

TWO PAGES  
PHOTO-NEWS

GIANT DOUBLE-PAGE PICTURE OF JAYWALKERS INSIDE  
FULL PAGES OF CLIFF ★ BILLY ★ ELVIS ★ PACEMAKERS

POP WEEKLY  
PIN-UP

# POP



No. 42

# WEEKLY

ONE SHILLING

Week Ending 15th June





# LAST LAUGH TO BILLY

Billy Fury permitted himself a long, slow, satisfied smile. "Nothing personal, you know, but I'm glad the critics have been proved so wrong over my latest disc. They just didn't dig *When Will You Say I Love You* . . . but the fans shoved it in the charts in quick time." Bill's smile stretched even wider. "I don't mind admitting I felt fed up when all those guys said I was wrong. Specially as lotsa people believe the critics have a whole lot of power. But this has proved one thing: the real decision about a disc comes from the fans. Nobody can tell them what to buy or not to buy."

And this success has also proved Bill and his so-shrewd manager Larry Parnes right over choice of material. Bill's been under a lot of pressure recently to get back to rock material on his singles. But the point is simply this: though he's one of the best rock performers in the world, he's also one of the most consistent on ballads through his disc career.

Still grinning delightedly, Bill went on about the Liverpool scene and the fab sounds coming out of there. "I go for those crazy Beatles," he said. "They deserve their success because they've really gone out for something different. You can tell it's them after just a couple of bars. Honest, I'm knocked out by seeing Liverpool featured so much in the news."

In fact, Bill is the leader of that scene — the senior member. After his years at the top as one of the most consistent crowd-pullers, he still recalls vividly the days when he was plain (well, not really plain!) Ron Wycherley. "I get moments when I still can't believe all that has happened to me," he said. "You never get over that funny kinda feeling when you first see one of your discs get in the charts."

"Those other boys in Liverpool have really deserved to hit the big-time. After all, they've really worked. They've played to all sorts of audiences all over the place before they got the breaks on records. I like 'em all. But specially those fabulous Beatles. There really IS a Liverpool sound, you know. But it's very difficult to decide just what it is that makes them so different to the southern groups."

Let's face it, Bill looked a wee bit tired as he chatted on. He IS tired. But you can kick out all those fantastic rumours that he's seriously ill. To hear some of these self-appointed doctors going on and on, you'd think he'd have to retire altogether from the business. Truth is Bill thinks a bit too much of his fans. When he gets a little bit sick, he rushes back into action faster than he should. And he gets run down, below par, all over again. Now, however, he's been persuaded that this is the truth . . . so he's gonna relax a bit during the summer. Up to knock himself out twice-nightly on a rigorous autumn tour.



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Postal Subscriptions: £3 2s. per annum

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FIRST SERIES

WEEK ENDING 15/6/63

ISSUE No. FORTY-TWO

Hi there!

Last week I asked you to send in your postcards giving your opinions on the new layout of this magazine and also your pet subjects for airing in the Readers Write column. I should have known better! Having climbed on to the top of the heap of cards under which an angry postman buried me, I should like to thank you for your comments on the appearance of "Pop Weekly," overwhelmingly favourable, with just a little reasonable criticism.

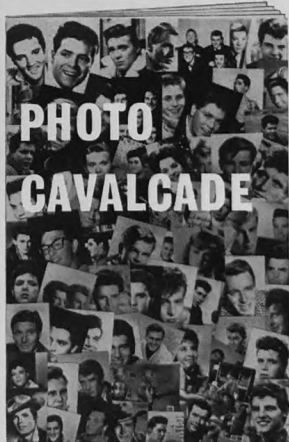
The variety of subjects covered by your cards which pour into this office every week prove the tremendous, still growing, interest in Pop Music, often denounced as "just a craze." Even its most rabid critics must now realise that it is here to stay. This fact is clearly demonstrated by the ever-growing sales of discs and the number of magazines now being devoted to this subject. It is interesting to note that, despite the number of new publications coming onto the market, "Pop Weekly" is not only holding its own, but steadily pushing up its circulation. This I believe is due to our policy of finding out what the readers want and giving it to them.

Anyway thanks to you all for your help, and I'm looking forward to another heap of your cards before I finish reading this little lot.

Keep swingin'

*The Editor*

(ALBERT HAND)



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# BRITAIN'S TOP THIRTY

- |   |                     |
|---|---------------------|
| 1 Do You Want To Know A Secret (1)          | Billy J. Kramer     |
| 2 From Me To You (3)                        | The Beatles         |
| 3 Scarlett O'Hara (2)                       | J. Harris/T. Meehan |
| 4 I Like It (—)                             | Gerry & Pacemakers  |
| 5 Take These Chains From My Heart (15)      | Ray Charles         |
| 6 When Will You Say I Love You (11)         | Billy Fury          |
| 7 In Dreams (8)                             | Roy Orbison         |
| 8 Two Kinds Of Teardrops (6)                | Del Shannon         |
| 9 Lucky Lips (4)                            | Cliff Richard       |
| 10 If You Gotta Make A Fool of Somebody (7) | Freddie & Dreamers  |
| 11 Deck Of Cards (12)                       | Wink Martindale     |
| 12 Atlantis (—)                             | The Shadows         |
| 13 Can't Get Used To Losing You (5)         | Andy Williams       |
| 14 Falling (—)                              | Roy Orbison         |
| 15 Losing You (16)                          | Brenda Lee          |
| 16 Harvest Of Love (—)                      | Benny Hill          |
| 17 Forget Him (24)                          | Bobby Rydell        |
| 18 Young Lovers (13)                        | Paul and Paula      |
| 19 Shy Girl (28)                            | Mark Wynter         |
| 20 The Ice Cream Man (—)                    | The Tornados        |
| 21 Pipeline (19)                            | The Chantays        |
| 22 Nobody's Darlin' But Mine (9)            | Frank Ifield        |
| 23 How Do You Do It? (10)                   | Gerry & Pacemakers  |
| 24 Let's Go Steady Again (26)               | Neil Sedaka         |
| 25 Bo Diddley (—)                           | Buddy Holly         |
| 26 Another Saturday Night (—)               | Sam Cooke           |
| 27 He's So Fine (17)                        | The Chiffons        |
| 28 From A Jack To A King (14)               | Ned Miller          |
| 29 Out Of My Mind (—)                       | Johnny Tillotson    |
| 30 He's The One (—)                         | Billie Davis        |

## GREAT BRITAIN'S ONLY

### ★ POP STAR CHART ★

Position	Artist	Last Week
1	ELVIS PRESLEY	1
2	CLIFF RICHARD	2
3	BILLY FURY	4
4	BEATLES	5
5	FRANK IFIELD	16
6	ADAM FAITH	7
7	SHADOWS	3
8	BOBBY VEE	15
9	MARTY WILDE	22
10	BRENDA LEE	6
11	JOE BROWN	11
12	HELEN SHAPIRO	8
13	GERRY/PACEMAKERS	14
14	JOHN LEYTON	17
15	MARK WYNTER	9

## POP STAR TOP 30

Position	Artist	Last Week	Position	Artist	Last Week
16	DEL SHANNON	24			
17	JET AND TONY	13			
18	R'D CHAMBERLAIN	10			
19	MIKE SARNE	12			
20	RAY CHARLES	25			
21	JAYWADOS	20			
22	TORNADOS	21			
23	PAUL ANKA	—			
24	EDEN KANE	19			
25	HEINZ BURT	18			
26	SHANE FENTON	18			
27	SPRINGFIELDS	23			
28	BRIAN HYLAND	27			
29	JESS CONRAD	—			
30	BILLIE DAVIS	—			

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AND THE PIRATES  
I'LL NEVER GET OVER YOU  
H.M.V. POP1173



## BOBBY VEE

BOBBY TOMORROW  
LIBERTY L185530



# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1 It's My Party	Lesley Gore	16 Take These Chains	Ray Charles
2 Suzie Q	Kyu Sakamoto	17 From My Heart	Bobby Vinton
3 If You Wanna Be Happy	Jimmy Soul	18 El Watusi	Ray Barretto
4 I Love You Because	Al Martino	19 Hello Stranger	Barbara Lewis
5 Da-Doo-Don-Don	The Crystals	20 Prisoner Of Love	James Brown
6 You Can't Sit Down	The Dovells	21 Eighteen Yellow	Roses
7 Two Faces Have I	Lou Christie	22 The Love Of My Man	Bobby Darin
8 Surf'n' U.S.A.	The Beachboys	23 If You Need Me	Theola Kilgore
9 Scyll	Bill Anderson	24 Bird Land	Solomon Burke
10 These Lazy, Hazy, Crazy Days of Sum'r	Nat 'King' Cole	25 Pushover	Chubby Checker
11 I Will Follow Him	Little Peggy March	26 If My Pillow Could Talk	Ella James
12 Foolish Little Girl	The Shirelles	27 Rev. Mr. Black	Connie Francis
13 Losing You	Brenda Lee	28 The Good Life	Kingston Trio
14 Puff (The Magic Dragon)	Peter, Paul & Mary	29 Hot Pastrami	Tony Bennett
15 Another Saturday Night	Sam Cooke	30 Can't Get Used To Losing You	The Dartells

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# Tremendous Tornadoes!

Fancy an ice-cream? It's an important question for the fabulous Tornadoes. Because the title of their new chart-hopeful is *The Ice Cream Man*. And the Tornadoes, the organ-dominated set-up, are very interested to find out what YOU make of it.

Here's the point, as outlined by spokesman Clem Cattini. "Folk nowadays are talking about a slump of Elvis Presley—just because *One Broken Heart For Sale* didn't make the very top of the charts. Whatta load of old rubbish. You can't expect to get to Number One each and every time. What about us, then? We'd been totin' along for quite a while before *Telstar*. That went right to the top.

"So was *Globetrotter* a flop, just because it didn't get so high? I'll tell you, anyone who gets into the Top Thirty is deserving of praise, surely, not criticism. After all, there are about 45 single discs issued each week and only a percentage of them can break their way through into the charts." Clem, one of the finest drummers in

the business, took a deep breath, then went on: "Nobody, but nobody, can get a Number One each and every time out. Don't believe that to fall below that mark means anything at all. But we want to see *Ice Cream Man* do the trick for us all over again. So we hope that all 'Pop Weekly' readers will find a taste for it."

What about Heinz leaving the group? Said Clem: "We wish Heinz all the luck in the world. But, to be quite honest, we feel a bit sorry for him, because he now has to make his own way in the world. We can find comfort in each other if anything goes wrong. We can share all our delights if things go right.

"What about us? Well, don't think it is all plain sailing. We know what it is to die the 'orrible death on stage. Not often. But it does happen. We feel absolutely rotten when such a thing happens . . . you know, when we feel the audience just isn't with us.

"But I watch it the other way. I'm supposed to be leader of the group.

O.K. When we go well, I never really let the lads know. Even if they're knocked out by the reception, I'll never rave about it. Otherwise, you tend to get a bit self-contained, if you know what I mean. You take things too easily the next time out. Then you die the 'orrible death all over again."

One thing is uppermost in Clem's mind. That is that people would stop thinking the Tornadoes are jealous of the other groups, mostly from Liverpool, who have stolen some of the thunder at the top of the Hit Parade. "Take the Beatles," he said. "We think they're fabulous. They're so relaxed. We think they've got a really great sound.

"There's no real jealousy among any of the groups. Just so long as they can provide something really new. Nobody likes a copycat and we're no exception. Why, just the other day we heard an American group who sounded like a dead ringer for us, with the organ sound and all.

"They say that imitation is the sincerest form of flattery. Load of old rubbish. You've gotta be original if you want to make a way for yourself in the business.

"Like our old mates, the Shadows."

# Photo News



*Top Left:* Up and coming London group to challenge the Merseysiders, **The Ramblers**, who have already built themselves a tremendous reputation.

*Top Right:* **Doug Sheldon** gives out with *Let's Make A Habit Of This*, on A.B.C.'s "Thank Your Lucky Stars."

*Bottom Left:* In the same show, the **Brook Brothers**, get going with their latest—*I'm Not Jimmy*.

*Bottom Right:* In response to requests from many readers—a pic of handsome, talented **Iain Gregory**.



*Top Left:* One female singer who has found the secret of chart success, **Billie Davis**, who's latest disc, *He's The One* seems a cert for the Top Ten. An A.B.C. T.V. picture.

*Top Right:* **Freddie Starr and The Midnighters** who are pinning their chart hopes on *Who Told You*. Who knows? They may join the queue of groups currently at top of the Hit Parade.

*Bottom:* Although their 8,000,000 *Cossack Melodies* hasn't really made the big-time, **Group X** look happy enough. Perhaps they have an even better one up their sleeves.





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# POP Weekly News!

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# HE'S THE ONE

BY

# BILLIE DAVIS

ON DECCA

## Stateside Trip for Beatles

### ENTHUSIASTIC RECEPTION EXPECTED

THE Beatles WILL be going to America—and before the end of the year. Promoters there feel sure they'd be a knock-out if they can spare the time to make the trip. And their number one hit *From Me To You* is being boosted heavily in the States by Del Shannon.

It seems that the Americans are just as interested in the material created by the Beatles as by the group themselves—though they feel the always zany performances of the boys would be heavily dug by American audiences.

Says manager Brian Epstein: "The boys would be very interested in going to the States. We feel the time has come for them to spread their wings in an international way. And I'm quite sure they'd be able to cope with any demands put upon them."

## JORDANAIRE'S GO SOLO

THE JORDANAIRE'S, veteran vocal group so long associated with Elvis Presley, have been signed to an exclusive long-term contract with Columbia Records in the States. And their discs for themselves will be produced in Nashville, Tennessee, by Don Law.

This group, comprising Gordon Stoker, Hoyt Hawkins, Neal Matthews and Ray Walker, got together back in 1948, originally working over spirituals and barber-shop songs. But in 1956 they hit the headlines by producing a new type of group sound behind leading singers.

Now it's estimated they have been heard on 20 million records and L.P.'s every year, notably with Elvis. But they've also worked with Jim Reeves, Marty Robbins, Patti Page, Rick Nelson and Tennessee Ernie Ford.

## COMPETITION WINNERS

This week's winner of the "Elvis Monthly" Competition is: Miss BARBARA SCHOFIELD, 12 Bryce Road, Dagenham, Essex, who will receive a copy of Elvis's "Girls! Girls! Girls!" L.P.

The "Fury Monthly" winner is: Miss CAROL HAY, 204 Whippendell Road, Watford, Herts., who has asked for Billy's "Billy" L.P.

## CLIFF TO OPEN NEW THEATRE

CLIFF RICHARD is always setting up new records. But perhaps the greatest is that more than £50,000 worth of tickets were sold before his current season at the ABC, Blackpool, before the show even opened.

Said Cliff this week: "This honour of opening a brand new theatre, one of the most modern in the country, was tremendous. We've put in a great deal of work on it all and you'll even be able to see the Shadows coping with dance steps with me in some of the production numbers.

"That sales have been so high is enormously flattering. Let's just hope we can pack 'em in all through the summer."

*Cliff and the Shadows will be dispensing with hotel life for the summer. They've taken a house out towards the St. Anne's end of Blackpool's huge sea-front. Exactly where it is is being kept a closely-guarded secret.*

Imagine the fan-scenes if Cliff and the Shadows were known to be in residence in Number Blank, So-and-so road—ah! we nearly gave it away!

## Brook Benton for Britain?

BROOK BENTON, one of the classiest of American song stars, hopes to visit towards the end of the year for personal appearances and radio and television dates.

Most of the top British stars list Brook as one of their favourite singers, but he has had a roughish time getting his singles in the charts here. He has had a virtually unbroken string of Top Twenty discs in the States.

## Billy for Palladium

CAN it be that, at last, the powers-that-be, are going to let Billy Fury appear on the famous stage of the London Palladium? Present set-up is that he'll be there for a charity show "Night Of 100 Stars" on Thursday, July 18th.

With the appearance of Mark Wynter on the "Sunday Night At The London Palladium" stage a short while ago, Billy has joined Craig Douglas as the only top-line singers, established over several years, not to appear at the world-famed theatre.

At any rate, Billy Fury is keeping his fingers crossed that, at last, he can make his debut at the theatre. He'll be supported, if all goes well, by some of the top stars of the entertainment business.

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### RECORDS

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## PHOTO CAVALCADE

PHILIP GOTLOP supplied pictures of Jerry and the Pacemakers, Frank Ifield, the Jaywalkers and Billy Fury.

RICHI HOWELL those of Brenda Lee and Cliff. ELVIS is seen in a shot from Paramount's "Fun In Acapulco."





# DISCUSSION

Hello, again! If you're reading this on the beach, or anywhere else you may be relaxing on holiday, my sincerest wish is that you have a big ball of a holiday! If you are still slogging away—well, I can only hope your turn's going to come very soon, eh?

And to help everyone on their way, here's a selection of this week's releases:

A strange new **Bobby Darin** turns up on Capitol this week. Already a big hit in the States, he turns to a pseudo-folksy style in a gentle lilt called "Eighteen Yellow Roses." This is not the robust Darin, nor the swingin' Darin; but very reserved, and full of feeling, in a "character" performance of a girl's Dad. There is a certain charm in the song's melody and Bobby gives it depth. This is what I call a "half-way house" disc; it didn't really need a Darin's talent, and yet the song itself is such that it makes one wonder how it got into the charts on Stateside—so perhaps it DID need a Darin after all! Hardly a disc for the real Darin fan so it remains to be seen whether the charm of the disc is sufficient by itself. Whichever way you look at it, though, it is another ear-mark of Bobby Darin's versatility.

On C.B.S., **Johnny Mathis** has a dreamy, romantic ballad called "Every Step Of The Way" which should appeal to many a romantic-minded girl, although I fear that the song itself lacks the "feel" and "touch" for a chart success. Johnny's performance is smooth and full of sincere feeling. Nicely done in all departments and just right for "soft lights" listening; hardly for the glaring lights of the juke box, I regret to say.

## ★★★ BOUQUET ★★★★★★

★ **Kenny's done it again!** Without any hesitation, I award my top spot this week to **Kenny Ball** and his Jazzmen for their impeccable performance of *Rondo*, on the *Pye* Jazz label. I doubt very much whether any fair-minded Mozart fan will object to Kenny's tasteful and beautifully executed version of that Master's "Rondo A La Turke." I like the original, myself; ('ere! Who said "Square, then?")—but the beauty of Kenny's arrangement is that it retains the basic elements of the classic original without sacrificing the atmosphere of it and yet making it, at the same time, a really exciting fresh "pop" sound. The disc really moves and has loads of appeal for all and sundry. It is clever, polished and well performed from every angle. Very satisfying and generally successful.

★★★★★★★★★★★★★★★★

On Liberty comes a comparatively disappointing **Bobby Vee** platter. "Bobby

"Tomorrow" has life and drive but, as a composition, there is nothing particularly original to set the world on fire. If it wasn't for Bobby, I doubt whether it would stand any chance at all; as it is, his unmistakable stamp is on the lyric and this gives the up-tempo number more style than it deserves. For my money, not a patch on *The Night Has A Thousand Eyes*, mainly because we've heard this kind of thing so many times before. Nevertheless, it IS Bobby Vee and it bounces along quite happily.

**Frankie Vaughan**, on Philips, puts his own familiar mark on Tom Springfield's composition "Hey Mama" and makes it just about acceptable in my book. Very much up-tempo, with little definable melody, the story of a man telling his "Mama" not to cry because she might lose him in marriage, lacks sincerity and gains little by being so obviously "in the idiom." I don't consider this is a good song well done, nor a good Vaughan disc.

## BRICKBAT

Wendy Richard tries to come into her own, on Decca, with *We Had A Dream*; I think she is going to fail, on this disc at any rate. Personally, I get very tired at these half-hearted attempts to cash in on popularity by having a lyric full of pop stars' names etc. It's been done so often in the past, with no success, that I wonder why the attempt is still made. It would be a different matter if the lyric had an outstanding melody—but it has none in this case—just a beat. It's not good enough, and gives no new artiste a fair crack of the whip on a first disc. A first time artiste requires the benefits of originality of style, composition and treatment; on this one, Wendy has none of these to support her.

You might well like **Mal Ryder** on Decca, with the medium tempo "Cry Baby." Mal himself has a warmth of voice and his own style of extension to the Holly hiccup. The disc has plenty of bounce and is pleasant on the ear, even if it is not a completely original sound. It's "hit" material though.

**Mr. Acker Bilk**, once again with the *Leon Young* String Chorus, gives a beautiful clarinet tone to "Moonlight Tango," on Columbia. A quiet soother, this one, without having the essential qualities of melodic attraction so dominant in *Stranger On The Shore*, etc.



## And The TOP 4 L.P.s

**THE FOUR SEASONS.** "SHERRY AND 11 OTHERS" STATESIDE: SL. 10033.

Those hit-paraders on both sides of the Atlantic, hot on their own trail of singles success with *Sherry* and *Walk Like A Man*, show how versatile they are on this L.P. They are great showmen, and musicians into the bargain—which is obvious on such tracks as *Never On Sunday* and Neil Sedaka's *Oh Carol*. The boys' hit formula in this country has been well-established, and so there is a big surprise in store when you hear them with other formulae as on this exciting L.P..

**BRENDA LEE.** "ALL ALONE AM I" BRUNSWICK: LAT. 8530.

Eleven of the twelve tracks on this disc prove once again the incredible power and depth of the talent of "Little Miss Dynamite." It is a pip of a tribute to Brenda's versatility and the more you hear, the more you will want to hear again. Her warmth and sincerity command the attention all the time. The odd-track-out is that wonderful ballad *My Colouring Book*, which I feel is not Brenda's song. For me, she takes it too slowly and ponderously; which is a surprise really when I think how much I rate her. Still, none of us is 100% perfect and all things are comparative—and I expect you'll enjoy that track as well.

**TOMMY STEELE.** "HALF A SIX-PENCE" DECCA: LK. 4521.

The infectious warmth of Tommy's bubbling personality dominates this original cast recording of the London smash-hit stage show. It includes, of course, the song issued as a single by Tommy—*Flash, Bang, Wallop*—and the entire L.P. has captured the happy, warm atmosphere of the show. It is all very well performed and quite a few of the romantic songs should catch the imagination as well.

**FRANK SINATRA.** "ALL ALONE" REPRIS: R. 1007.

This is Mr. Sinatra at his smoothest—his smoochiest—his dreamiest, girls! Every track is dominated by his slow, caressing technique which gives all the "lonely" type of ballads on the disc a warmth that only Sinatra can give. Listen, especially, to his inimitable version of *Elvis' Are You Lonesome Tonight*, for instance. "Bye for now,



# SENSATIONAL FRANK

When you star at the London Palladium on one of the money-spinning seasons there, you've really arrived. Surprisingly few pop stars have made it. But Frank Ifield's "arrival"—he'll be there right through to panto time—was honestly expected by all his mates in the business.

"Sensational—that's how I feel about it all," said Frank. "Of course, the fact that I won't be able to go out on one-nighters and tours for quite a few months is a bit dodgy. I get a kick out of meeting different audiences in different parts of the country—but I guess I've had my fair share of it in the past few years.

"But the Palladium . . . well, nobody could turn down a chance like that. It's a fabulous theatre. Everything backstage is a delight and once you get into the run of a show like this—well, it's fabulous, that's all. It's a sort of climax to all the wonderful things happening to me since *I Remember You*. I thought getting to number one with that old song was the biggest thing I could possibly expect. But those two follow-ups, *Lovesick Blues* and *Wayward Wind* just about filled my cup to overflowing and that sort of thing."

Frank nicked most of the praise from the critics for his work in the Palladium revue "Swing Along," and the main reason given was that he put on a "manly" performance. They dug his "no-nonsense" showing and compared him favourably to some of the less tough looking pop stars (both British and American).

So how does Frank stay manly? Special exercises? Lotsa dieting? The answer, straight from the horse's mouth: "I don't really do anything. I love lounging in the sunshine—and I picked up a pretty useful tan when I was over in Spain with Cliff and the Shadows.

"But I don't get a lot of chance to exercise. A little stroll here and there, but that's about all. I used to be pretty keen on sports of all kinds, but show business takes up about 23 hours in every day. Food? Look, I'll eat anything. My appetite is a talking point among my cobbles. But it doesn't take much doing for me to lose weight whenever I feel like it. I'm told my face has got slimmed down quite a bit recently."

Did Frank reckon his long resident season would disappoint his legion of fans? "I sure hope not," said Frank. "Though twice-nightly work is pretty tiring, I will at least have most of the daytimes to myself so I can go on making records, and appearing on television and radio."

With which Frank took his manly frame off to another show at the London Palladium. The screams that greeted his appearance could be heard from the other end of the street.

# Billy Aiming High!

The others sat round the coffee-bar table and talked about cricket and football. But the central figure, blue-eyed, a six-footer, couldn't concentrate. This was Billy J. Kramer, latest idol from the north. The light-haired 20-year-old who saw his *Do You Want To Know A Secret* hurtle to the top of the charts at the first time of asking. Billy said quietly: "I used to like soccer. I used to like going to the movies to see my favourites like Sophia Loren and Marlon Brando. But I'm just obsessed these days with show business. I can't concentrate on anything else.

"The one thing that matters now is to be a top name in show business. Know what I mean? Not just the sort of guy who makes a coupla hit records then fades off the scene. I want to be able to cope with anything and everything. This hit disc, sure, was a wonderful thrill. But there's so much more to do before I even start to feel satisfied.

"Does this sound like I'm over-ambitious? I hope not. But it's so true that I can't think about anything else but show business. Sometimes I try to get interested in other subjects . . . but always my mind starts wandering back again to spotlights and dressing-rooms and all that sort of thing."

When stardom beckons, there's a whole lot of responsibility heaped upon the performer. For instance, his opinion is asked on things—things that he's probably never seriously thought about before. His opinion is quoted. Suddenly, HE is important . . .

Well, Billy is already an expert on clothing. Even before he collected the big pay packets he gets today, he has been interested in suits. Generally speaking, he digs casual clothes—but the suits have to be cut exactly right for him. Ties, too. He goes for the sleek styling and has quite a wardrobe stocked with 'em. "Lotsa reporters ask me what I'm spending my money on now that we've got this hit record. Well, do you wanna know a secret? It's clothes for me. I don't want a flashy great car, and I'm not really bothered about buying a house and all that.

"I'm just spending on really good, expensive suits. Honest, it gives me a great kick to go into a top-class tailor and know that I can order a handful of suits . . . and also pay for 'em. You know that list of the best-dressed men in the country that comes out every year? Cliff Richard got in it recently. Now that's a Top Ten I want to get in."

This was a long speech from likable Billy. Specially as it wasn't connected with show business. Or was it? He said: "An artiste owes it to his public to be neatly turned out all the time. It's all part of the business."





## New to You **THE HOLLIES**

It's the Hollies. Five young men from Manchester who have crash-banged the charts at the first time of asking with *(Ain't That) Just Like Me*—so adding a bit more to the cock-a-hoop jauntiness of the North over pop matters.

Five young men who line up as follows: Graham Nash, rhythm guitar and vocal; Allan Clarke, lead singer; Tony Hicks, lead guitar and vocal; Don Rathbone, drums; Eric Haydock, bass guitar. And four of them were originally with another Manchester group, the Deltas. That set-up disbanded, the four approached Tony Hicks . . . and the Hollies became fully professional in March this year.

And already the breaks are flowing fast and furious. Piano-star Tommy Sanderson engineered their first disc. Now comes news that they are starring in the new Frankie Vaughan film, "It's All Over Town," which kicked off at MGM Studios, Boreham Wood, this week. Producer Ben Nisbet plans to use at least one original Hollies' composition in the movie.

"All happening? I should say it is," So said spokesman Graham Nash. "Funny thing is that I originally

wanted to work in oceanography—you know, the business of studying the sea, its currents and tides. But when I was 14, my mum couldn't afford to buy me a bike and made it a guitar instead. Soon I was picking up a couple of quid a night round the Manchester clubs and decided music was the life for me.

"Now I'm spending as much time as possible on writing. I've got six numbers on paper ready for publication."

Graham is 5 ft. 11 in. tall, weighs ten stone and has brown hair and blue eyes. He is a driving force in the Hollies' sound—a sound which rejects the "nice" sounds of the balladeers and gets down to real, earthy, meaty-beaty singing and playing.

Now meet Allan Clarke. He ran through scores of jobs before taking up music. The last listed was as a jaquard cutter, which means cutting patterns with stencil cards.

He's about the same size as Graham, but with black hair and brown eyes.

Tony Hicks was an electrical apprentice. He didn't fancy the life of a professional musician. But the other Hollies asked him to just look in and listen . . . and talked him into joining.

"Don't regret it now," he said. "They're tremendous musicians and play with great spirit."

Tony's Northern accent is the most pronounced of the lot. He developed it in Nelson. His hair is dark brown, his eyes blue.

Drummer Don Rathbone is the driver for the group. He's a faultless driver, courteous and nerveless. He organises the travel. At 5ft. 6in. tall, black-haired, brown-eyed, Don says his main ambition is to develop a left hand role like Brubeck drum star Joe Morello.

Bass guitarist Eric Haydock was once an apprentice engineer in a tool-making factory. An excellent athlete, he took up playing guitar from sheer boredom.

"My parents weren't happy when I said I was turning professional. They said I was silly as there was more brass to be made with a trade than in the insecure music world. Now I want to prove 'em wrong."

Eric is the quiet one of the group. He plays six-string bass guitar and is not a "strummer." Five feet ten, 9 stone 10 lb., black hair, brown eyes.

And that's the Hollies. One of the most dynamic new groups in the business. First-time hit-makers. And budding film stars.



Jet Harris talking about a holiday trip to the Channel Islands, 'cos he's never been there. But his date-book will hold him up for months ahead . . .

Marvellous news for those who like real quality among singers—that Tony Bennett has managed to ease himself chartwards with *I Wanna Be Around* . . . **Bob Hope** L.P. "Hope In Russia and Other Places" is a real knock-out. Side Two has him giving his acceptance speech at the Notre Dame University when he won the Patriot's Award for last year . . . New British singer **Troy Dante** was told, at the age of 14, that he had only a 50-50 chance of living. Now he's fit and well—for reference see his debut disc, *The Face*, written for him by **Barry Mason** and **Gordon Mills** . . .

**Helen Shapiro** has a stack of great material recorded by her in Nashville and she'll be chart-dominant again before long . . . **Sergio Franchi**, a singer who can really sing, enjoying immediate success with his "Our Man From Italy" album, released here on RCA Victor . . . **Eden Kane** looking very fit and well and all ready to start his big comeback bid on a new label (Fontana) . . .

Is the 'B' side of the new **Shadows'** disc, featuring vocal work, a deliberate attempt to counteract some of the Liverpool sounds? . . . **Mike Maxfield** of the **Dakotas**, who have cut their first disc away from Billy J. Kramer, honestly lists Victor Silverster as one of his fave disc artists . . . **Rolf Harris'** new single, *I Know A Man*, written by

**Galt McDermott** . . . **Heinz** started off his touring days to pretty poor receptions, but things are improving fast for this likeable, talented young star . . . Look out for a new R and B group from London called the **Stormville Shakers**. They are first-class, should be recording soon . . .

"Friday Spectacular," EMI's Luxembourg feature, now has a consistent listening figure of over three million . . . **Graham James** looks like being the latest addition to manager **Robert Stigwood's** large roster of chart artists . . .

**Peter Harvey** deserves big things from his discing of *Lovin' Can Be Lonesome*, the song picked to win a contest among 250 members of the Songwriters' Guild Of Great Britain . . . Green-eyed **Eden Kane** is a dab hand at tennis, ice-skating, fencing and swimming—especially high-diving . . . **Roy Orbison**, taken aback at his British reception, says he'd like to spend at least six months a year based in London . . .

**Bill Fury** reported looking for sufficient time to learn to play drums properly . . .

**Benny Hill** talking of "Me and Elvis" nowadays, when referring to his *Harvest Of Love* hit . . . **Connie Francis** has hits all over the world except in Britain . . . **Kenny Lynch** still keeping up his sessions of hard training in a boxing ring in East London . . . Quick showing of **Tommy Steele's** film, "It's All Happening" suggests it could be very big box-office. **Shane Fenton**, **Danny Williams** also in . . .

While **Bobby Darin** seems to be struggling your side of the water, he is leaping up chart-wise again in the States with *18 Yellow Roses* . . . **Beatles'** release on *From Me To You* hailed as "likely to do a bang-up sales job this side of the Atlantic," while **Frank Ifield's** *Nobody's Darlin' But Mine* looks set to repeat its British success . . .

**Burl Ives** putting the finishing touches to his second book, "The Wayfaring Stranger's Notebook" . . . **Johnny Mathis** soon to go out on one of the biggest-ever open-air appearance tours, carting along his own waltz comedian **Allen Drake** . . . **Walt Disney's** latest "find" **Wendy Turner**, cutting that long-awaited debut single for Capitol this week. She's a match . . . **Fats Domino**, one of the most keen family men in the business, spends all his spare time with his wife and six children in New Orleans . . . New release on the *Bye Bye Birdie* score features **Jimmy Darren**, **Paul Petersen**, the **Marcells** and **Shelley Fabares** . . . Just about the wildest in the disc-biz, the **Isley Brothers** (**Ronald**, **Rudolph** and **O'Kelly**) have signed for United Artists in New York . . . And **Dion** harks back to biggies from other stars for his latest album, including work by **Vee, Checker, Lloyd Price** and **Darin** . . . **Rolf Harris**, here for personal appearances, is convulsing disc folk with his off-beat humour . . . **Puff, The Magic Dragon** is a huge hit for **Peter, Paul and Mary**—and now comes the **Cherryhill Trio** with an "answer," *Fluff, the Velvet Dragon* . . .

**Mort Sahl**, one of the biggest comic sellers on disc, is over to Capitol records, who plan a huge promotion effort on his behalf . . . Gold Disc award to **Eydie Gorme** for her *Blame It On The Bossa Nova* smash hit—and boy, did she deserve it! . . . Flash of anger from **Elvis** when columnists asked him about romance with **Ursula Andress**.

MANCHESTER STRIKES BACK!!

WITH THE

**HOLLIES'**

GREAT RECORDING OF

(AIN'T THAT) **JUST LIKE ME**

ON THE COLUMBIA LABEL



# READERS WRITE

...but *aren't* always!

LET US HEAR YOUR VIEWS.  
Send Postcards only to: The Editor  
POP-WEEKLY, Heanor, Derbyshire

## Up Socks!

In a recent edition of "Pop Weekly" Vince Paer wrote an article on lazy, idle, Elvis fans, and I quite agree with him too. It is about time Elvis fans pulled their socks up and supported him. I am an Elvis fan but I can assure you I'm not a lazy Elvis fan. If I can spare the time to support Elvis so can all the millions of other fans.

After I had read that article I sent in an Elvis request to Luxembourg Swinging U.S.A. where they play an Elvis platter every Monday at 9.45

Vivienne Hole (Swansea)

## We Like It Too

I think the new feature you have started in "Pop Weekly" is great. Yes, I mean the female portrait gallery; but how about featuring the fabulous Patsy Ann Noble.

Please, please us.  
Tony, James & Harold (Manchester)

Yes, yes, yes. Let's have more pin-up portraits of our favourite FEMALE pop singers. In particular let's have one of Paula *unaccompanied* by Paul.

M. J. Curds (Hull)

## Plea For Iain

Miss Mash, you're right in all you say 'Bout Iain Gregory.  
I think he's great in every way—  
He's really conquered me.

I think also this mag should print  
Some pictures of our 'fave'  
Surely of ink you are not skint,  
So how about it, Dave?

We should be grateful if we saw  
Occasional news of HIM,  
So, David, please don't be a bore,  
You can't be all that dim.

Surely you see that this young man  
Possesses great potential?  
Don't be to Cliff's and Billy's fans  
Always so preferential.

He's not as well-known, yet, as they  
But if more girls saw his charms,  
They'd want for him to make their play,  
Long to be in his arms.

And so you see, we want from you—  
Plus Adam, El and Shapiro—  
"Pop Weekly's" recognition due,  
To our young handsome hero.

From an 'umble, anonymous,  
FRUSTRATED Fan (Newbury)

See Photo News—Ed.

## Furious Francis Fan

I am disgusted with the way you have treated Connie Francis in your magazine.

Although I have not seen every "Pop Weekly," I have well over three-quarters of them and what is there for Connie's fans? One measly article on Connie's film "Follow The Boys" and two small bits in "Pop Weekly" News; there isn't even a photo in Photo News.

I also read in Issue 39 in the article on Billie Davis that if both sides of her new disc get in the top five, which I doubt, she will be the first girl singer to do so. Please get your facts right before you print them; Connie Francis was the first girl singer to do so when she went straight to the top of the charts with *Stupid Cupid* and *Carolina Moon*.

B. Gay (Ramsgate)

Sorry about that, Features Ed. sentenced to 14 days in doghouse—Ed.

## Beatles Spotted!

I would just like to tell you about what happened to me the other day. I was travelling on a train from London to Norwich when I spotted the Beatles, two of them anyway, Paul McCartney and John Lennon. I was just reading the "Pop Weekly" at the time and so not having my autograph book with me, I took the "Pop Weekly" with me and entered their compartment. They would have been fully justified in being cross with me, as I was intruding on their privacy, but they were marvellous. They were so friendly, and not only did they sign on the "Pop Weekly" for me, but I sat down while they read it through from cover to cover, and they chatted with me in such a friendly way. So if you read this, Paul and John, thanks a million and I'll be cheering for you at Romford on the 16th June.

Greta Cantwell (South Benfleet)

## A Natural!

Oh! You make me hopping mad! How could you as much as suggest that Gerry's *How Do You Do It* was a fluke? You must be joking of course.

I don't for one moment think the "catchy" tune had any great influence on it being a hit, and as for the Liverpool sound, RUBBISH!!

*How Do You Do It* was a natural hit song, it had the usual "hit beat" and a very, very good vocalist. At least one could hear the words, which on record today I class as a luxury.

D.A.B. (Earl Soham)

## Don't Believe It!

Please, please, please say it is not true about Billy being married. I have heard rumours about him being married. I told everybody that he's not; that it's just crazy words being put together. Please, though, I would like your word for it. Please say he's not.

T. Henery (Hull)

You're right—Billy is not married, but he has an eye for a slick chick—Ed.

# MORE OF ELVIS

Now they're doing it again. Any time the feature department of a newspaper gets a bit short on ideas, they look to Elvis Presley. "He's always good for an attack," they figure. "There must be something we can say against him to stir up some trouble among his fans." That's one of the penalties of being Presley. He's so big, has so many fans, that anybody, pro- or anti-El, can dream up an idea which does a certain amount of damage.

Latest is the blunt statement, though posed as a question: "Elvis is losing interest in the disc kingdom he has ruled for so long." Reason for this headline-catcher, which must sell a whole lotta newspapers when dressed up in sensational form, is that he is spending so much time in the film studios that he can't get down to as much recording as in previous years. So they build up a Films versus Records struggle—which Elvis can't do anything about.

Certainly, there's no evidence that Elvis has any real doubts running through his head. If he isn't worried about films and records and how he spends his professional time . . . how much credence can we put on some writer who is just creating controversy for the sake of controversy?

Trouble is that Elvis can't win. Say he goes on spending more and more time in the recording studios and cuts down on his films. "Elvis is losing interest in filming and snubbing his fans"—that'd be the sort of feature written in double-quick time. The guy goes on and on, working to give the best service he can to the biggest number of his world of fans . . . and there's always somebody lurking round the corner in order to put words and thoughts into his mind.

Make no mistake, Elvis is still vitally interested in the recording scene. And he plans some sessions real soon—sessions which should produce material to send him rocketing right back to the summit once more. That should suffice to shut up some of his critics.

But his films are equally important. He doesn't have to clamp down on one single thing or the other simply to please some of his critics. With guys like Colonel Parker around him, he's falling in line to do the best possible with his career.

Following "It Happened At The World's Fair," Elvis completed "Fun In Acapulco." "Viva Las Vegas" is the next starlet for him—and the advance is that there'll be plenty of singing, plenty of songs. Looks like he'll be in "Too Tall For Texas" soon afterwards, too, for MGM.

And, by the end of July, Colonel Parker will have decided whether his protégé will be taking the lead in the Hank Williams Story. Sure it's a lotta filming. There'll be a lotta recording, too.

And there's not a shred of evidence that Elvis plans to jettison any one part of his so-booming career. Sensation-stirrers, please note.



Gerry and The Pacemakers

