

GIANT DOUBLE-PAGE PICTURE OF JOHN LEYTON INSIDE

POP

No. 29

WEEKLY

ONE SHILLING

Week Ending 16th March





Coming Up?

By LINDA L'AVENTURE

Marty Wilde followers are quickly uncrossing their nimble fingers these days! How come? Simply no need to keep 'em crossed any longer! Because Marty is back in the record racket knockin' us wild! But we came close to forgetting how wild Wilde can be, hey cats? However, Marty hasn't been out of the scene. This versatile artist just happens to be successful in too many darned ways! One, he gets rave notices for the American musical, "Bye Bye Birdie;" two, he stars in "Jetstream" and "The Hellions;" three, he's back in the disc routine with a catchy rhythm 'n blues number titled *Lonely Avenue!*

Hate to say it, but a great many of you swingers were sucking lollipops during Marty's first round of applause! So we'll forgive you for not being completely "with it" and give with a light refresher course. Marty swung into Greenwich twenty-three years ago . . . but didn't find his musical leanings until after the fifteenth birthday. By then, he was putting in a nine-to-five at a broker's office—alho' most evenings saw an energetic Marty doing vocal for The Houndogs, a local rock 'n' roll group. Marty soon attracted the crowds—who were creating wild mob scenes with this new trend of sound . . . rock 'n' roll, but natch . . . remember?

After his first hit, *Endless Sleep*, Marty cut a clean sweep of popular platters. Then came the television shows "Oh Boy" and "Boy Meets Girl" . . . passing point is that boy Marty met girl Joyce at this stage . . . and shortly met the preacher! (C'mon dolls, dry up—they can't ALL be single!)

More about current affairs, you say? Meaning *Lonely Avenue* I take it. For a starter, that avenue is gonna be anything but lonely when Marty gets to the end of it! And that blue bit? That, you Wilde know-it-alls, is Marty himself! . . . yeah, blowing sweetly thru a cool harmonica! And I go for it . . . sure, guitars are fab but give us a breather once in a while. The blues on a harmonica can't be bluer (more blue!) and, in this case, with Wilde on the other side of those notes . . . well, the craziest, cats! *Lonely Avenue* has THE most definite beat in a long time. It hits those Heartbreak Hotel overtones which delight the dolls and turns on their ever-flowin' tear taps!

We're hoping Marty will stick around for a healthy spell this time. His six-foot-three-inch frame (blue eyes and brown hair, chicks!) has a surprising way of making new and different scenes. But s'posing you guys 'n' dolls uncrossed the fingers and jumped on the bandwagon? S'posing you made it an absolute must for Marty Wilde's handle round the charts? Well, I'm s'posing Marty might be more than willing to s'pose you know best . . . and land himself flat in the business again!

C'mon—get active, cats! Are you still wilde about Marty?

POP WEEKLY

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FIRST SERIES

WEEK ENDING 16/3/63 ISSUE No. TWENTY-NINE

Great Britain's only Pop Star Chart!

| POP STAR TOP 20 | | |
|-----------------|-----------------|-----------|
| Position | Artiste | Last Week |
| 1 | BILLY FURY | 3 |
| 2 | CLIFF RICHARD | 1 |
| 3 | ADAM FAITH | 2 |
| 4 | ELVIS PRESLEY | 5 |
| 5 | SHADOWS | 4 |
| 6 | JOE BROWN | 7 |
| 7 | BOBBY VEE | 8 |
| 8 | JOHN LEYTON | 10 |
| 9 | TORNADOS | 14 |
| 10 | BEATLES | 11 |
| 11 | MARTY WILDE | 13 |
| 12 | ALLISONS | 6 |
| 13 | JAYWALKERS | 15 |
| 14 | R'D CHAMBERLAIN | 17 |
| 15 | FRANK IFIELD | 18 |
| 16 | HELEN SHAPIRO | 9 |
| 17 | JET HARRIS | 12 |
| 18 | BRIAN HYLAND | — |
| 19 | EDEN KANE | — |
| 20 | BRENDA LEE | 16 |

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.

Hi there!

Tours are very much in the news at the moment, not only have we several Stateside artistes making lightning visits here, but many of our own top names are setting off on hectic rounds of one-nighters. This brings me to the question many people in show-biz are asking, are these tours too hectic? Time after time we hear of stars suffering from exhaustion during or after these tours, or even collapsing after a particularly gruelling session.

One remedy that has been suggested, is that instead of rushing from one town to another day after day, a stay of several days or a week in the large population centres would still give all the fans in the surrounding areas a chance to see their favourites on-stage. This may be the answer, but of course, the cinemas and theatres are not always available for these periods.

The Editor

(ALBERT HAND)



This week's choice from the second half of the chart: BRENDA LEE.

ANOTHER SHADS' SWINGER

Biggest jump of the week: The Shadows and their swingin' *Foot Tapper*. They arrive, safely and soundly from their "Summer Holiday" at 19th place and look set for a much higher placing yet.

Flip is, of course, *The Breeze And I*, which was a hit for Shane Fenton's Fontones not so long ago. Both sides are culling the sales and, says Hank B. Marvin: "We are particularly happy with this pairing. What's more, it should keep on a-selling when the film reaches different parts of the country."

Meanwhile, the Shadows are working on new numbers. The composing part of their career is swingin' like mad and they get together whenever they can to put a few ideas on tape. But don't worry—that doesn't mean they're even thinking of easing up on their personal appearances.

These four boys have the stamina of horses and can cope with anything and everything thrown at them . . .

And who is this fluttering in at Number 25? The Cascades, a fine new American group, with *Rhythm Of The Rain*. These five young men, all personable and good-looking, come

from California where it only rains for a few days each year!

But though they're new on disc, they've been together for many months, building their reputations through night club dates and high-class restaurants throughout the plush south of the States.

Meet the boys. They line up as John Gummo (23), Eddie Synder (23), Dave Stevens (18), Dave Wilson (25), Dave Zabo (19). THREE Daves, you note. They have, apparently, a series of nicknames for each other so they don't get mistaken. Those nicknames are strictly personal and would sear the "Pop Weekly" pages if used in print.

They are talented instrumentalists, too, and include guitar, piano, bass, sax and drums on their *Rhythm Of The Rain* disc. Incidentally, some folk reckon this number is an oldie.

It ain't. John Gummo wrote the item and it's very original. John acts as spokesman for the outfit and is a prolific sort of composer. They met up, these Cascades, while they were all at school in San Diego. They all wanted to take up different jobs to singing, but it didn't work out. They were much too good on the vocal kicks.

Winning the "Song For Europe"

contest was another feather in the cap of Ronnie Carroll—he did it for the second year in succession. And, of course, the resulting plugging on *Say Wonderful Things* meant it was a natch certainty for the charts. In it comes at Number 27. Now we'll have to see how it does in competition with the songs entered from other Continental countries.

When he did the song first on television, Ronnie had a terrible fright. He found he'd forgotten part of the lyrics and admits now: "The only way I could get through was to make some up on the spot. It was dodgy at the time, but I got the thing right on the disc session."

Ronnie, who is surely our most relaxed performer, is a confirmed gambler. But you won't get him to offer any odds on his chances in the "Eurovision Contest". All he knows is that he's glad to be back in the charts.

Note that Cliff is still with *Summer Holiday*. He'll take a bit of dislodging. Up, up, up goes Billie Davis and her sensational *Tell Him* and John Leyton, too, is making no secret of his *Cupboard Love*, now in at Number Ten and his biggest hit in quite a while.

Elvis, too, is moving with "Broken Heart," but not quite as fast as one might expect. Could be because there's not really enough Elvis on this short side. But it's a big seller, none the less.

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

- 1 Summer Holiday/Dancing Shoes (4)
- 2 Please, Please Me (1)
- 3 The Night Has A Thousand Eyes (3)
- 4 The Wayward Wind (2)
- 5 That's What Love Will Do (5)
- 6 Like I've Never Been Gone (9)
- 7 Tell Him (12)
- 8 Loop-de-Loop (7)
- 9 Diamonds (6)
- 10 Cupboard Love (18)
- 11 Island Of Dreams (14)
- 12 Walk Right In (13)
- 13 Hey Paula (11)
- 14 Charmaine (16)
- 15 One Broken Heart For Sale (23)
- 16 Little Town Flirt (8)
- 17 All Alone Am I (17)
- 18 Hava Nagila (15)
- 19 Foot Tapper (—)
- 20 Sukiyaki (10)
- 21 Next Time/Bachelor Boy (20)
- 22 From A Jack To A King (28)
- 23 Hi Lili Hi Lo (24)
- 24 Like I Do (19)
- 25 Rhythm Of The Rain (—)
- 26 Boss Guitar (27)
- 27 Say Wonderful Things (—)
- 28 Globetrotter (29)
- 29 Don't You Think It's Time (21)
- 30 Taste Of Honey (25)

- Cliff Richard
The Beatles
Bobby Vee
Frank Ifield
Joe Brown
Billy Fury
Billie Davis
Frankie Vaughan
J. Harris/T. Meehan
John Leyton
The Springfields
The Rooftop Singers
Paul and Paula
The Bachelors
Elvis Presley
Del Shannon
Brenda Lee
The Spotnicks
The Shadows
Kenny Ball
Cliff Richard
Ned Miller
R'd Chamberlain
Maureen Evans
The Cascades
Duane Eddy
Ronnar Carrol
Tornados
Mike Berry
Acker Bilk

(By courtesy of Cash Box)

- 1 Walk Like A Man
 - 2 Hey Paula
 - 3 Ruby Baby
 - 4 Rhythm Of The Rain
 - 5 You're The Reason I'm Livin'
 - 6 Blame It On The Bossa Nova
 - 7 Our Day Will Come
 - 8 Wild Weekend
 - 9 The End Of The World
 - 10 What Will Mary Say
 - 11 One Broken Heart For Sale
 - 12 Walk Right In
 - 13 From A Jack To A King
 - 14 Mama Didn't Lie
 - 15 Little Town Flirt
 - 16 You Really Gotta Hold On Me
 - 17 Greenback Dollar
 - 18 In Dreams
 - 19 Our Winter Love
 - 20 A Gypsy Cried
 - 21 I Wanna Be Around
 - 22 Let's Limbo Some More
 - 23 Let's Turkey Trot
 - 24 Alice In Wonderland
 - 25 South Street
 - 26 He's So Fine
 - 27 Butterfly Baby
 - 28 Fly Me To The Moon
 - 29 Send Me Some Loving
 - 30 Boss Guitar
- Four Seasons
Paul and Paula
Dion
The Cascades
Bobby Darin
Eddie Gorme
Skeeter Davis
Ned Miller
Jan Bradley
Johnny Mathis
Elvis Presley
The Rooftop Singers
Ned Miller
Jan Bradley
Del Shannon
The Miracles
Kingston Trio
Roy Orbison
Bill Purcell
Lou Christie
Tony Bennett
Chubby Checker
Little Eva
Neil Sedaka
The Orlons
The Chiffons
Bobby Rydell
Joe Hartnell
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Best of Billy . . !

With Billy storming the charts with his platterful of talent, *Like I've Never Been Gone* and his popularity rising higher and higher every day in this country (particularly evident by the leap of an extra 12,000 copies of the "Fury Monthly" in the last month), Billy's fans are wondering what is in store for them in the coming months apart from the two films which they already know about. Disc-wise, I can tell them they're in for a shock, tho' the *pleasantest* shock they've had since *Like I've Never Been Gone* started to zoom chart-wise! For Billy invited me down to a special session where he taped some really breathtaking numbers under the guidance of those two stalwarts of the recording scene Ivor Raymonde and Dick Rowe.

Did you think *Like I've Never Been Gone* was good? Then wait until you hear what's been lined up on Billy's album (untitled when we went to Press).

Some of the really best music from the Ivor Raymonde mob on one side, and a hepped up load of waxing talent on the flip-side by the Tornados. Believe me, with songs ranging from *I'm Nobody's Child* to a fast Bosa Nova number that really swings you onto your feet, you can be certain you're gonna enjoy this L.P. Even Billy, who is the biggest grumbler in the world when it comes to passing his own tapes, is very satisfied with the numbers lined up to hit the disc bars!

There will be some surprises coming for the Fury Fans, however, especially those who have been collecting Billy's discs since he first began. For on this album is the start of the new Fury. No slurring of words here! Billy, like on his new single, is going all out to prove that he can sing, and that people who deny this are gonna sit up and start taking notice. Perfect diction, clear singing, and very good singing, plus

some of the most beautiful ballads ever composed are gonna be knocking out record-buyers all over this country! Even the recording technicians who have known Billy since the early days, were looking at him in wonder when he stepped out of his "glass box" to have a rest.

Not only has Billy begun to change his singing style, to a much, much better way, but he is to work on newer and better ideas for his fans to all have the chance of seeing him. For instance, out go many of the tiring non-stop tours that cause Billy more trouble than anything. Instead Billy now consults with his manager, Larry Parnes, and between them they are drawing up special shows for the Fury fans *all over the country!* Two big get-togethers are already being considered by the "Fury Monthly," one for the Northern fans and one for the Southern fans.

Hopes are running high that Billy will be able to fit them into his schedule—but first on his list is—A HOLIDAY!



ELVIS? NO? OH!!!

Unless you are blind in one eye and cannot see out of the other, you will have noticed the Wind of Change that is blowing over the Elvis fans in this country. *One Broken Heart For Sale*, El's latest platter was released almost like that of a new pop singer! Hardly any publicity, no advertising, and the dee-jays (although playing it), weren't rooting for it with the same strength as they have done other Presley waxings. In fact, I would go so far as to say that this is the most INSIGNIFICANT Elvis disc released since the disc *Surrender* shot up and down the charts in a matter of (it seemed) days!

After the punchy drive of *Return To Sender*, the Elvis fan was then expecting the Elvis they knew to be—unpredictable! But not as unpredictable as this! For on this waxing Elvis is barely heard and although he may be recognisable on various words like "ooh" I don't think the majority of Elvis lovers will really be as content

with this record as they were with *Return To Sender*. Personally, when I first played it, I thought it was tripe—and as far as wanting more of Elvis goes, I still do think it's tripe. Albert Hand, Editor of the "Elvis Monthly," said of Elvis's new vocal backing group, the Mello Men on *One Broken Heart For Sale*, that he would be pleased to hear more of them, or words to that effect.

All I can say is this. That as a vocal group, they did one of the best jobs I've ever heard of drowning Elvis completely—or did El want to be drowned? But as to this platter, I reckon ol' Elvis is coming it a bit. I must admit that after playing it four or five times that it became quite pleasant as a toe-tapping instrumental, but as a vocal? Sorry, Elvis, this is 1963—not 1956! Those types of vocal gymnastics might have gone down five years ago—but certainly not now! I don't care if the darn waxing *does* reach No. 1 in any chart, I

still say that Elvis will come unstuck on this kick! Elvis proved he has a voice on discs like *Wooden Heart*, *It's Now Or Never* and *Can't Help Falling In Love*—so why not try using that voice?

The flip-side I don't have much quarrel with, *They Remind Me Too Much Of You*, beyond the fact that Elvis took this one so slow, that it became like a 16 r.p.m. version of *Can't Help Falling In Love*. Still, note that Elvis does sing—and can be heard—and that is why I think the flip-side will start to draw more attention than the so-called "A" side. By the way, isn't it disgusting, the length of some of Elvis's latest releases? There are two tracks on his "Girls! Girls! Girls!" album that need putting together, or anyone is likely to be under the impression that someone stuck two odd bits of song on the L.P. in question. Never mind—Elvis! Better luck next time!

Editors Note: I entirely disagree with Dave's article above. Perhaps readers will let me know their views.



It's getting more like an invasion every day—an invasion of Aussies, trying to find stardom here in Britain. Frank Ifield, Patsy Ann Noble, Rolf Harris: they've made it! And now comes Ian Crawford, a widely-travelled youngster with a wow of a Decca debut *'Everlovin' Me*.

But Ian, like Frank, isn't really an Aussie—only by adoption. He was born in Hendon, North London, 23 years ago. He was brought up by his grandparents and, after school, ended up in the Royal Navy. Which he didn't like . . .

So Ian went off to Australia four years ago and since then it's all been happening. He auditioned for television there after singing an Elvis number at a friend's party and was immediately booked to appear on the networked Rock Show.

Says Ian: "As things went so well down under, I got the urge to get back to Britain. Besides I wanted to be near my grandfather, who has been ill with heart trouble.

"But on the way I formed a backing group, the Boomerangs, and we were the first group let into West Germany. There, they asked me to cover a German version of *Venus In Blue Jeans*—so I had to learn my German for the session."

That disc started everything off. Decca and r man, Mike Smith, got Ian to fly in from Germany and he cut that excellent Decca debut.

Ian really has a fantastic record of success. Statistically, it breaks down into: over 300 appearances on television in 27 different shows; five records in the Australian Top Ten; discs released in Britain, Australia, Germany and America; TV shows in America, Australia, New Zealand; plus a list of most of the top hotels and niteries in Australia, New Zealand and Germany. Said Ian: "You don't think my story is too much like that of Frank Ifield, do you? I don't want people to make comparisons."

Ian is a flier. A pilot, that is . . . though his discs have all tended to fly happily. But he flew his own plane in Australia and admits his ambition here is to be the first pop singer to play Scotland and Southampton on the same night by using his own aircraft.

But obviously his pioneering trip to West Berlin remains one of his strongest memories. He told of one occasion in the city where he took a wrong turning . . . and found himself surrounded by police carrying machine guns.

This was a pretty frightening experience for someone who didn't speak a word of German and who had left his papers and passport back at the hotel. Ian solved this delicate situation by showing the police a poster advertising his appearance at a nearby club and finally he arrived under escort at the club so the proprietor could assure the police that Ian wasn't a foreign spy!

Ian is a sharply turned-out, dark-haired charmer whose accent is about mid-way between Australia and Cockney London. He met many of the top American pop singers while he toured the States and he personally digs Dakota Staton and Ray Charles, with Kirk Douglas and Kim Novak as his favourite film stars.

The ex-sailor who made good as a singer: and he's one of those rarities in the business—a young man who shows not the slightest signs of allowing his head to grow bigger.

He talks glowingly about other artists, especially one Johnny O'Keefe, one of the biggest stars of 'em all back in Australia. He's a real knock-out

down under, says Ian, and should be given a chance in Britain.

Endowed with the sort of looks that get the birds a-starin', Ian looks all set to repeat his successes in Britain. He's already packed more experience into four years as a professional than most do in a life-time.

'Everlovin' Me may be the disc to set Ian on the way to the chart tops. If not, he'll come—and come good, as the Aussies say—before many moons have passed.

But he'll never forget the encouragement he got from those Australian audiences when he was just a one-time sailor who tried to sell insurance for a living.



- 1 What Now Adam Faith
- 2 Like I've Never Been Gone Billy Fury
- 3 Summer Holiday Cliff Richard
- 4 Please, Please Me Beatles
- 5 The Night Has A Thousand Eyes Bobby Vee
- 6 Baby Take A Bow Adam Faith
- 7 Because Of Love Billy Fury
- 8 What Do You Think You're Doing Of Billy Fury
- 9 Wayward Wind Frank Ifield
- 10 Diamonds Jet Harris/Tony Meehan
- 11 Tell Him Billie Davis
- 12 One Broken Heart For Sale Elvis Presley
- 13 Totem Pole Jaywalkers
- 14 Bachelor Boy Cliff Richard
- 15 Dancing Shoes Cliff Richard
- 16 Return To Sender Elvis Presley
- 17 That's What Love Will Do Joe Brown
- 18 I'll Cross My Fingers Allons Shadows
- 19 Dance On Shadows
- 20 Little Town Flirt Del Shannon

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 poll of a record can drop, but not its popularity 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.

A jay-walking Pat Boone had a "near miss" by a taxi just the other day. Says he was deep in thought but not thinking about taxis! . . . Bob Crosby now devoting most of his time on a car-renting business in Honolulu, while brother Bing just keeps going on and on . . .

British producer Jack Good currently working here on a new TV series; "Young America Swinging The World" . . . Marcie Blaine, due now in Britain for TV and radio dates, is visiting during her school vacation. Wonder if she'll meet up with your Susan Maughan, the gal who beat her on *Bobby's Girl* . . . Jerry Lee Lewis watching the British charts closely to see if *Good Golly Miss Molly* can do as well as that Little Richard hit of five years ago . . . Watch out for the Sinatra movie "Come Blow Your Horn," for it's very, very funny and Frankie is a gas! . . . Brian Hyland looks like having a million-seller with *If Mary's There*. And it's his own favourite disc item, too . . . Bill Haley still convinced there's a market for rock—but he's mostly on his own in the view . . . Another baseball star going on discs. Name is Don Drysdale, ex-Brooklyn Dodgers, and he's been signed by sports fan Sinatra to Reprise . . . British artists expected to be invited to guest on Jimmy "Big Bad John" Dean's new telly-series.

Exciting movie plans afoot for Connie Francis and James Darren.

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

MIKE BERRY Fan Club—s.a.e. 24 Cranmer Close, Eastcote, Ruislip, Middlesex.

MIKE SARNE Fan Club—s.a.e. Pamela Harrison, 234-238 Edgware Road, W.2.

PETER JAY and the JAYWALKERS Fan Club—s.a.e. Secretary (P.W.), 21 North Drive, Great Yarmouth.

ROLF HARRIS Official Fan Club—s.a.e. Eleanor Russell, 49 Mount Nod Road, London, S.W.16.

POP STAR Fan Club—For all fans of any star—s.a.e. 90 High Street, Romford, Essex.

THE REBELS (Local Group) Official Fan Club—s.a.e. C. Crowley, 5 Carter Street, Mossley, Ashton-U-Lyne.

PIC of the WEEK

The study of Bobby Vee on the back cover reproduced as a 35

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"SPEEDY GONZALES" ACTION!! CLAIM AGAINST PAT BOONE

NOW it is Pat Boone who is being sued for alleged infringements on the American pop scene. And it's all over *Speedy Gonzales*, one of his biggest hit singles.

Warner Brothers' Pictures has filed a \$50,000-dollar damage suit against Pat, his record company and his production company because, they say, the use of impersonator Mel Blanc, as the voice of "Speedy," infringes a Spanish-dialect character which Warners have used in some of their cinema cartoons.

The point made is that Blanc was prohibited from using the "Speedy" voice for his own use or for the use of third parties.

Pretty enormous damages claimed? Not only that, Warner Brothers are claiming the destruction of all copies of the "infringing" tapes and discs . . .

COMPETITION WINNERS

The winners of "Pop Weekly's" Mark Wynter Competition are as follows:

SHIRLEY JONES,
"Wayside", 33 Manor Drive, Gt. Boughton, Chester.

SUSAN HALL,
12 Furzedown Road, Belmont, Sutton, Surrey.

ANNE ROBINSON,
1 Santingfield South, Farley Hill Estate, Luton Bedfordshire.

CHRISTINE KING,
23 Compton Road, North End, Portsmouth, Hants.

CAROL SPENCER,
60 High Street, Eton, Buckinghamshire.

PAUL HARTLEY FOSTER,
7 Matherton Avenue, Newton Mearns, Glasgow.

CHRISTINE ROOCROFT,
18 Douglas Road North, Fulwood, Preston.

ALBERT DEAVILLE,
376 Shelton New Road, Basford, Stoke-on-Trent, Staffs.

LINDA SALTER,
2 Wyndham Crescent, Tyfrill Park, London, N.19.

CHRISTINE GODFREY,
50 Sheffield Road, Fratton, Portsmouth, Hants.

This week's winner of the "Elvis Monthly" Competition is
RICHARD BOREK,
57 Lansbury Road, Enfield, Middlesex. Who will receive a copy of Elvis's "King Creole" L.P.

Billy's autographed L.P. for the "Fury Monthly" Competition goes this week to
MISS C. FENECH,
33 Sandyleaze, Elmbridge Rd., Gloucester.

Writer Turns Singer

FUNNY how some singers get into the singing business. Take Johnny Bev, a highly-touted young man currently with Pye Records. He's been a guitarist for four years—and, as Johnny Beveridge, was one of Joe Brown's Bruvvers.

In fact, he wrote the hit *Brutter Of You* for Joe, with fellow Bruvver Pete Oakman. Then he wrote *You Tender Look*, which was another big seller for his old China Joe. And then came Brian Poole's *Twist Little Sister*.

Through these successes, Johnny became very much in demand as a song-writer. Some of the top names of the business asked for original material from him.

Then, one day, he scribbled out a number "No Peace Of Mind," which he intended giving to a well-known star.

When he'd finished, though, his friends persuaded him to record it himself.

Now Johnny is on the way to making his own we fortune as a singer. And he nominates, among his own fame composers . . . Kenny Lynch!

HAVE YOU HEARD?

Heinz Burt, nearing the end of his stay with the Tornadoes, has made a big impact in his first movie role and is being sought for follow-ups . . . New Karl Denver single was recorded live at a Manchester club. Might ease him back into the charts . . . Series for the popular Clinton Ford: "Clinton's Cake-walk" Light Programme, starting 3rd April . . .

Brenda Lee says she'd include ALL Ray Charles' numbers in her stage act if they only suited girls! . . . Cliff and the Shadows, and Frank Ifield, plan to cut discs in Spanish during a two-week stay in Barcelona . . . Sandra Browne and the Boyfriends, new EMI group, were boosted to a disc contract by bandleader Gary Brown, a regular round the top dance-halls . . . Bill Fury still gathering material for his country 'n' western L.P. . . .

VINTON MOVES TO HOLLYWOOD

BOBBY VINTON, a consistent disc-seller in the States, has moved to Hollywood permanently, so he can be at the centre of things for his all-out onslaught on an acting career.

He said, in a letter this week: "I want to concentrate mainly on films and TV—and we figured the best way was to get to the movie centre and keep tabs on all the likely stories which crop up.

"What I really want to do is keep on singing and playing at the same time, like Bobby Darin. Actually the new single, *Over The Mountain*, is moving in the charts already.

"We've also worked out a night-club act, where I can get more of the adult approach. I want to sing, of course, but I also plan to play clarinet, piano, sax and trumpet in the act. Maybe a little dancing, too."

In the past, Bobby (as band-leader and singer) has stuck to the teen toots, playing colleges and dances. He won a Gold Disc for *Roses Are Red*.

Do-it-Yourself Dinners

PAT BOONE admits he is not much of a man in the kitchen and finds difficulty in boiling an egg. Which makes it pretty logical that the chain of restaurants he is opening in America will have a gimmick—all the customers will cook the grub for themselves!

The song-star, one of the wealthiest in "the business," is opening nearly a hundred of these eat-with-a-difference places in the States. All the meals come in frozen packs, piled up in slot-machines. In goes your money: in seconds the meal is heated by some brand-new device. Ninety seconds, to be precise.

Pat plans to use the machines in dance-halls, factories . . . even bowling alleys. He points out that the meals will cost a lot less than they would in a normal restaurant.

PHOTO CAVALCADE

RICHI HOWELL supplied pictures of Bobby Vee, Carl Doene and Helen Shapiro.

LESLIE A. LEE shot of Billy Fury. **ELVIS** is seen in a shot from M.G.M. release, "It Happened At The World's Fair." The film page picture is from "Follow The Boys," another M.G.M. movie.

CLIFF and the **SHADOWS** are featured in two scenes from "Summer Holiday." An Eeltree Distributor's Production for Warner-Pathe.

MARTY WILDE is a study by Tom Blau, Camera Press.



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

Discussed by
Peter Aldersley

What kind of thing do you like on L.P.? Do you like something that will give lasting pleasure; something that will never date and be an exciting experience into the bargain? Most L.P. material SHOULD fill one, or all, of those categories and the first one this week goes ALL the way:

SAMMY DAVIS Jnr.:
" AT THE COCONUT GROVE"
REPRISE: R 6063/2.

This is a double album with the four sides giving you the complete "live" performance recorded during Sammy's cabaret spot at the celebrated venue. He is always at his best when before an audience AND when he has a length of time in which to fully exploit his versatility; he does this on these discs, plus. We have practically everything but his dancing. Sammy the pop singer; Sammy the balladeer; Sammy the impersonator; Sammy the clown and, above all, Sammy the Supreme Entertainer. He is urged on by the atmosphere of a live performance which puts the distinct edge on every item—especially his impersonations of people like Boris Karloff, Dean Martin, Sinatra, Frankie Lane, Marlon Brando, Nat 'King' Cole, "Satchmo" and Jerry Lewis to name a few. Another highlight that shouldn't be missed is his selection from "West Side Story" which he does to an accompaniment of only the bongos. Oh yes, this double L.P. has everything and should deserve a place in every collector's record cabinet.

ADAM FAITH: "FROM ADAM WITH LOVE"
PARLOPHONE: PMC 1192.

"From Adam With Love"—and from his fans, with much love, will come an immediate response to this collection of all sorts of songs. On most of the tracks, Adam shows an assurance which enhances his reputation and which pleased me enormously. I think any L.P., like an entire stage act, should be as varied as possible. This! Listen to Adam's *I Ran All The Way Home*; *Ballad Of A Broken Heart* and *Butter Wouldn't Melt In Your Mouth* for a start—then go on to things like *I'm Knocking On Wood*; *The King's Highway* and *I Gotta Woman*. I'm sure Adam's fans will be far more than just satisfied with this—and a lot of the tracks are the best I've heard from him for some time.

LITTLE EVA:
"LLLLLOCO-MOTION"
LONDON: HA-U 8036.

If you like a swinging party—this L.P. is a must for the selection of discs you play to keep things really moving. That driving locomotion rhythm is with you all the way, of course—with some



LITTLE EVA

slight contrast here and there from Little Eva herself. If you don't like the *Locomotion* or Little Eva, then it's not for you—but if you like either or both its a wow! Dance to these titles! *The Locomotion*; *Some Kinda Wonderful*; *I Have A Love*; *Down Home*; *Breaking Up Is Hard To Do*; *Run To Her* (not "him!"); *Uptown*; *Where Do I Go*; *Up On The Roof*; *Sharing You*; *He Is The Boy*; *Will You Love Me Tomorrow*. And on quite a few of the tracks she shows that she will be an artist with a fair range.

THE KINGSTON TRIO:
"SOMETHING SPECIAL"
CAPITOL: T 1747.

In the eyes of most lovers of folk song and group-work The Kingston Trio can do no wrong. Their combined talents and overall polish are always prominently displayed. This album is no exception to that, although I don't think it QUITE lives up to the high

standard set by the boys' other L.P.s. Perhaps it is the selection of songs—all good in themselves—but lacking a little in variety.

Make no mistake, however. The Trio makes the most of every one. It is just that "little spark" missing from the performance, that one usually finds in their "live" albums. Still, it's a pleasure to hear the boys again, especially on tracks like *O Willow Waly*; *Little Boy*; *Away Rio and Jane, Jane, Jane*. Others include: *Brown Mountain Light*; *One More Town*; *Tell It On The Moon*; *Strange Day*; *Pullin' Away*; *She Was Too Good To Me*; *Portland Town* and *Old Joe Clark*.

I'm sure you will enjoy this week's Top-Four if you care to give them a listen. A varied lot, for all moods and occasions. And now, care to join me for the weekly DISCUSSION on the latest singles? Flip the pages, please. See you!

READERS WRITE

... but aren't always!

LET US HEAR YOUR VIEWS.

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

Flip This One

I lost no time in getting *Totem Pole*, the new release by that fabulous group, Peter Jay and the Jaywalkers. In my opinion, the flipside, *Jaywalker*, which was written by Peter himself, should have been the A side. It's such a gay, beaty number and marvellous for a party. Do listen to this one cats, and here's hoping that it is an even bigger success for the boys than *Can Can '62*.

Jill Moreton (Hornchurch)

One-Girl Fan Club

Probably everyone at Pop Weekly will think I'm a crazy cat, but, well the truth is, I'm nuts on Dave Cardwell. After swooning over his photo in this week's mag. for the umpteenth time since Friday I felt I had to write to you. Could you, please, print some info and a page pic of him? Please, please, please!

I suppose its that sad look in his eye that sends me. *He isn't married is he?*

Dave's best fan,

Chris Ryley (Wirral)

Murder!

Although we are *not* squares, and do appreciate pop music we think it's absolutely ludicrous that such music as *Nutcracker Suite (Nut Rocker)* and *Swan Lake (Saturday Night At The Duck Pond)* by Tchaikovsky should be jazzed up and the version of Mozart's *Minuet* "mashed" in such a manner is murderous! Hymns and carols are even worse too, if that's possible. We think that if the arrangers can't think of an original tune to record, then they shouldn't record anything at all!

Do any other readers have any views on this subject?

Sarah Raban (15), Penny Craig (15),
(Stevenage)



CAROL FIGHTIN'!

Not so long ago, everybody, myself included, was writing the praises of the female vocalists in this country, for their splendid persistence in reaching the charts. Now, it seems, we were all slightly premature. For out of the charts have dropped nearly every well-known thrush forecast to stay on the scene. But one young lady's disappearance from the best-sellers has caused quite a bit of concern throughout show biz! Her name? Carol Deene. Her ambition. "To become an all-rounder" she told me some time ago. An all-rounder she may want to be, but a few hits at the present moment wouldn't go amiss.

Carol's latest release, *Let Me Do It My Way*, although doing nicely sale-wise, has not had a heck of a lot of movement towards chart honours. Carol, however, although naturally disappointed that her platter hasn't reached

the high positions that her previous discs have, is not crying over spilt milk. "I'm disappointed, of course, but there will be other records and other chances for a stab at the charts" Carol told me.

"Once I had the knowledge that my disc wasn't going to be as big a hit as my other ones, I felt a bit, well, you know, sorry for myself. But I will just keep on trying. If at first you don't succeed, try, try again!" she said. But, is it Carol's fault that her latest platter slipped? My personal opinion, this was the first "A" side Carol waxed that wasn't a cover version of an American hit. Undoubtedly she would have been nervous. After all, it's one thing to make a cover version, but it's twice as difficult to suddenly have to branch out on your own. I'm bettin' that with the right song, our Carol will start hitting the Top Ten once again.

POP Weekly

16/3/63

ELVIS

MONTHLY

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'FOLLOW THE BOYS'

"Follow The Boys" seems a great follow-up title to another movie not long ago called "Where The Boys Are." And it is—and the same fabulous female film and disc star prevails in this movie. Yep! Right first time, our old friend, if she doesn't mind me calling her old, Connie Francis! With a loadful of talent in the shape of Paula Prentiss, Dany Robin, Janis Paige, Ron Randell and Russ Tamblyn, she sings and swings her way thru this cute comedy and romantic story that has just opened at the Empire Theatre, Leicester Square.

For those of you who enjoy Connie singing (and who doesn't) you will be

well catered for with four great numbers in the film. Titles? Certainly. *Waiting For Billy*, *Tonight's My Night*, *Italian Lullaby* and the lead song, naturally, *Follow The Boys*. The story itself is gay, laughable, and light. Connie plays the role of a newly-married whose husband is with the U.S. 6th Fleet, and as she has only been married two hours, and her husband is setting sail for an unknown destination, she rightly (or wrongly?) feels that she should accompany him. With three other women intent on the same thing, Janis Paige, Paula Prentiss, and Dany Robin, they buy an old broken-down pink car that

has them in nightmare scenes all the way to Italy!

At last, they reach the place where their husbands' and sweethearts' boat has docked—hoping for a surprise and a happy re-union with their husbands and fiancés, but all doesn't end so easily. The two unmarried boys decide that they prefer *each other's* girl friend, and the girls themselves are not slow in changing over! Connie, however, finds herself almost being chewed up into little pieces, for her husband, angry at her having followed him so far, has a flaming row! Gradually, however, all's well that ends well—even when Connie (bitterly upset) tries to get away in a helicopter. I bet there will be a few tears at the ending too! So—GO! Follow The Boys!

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POP SHOP TALK

Great new rush-released Kenny Lynch album includes four of his own numbers. And Ken pays glowing tribute to Harry Robinson for his backings and arrangements . . . Swingin' Viscounts, searching for a hit, have swung-over to Country and Western for their latest single *Don't Let Me Cross Over* and look like making Charts-ville again . . .

Tommy Roe, newly-arrived in Britain, used to work as an electrician in order to cope with the expenses incurred when he went singing in the evenings . . . That Craig Douglas (tonsil-throat trouble was in no way exaggerated. His managers are dead worried about his health . . . Brian Hyland borrowed a record-player while here from Bobby Shafto, Lionel Bart protégé—and listened mostly to Cliff Richard discs . . . The Shadows working out some intricately different dance steps for their stage acts . . . New baby daughter for the Tony Meehans will be called Katherine. What's the betting we'll be getting a new number called just that? . . . Marvellous reaction everywhere to the new "Billy Fury" monthly magazine . . .

Doug Sheldon mobbed at North London when he went along to plug his hit single . . . Look out for a return visit from the Sponticks before the end of the year. At least one top pop star regards them as being the best group in the business . . . Quote from Cliff Richard: "I admire Elvis immensely. But we could never do the same sort of films." . . . Isn't the theory that British pop music is now as good as

American a wee bit of wishful thinking? . . . At last: a TV series for the bright comedian Des O'Connor. Let's hope he gets a chance to sing a bit, for he swings with the best of 'em at impromptu parties . . .



Adam Faith has enough books in his home to start a lending library. Whatta queue of teen readers that'd attract . . . Wee Willie Harris, a good performer underrated here but tops in Italy, has had his *I Go Ape* released in the States . . . Some of the most sensible comments in recent months on "Juke Box Jury" were contributed by Dusty O'Brien, bird member of the Springfield . . .

Shirley Bassey, back from her world wanderings, has signed for a starry showcase again at London's "Talk Of The Town" . . . People thought Carol Deane had NOT "covered" an American on her latest disc. She did: Jo Ann Campbell has the American hit on "Let Me Do It My Way" . . . Clint Eastwood, of "Rawhide" fame and now a disc star, is handled in this country by Paul Cave, manager of Frankie Vaughan—and he should be visiting these shores soon . . .

General de Gaulle does give some things away. He's made a special award to Frank Sinatra for his work on behalf of underprivileged children. Says Frank: "Well, overprivileged adults should help out . . ." . . . Lotsa folk reckon that Alexander Murray Smith and the Back O'Town Syncopators are the best bet to rival Bill and Ball at the trad top . . . Ken Street, guitarist with the Original Checkmates, claims he's a great nephew of Buffalo Bill Cody, Western Idol . . . Cambridge Strings look like having a surprise hit with *The Desperados*, theme music for BBC TV series "The Desperate People" . . .

Troubled with scratches and wear-and-tear on your long-players? It should be put right ere long with a new process worked on here by Columbia Records. It gives better reproduction and longer life . . . Bobby Darin has been buying up music publishing firms like crazy here and is becoming one of the tycoons of the business . . .

Johnny Thunder plundered the kids' nursery rhyme books for his hit *Loop-de-Loop*. Now he's gone back for more—his latest single is *The Rosy Dance*, once "Ring Around The Roses" . . . Crickets on a sure-fire hot 'un with *My Little Girl* . . . Little Richard throwing himself enthusiastically into his pop scene comeback on *Crying In The Chapel* . . . Richard Chamberlain says he has one big ambition left—to sing and dance in one of those great big MGM musicals . . . Old-time movie comics the Three Stooges recently cut an album for Ambassador Records in New York and it's a real gas! . . . Sinatra will go on signing big-name talent for his booming Reprise label . . .

Johnny Mathis making enemies of some columnists by his outspoken comments on the Press. Following in Sinatra's footsteps? . . . Elvis movie "Fun In Acapulco" has some of his funniest sequences yet. Song content pretty strong, too . . .

Ned Miller, of *From A Jack To A King* fame, has kicked around for six years without getting even a sniff of a hit. His follow-up L.P. is doing well, too . . . Helen Shapiro sure impressed the Nashville boys when she swung her way through three days of disc sessions . . . Top movie makers here are putting out incredibly high offers to Lionel Bart for the rights of his "Blitz" show . . . Change of style and change of label for Bill Haley, now with Newtown Records. He admits: "We've been wrong sticking so rigidly to our old hit making formula" . . . Rick Nelson, who honeymooned in Switzerland, says he wants to stop off in London for a few days with his bride . . .

Bobby Vee has just won a poll as the most co-operative young singer in the States . . . The Cascades, of *Rhythm Of The Rain* notability, had lotsa offers before making this, their first disc. But they were determined to learn the business thoroughly on tour first . . . Bookers at the Village Gate club in New York are hoping to get Lonnie Donegan back there for a month this summer . . . Has Connie Francis's disc career slumped? Could be—but she's mighty busy on the top night club circuit . . . And she's due to make another movie, "Girl Singer," soon . . . Teaming of Chubby Checker and Dee Dee Sharpe on album is really somethin' . . . Marty Robbins, one of the pioneers of C and W music in these parts, had a whole day dedicated to himself on local radio programmes . . . Your Roy Castle, a big hit on telly-networks, has cut a long-play called "Newcomer" for Phillips—and boy! does this guy swing! . . .

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DISCUSSION

This is a good week! Lots of varied and exciting discs, so let's get down to DISCUSSING some of them straightaway:

First off, on H.M.V. there is a really excellent Tommy Roe release called "The Folk Singer." This is not Tommy Roe in his Buddy Holly guise and the song itself couldn't be more different from *Sheila* and *Suzie Darlin'*. Tommy shows us he has a clean-cut style of his own which has great appeal. There is a haunting quality about the melody of this lilting, folksy song and I am sure it will appeal to many. This disc has the distinction of being released here BEFORE being let loose on the American market and I've got a feeling no one is going to regret it!

is not too distinctive, I'm sure the atmosphere of the whole thing will attract. Simplicity is the keynote and, although I don't think this is the very best we've had from Don and Phil, there is much charm. I like it and I hope you will!

Against a rather familiar background, Mike Sarne gives us "Code Of Love," on Parlophone, which is destined for a more popular success than his *Just For Kicks* because the infectious rhythm is simple with no unnecessary gimmicks; furthermore, the humour is a little more subtle which gives the number added appeal without losing anything of value. *The Code Of Love* is a book of "courting etiquette" and the hinted result of not reading the last page might raise a few stiff eyebrows in some quarters but I fail to see why it should prevent the disc from enjoying success.

Stand well back! They're here again! The Tornadoes now introduce us to "Robot," on Decca, and I like this one better than *Telstar* and *Globetrotter*! Personally, I find the melody is a little fresher and the recording has more clarity. But the main thing is that Clem and the boys put lots of life into a balanced performance and they will live up to the expectations of all their fans. And I think the totally unnecessary electronic robot gimmick at the beginning only serves to make us impatient to hear the boys!

On Stateside there is "Heart" by Kenny Chandler which starts softly and slowly to the accompaniment of only the "sound" of a heart beat. Very gradually a solo guitar is added, then chorus, with Kenny building up his own tempo and tone, until the whole reaches a loud, clear and exciting climax. Very neat and effective. But THEN! All the work put into it is thrown away by the willful FADING OUT at the end! If ever a disc cried out for a big, clean end



it's this one. The A. and R. man concerned showed little heart himself! Nevertheless, *Heart* is good. So is its beat!

BRICKBAT

To *The Majors*, on London, with *What In The World* for being the same old stuff so many similar groups keep churning out. No precise melody, the same beat all the way through which is made monotonous by the repetition of a phrase or two. It sounds so half-hearted to me and, quite frankly, I'm getting a bit choked by the toneless incantations so popular with the leaders of these groups. I don't know why they bother; they are by no means certainties for the charts in this Country nowadays! And I don't rate this one ANY day! It lacks originality, life and sparkle. In short, I don't like it!

On Columbia there is the debut disc of Wes Sands and it is called "There's Lots More Where This Came From." It is a fast moving, lively offering without anything to make it particularly outstanding. Wes, himself, has plenty of go and an easy style although I think a clear view of him, as an artist, is hampered by the chorus and general treatment of the disc.

And there's no more room where this page came from—so I must spin off till next week. Look after yourself. 'Bye for now.

★★★ BOUQUET ★★★★★

On Vocalion-Pop comes Jimmy Holiday saying, singing AND crying *How Can I Forget*. This is a very dramatic ballad of anguish and despair resulting from lost love, and Jimmy wrings every ounce of feeling out of the lyric in a beautifully timed and balanced performance which ranges from the soft and gentle up to the loud and desperate! Both lyric and performance carry very hefty, calculated punches and make you take notice! And if these fail you, there is the backing! This is full of variation to fit exactly the mood of the phrase and is dominated overall by a pounding beat. The disc has been well-thought-out and excellently made. We've heard the same kind of thing before, but seldom as impressive as this. Just see if YOU can forget its impact and excitement!

After nearly four months since their last release, Don and Phil are back with us! Warner Brothers now present *The Everly Brothers* in "So It Always Will Be"—a gentle sentimentaliser, with the boys in good form. If the melody

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Oh! Helen!

Can Helen pull herself out of the rut? That is the question that is being asked around show business, as members of various Shapiro Fan Clubs gather their forces to storm the hit parade once again, giving Helen all the support any Fan Club could give a top artiste. But with two misses behind her, neither of them reaching the Top Twenty, and certainly never looking as tho' they were gonna make the Hot Ten, Helen herself is entitled to feel worried. Her last platter, *Queen For Tonight* was a good start back to the hit best-sellers but the big sales and the high chart position which was expected of it, never—but never materialised! Is it the songs—or is it that Helen has faded from popularity simply because she is Helen Shapiro?

When I say faded from popularity, don't take me too literally. For Helen is still very popular, and I for one, think that this sudden drop in chart

popularity is due to the fact that her voice seems to have changed quite some piece. Also, to cap it all, her style seems to be swinging away from that bouncy, airy, material that made *Walkin' Back To Happiness* and other such numbers, the big hits they were! Instead, on her *Queen For Tonight* we're getting a Judy Garland touch! I admit on *Queen For Tonight* she swings O.K., but it's not quite the right kind of swing!

Is Helen beginning her expected move towards the kind of numbers that she personally likes? Things like *Bill Bailey* by Ella Fitzgerald? Although I admire Ella, and am an ardent fan of Peggy Lee, and the Sinatra school, let's not have our Helen swingin' towards their style too soon. There's plenty of time for Helen to prove that she can become another songstress like Ella, but for the time, my advice to her is—concentrate on your teenage following—and give them what they want!

Please, Cliff

By our French Correspondent,
CATHERINE PAGEZY

Cliff is the king of pop music in Britain, he is a well-established star all around the world, in the countries where English is the most spoken language. But maybe you are wondering what happens for him in a country like France, for example, where it's more difficult to be appreciated when you don't sing in French... Well, if this has been a difficulty at the beginning of his career, I can promise it's no longer one! In fact, Cliff is doing so well over here that I have not found one teenager to tell me: "I don't like him," when I asked them what they think of a singer called Cliff Richard. And even the few who didn't dig pop music at all said: "We must admit he is good."

We had a meeting for the members of the club last Saturday. I thought it would be interesting to know exactly why everyone seems to like Cliff. And here are some of the answers I got: Cliff has a wonderful voice, and this helped him tremendously to reach fame over here, as most of our French singers (sounds funny, but it's just the truth!) can't sing. They shout, scream, but it's not musical. He is handsome, and this is always appreciated. He has been lucky enough to choose the right songs to wax, and they always conducted him at the top of the hit-parade. And, this is one of the best reasons: his backing-group is fabulous. Cliff has now found a very special style of his own. When hearing a new record by him, you just can't go wrong, especially with the Shads backing him.

Girls usually go for his sweet smile, his good looks. They just can't resist him when he sings, they don't mind whether it's rock or ballad. One told me: "He thrills me, when I hear him sing, I just feel like a weak baby. I like the way he makes you think he is singing for you alone." But the best answer is one I got from a boy! "Cliff has a bewitching voice, and he produces an infectious beat. He has an indefinable charm which attracts us, guys, as well as the girls, I can tell you!

A fortnight ago, I met one of our best rock singers, called Dick Rivers. He is still in his teens, and admires Cliff tremendously. He told me "I believe the reason that Cliff has never done a show in France is that, knowing the incredible success of the Shadows and being very modest, he thinks everyone would come to see the Shadows, and would be disappointed to hear him sing with them."

Well, Cliff, if you ever read this, and if this is the reason, please change your mind! We'd like to see the Boys again very much, but it's you we want to hear the most, actually. So come over here as soon as possible.



POP WEEKLY

NUMBER TWENTY-NINE
Week Ending 16th March

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