives a fairly catchy melody the benefit of his more straightforward style of singing. It has plenty of bite with a lot of drive, but the disc comes perilously close to the kind of thing we've heard many times before from other people. But I'm sure Del will flirt successfully with all his fans.

All the way to Japan and back to Britain to receive a welcoming

★ ★ **BOUQUET** ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
★ *Sukiyaki*, now played by Kenny ★ ★  
★ Ball and his Jazzmen on Pye Jazz, ★ ★  
★ is a Japanese melody traditionally ★ ★  
★ Anglicized in a striking Ball ★ ★  
★ manner. On a nicely balanced and ★ ★  
★ well recorded disc, Kenny gives out ★ ★  
★ a bouncy rhythm that sets the feet ★ ★  
★ tapping and a nice line in melody ★ ★  
★ that catches the imagination im- ★ ★  
★ mediately. The excellence of the ★ ★  
★ arrangement allows us to retain a ★ ★  
★ recurring glimpse of the original ★ ★  
★ Japanese atmosphere, despite the ★ ★  
★ heavy, recognizable stamp of the ★ ★  
★ Ball treatment. For my money ★ ★  
★ this should be one of Kenny's ★ ★  
★ bigger hits. ★ ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Brenda Lee changes the style of her past hits and gives a very mature sound to a slow, sad ballad called "All Alone Am I", on Brunswick. She shows a depth of feeling and a nice control of voice which only confirms that she is an artist who will be with us for many years; however, if it wasn't for Brenda, I would be rather doubtful about the possible success of such a song in our Charts. As it is, I am hoping that her solid reputation will be a firm enough foundation to give this good disc a send-off—and she will gather a host of new fans as well, despite her "talking bit" which is full of the American sentimentalism not usually acceptable in this Country.

And what have we here on Capitol? Well, I never did! Elvis' illustrious backing group, The Jordanaires turning in a performance of Elvis' big, big hit "Don't Be Cruel". Make no mistake, this is good stuff, well done, despite the fact that the arrangement sounds exactly the same as "The King's" original—and for extra measure the vocal has a few shades of the original as well. I like this disc very much but I can't help wondering what the reaction will be from hardened Elvis fans! Personally, I think they'll buy it first and have a little grouse afterwards. All harmless enough and very successful; but why record this one?

Our own Liverpoolian group, The Beatles say "Please, Please Me" on Parlophone and this might well please YOU! The boys sing gustily and drive a hard instrumental bargain in a composition that I find unexciting, but the power behind the whole thing could save the day.

The "ay-yi-yi's" of the Four Seasons on Stateside make "Big Girls Don't Cry" acceptable in their particular idiom. It is less raucous than "Sherry" and perhaps, because of this, the group lose



a little impact. The strong, steady beat has a hypnotic effect and will doubtless add to the interest of their fans. Nothing new in it to interest me, though.

Despite the title the next disc had a touch of the old nightmares for me and so it qualifies for my

## BRICKBAT

*Beautiful Dreamer* has been strangled by a cacophony of un-musical sounds and there is little of Stephen Foster's nostalgic melody left. I am not against good modern pop treatments of established songs, but I do expect some of the original charm to remain; there is none here and I am surprised that Tony Orlando allowed himself, or was allowed, to be swamped in such a welter of noise that does nothing for nobody, no-how anyway! It is all untidy and completely uninspired and sounds as though everyone concerned was determined to "make it" in the modern idiom at the expense of everything that might well have given the song a new lease of life.

Eden Kane's "Sounds Funny To Me", on Decca, sounds all right to me. The backing of this medium paced ballad is a variation of the kind of thing we're used to on Eden's discs but it has more body and accentuates both the rhythm and Eden's more powerful performance. His best for some time, I think.

And that's the lot. A new Frank Ifield is due next week and together with one from Brian Hyland and a few other current "greats", it should make an exciting week. Join me, eh?

"Bye for now.

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# Letter to the Shads

"To say I was surprised when I heard your latest 7" of wax *Dance On* would be using the wrong word entirely. I was shocked! For once I find it my solemn duty to say that the sale of this disc must surely be mostly on your famous name and certainly not on the quality. For this kind of stuff is way—but way below your standard! Please Brian, Bruce, Hank and Liquorice—what happened? With all the talent you four can conjure up amongst you—why oh why did you have to turn out such a truly different disc? I have followed your career for a very long time—and been every bit as pleased as you were when one of your waxings hit the Top Five—but this? I truly couldn't believe after three hearings that it was one of yours and only the fact that your name was on the label convinced me in the end.

"Where was the tune? It should have been a stomping, sweeping hit, or a light melody—or anything? But not a disjointed groove upon groove of 'nothingness.' Between the four of you you have enough talent to be four separate Duane Eddy's and you certainly have no need to push out a record like this when I know that you could easily re-release one of your tracks from an LP and still reach the Top Ten! Probably this letter will displease you all, but I think the slow start towards the charts of this disc will prove me right.

"At this rate—the tune for you will not be 'Dance On' but 'Dance Off!' To Hank, Brian, Bruce and Liquorice. Sorry boys.

A Shad Fan, Devon."

That was the letter that I received on behalf of one of the readers of "Pop Weekly," and let me say that I disagree with it entirely! For the Shads have changed their style on almost every platter and this is one of the most important things in the pop industry, particularly where instrumentals are concerned. The boys have been really trying in the last few weeks to find a different tune. Once they do find one they have the problem of playing it, and not just hoping that it will be right but *almost knowing* that it will be the No. 1 hit they are always looking for.

So I say "Well done the Shadows!"—and whatever you do, always be different for I'm certain that I'll never see the day when any group can keep hitting the charts and still be using the same sound all the time! Personally, I think *Dance On* is great except for one thing. I'm not getting the royalties!



## ENGLISH ELVIS?

The popularity of Shane Fenton surprised many people in show biz circles, until they took a closer look at Shane's stage act. Then they realised, as you Fenton fans did long ago, that Shane is what I term as a bit of "popological history." By history I mean only as far back as 1957/8 when pop singers were starting a new cult with fantastic glittering suits and even more fantastic hair-styles (remember Little Richard's?) plus of course a fantastic stage entry to a roll of drums and closing the show with the audience practically eating out of their hands. And this is where Fenton comes in!! For Shane is a pop singer of the old type, which I don't mean disrespectfully, all glitter and swingin'! man! swingin'!

What else has Shane got that the other singers didn't have in '57? The most important thing probably, a darn good voice! Put on top of this a smiling, handsome face, an easily recognisable group who can play their instruments like they were born with them and add a

silver lame suit and there's your man! Shane lists some of the things a pop singer must have as essentials. Good stage movement, a good voice, a good, but good group, a suit designed to catch everyone's attention, and one of the most important points—how to end a rock number and begin singing a slow ballad without losing the excitement built up by the previous exciting!

But—you may be asking yourself, if Fenton knows what he is talking about, and he has such a big following popularity-wise in this country, why the heck don't we see his name in the Top Ten more often? Back comes the answer: Give the lad a flippin' chance, because he has only cut a few singles, and it took even ol' Elvis seven or eight platters before he even got recognition so, let's watch what we say, huh! For believe me chicks when Shane's bubble bursts, it'll burst big, very big indeed—and we may find we have an English Elvis on our hands!



**POP** WEEKLY

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Week Ending 12th January

ONE  
SHILLING

