



POP WEEKLY

ANNUAL

WITH FULL COLOUR
PLATES OF...

ELVIS PRESLEY
CLIFF RICHARD
BILLY FURY
THE SHADOWS
JOHN LEYTON
MIKE SARNE
THE TORNADOS
MARK WYNTER



EXCITING AND INTIMATE INSIDE
STORIES OF ALL YOUR FAVOURITE
POP STARS, BY THE EDITOR OF

“POP” WEEKLY

ALBERT HAND





**Elvis in a shot from
Girls! Girls! Girls!
A Hal Wallis Production
A Paramount Picture.**



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Albert Hand



Compiled by

ALBERT HAND

editor of Pop Weekly

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A word from the Editor

Hi there!

Well, readers, here it is. *Pop Weekly's* first swinger Annual, and I'm pretty confident that it'll go down just as well as *Pop Weekly* did when it first came into existence one year ago.

Y'know, many people in the trade said we were stark raving bonkers for starting one at all. After all, weren't there four top-class musical weeklies on the market already? But we knew just what the teenagers wanted. First class pics, on top quality paper, which none of our rivals could compete against . . . plus good feature and news writers, the backbone of any weekly, no matter what subject the magazine writes about.

And now here is your own *Pop Weekly Annual*—packed from cover to cover with all that you want to know about your favourites.

After you have read the book, and admired the pictures, I don't want to leave you wondering just who you have to thank for its fine contents, so . . . straight away . . . I'll propose the proverbial toast to:

DAVE CARDWELL, who is responsible for all the features in this book.

Your equally good friend and disc jockey PETER ALDERSLEY, who has written those two fine disc articles.

RICHIE HOWELL, who is wholly responsible for the photographs throughout the Annual, except where indicated.

And last, but by no means least, Mrs Hand, who put up with all my tantrums and absence at the office, during the make-up and compilation of this, your first *Pop Weekly Annual*.

See you in next week's *Pop Weekly*!

Your good friend and editor,

Albert Hand



BRITAIN'S KING OF POP

The pouting face, and the babyish look have disappeared. The fast rockers have followed at the same pace. He is no longer called Cliff Richard. The one-nighters are taking their toll, and now films have stepped in as a result. Yes! Cliff is changing. Changing from the young man to the more adult expression, not only in his looks, but in the whole of his show-biz career. His records, although still sometimes fast, can no longer be called Rock. Not the Rock we used to have anyway. To save any arguing over the King of Rock, what the heck does it matter? Rock, for what it is, is practically dead now, and Cliff, like Elvis and the other greats, relies upon his talent as an up-tempo ballad singer, or sticks to his dreamy "Looking Out of the Window" style of number.

In fact, to put it in a nutshell, Cliff is changing. He now has that mature look about him, and it's easy to see that his once quite slim frame has now broadened. Cliff is more worried these days about his figure and slimming than he ever was about reaching the Top Ten! But take a look at the bygone Cliff on stage. Pink jacket, black trousers (tight), white suede shoes, a black shirt



and yellow tie. Gone also are the group we once knew as the Drifters. In their place . . . but let's concentrate on Cliff first. Gone too is the Cliff of that era. Now he wears ordinary black suits and a plain shirt with a black bow-tie.

Quite a change? Now he is voted by leading tailors as one of the best-dressed men in Great Britain. Now on to the name. Harry Webb disappeared to become Cliff Richard. Now the Richard has disappeared to become plain Cliff. Although you still see it on records, which these days comment thus, "Have you heard Cliff Richard's latest?" It's nine times out of ten pronounced as "Cliff's latest." What about the Drifters. Oh! Yes. Gone are the frantic crew who used to jump around behind Cliff, and were only vaguely known. In their place stand a



Cliff sprays a disc at the E.M.I. Factory.

quartet known to all and sundry as the Shadows, all wealthy, capable musicians, and now almost as big as Cliff.

However, back to our subject. Cliff Richard. Sorry, Cliff. Film-wise, of course, he has changed beyond compare. Gone are the "Serious Charge" days, and now Cliff is hailed as one of the brightest discoveries on the British film scene, and now American and British movie producers are talking in terms of Hollywood contracts. "The Young Ones" sparked off controversy among many actors. "If Cliff can do a great musical like that so can we" they said. So, in fact, Cliff is now responsible for many of the fine musicals that

are rapidly being turned out from every film studio in sight, tho' many are over-rated and Cliff's "Young Ones" and "Summer Holiday" combined are still pulling in higher box-office takings than any five British musicals released in the last five years!

The exact amount and extent of Cliff's fame film-wise is still spreading as the "Young Ones" and "Summer Holiday" are being pushed overseas. Like Elvis, Cliff is having his film titles changed, and many of them are appearing, or will be appearing, under German and French names in the various countries in question. Musical films seem to be Cliff's best bet, and he



is quite certain that his next couple of movies, although featuring a stronger story background, will still be on a musical kick, so that it seems as if Cliff fans are in for yet another line of musicals for (in my opinion) at least another three or four movies! Cliff, however, is still intent on becoming an actor, but as he said to me at Elstree where he was filming, "I think it's better to have a solid core of movie fans behind one if possible, and then when I want to break away from too many musicals and try some stronger drama, I'll at least know that some of my fans will be watching the change and liking or disliking the film."

I don't think Cliff has any worries on that score tho' it is possible that he could slip if he was to change too quickly. This, however is not likely to happen, for both Cliff and his very adept manager, Peter Gormley, are wary of trying something that the public will not like. That doesn't mean to say that Cliff will get stuck in the groove, so to speak! Far from it. The British Pop Boy of the Year is no fool when it comes to his own career, and it is a well-known fact that Cliff can tell you the sales figures of his latest single off from heart, plus being able to tell you what's happening on his schedule for the next six weeks.

Well, I met him, and here I must express my thanks to one and all concerned, as getting to see Cliff these days is like approaching the Queen armed with a machine-gun! Back to the point. I chatted with Cliff for over an hour but to tell the truth I was slightly disappointed. The reason was that although Cliff has changed as a person, most of his ideals had not. He still intended to marry when he met the right girl, and still professed a liking for blonde females (although a few hours earlier he had escorted a dark-haired young lady to a favourite Chinese eating-house), and many of his ideas still seemed to be the same as a few years ago.

A few things are apparent at first glance. His handshake is firmer, stronger, and he is more sure of himself when answering questions. Like his stage act, Cliff has grown refined. I'm not saying he's that kind of refined that enables



Cliff is usually at the other end of the camera.

lazy people to say they are resting, no sirree! For if anyone wants to accuse Cliff of not working hard, they've picked on the wrong guy! Gone are the days when Cliff caught a train to an amateur rehearsal of "my mates." Today he jumps in his Cadillac, and drives fast but carefully down to the giant E.M.I. Studios where he joins and jokes with his group, the Shadows, and the hit-making A & R man Norrie Paramor.

There were some things different to Cliff's conversation of a few years ago. Things like, "I go for that Peggy Lee stuff, and of course I like that kind of music." That kind of music being the Sinatra style. But Cliff is not putting on airs and graces. He still likes the earlier Presley as he did four or five years ago. He said however on clothes, "Yes, I've changed some I know. You see, it's more or less due to the fact that I've done some important shows. Things like the Royal Command Performance, and so on. I think it would look pretty funny if I turned up wearing some of the gear I used to wear a few years ago. No! I think I've changed there quite a lot. Although I still like tight trousers, I have nearly all suits these days and hardly any jackets.



"I guess everyone grows out of wearing the current rage in clothes tho' I still stick to the current style as much as I can, unless of course," he grinned, showing perfect white teeth, "it means wearing a deer-stalker hat and bell-bottom trousers!"

I asked Cliff a few questions that *Pop Weekly* readers had sent to me. "Cliff, do you think it's fair to cut down on one-night stands and spend more time filming?" Cliff thought for a few moments and then, "Well, I see it like this, Dave. I've been in many places in Britain on one-night stands, but I can only be seen by two thousand maybe, at a time. Now if I do a film, all those disappointed fans who missed seeing me get the chance of seeing me in the film. Anyway, to be fair I haven't cut down on my tours too much,

and I still manage to do quite a few every year." Another query I raised was this, "I have received quite a few letters from your fans who would like you to do more Rock numbers on your platters. What about it?" Cliff grinned, and said, "This is like being the 'hidden person' on Juke Box Jury!

"Seriously, Dave, I think that this question will always be raised no matter what discs I do. It's very difficult to try and see what kind of records my fans like. Sometimes I have a panel and we pick out the ones they like best, but usually I end up by having a different one released that has just as much success, or may even have more success than the one they picked out! I try to be as fair as I can and give them as much as possible of fast and slow ones. But I think I've achieved a happier medium now by just hoping that the one I have done is good enough."

Cliff became serious when I questioned him about his health. "Isn't it true that you do over-work and that like Presley you have been warned to slow down?" Cliff shook his head, and added, "I don't think I over-work. Sometimes, I must admit that, I've wanted to slow down, but I just have to go on. But I'm lucky in that my manager tells me when I'm gonna rest, and when he tells me to rest he knows what he's talking about. When we were in South Africa at the beginning of the year some papers carried the news that I was exhausted before I even started the tour but that was ridiculous. I had felt tired when I got there but that was due to the send-off I had before I left and not to the fans reception at the airport."

Cliff fans will remember that when Cliff visited South Africa earlier this year he was mobbed by twelve thousand fans, and that's not exactly a heartening sight after a long plane trip! But I'm glad that Cliff hasn't changed on one point and that's his sincerity towards the people who help him or have helped him in show business. Not the top people like Norrie Paramor, who Cliff is grateful to anyway, but the people like Jan Vane who heads the Cliff



Cliff takes a rest between shots while filming.

Fan Club in this country, and also the musical magazines who have helped to promote his name throughout the country.

For deep down Cliff is still the same. His feelings are, if anything, more helpful towards everybody tho' to my mind he has never had a period of unhelpfulness. When he can help any-

one he will, regardless of the work he has on his plate. Yes! Cliff has changed for the better. The only problem is. Was he ever "bad"? Answer, in case of irate Cliff followers' letters! NO! NO! NO!

To you, Cliff, our deepest thanks for everything. You are a credit to show-business.



Still heading the polls of any pop instrumental paper or musical magazine in the world are—the Shadows! The swingin' outfit once known purely and simply as Cliff's "Drifters" are known throughout the world as the fabulous swingin' team, the Shadows! No matter which country you visit nowadays, you're bound to see the record-shops and juke-boxes plastering the name of the Shads all over the place! One instance of this occurred when I went to Italy shortly after the Shadows had released a new single. I thought that it had never been released in Italy but every teenager who had a record-player was playing their release! In France their platters are *permanent fixtures in the Top Twenty!*

The same applies to almost every country. Britain? Oh! Well, in Britain they're never out of the charts! Although the Shads only have two members of the original Shadows still left, Hank and Bruce, their popularity, if anything has *doubled* since Jet and Tony left the fold. Said Hank when I met him, "We're hoping to make all our future albums with the most exciting beat you can think of. What's happening to our singles? Well, we already have what we consider





The Shads try out a new number together.

is the right kind of sound for those, tho' of course, it changes with practically every release we have. But on our L.P.s which we have to sell to different countries, it helps if they feel that it's a kind of sound their sort of people want.

"I mean, try selling a Spanish population a lot of Chinese-styled music and they don't wanna know." I interrupted, "But what about the discs you sell over in places like Belgium and France, Holland and so on. They're exactly the same sort of platters that sell over here, and are in fact the same ones!" Hank laughed. "I suppose you're right, Dave. But you see, we're going to try for these sounds anyway. I know we've had terrific success so far, but we feel it would be silly to sit back and just say, 'We're O.K.'"

I think Hank must have been kiddin' about the Shads dropping out of popularity, for even now their first big hit, the fabulous "Apache"—which topped the charts in many countries—is still selling strongly! One point that is getting to be a standby question for the Shadows is the number of rumours that circulate in show-biz that they are breaking up. To be precise that Hank is leaving or Bruce is going or *both* of them are quitting together! Although Hank denies it vigorously, the rumours still keep flowing. I asked Hank (for about the tenth time since I've known him!) whether or not he or Bruce had any intention of leaving the quartet.

As I expected, he replied "No! If I left the group, I think Bruce would leave too. As far as I know he has no intention of leaving, and



I'm not making any plans to leave until about the next hundred years! Seriously, Dave, it's getting very difficult for us to keep denying these charges. I don't mean people who just say, 'Are you leaving?' or anything like that! I mean those who have to repeat the question, and keep saying what's going on, etc. When either I or Bruce leave—well, that will be when we want to, but I'm very happy where I am at the moment, and let's keep everybody swinging' that way!"

A few points I must add here on someone who the Shadows fans don't hear much about and yet is as important as the Shadows themselves. He is the man who has to suffer the head-aches, and the many, many worries about not only the Shadows' but Cliff's dates as well. Sorry, also Frank Ifield's. His name is Peter Gormley, and if you didn't already know, he is the Shadows' manager, plus being the manager of Cliff and Frank. A quiet man, very dedicated to his work, and still able to raise a smile on the worst of occasions, tho' with his brilliant management there aren't many. I know Cliff, and the Shadows (naturally Frank as well!) think that people of the calibre of Peter deserve an award for their hard work.

The Shadows owe another man a great deal of thanks as well, that veritable Piped Piper of the Pop World, Norrie Paramor. His efforts on their behalf to achieve new and different sounds, and to push their name throughout the world, have shown fantastic results, and it is obvious, by the respect they show Norrie, that they are more than grateful for what he has done. Said Hank, after they had swung their way to the charts with "Wonderful Land," "I think Norrie's got some fabulous sounds out of us that even we didn't know we could get! But he has really helped us to get a much better 'feel' into our work, something like the 'feel' the Americans produce!"

One line from Hank's words there indicated that (to me) it's about time the States started sitting up and taking some notice of these fabulous boys, for they could be worth their weight in Gold (Discs) over in Yankee-Land! It seems that the Americans, although sometimes openly boastful of their groups, do not consider the Shads' music worthy of the Top Ten! Although many of our artists have struck gold over

there, the Shads seem destined to stay in the cold. It seems not only unusual to me, and also unfair, but nearly every release they have in the U.S. is voted a hit by experienced dee-jays and platter reviewers whereas all that happens is that they only reach the Top Fifty—with luck! One can only deduce that the American teenagers don't know good music when they hear it! Or is it that their disc-jocks are scared of playing an English waxing?

Over to another query that has been raised quite a few times. Will the Shadows be appearing in movies on their own and without Cliff? In my opinion. No! definitely not! I don't think it is possible to build a good enough story around the four boys. If there was only one of them, yes! But *not* four! I think they would be best suited to do a few small feature films, just about forty-five minutes long. Just "A Day Out With the Shadows," or something like that. A few tunes, a few laughs, and I'm sure whatever big film was with the Shads' one, would have to be pretty good to stop the Shadows' fans from leaving immediately after they have seen Brian, Bruce, Hank and Liquorice!

So record-wise the Shadows are going for even greater, and almost unknown sounds, whilst stage-wise they are perfecting more of their exciting Blackpool holiday season stuff. What about the stage musical with Cliff? From what I hear it's in the melting-pot and we can only hope that all will have the time to do it so that we can have the Shadows and Cliff doing a kind of "Summer Holiday"—but like on the stage, man! In between all the TV shows, the radio shows, the films, the cutting of platters, the personal appearances, and their various charity things, the Shads manage to squeeze as many days as possible watching their fan club progress and relaxing as much as possible.

"Though our relaxing usually consists of learning new songs or writing them. Then of course we're always mucking about with stage acts, and things like that! When we do want to, of course, we take out girl-friends!—but at the moment we're concerned about our new album!" That's the Shads, the hard working, fun-loving, all out for yet more fame and fortune (if that's possible) and yet still laughing and joking—even when Hank nearly electrocutes the whole lot by plugging the wrong electric guitar in!

BRENDA GIVES OUT WITH A HAPPY BEAT

This feature, or rather part of it, was inspired by Brenda Lee's recording of "All Alone Am I." I think it may prove a warning to some of those teenagers who think show-biz is all great fun—and some hard work! I had the opportunity of chattin' to Brenda when she was over here on her last sensational tour, and the conversation turned towards what her life was like in the States. Said Little Miss Dynamite, "I guess that if a lot of the young girls who come into show-biz think it's gonna be easy—then they'll leave in less time than it takes to tell."

Brenda wasn't just kiddin' either. The "mortality" rate among female pop warblers climbs higher every year, as new chicks (usually excited at the thought of fame, fortune, and exciting people) joust for the Top Ten only to find themselves out of the running after their first platter! Added Brenda sadly, "Dave, the number of girls I've known who think that a couple of hit records are everything would shock even you. The greatest worry of nearly every artiste, male or female, in the world of show-biz,



the pop section, is that their next waxing won't make the charts!

"I still get worried after nearly every disc is released. Somehow, you go through about three stages. One, when you make your first record, and then worry until it gets in the best-sellers—that's if it does! I mean, not long ago someone worked out that even an established artiste still

has only a one in six chance of reaching the charts! You can imagine what the odds are like against a new pop singer making the Top Thirty. I think it's about one in forty, and that's with the maximum number of radio plugs, etc.

"I think that a new singer should always try to keep very calm, as interested as possible, but yet never get excited. Anyway, as I was saying, Dave. You go through three stages. One, feeling

nervous about your first recording until it reaches the charts. Then you come to the second stage where you've had about two or three hits and you get slightly big-headed, or swelled-headed as we call it back home in the States.

"This is the worst stage actually, because you think that none of your other platters can miss! I guess that sounds very conceited, but it's perfectly true of nearly every artiste. What usually happens is that your next release doesn't do so well." The cute face of Brenda puckered up into a grin, and she continued, "Then you have the pleasure of maybe reaching the third stage, where I am at the moment! Where nearly every platter you cut reaches the charts—BUT THE POINT IS THAT FROM THEN ON YOU WORRY ABOUT EVERY NEW DISC! BE IT SINGLE, E.P. OR ALBUM! I KNOW I still worry about my releases, even tho' everyone says that it's got a strong chance."

I asked Brenda what her opinion was of the girls who are one-time hitmakers. Brenda said sadly, "I think it must be terrible for them! Seriously, I'd rather not have a hit than just have one brief moment of glory, and then not be wanted again by anyone. It must be terrible for people to keep coming up and saying, 'Oh Yes! You're so-and-so who had a hit so many years ago!' I think it would just about send me crazy worrying about my future!"

So what was Brenda's final summing up for females who are out to become big hits—chart-wise? "Work as hard as possible, and then when you can work no harder force yourself! It's no good thinking two or three hits are gonna make everyone remember you for life 'cause they're not! Just carry on until you are fairly sure that you're well enough in the public eye to take a holiday and then have a few weeks off. "But," says Brenda, "never get so that you're the person other stars don't wanna know! I've met some stars, who because of a few hits, suddenly decide that they're gonna be the big stars of the future and not even other stars will talk to them."

So, potential pop singers? Take note. The swingin' thrush who knocks the charts like crazy with every release is just as worried the majority of the time, as new singers are! Personally, I think we're gonna see "Little Miss Dynamite" still sitting astride the Hot Twenty for many years to come!





• **MIKE
HITS** •
• **THE
HIGH** •
• **SPOTS**



No need for us to guess Mike's age—it's no secret from his many fans.

"Come Outside" he sang, and the chicks flocked in their thousands "outside" to buy a copy of "Come Outside." "Will I What?" he sang, and up and down the country everybody went round saying "Come Outside" and replying "Will I What?" Then came of course, "Just For Kicks" and everything was "Just For Kicks." Like, man, let's do this. Why? "Just For Kicks," cats! And so on, and so on! Who else could I be talking about but Mike Sarne, the six-foot lad with the impish Adam Faith features, the floppy hair, a cute eye for girls—and an even cuter and more talented voice that is really having his fans rushing to buy whatever he waxes!

Mike's stage act has been a riot, but Mike is having trouble at present. Why? I'll let him tell you from the interview we had the other day. "It's a bit dodgy at the moment, Dave," he said. "You see, I've got film directors offering me parts, and on the other hand I've got loads of stage commitments, TV shows, radio, and of course my couple of parties I have for my fans whenever I can arrange them!" There's one thing I admire Mike greatly for, and that is his ability to keep up with his fan mail! Although he has thousands of fans, he stays up half the night, signing hundreds of books and pictures, and even when people who haven't put their

correct address where to write back, Mike will try to find some way of getting their letters to the right place!

In fact, when I met Mike he looked as if he hadn't slept for the last week—and to be frank, he *hadn't* slept much in the last week! How would you like this for a schedule? Get up 6 a.m., got to be in studio for TV rehearsal by 6.30 a.m. Finish TV rehearsal at 11 a.m., rush to radio station to tape three shows. Finish at 3 p.m. and grab a taxi back to TV studio for final rehearsal. Finish at 5 p.m. Grab a car already waiting and loaded with plenty of petrol, and dash sixty miles to a show for one-night stand! Get dressed, be on stage, at 7.30 p.m., and after show, get changed, grab car again, and then back to TV studio (another sixty-mile dash!) before appearing at the TV "live" performance, and being described as the "fresh" young pop singer whose records are hittin' the high spots! Mike admitted to me, "It's a bit difficult trying to be called the "fresh" young pop singer, when you've not slept for nearly twenty-four hours—but of course, that's show-biz!" Mike frankly admits to anyone that now he loves show-biz, its worries, its scaring times, its heart-breaks—and like Mike—its **BIG BREAKS!**



KING OF THEM ALL

The greatest!—and there are no other two words possible to describe Elvis Presley, who, whether you like or dislike him, is the most unpredictable guy in the world of pop singing. Whereas other artists may stick to a kind of pop singers' schedule of "Do's and Don'ts" Elvis happily carries on making all the moves which seem disastrous to other managers of pop stars but turn out to be EXACTLY RIGHT for El—the One and Only! For example, other singers want to keep up as many one-night stands and personal appearances as they can. To do otherwise, they say, would lose them their fans! Elvis? He hasn't been on a long tour of one-nighters since way back in 1957/58, and he isn't likely to either!

Again, on the subject of discs, Elvis changes his style so many times with each new release, that other stars are secretly horrified—and many's the time I've heard British pop singers saying that while Elvis does it one day—he won't be able to do it the next! So far they've all been proved wrong—very wrong. It is the same with his films. "G.I. Blues" was a big hit. So naturally everybody assumed that Elvis would carry on with his next film in the same style. How wrong can one get? El's next movie was "Flaming Star" in which he only sang a couple of songs—and even those were more or less disguised!

On the preceding two pages El is seen in a shot from "Flaming Star," a 20th Century-Fox Film.



A happy study from "Blue Hawaii", a Hal Wallis Production. A Paramount Picture.

A great talking point for the Elvis-haters of this country, and many others, is the fact that Elvis has never appeared in this country. Time and time again the cry will go up, "Why can't Elvis come to Britain?" The point to see here, however, is why should Elvis come to Britain—or any other country anyway? After all, look at his position. His records go straight to the No. 1 slot. His films make a heap o' money—and they delight his fans all over the world. So what does Elvis stand to gain from coming to this cold, wet, little island? Answer. NOTHING! A GREAT BIG NOTHING!

All right—so his fans have supported him here since 1956. So what? They have done exactly the same back in his own country—yet they consider they are privileged if they can see Elvis just at work on location filming! That's if they are lucky. What about all the other countries like South Africa, Sweden, Japan, China, India, Holland, Belgium, France, Switzerland, Australia, and countless others? How would THEY feel if we had Elvis over here for so many weeks—or even one solitary day? Naturally, they'd feel terrible—and so would we if the same happened to us!

Let's get away from the Elvis-haters to the



A spot of mechanical trouble in "G.I. Blues". A Hal Wallis Production. A Paramount Picture.

Elvis-lovers. Still the main question of the year is—WHO will marry Elvis? Letters come into the *Pop Weekly* every week asking us if we have any information as to whom Elvis may marry—and usually asking as well whether there is any chance of going to the wedding! Fans are getting even more anxious now, as quite some time ago Elvis said, "I'd like to get married before I'm 30." Soon he'll be 29, so even more letters are flooding in wondering if Elvis has picked his future wife. Some lay their bets on Molly Bee, some on Connie Stevens (she visited Elvis on the set of "Kid Galahad" and started rumours flying), maybe even Natalie Wood, even the very young Tuesday Weld! For my money I'll stick to Anita Wood. She's been around the "King" himself so long, PLUS Elvis already having given her a ring, that I'm sure if anyone is going to be Mrs Elvis Aron Presley, it'll be Anita Wood!

Here again I'm afraid I must go back to the Elvis-haters for a while. I've heard so many times that when a pop singer gets married he loses all his fans.

Knowing Elvis, he will remain as unpredictable as ever and get even *more* fans! I'm not kiddin' either. I'm betting that when and if Elvis does get married he will have hundreds of fans joining the Official British Fan Club to find out how they are getting on with their married life, and whether or not there is a junior Elvis Presley on the way! Can you see the charts in the year 2010? Top of the singles' charts will be Elvis and Son singing "We'll Be Together" (see the "Girls! Girls! Girls!" album) and top of the L.P. best sellers will be "Elvis' Family Album" comprising Elvis Presley, Senior, El, Junior, and Elvis' wife providing the female "ooh ooh's" in the background!





A tense moment from "Kid Galahad". A United Artistes Picture.

Still, down now to some serious business. What can we expect from Elvis in the future? Well, as many of you have noticed, there was a big gap in time between Elvis' movie, "Girls! Girls! Girls!" to his latest "It Happened at the World's Fair," and this means, of course, that Elvis is doing what he said he'd do—and that is to cut down on his film-making. His next movie is "Fun in Acapulco," and his co-star is this song-filled dreamalong will be the top Mexican star Elsa Cardenas, and I bet a good few Elvis fans will be biting their nails with envy in some of the more romantic scenes!

Platter-wise Elvis is concentrating on making all his E.P.s and L.P.s to tie in with his films, so that it is very doubtful that we shall be seeing any of his fabulous numbers released on an "ordinary" L.P. As for single records, naturally these won't all be from movies, tho' his No. 1 hit "Return To Sender" (dig it out, and give it a

spin!) was from his "Girls! Girls! Girls!" movie. Point to ponder. If Elvis is cutting down his films, and concentrating on nothing in particular, 'cause nobody can afford to have him on TV or radio, and he has enough titles "in the can" for release, what is he gonna do?

Could this be the start of a world tour? Like I have said many, many times, Elvis is the most unpredictable guy—so this may be the year for El fans all over the world! Man! Wouldn't it be great to have ol' El getting nearer and nearer to Britain on a world tour? Can you imagine the scenes at London Airport as dear Pres came wandering down the steps of the plane, and thousands of Elvis supporters surge forward carrying Elvis banners? I bet they'd have to turn the plane round and go to another airport! Knowing how Elvis loves all those fans being around him tho' I know he wouldn't mind in the least! I remember one of Elvis' protectors saying after Elvis had appeared at a charity show for Hawaii that, "Elvis loses about a thousand dollars by just walking to his hotel!

Left. No doubt about this! "Girls! Girls! Girls!" A Hal Wallis Production. A Paramount Picture.

"He usually manages to lose any rings or watches he is wearing, and they are often very valuable, plus having an expensive suit ruined, and he is likely to lose any cuff-links or tie-pins at the same time!" Elvis tho', takes it all as good fun, and he is never short of pleasing some fan who he notices at the back of the crowd—and who can't get an autograph. One example of Elvis' thoughtfulness was when he was on his way to film some scenes for "Kid Galahad," and going thru' Memphis he noticed his old school, Hume High.

Ten minutes later he was chattin' to the entire fifth grade of schoolboys and schoolgirls, and before they even realized the miracle, Elvis was

back in his car and heading for the film location! Another little instance of Elvis' sincerity was when he was signing autographs on the set of "Blue Hawaii." In the background was a girl who he noticed never tried to push forward like the others. It wasn't until a few minutes later that he discovered that she was in a wheel-chair and couldn't walk. In less time than it takes to tell, Elvis had her wheeled through the gate protecting him from his fans, and chatted to her in between shooting scenes for the film.

Much later, Elvis personally took her home, and she stayed for tea. Yes. Whatever one thinks of El's acting and singing, one must agree that—**ELVIS IS SINCERE—ALL THE WAY!**



A tender scene from "It Happened at the World's Fair". An M.G.M. Picture, which proved another great triumph for Elvis and another milestone in his movie career.



**HITMAKER—
ACTOR—**

JOHN LEYTON

Not many months ago I had the unique pleasure of seeing something I probably won't have the pleasure of seeing again. I say unique, but at the time there were about fifty people in attendance. Perhaps it would be better if I was to say a unique performer—and a unique performance, that only I, representing the Press—saw. The place? A recording studio. The performer? The fabulous blond hit-maker and actor—John Leyton! The performance—I shall now describe. John had just finished recording a new number, and, as was his usual courtesy, was signing autographs for the various young ladies and guys who happened to be around the studio.

Everything was pretty quiet and I was waiting for John to finish signing autographs so that we could get together for an interview about his latest film. In the back-ground the musicians who had been backing John on the platter, started fooling around with their instruments, trying to work out a new beat. Suddenly, one of them hit on the right notes and called John over to see what he thought of the lyrics that went with the song. They stood there for about ten minutes and then—before anyone had any idea what was going to happen—the air was filled with a terrific beat—a pounding, fabulous rock number that sounded like “All Shook Up” and “Jailhouse Rock” combined—and John grabbed the microphone and immediately started singing!

Is that all? NO! NO! NO! For next minute John was completely carried away by the number, and suddenly there was John “doing an

Elvis" the same as Presley did in "Jailhouse Rock" and all the guys and chicks who had been standing waiting for John started dancing! Man! It looked like some fabulous shot out of a rock film of 1957! Everyone was jiving, twisting, and generally jumping around, and the beat completely drowned all other sounds except John's great singing and the fact that at least ten girls were screaming, "Johnny! Johnny!" Personally, I've never seen anything like it even when John has been onstage before!

Unfortunately, the song seemed to be over in



about four or five minutes—and everyone just stood there panting like heck—especially John who looked rather embarrassed at the way the girls were shouting for him to do it again! He did do one other number that set the joint jumping again, one that many of you Leyton fans probably have, his special version of Elvis's old hit "I Don't Care if the Sun Don't Shine." Talking about this point brings me to one that nobody seems to have commented on much. That is the fact that John Leyton is one of the best stage performers in this country and that many of his fans who have seen him believe he is better than anything that Elvis ever did back in 1957/58!

Since I don't want to get involved in an argument with angry Leyton fans and the same with Presley platter pushers, I won't say who I consider best, but I must say that it's about time that someone noticed that John was capable of filling any theatre with just one song and performance as he did that day! I spoke to him later to see what effect it had had on him. He commented, "I think, Dave, that every real pop singer who actually enjoys performing begins to get the beat in his blood after a while. That's what happened to me some time ago, and you've probably noticed what an effect it had on the fans here!

"The beat of the music seems to do something to me," he added. "Honestly, Dave, I don't go for these all-out stage acts where it's like a pattern! When I get stuck with the beat there's something in me that wants to make me let everything go! I just have to move! It's like someone holding a gun to your head. You just have to start moving, or else you'll just have to stop singing altogether. But on stage I love it. Do you remember," he said with a grin, "that young girl who jumped on stage when I was doing that one-nighter in London? Man! She nearly pulled me off the stage—and when I held her hand for a second she fainted!"

Can you blame the girls fainting when they've got someone like John looking at them with his startling blue eyes—and that slow handsome grin?

Right. A fan is overcome by meeting John.



POPULAR THRUSH

TALENTED JAN BURNNETTE

Although record fame has still to catch up with Jan Burnette her popularity throughout Great Britain is already higher than many female vocalists who have had chart honours! One of the most talented and beautiful females to hit show-biz in years, she is proving such a sensation that her manager is having trouble keeping her in view of her ever-increasing fans in this country due to the many demands for her from countries like Germany, France, Holland, and Switzerland. I spoke to Jan a few hours before she was due to record some tracks for her new album, and believe me, it is a pleasure to talk to such a charming and intelligent vocalist! "It's been a great year for me," she said. "I've not yet had much fame in the Top Thirty, but there are always other times.

"My German tour went down a bomb, and I've been invited back five or six times, but I feel I must concentrate on my British fans who are doing such wonderful things for me. But Germany, wow! It's very exacting! I had to have three days of rehearsing over there for just one show! Then I went back again after appearing in Berlin, to appear in a place called Baden Baden which is where Elvis was stationed when he was in the U.S. Army! I did some more TV and radio there, and you really must hear a German crowd applaud! They go absolutely crazy! I had a fabulous time, and it wasn't all due to those German boys either," she finished with a charming laugh!

"Actually," she added, "my manager tells me that I must use more sex-appeal, but I'm no sex-bomb! I think a lot of the success that girl singers have is due to the right songs. There are plenty of female vocalists in this country who have had great hits but a lot of this is due to the fabulous songs they have had specially written for them. I hope to have this done for me soon, but I'm afraid I can't reveal the composer's name as he is very well known!" At this point I must add

that Jan almost hit the Top Thirty earlier this year with a swingin' number titled, "Teddy," which although it sold strongly didn't sell quite enough to reach the charts!

What does Jan have in mind for a perfect song? "I don't think it's possible to have the perfect song, at least one that ensures anyone will reach the hit parade. I think a hit is made entirely on whether or not it has a catchy enough melody, and a good beat. I hope one day in the not far distant future, I'll be able to produce just the right kind of beat, because many of my fans



have been writing to papers like *Pop Weekly* and saying isn't it about time I showed up in the Top Ten and it makes me feel as if it's all my fault!"

I asked Jan what her idea of what a good singer should have if he or she wants to hit the best-sellers. Jan's answer was. "They must have the right kind of material at the right time. That is to say that they must style their songs on the current popular melodies. I mean, it's silly bringing out a rock platter when it's twisting time, isn't it? Secondly, one must have plenty of good recording work. A bad recording can lose nearly any artiste a possible chart entry. I'm lucky in having John Schroeder as my A & R manager, he's brilliant! Thirdly, and this is a very important point, one must have lots of exposure!

"You know, on Luxembourg, and TV, and try and get as many features in the musical papers as possible, plus as much stage one-nighters as is possible to do. My success in other countries has had a lot to do with the fact that they knew my name before I even went out there! Press publicity is good for any artiste, and I think there is a lot of rubbish about artistes being over-exposed! I mean, one sees Cliff's and Elvis's names in the papers all the time, and it's certainly never done them any harm yet!

"Another important thing EVERY pop singer who wishes to be a success must have is a good manager! It's no good saying one should have this and that, and should do anything without having a person behind you who can handle the agents and the bookings, and the many other various things that crop up! I'm lucky in that my manager doesn't try to push me into things that I don't want to do. He knows I'm good in cabaret, and things go along very nicely under his managership!"

Jan's last good point for aspiring pop singers. LUCK! "I think everyone who is anyone in the hit parade these days must have had some luck along the line. It's just what one needs. Apart from luck and the other points, there's the hard work which one must do. I think that's it," she finished breathlessly. Somehow I don't think Jan Burnette will have to wait long for her big break. With her face, talent, and her knowledge of show-biz ways—she really ought to be a manager. Which isn't a bad start!



BREEZY JOE BROWN

He's bright, breezy, lovable, and cuddly! At least, that's how one of his fans describes him. Who else but Joe Brown, the shock-haired swinger with the Cockney talk, the happy face, and some of the best talent seen this side of Nashville and Bethnal Green! Although one can say that Joe isn't exactly the biggest hit chart-wise, at least not all the time, he is certainly popular with the people in this country who go to see him on his one-night stands. A short while ago I had the opportunity of seeing Joe onstage at a London theatre, and believe me—this guy has got it!

With followers all over the country demanding—not asking but demanding—to see Joe and his Bruvvers back the week after they had appeared at the theatres, it's gettin' to be quite a problem for his manager to know exactly where to put him! It seems virtually certain that Joe Brown is following the path of Billy Fury. A slow start towards show-biz success and then getting bigger and bigger until he can command almost any fee he asks! "Picture of You" pushed Joe to the No. 1 slot, but it wouldn't have mattered so much to Joe if it had only reached No. 2, for Joe is one of those people who leave all the worrying to his manager and then continues happily on his way!

Believe me, it is a worry for Joe's manager. For Joe is one of those people who tend to forget certain things like where he is appearing or what restaurant to go to. On one occasion at the Albert Hall, he entered thru the turnstiles just the same as everyone else! Said the doorman, "Where's your ticket?" Said Joe, "I haven't got one!" Back to one slightly irritated doorman who then said, "Well, you can't come in here then!" Said one Joe Brown, "But I'm appearing here. . . ." Eventually, after a lot of different



words, none of which Joe listened to, he was allowed in!

On another occasion Joe recalls, "I was wondering what I'd do with myself all day. Then I suddenly realized I was supposed to be doing a show—so I had to belt like mad to get to the studios." But although the Brown memory may fail on stuff like where he may be appearing, it is well on the ball where fan letters and remembering songs are concerned.

Joe is now still reigning supreme over other artistes on one-night stands, and I had heard rumours that he was gettin' slightly big-headed, so I strolled down to the Brown cave, and popped in to see what was gonna happen. Half an hour later I emerged—still finding that Joe is as ordinary now as he always was, except when he's singing or onstage! In fact, he's a great laddie, 'cause here's how the conversation went. "Who? Me? Get big-headed, never on your life, Dave. Still, I suppose it was just somebody who thought they'd start some rumour or other" (I had the grace to blush). "But," continued Joe, "I'm having a swingin' time on tour, mate, I don't mind telling you! We've had some pretty good parties after the shows as well!"

"What I really like about starting on a big one-nighter is the party you have after the first show," he laughed. "It's great when you've seen how much the audiences like it. Then you have a good idea what to expect for the rest of the tour, tho' I guess mate, that some places just ain't like others!" Is Joe gonna be like most other pop stars and start going in for full-length films? That was another question which has been put to me by the *Pop Weekly* readers, so I asked Joe what his opinions on the matter were. "I dunno, Dave," he said. "Y'see that's more or less my manager's business. But personally speaking, I wouldn't mind a bash at the old flicks.

"Might be a bit of a laugh, at that, mate. Still, I hope that they get some of my mates in the film. I'd 'ate to have to do the lot myself. But," he added thoughtfully, "I can't quite see myself saying 'To Be or Not To Be' can you?" I laughed and said, "Not that kind of film! Something like 'Play It Cool' or anything with plenty of action

and music?" Joe nodded, and said, "I suppose I'll have to do something like that but I rather fancied myself as a kind of Laurence Olivier, mate!" When I'd picked myself up off the floor after laughing, and Joe had promptly tried to "crown" me, he handed me some of his fan letters. While I was sorting them out he said, "I'm not sure whether I'm a pop singer or a flippin' teddy bear" with his usual big grin!

For most of the letters read something like this. "Dear Joe, I wish I had your funny looking hair! Do you cut it yourself or do you have it done for you? You're rather cuddlesome, and I love you." Another letter read, "Where can I get hair like yours? I'm thinking of having mine done like that but girls don't usually get boy-friends with hair like yours, do they? But I'll let myself take you out!" Said Joe reading them over my shoulder, "I think I'll try working in a hairdresser's, mate!"

No thanks, Joe! We couldn't afford to lose you—with or without the hair!





★ TEST YOUR POP I.Q. ★

1. Insert the missing name. Hank. Brian. Bruce. ———?
2. Underline the odd instrument out. Guitar, banjo, harmonica, double-bass, mandolin.
3. Insert the missing words.
 - (a) "It Might As _____ Until September."
 - (b) "_____ Coming Home, Baby." _____
 - (c) "That's When Your Heartaches _____."
4. What was the first big hit of the following singers? Elvis Presley.
Adam Faith.
5. How many grooves are there in the average 45 r.p.m. disc? 1, 15, 72, 234, 756.
6. Which of the following figures do not occur regularly in pop music? 33, 29, 45, 78, 16.
7. Insert the name that completes the first word and begins the second. Cliff _____ Chamberlain.
8. Which is the odd man out because he does not compose his own songs? Darin, Robbins, Bilk, Wynter.
9. Which is the odd man out? Eden Kane, Cliff Richard, Elvis Presley, Billy Fury.
10. The Jordanares are to Elvis as the Raellettes are to _____?
11. The Fontones are to Shane as the Rebels are to _____?
12. What does 208 have in connection with pop music?
13. Which female British singer made a best-selling L.P. called "Tops With Me"?
14. Why do you associate tugboats and Liverpool with Billy Fury?
15. Who or what is a didgeridoo, and what artiste do you connect it or them with?
16. Which record company has all these artistes under their wing? Cliff, Helen Shapiro, Elvis, Adam Faith.
17. An American vocalist reached the top of the South African charts with a song titled "No More". What was his name?
18. Who wrote and recorded "Telstar"?
19. Who plays the TV theme from "Juke Box Jury"?
20. Lauri Peters starred in a recent pop film. Who was the pop vocalist she starred with?

(Answers on last page.)

Pop
Annual
CROSS
WORD
No. 1

1	M	A				2	L			3	T	Y		4	E	P
	A		6	S	H	A	P	I	R	O		8	F			O
	R			E						9	P	T	O			P
10	K	A	R	L								11		12		
	W		E							13	B	E	R	R	Y	
14	Y	O	U	N	G						R				E	
	N										O		15	U	S	E
16	T	H	E	S	H	A	D	O	W	S						L
	E								A	N			19	T	E	N
20	R	I	C	H	A	R	D								Y	



CLUES ACROSS

1. The parent in 1 down (2).
3. Actor _____ Hardin (2).
4. A kind of disc, or 12 down shortened (initials).
6. (and 7 down). She first asked us not to treat her like a child (5, 7).
9. Do this and then play the flip side (initials).
10. His second is in Colorado (4).
11. Direction for hit records to move, in the charts (2).
13. Mike, like Holly, and like holly (5).
14. Cliff made a film about these kind of people (5).
15. Employment when Brenda Lee deserts the blues (3).
16. Like ghosts haunting Cliff? (3, 7).
19. Take a number from tennis and they're the tops (3).
20. Cliff's last, Chamberlain's first (7).

CLUES DOWN

1. Spot the chilly singer (4, 6).
2. Like 4 across, but longer (initials).
3. Gets a lot of spins if it's this and if it's this in the charts (3).
5. Soft drink music (3).
7. See 6 across.
8. Now many seasons sing? Well, how many are there? (4).
12. Les preys on the pelvic singer (7).
13. The colour of the picture of him? (5).
17. This tonic sound is fifth, to scale (3).
18. Married to 1 across? (3).

(Solution on last page.)



CHALLENGING AT THE TOP—

To be an over-night success is a wonderful thing in some ways. But to many artistes it is more of a triumph to eventually break out to the top in their profession, even if it takes ten years. In the case of Billy Fury it hasn't taken ten years, nor for that matter has it been an over-night breakout. Gradually, however, he has pulled himself up to the top, and now he rivals Cliff (tho' both of them are very friendly) as one of the top poppers of this country! Since he

BILLY FURY

started cutting platters some years back his hits have been bigger and bigger all the time. From "Margo, Don't Go," "Wondrous Place," "Don't Worry" to his chart-toppers like "Half-way To Paradise," the fabulous "Jealousy," and the pounding platter that converted adults to the Billy Fury magic, "I'd Never Find Another You."

Throughout this year Billy has knocked his one-time critics for six with his "Once Upon a Dream," "Last Night was Made For Love," the beautiful ballad, "Because of Love" which would have been a bigger hit were it not for the rather over-loud backing! And what about that chart-pipping number "Like I've Never Been Gone." Plus of course Billy's best selling E.P. which topped the Top Twenty E.P.s., "Play It Cool." The name Fury now echoes in the papers and in record-buyers' homes as easily as that of Cliff Richard. With two films behind him, both likely to be remembered in five years' time as—the Fabulous Films—Billy is flying high!

But there is one side of show-biz in which Billy excels, and that is his one-night stands. Never has an artiste received so much acclaim from performances than Billy Fury. Billy's stage performances are just sheer fab, pounding rhythmic stuff designed to send you to the heavens and back—which they do, judging by the letters that I have received from the readers of *Pop Weekly* and *Fury Monthly*. Oh! That's another thing. Billy now has his own book, *Fury Monthly* if you haven't already heard of it



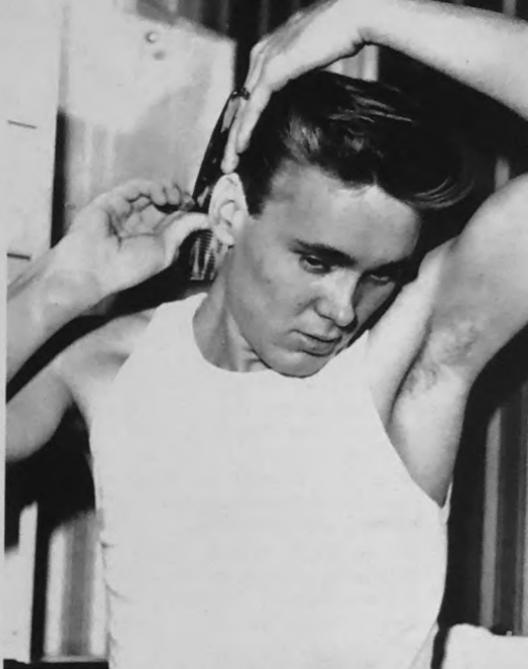
Left: A candid camera pic of Billy caught just before his show.

due to it's swingin' success—and it is based entirely on Billy!

On to other Fury-ious points however. I went down to see Billy, specially on behalf of the *Pop Annual* and found him listening to the usual batch of Ray Charles and Elvis platters that he has around his swingin' flat! "Hi, man!" he said. "Let's get down to having a drink and a chat, Dave. So we got down to the drink, which is usually tea or coffee as Billy doesn't drink, only at Christmas, and even then usually only one which has to be forced down him. But we got chattin', and I threw Billy some questions I guessed you might like me to ask. "What's happening about any future films, Billy?" I posed. Billy drew hard on his American cigarette, and said, "Guess that I'm gonna be tied up on quite a few, judging by the fans' letters, and the successes the others were, but I'll still leave plenty of time for other one-night stands, and I'll make sure my fans come first—and not myself!"

He laughed when I mentioned marriage. "Man! I've never really lasted a long time with girls—not long ago I went out with a blonde for about ten weeks, but that's over! It's very difficult, 'cause I'm away over the country most of the time and the rest of the night I'm doing TV shows or taping my radio programme. It's kinda stupid for any girl to say to me, 'I'll stick by you, Billy,' when I'm never around to take her out or anything like that. But I enjoy taking a lot of my fans out, even if it means just for a night because many of them don't know much about show-biz, and unlike some show-biz girls, they don't keep talking about boring things like, 'I wish I were as successful as you,' and that sort of talk. Man! It makes me feel as if it's my fault that they aren't gettin' anywhere!"

He sighed, and I changed the subject. "What does it feel like to be among the big show-biz people, Billy, after having been around for some time without getting anywhere—or at least gettin' the recognition you deserved?" Billy grinned, "It's fab! I love being able to sign my fans' pictures—and I love hearing them applauding when I get on stage! It gives me a wonderful feeling of 'belonging.' Everybody's so nice and happy I feel like giving all of my fans a big kiss!" He laughed and added, "The chicks I mean,



Another informal shot of Billy taken in his dressing-room.

not the guys! I don't think they'd appreciate that!"

While we were talking I studied Billy's profile. This is the face that is seen on magazine covers all over the country, has more than made a fortune for many people, and is now being rated as one of the most "changeable, but easily recognizable faces" with the exception of Elvis Presley. This is very true. Take a look at Elvis—and then Billy. The face, although not in the least alike, are always "different" when seen in various poses, yet one can tell straight away that it's Billy. Talking about Billy and Elvis leads me to a point that many people have not taken into much serious consideration. Have you noticed how both Billy and Elvis are following a set pattern?

Take El first. He started out with a stage performance that many people called "obscene, ridiculous," and his fans called it "fabulous." His present stage acts, when he does any, have noticeably slowed down, and he is more mature

in his approach to songs. His platters are now usually slow ballads generally reckoned as "sweet." Yet his popularity if anything, still climbs higher than it ever did before he entered the U.S. Army. Now let's take Billy's early stage act. The same criticisms as Elvis endured. His songs like Elvis' and like his stage act, have been noticeably toned down—and like Elvis' are now more popular than ever!

Film-wise, he has a great deal of "catching-up" to do with Elvis, but he is breaking box-office records everywhere he goes. Like El also, Billy is a fierce defender of his fans, and many magazine reporters have come away from an interview with Billy with their ears slightly scorched, due to the fact that they have said to Billy, "Just answering fan letters I suppose—or writin' to your latest girl-friend!" These are the kind of men that Billy dislikes intensely, and he has no hesitation in showing it. For Billy loves receiving letters, regardless of who they are from, and I've known him "raid" his Fan Club on occasions just to see what's goin' on!

I think the most clear-cut case of Billy's sincerity came when we had finished having a chat and Billy was opening some letters from fans. He came upon one that was written not by a fan, but by the MOTHER of a fan of his. It read something like this, "Dear Mr Fury, My daughter (aged 15) is ill in hospital. I know you are very busy but would it be possible for you to send her a short letter and a photograph, as she is a great fan of yours and I'm sure it would make her feel better. . . ." Billy read it aloud to me, and I said, "Naturally, you're going to send her a picture and a letter?" Billy shook his head, and said "No."

I looked in amazement at Billy, and didn't know what to say. Billy suddenly got up, disappeared from the room, and came back wearing his out-door clothes, and announced, "We're going to the hospital, ready?" We belted out to Billy's car, and drove almost twenty miles to the hospital that the girl was staying at. I don't think I've ever seen anyone look so wonderfully happy and surprised as when that girl looked up and saw Billy walking towards her! Although it wasn't visiting hours Billy had no need to say anything other than "I'm Billy Fury," and he

was let straight in! A couple of weeks later, when the girl was due to leave (Billy having been in constant touch with the hospital) she was met and taken home with her family—in Billy's car!

If that isn't sincerity and feeling, please tell me what is!

Anyway, back to Billy or rather *forward with* Billy. Let's discuss his future plans. Definitely on the schedule are more films, and after that he starts on some more one-nighters and continues to appear on programmes for TV such as "Thank Your Lucky Stars" and "Juke Box Jury" plus of course, all the usual one's. Record-wise, obviously, there isn't much news except that Billy is planning a new album, and naturally plenty of singles that are going to be real solid, man! Billy is also lined up for some charity shows, and it's on the cards that plans will be going ahead for Billy to have his own TV show, and that's not before time! If others, who are below Billy in popularity, can have their TV show, why the heck can't Billy?

On to a couple of points that have always puzzled me, and I know for a fact, many other people also. Why the heck hasn't Billy been Top of the Bill at the London Palladium? By the time we were going to press, some vague rumours to that effect had been heard, but that was all. Also, why the heck hasn't he been in a Royal Command Performance? Note to Furious fans, please start drawing up a few petitions—it will be worth it!

A final message from Billy to you all—and only for those who dig music, man! "Thank you for all your wonderful support. In a few months' time it will be the end of another year—and it's been another great time for me. Nothing could have been done without you—and believe me when the time comes for us all to have our annual get-together, then you can bet I'll be longing to see you! Sometimes things don't always turn out how you want them to, but never mind! It's what happens in the long run that counts—and I'm sure that we'll all have at least fifty-two swingin' times in 1964. That's countin' about one every week. Thanks, man!"

Right: A delightful study of Billy caught in thoughtful mood.







Backing Billy

THE ROARIN' TORNADOS

Those dangerous TORNADOS sure'nuff rock under a perfect title!—this group has created a windstorm which has never been (and may never be) equalled! Talk about flattening breezes! Hold your hats, kids! This storm is movin' with nothing to hold it back!

As a group, the Tornados have proved what great sounds five guys can produce (. . . and individually, the story is just as fascinating!—but hold on!). Only fifteen months ago these five boys were linked as a whole to provide first-class studio backing to artistes assigned to RGM studios. While accompanying John Leyton on a package tour early in '62 the Tornados were wildly accepted as an up and coming team!

Then as a backing sound to that popular Billy Fury, the boys really showed their stuff! John and Billy must have been bowled over by such screaming response . . . altho' being experienced scene-stealers they realized that only half the attraction was theirs—such expert backing took the crowds by storm! So from here on in, let's point the spotlight on the Tornados themselves—as this group has earned number one billing in their own swingin' rights!

To begin with, we can't help but talk "Telstar" when talking Tornado! Did anyone believe that one single platter could leap into the top slot of our hit parade within three short weeks? Hard to take, but "Telstar" did just that! And tho' it was a wonderful shock to watch such an impossible leap, the Tornados were barely prepared to see "Telstar" do a repeat performance in the U.S.A. Hardly possible to strike a winner in that zooming continent, we used to say. But whango! . . . the Yanks ate this disc up like so many hot dogs!

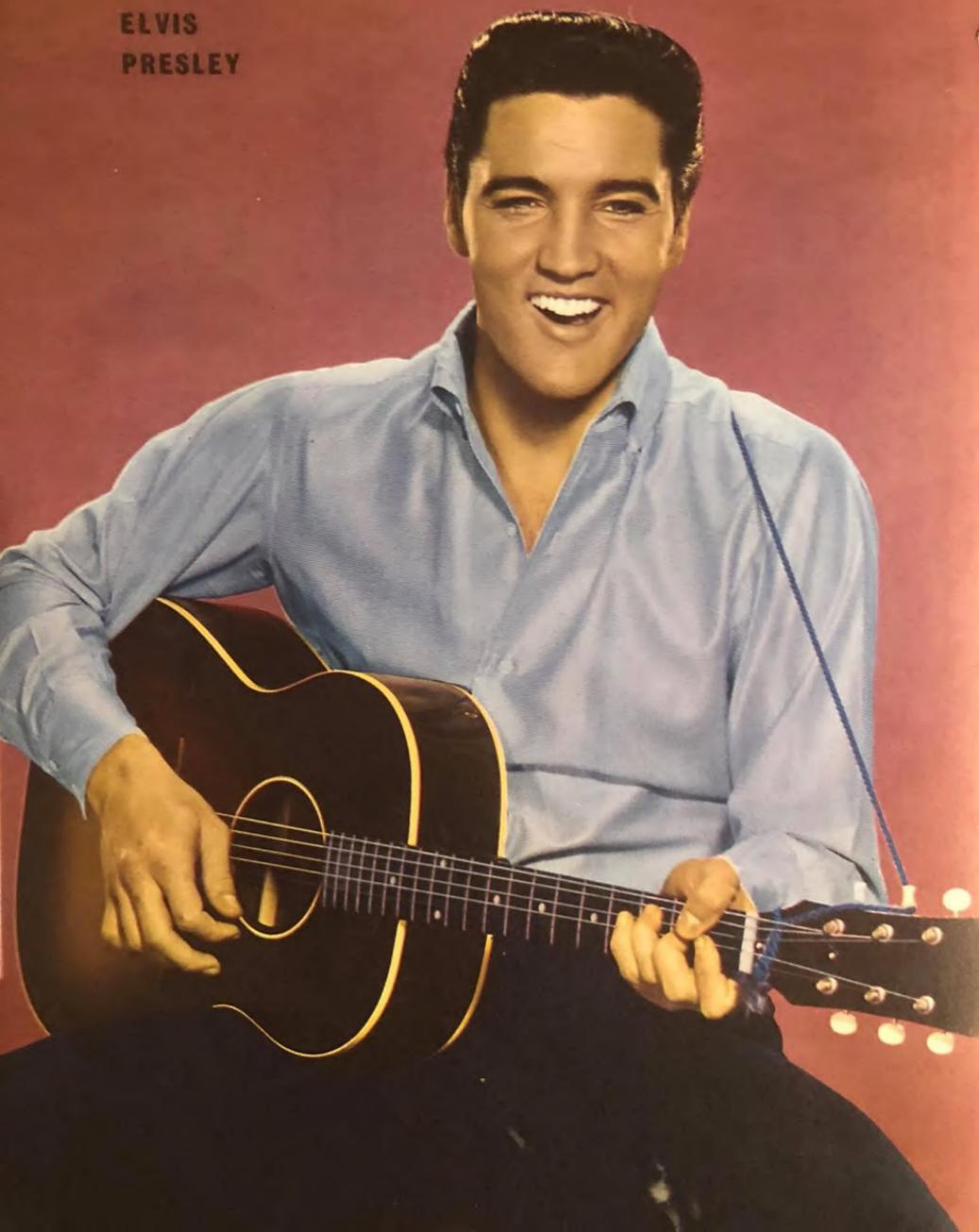
And before there was time to catch our breathless breath, the Tornados had broken yet another record . . . here was the first beat group bearing English colours to hit number one on the American charts! Took neither push, plugs, nor pennies—rather a darned good number, a better style, and a tremendous amount of popularity for our Tornados!





**CLIFF
RICHARD**

**ELVIS
PRESLEY**





**BILLY
FURY**



LES SHADOWS

THE SHADOWS

THE TORNADOS





MIKE
SARNE

MARK
WYNTER



JOHN
LEYTON



Not only has this disc smashed through that tough American barrier—it's been beating in almost every country on the map! Needless to say, the Tornados have pocketed not one but two Gold awards for "Telstar!" How does that grab you? And rumour has it that 20,000 quid in royalties has dropped into the same pockets! Nice going, guys!

The Tornados' following release "Globetrotter" has likewise been trottin' the globe with almost as many rave notices as "Telstar" brought in. Seems like this group can't pull a boob! But all this is well-hashed wisdom—no one in the swing of things needs to be told. Same goes for those two fabulous E.P.s, "The Sounds of the Tornados" and "Telstar." You still with it, kids!

What about the Tornados themselves? How does the breeze blow when separated? It's always fun to look behind the scenes and see what's ticking!

Let's head off with that delicious Heinz Burt who is breaking from the group. But cheer up, dolls! Heinz is still shaking his golden locks round the scene—and there are better chances of catching a closer view! Why? For a long time now, his ambition has been to become a solo singer and, better still, an actor. When the Tornados were invited to cut a few numbers for the score of the new British film "Farewell Performance," the blond appeal of one Heinz Burt made for a ready jump into a further angle of show-biz . . . in this film, you'll be thrilled to see a familiar face playing the part of an unpopular pop singer! So there you have it, chicks!—like it or lump it! But frankly, such a looker is wasted behind the strings of a guitar, don't you think? Let's give with well-deserved applause when Heinz shines on that screen!

But what about the permanent Tornados? How do other ambitions size up? Lend an ear, because each of the Tornados has a special high-calibre aim for the future. . . .

For instance, Alan Caddy (lead guitarist) would some golden day like to get more on the classical side of his guitar. This Chelsea-born beat was leader of both the choir and orchestra at his public school. But at the ripe age of 17, Alan stepped on his background and began to

beat with a guitar! What a contrast! Sure, he's havin' a ball on this beat jag now, but a keener look into the techniques of his instrument would make a satisfied Alan—and with further study this boy could pull more sounds yet from the reeling Tornados! However, with this rockin' style, I dunno! Seems to me Alan can skip the classical line for a few centuries to come. . . !

George Bellamy has been hot on his guitar for many a month now. Whilst in the Merchant Navy, George developed an itch for this piece of wood and within eighteen months' duty had proved himself more than talented. On splitting with the M.N., George invested in a fifteen bob guitar! So it's not really the PRICE that counts in this racket! He and the then unknown Alan Klein hitched up and began to specialize in country and western music—a very popular and well-received duo but George has surely touched stardom as rhythm guitarist for the Tornados. And he's holding his own swingingly! George fills in spare time by composing new tunes and one day would like nothing better than to have a complete score in a hit musical! So keep an eye on those billboards—and you'll be able to boast that you knew George Bellamy back in the rockin' Tornado days! If those days should ever stop rockin'!

Next comes Clem Cattini, the clown of the crowd! This drummer fully admits he has no serious intentions whatsoever! And just by looking, we cats can read that fun-loving quality written clean across Clem's smiling face! A heap of background behind this Tornado too—Clem turned pro drummer at the age of eighteen when he accompanied Max Wall. Several names later he joined his current group and looks like he'll be sticking around for yet another sling of hits! Clem is the guy game for any gag going with a zany punch line—so if you happen to pass this joker on the street next week, keep a safe distance from that fake flower in the lapel!

Rounding up this batch of wonders is Roger LaVern who pounds a mean piano and electronic organ. If you're interested this hunk stands six feet three inches! And no, he does NOT hail from Texas!—a homegrown Worcester specimen, in fact! And a specimen not hard to examine . . . with iron-grey hair and deep blue eyes, Roger



The Tornados try out some unusual instruments with Rolf Harris.

has often been compared to that familiar Russ Conway! Should we take a vote on that score?

Roger is completely at home in the limelight. He was a trooper in the Household Cavalry, took part in three troopings of the Colour, and was on regular mounted guard duty in Horse Guards Parade! How's that for a glamorous backdrop! And while in the services, Roger was engaged on top secret work in the Ministry of Defence during the Egyptian crisis! Nothing but top level here! True to form, Roger is keeping up his standards of A.I. performance with the Tornados. However, like Alan, Roger has serious musical leanings. When the piano stops jumping, he relaxes with classical tunes. So it goes without saying that this guy's ambition is to compose and play his own piano concerto.

Now that the fascinating background is out let's take a long-range look in that Crystal Ball. The future? This group will breeze high indefinitely according to all reports! After all, this is the greatest international sensation since Elvis first hit the headlines with his swaggering torso and belting tonsils! Criticism AND cheers by the zillion! The Tornados can give 'n take a heckuva lot more—and with only one other leading group (three guesses and the first two don't count!) as rivals, the Tornados' future looks paved with golden discs—but definitely!

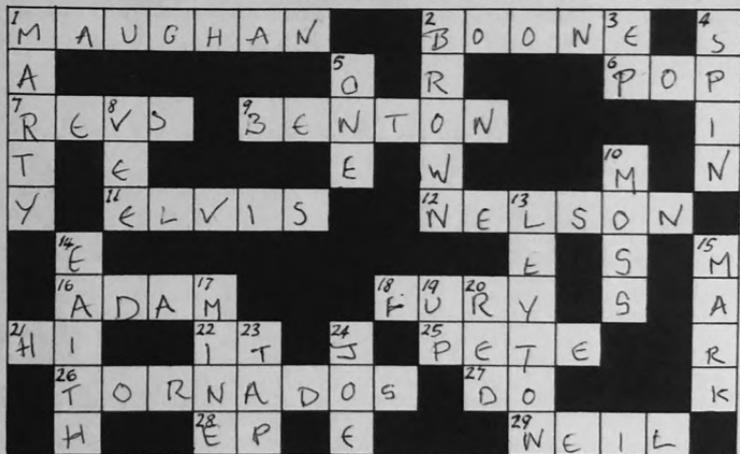
Outside of owning fast new cars and being recognized on the streets, these boys haven't changed a bit—keeping cool lids, like, in spite of such world-wide spreads! Let the letters fly, guys and dolls, cause the Tornados want to know how THEIR success is affecting YOU!

★ WHADAYANO — POP QUIZ ★

- Which two vocal groups did Elvis use on his album "Take Me to the Fair"?
- Which well-known pop singer appeared in the film "The Main Attraction"?
- Name the four members of Elvis' Jordanaires?
- Which trad jazz instrumental stayed in the Top Thirty from 1961 thru 1962?
- From what film did Cliff Richard's "The Next Time" come from?
- Who recorded the hit song "Just for Kicks"?
- Which group, who back a well-known pop singer, appeared in the Top Thirty with a number called "The Breeze and I"?
- The well-known pop singing music teacher Maurice Burman helped one of today's most consistent female chart entrants. What is her name?
- Who recorded a Top Twenty song called "The Night Has a Thousand Eyes"?
- Which pop singer/actor appears in the film, "The Great Escape"?
- Which two artists reached the top of the hit parade with a number titled "Diamonds"?
- "Globetrotter" was a hit for what group?
- Two versions of the hit song "Up On the Roof" appeared in the Top Thirty. Who were the two artists?
- Who is the Editor of the only *Elvis Monthly* magazine in the whole world?
- Johnny Halliday is the top pop singer of which country?
- Eden Kane was born in what country?
- Name the only musical magazine in this country to run a popularity poll every week?
- How many are there left of the original Shadows?
- What is the correct name of Elvis's disc label in the United States?
- How many backing men in Joe Brown's Bruvvers?
- Billy Fury, Marty Wilde, The Tornados, Tommy Steele all have the same manager. What is his name?
- Which pop star made a hit movie some years ago "The Duke Wore Jeans"?
- Which famous pop singer suffers regularly from tonsillitis? Clue is—he's American.
- In one country Cliff visited this year he was mobbed by 12,000 fans at the airport. Name the country.
- Who is the manager of Mike Berry, John Leyton, Mike Sarne, Billie Davis?

(Answers on last page.)

**Pop
Annual
CROSS
WORD
No. 2**



CLUES ACROSS

- Susan, but not in the afternoon (7).
- Pat — (5).
- Two exactly alike and nothing between them musically (3).
- ... Or you could say "spin" in a minute (4, abbreviation).
- Babbling Brook makes sweet music (6).
- Veil the S for the Nashville boy (5).
- Is Rick on his column? (6).
- (and 14 down). The kind of trust that Eve had in her pop-singing man? (4, 5).
- Angry young man is Billy (4).
- Hello! No Fi? (2).
- Lose the "H" from a cockney pop-winner (2).
- The DJ with two "Es" for exercise (4).
- This group takes you by storm (8).
- Action near the end of 26 across (2).
- Initials of 11 across (2).
- Get a line on Sedaka (4).

CLUES DOWN

- My art is not tame (5).
- (and 24 down). Little Joseph, after being in the sun (3, 5).
- Like 28 across.
- You use a needle for a record's pins (4).
- The best number of all (3).
- Bobby's last is like the mixed-up first lady (3).
- Don gathers none of this playing discs (4).
- John from East London? (6).
- See 16 across.
- Ram Kay into the cold season (4).
- What is left for Mr Chamberlain, when the Lab. Char leaves? Perhaps a gold one (4).
- It's not down (2).
- The colour of Mr Price's "sax"? Or those sails in the sunset (3).
- Can Pat dance like this? (3).
- See 2 down.

(Solution on last page.)



SWINGIN' EX-SHADS

They said it couldn't be done. They said that Jet Harris and Tony Meehan could not, even being ex-Shadows, just could *not* reach the charts working together. Oh boy! Did the cynics go red when "Diamonds" hit the No. 1 slot in *Pop Weekly*, and shortly after Jet Harris reached the Popularity Poll of the same magazine! To what do they attribute their fantastic success, not only here but in many of the Continental countries? Said Jet, "I think it's because we have almost found the right kind of sound!" I echoed in surprise, "Only almost found the right sound, surely after that No. 1 'Diamonds' you've found it definitely?" Tony smiled, "No, Dave, no one can say they've found the exact formula because the styles change so very much.

"We hope however, that the discs we have produced since 'Diamonds' have pleased our fans—which they have, judging by the sales! I only hope we can always find the time to sign our fan's autographs, but I don't think they have to worry about that, for we take it in turns to open all our post. Right, Jet?" Tony said, turning to him. Jet nodded, and said to Tony "Since you've mentioned it, mate, there's today's

post"—and he pointed to a stack of letters that looked in danger of burying us all! Tony laughed, and added, "I wouldn't worry too much—we've got a night off tonight!" This is one of the points the boys like most about show-biz. As Jet said, "When you've been working all the time, and you're fully booked up, and you're so tired you feel like going to sleep standing up, you suddenly find that you've got a day off that you didn't know about!

"It comes as the most tremendous relief you've ever known!" What does Lady Luck hold in store for these two wonder-boys? They only wish they knew, but between them they gave me their idea of what they'd *like* to do! First off, plenty of one-night stands. Secondly, some acting if possible. Naturally, lots of radio and TV work. Last, but certainly not least, they plan to show other Continental countries just what's what in the Pop World of Jet Harris and Tony Meehan Incorporated! They explained to me that although their British fans were loyal, they didn't think it was too wise not to grab the opportunity of spreading their fame in the other countries who have shown an interest in them. "We hope to be able to persuade everybody that things are really swingin' with our kinda music—and that whatever style of music or vocals they want—that we can give it to them, plus, we hope, that little bit extra!" said Tony.

Are they worried about the future? Combined their answer reads like this. "We are as worried about the future as anyone else is in show-biz. These days it's not enough to just be—good! You have to be extra good. Then when you're extra good—you have to be super good!" I think they'll make it—the talent's certainly there.



Universal Appeal

CONNIE FRANCIS

Sometimes she misses the charts, but to her fans and admirers throughout the world—and I mean the world—it doesn't matter! To them she will never be a miss. Her name, of course, is Connie Francis. She is the girl whose platters are released in nearly every country in the world—even to the extent of being illegally shipped to Russia—and she waxes her discs in so many

languages that it is virtually impossible for me to even think of anyone who does as much, and sings in so many different languages. In fact, it is obvious that there is no female vocalist who can hold a candle to Connie when it comes to recording for different countries!

I doubt whether there are any Connie Francis fans who can say that they own all her waxings, much as they would like to, for Connie has made so many records in different languages that it is almost impossible for them to trace where all her platters have been released. She has made so many firm fans in one country—Britain—that her discs are almost a dead racing certainty for the Top Ten after a few days of issue. It seems tho', that fans throughout the whole of the world are having the great good fortune of seeing Connie in a new medium, that of films. With her success in "Follow the Boys" and her new film, "Follow the Girls" (who thought up that title?), many Connie Francis supporters are hoping that their country will also have the opportunity of seeing her.

Although in Britain during 1963 her disc success has not been spectacular, Connie has still knocked up some pretty extensive sales, especially on the album side where she continues to turn out albums at the rate of one every two months—or that's what it seems like. There have been nothing but silly rumours about Connie for some time. Particularly in this country where her platters have been receiving so much attention chart-wise, Connie Francis fans are gettin' sick to death of letters appearing in some musical papers saying things like, "Is Connie Finished?" These are the kind of letters that make me mad!

Will the Connie Francis haters please not listen—they may not understand! Connie Francis FANS, please note. Just because Connie is not in the hit parade all the time it doesn't matter a darn! The point is—if an artiste like Connie can go on making discs that sell, can play to packed houses every day of the week—can also play to adult audiences like those in the famous Las Vegas hotel, the Copacabana, and have them eating out of her hand, then she is worth her weight in Gold! As Connie has already proved if you care to visit her home and count the Gold and Silver Discs covering the walls!



CHART-TOPPING FRANK

The hallmark of fame to some pop singers is a No. 1. To vocalists of the calibre of Frank Ifield, it is not one No. 1 hit that matters so much, but the pleasure and surprise of finding himself with two consecutive No. 1's! Shake the Gold-dust off that waxing of Frank's—that's right—"I Remember You," and then do the same to "Lovesick Blues," Frank's second No. 1! The ardent Ifield followers will remember that the flip side to "Lovesick" was also a joint No. 1. "She Taught Me How To Yodel." Frank however, needs no one to teach him how to yodel, as his third platter, "The Wayward Wind," showed as it blew its way through the Top Ten!

Frank now reigns among those pop singers proud enough to be able to call themselves the "Chart Riders." The pop singers who like Cliff, Billy, Adam, Elvis, Joe Brown, and a few others, find it an extremely difficult task to miss the charts with their new releases. Not that I've heard Frank saying he *wants* to miss the Top Ten! What is the best thing about being a pop star? I asked Frank whose hits, like his Swiss Mountain yodelling, are very high at all times!

"Probably the fact that you are able to have so much excitement all the time," he said. "I don't mind having a bit of peace and quiet now and again, but there are times when I feel really excited, especially when I have a new release due. It can be quite funny actually, watching it go up and down. I think tho', my fans cause me more pleasure than anything else. I love being stopped and asked for my autograph and finding out what they think about my latest single and whether it was as good as the last one.

"But," he said with what seemed a deep sigh, "I wish I could know that I'll still be popular for the next few years so that all the friends and fans I know personally (tho' I count all my fans as personal friends), could have fun by coming down to the studios with me and watching the cutting of wax. (For Squares, cutting of wax means making a record). Frank passed on

to another subject, that of his future plans. "I think I'd like to go and do some acting in a really fun-filled musical, something like Cliff's "Summer Holiday" movie.

"Yes! I reckon if I can stop myself working on one-night stands long enough, I'll have to try that. Should be great fun!" As I knew Frank had toured with Cliff for quite a long time before he (Frank) had reached the Top Slot of the best-sellers, I asked Frank what he thought of Cliff as a fellow artiste. "He's great! I think that he'll be around the pop scene for *so* many years to come. He's not just a pop singer, and nothing else. He can act, he can sing anything, straight songs as well as pop stuff, and he is the hardest-working guy I've ever met in show-biz.

"People are always saying to me 'Has Cliff got any faults?' and things like that, but if he had I wouldn't tell them. To be honest, all the time I've known him he was a fabulous artiste—and a really swingin' chanter when it came to reaching the No. 1 spot. He gave me a lot of advice on how to get started in the show-biz side. I don't mean just going into show-biz but his opinions on what he thought were the best things to do—and I gave him some advice from my Australian show-biz life—so we got along fine."

We switched away from Cliff, and turned towards what Frank thinks of the current British disc scene. "I think we're holding our own against the Americans quite well," he said thoughtfully. "But I think the States still have a better kind of 'feel' that makes their platters so very popular over here. I think if we can ever get that sort of 'feel' perfected over in this country things will really be swingin' for all of our up-and-coming singers. We'll win yet," he added cheerfully. Frank forgot to mention that whatever kind of "feel" we manage to get over here—his platters will still be heading towards the No. 1 slot! Even the Americans know that by the way "I Remember You" shot into *their* Top Five!



POP QUEEN



Top of the Female Chartsters! Pop Thrush of the Year! Best Female Singer—Pop-wise! Whatever expression one uses about Helen regarding pop discs, none of them quite hits the nail on the head. For Helen is the girl whose hit parade success, with great numbers like "Don't Treat Me Like a Child," "You Don't Know," "Walking Back To Happiness," "Let's Talk About Love," "Little Miss Lonely," "Keep Away from Other Girls," and "Queen For Tonight," has not altered her life as a teenager to any degree—more than can be helped!

Even now, if one wanders through the big London stores when they are at their quietest period, one is likely to see Helen shopping, as eagerly, and as normally as any other teenage girl! Naturally, her finances are slightly better than most teenage girls, but this in no way influences Helen's choice of dress. Indeed, she is more likely to pick out something and rush home with what she calls a great bargain, while other girls are spending twice as much on *their* outfits! Apart from all this, she is very kind and sincere. I know this for a fact, which I hope you won't mind me relating.

On my first meeting with Helen illness cropped up in our conversation, in some peculiar way. I mentioned a friend of mine who had been confined to hospital for six months with a serious illness. Only the fact that Helen had a show that evening stopped her from coming to the hospital with me, and I think she would even have cancelled the show only so many of her fans had arrived from all over the country! On to another point that many of the chicks that read *Pop Weekly* are always asking me. Has Helen any serious boy-friends, and what sort of boy does she like?

Answer to the first question is "No," says Helen. And she also says, in answer to the second question, "Honestly, Dave, it's very difficult for me to say what kind of boy I like best. I think that any boy I go out with, at the moment, must be ready for a laugh, capable of making the best

of things and yet be strong-minded enough to know what he wants without being silly—and not too grown-up! As to what kind of features I like in boys, I don't really have any particular fancy like that. I mean it doesn't matter what colour his hair or eyes are. I think it matters more what the boy is like as a person."

Helen herself brought up the next point, about letters from her Fan Club members asking her about various home and life problems. "I get quite a lot of letters and cards asking me about my personal life—but also plenty about my opinion on what a certain fan should do on certain occasions, and whether or not so-and-so should go out with the boy she has met at a dance. Sometimes I manage to catch up with all the mail but not usually, as I'm pretty busy. Though it's very difficult answering some of the letters that I get from my fans asking my views on whether or not they should argue with their mothers and fathers—and things like that!

"But I try to help some of them. It wasn't so very long ago that I was exactly the same," she smiled, "not that I'm much different now, but the fact is I know how it is with most of the questions. I suppose I'm not really qualified to answer questions from some of them—but I enjoy reading their letters, and they know they'll always get some sort of reply, if not from me, then from someone else, usually my secretary—she's a wonder, Dave!"

I talked later to Helen's "wonder" secretary and she told me her views on Helen, as she sees her at least twice a week, except when Helen is abroad. "I didn't think that pop stars worked so hard until I joined as Helen's secretary, then I was amazed. Helen packs more work into one day than most people do in a week! Maybe that's exaggerating a little, but she certainly has a tremendous amount of energy! But all the time she is not just rushing about, asking where this is and that is! She usually manages to raise a laugh and remain calm even in the most trying circumstances. I think her biggest disappointment is that she can't get to meet her fans all at the same time, but I think she'd need to hire Wembley Stadium for that. She's the greatest!"

Those same words are being echoed by fans all over the world—SHE'S THE GREATEST. SHOW-BIZ BOWS TO HELEN!



Versatile Mike Berry

He is one of the most versatile performers this country has ever had, and thank goodness, still has! I say thank goodness because the Americans are becoming mighty interested in one Mike Berry, and I wouldn't be too certain that some American platter company may not turn around to Mike and say, "O.K. You've got the talent—let's see what the American teens think of it, huh?" Mike (still counting money from "Tribute To Buddy Holly" and "Don't You Think It's Time") told me tho', that since he loves Britain, and in particular his British fans, he wouldn't consider leaving!

He did say, however, "that there were times, Dave, when I really felt like trying somewhere else! I've been in show-biz a very long time, and it was some time before I had anybody really take any notice of me until I got with my present manager, Bob Stigwood, who has never let me down! Since then I've had some goodly hits, but I'm hoping that the time will come when any platter I release becomes an automatic hit. But," he added thoughtfully, "I guess that would mean I wouldn't have the excitement of reaching the charts, or should I say watching my hit's progress! Anyway, if I had a hit with every one of my waxings I'd probably get so used to it, and consequently swell-headed, that I doubt whether anyone would want to talk to me!"

One of the nicest things about Mike is that he is completely natural, and it's quite likely you'll find him sitting next to you on the bus, for although he has a car, nine times out of ten he may just feel like going on a bus—or even walking! "I think being a pop singer doesn't make that much difference to anyone, not if they're sensible," says Mike. "It's just a case of trying



to be exactly the same as you were before you had any hits!" Mike told me that he has every hope in the New Year of hitting the Top Ten. "But," he said, "I don't think many people realize that it doesn't matter how popular an artiste is, even Cliff and Elvis to an extent, but if they make a terrible platter it's going to have a bad sale—and an even worse chart entry!"

"I get a bit sick of the way some people who call themselves adults, think a teenager will buy anything as long as the singer has been a fave of theirs for some time, or has a handsome face! People buy platters because they like them—not because they just like the look of the singer! I admit in some cases this can be true, but nine times out of ten—they're talking out of the back of their heads!"

Mike Berry never said a truer word in his life—Agree?

Fabulous BASSEY!

It used to be said by many people that “quality” singers couldn’t make the Top Ten. However, when one mentioned the name of Shirley Bassey, these so-called “experts” rapidly changed the subject. For Shirley is unique—in a sense. It was Shirley who led the way for “quality” singers of the Sinatra touch, who, having been dropped from the best-sellers in favour of rock idols, were fighting a losing battle until Shirley stepped in. Yet Shirley has never once gone on to a “pop” kick. Always, but always, she has stayed a supreme example of sheer musical perfection—and it is to her credit that many of today’s younger disc collectors have started to really lap up her recordings!

Shirley showed vocalists of the “top in pops” how to use certain techniques, but at the same time artistes such as Matt Monro, who had despaired of ever reaching the charts, held their breath and hoped that good fortune would also smile on them. It did—and nobody could have been more pleased than Shirley, for time and time again the name Bassey has been linked with “commercial” hits, whereas Shirley has always tried to prove that her songs are up to the standard of any Sinatra, Cole or Fitzgerald. Over a period of time however, people have come to expect that any of Shirley’s releases, in particular her moving ballads, like “What Now My Love?” will reach the charts!

In the past, only one man stopped Shirley from reaching the No. 1 slot. That man was Elvis Presley. Shirley reached the No. 2 spot, and then in came Elvis with a tremendous burst to swoop and capture the No. 1 while Shirley had to be content with second place. Shirley, or her advisors, have no worries about the future. At least, Shirley hasn’t admitted that she is worried, and by the number of offers she receives



I can't see her manager worrying! Why is Bassey still the only privileged “quality” singer to reach the Top Twenty while others, who although they do follow the same pattern, cannot keep up Shirley’s record of *consistent* chart honours!

I must admit where Shirley is concerned I am completely under her spell ever since she absolutely wowed me (and everyone else) at the London night spot “Talk of the Town.” Her performance of “What Now My Love?” was so moving that even Shirley herself had difficulty from clamming up completely! The four people I was sitting with suddenly turned around at the end of the performance and said almost at once the same word. Which I now pass on to you. “FABULOUS!”

TOP POPSTER HERE & STATESIDE

FAB TALENT — FAB LOOKS

Brilliant BOBBY VEE

Dig deeper and get in the groove, let's call a quiz time! C'mon! What do YOU know about Bobby? . . . since we've heard so much about Bobby's *girl*! Hmmm? Wanna bet? Okay, but give me head start! It's a gasser, man!

Close to twenty years ago in the sizzling State of North Dakota, a knowing stork wisely dropped one Bobby Vee smack into the centre of a musical household! Sound familiar? Lotta guys get all the breaks by being born into the right family! All members of this family, in fact, were keen swingers long before Bobby entered the scene—and fast stole the show! Daddy was smooth on the violin, Uncle blew a mean sax, and brothers two plucked the strings of guitars! Such background! Word has it that our boy and a certain guitar clicked on first sight . . . and haven't been separated since! Next came the melodious vocal chords—which later caused said guitar to take second place!

Within a few years, Bobby and several other amateurs had joined musical forces—the typical type of group willing to play the district for their own enjoyment. Bobby held the vocalist spot—

mainly because he was the only one able to keep lyrics in order!

The group, now with Bobby as tasty bait, made their first real step into show-biz as a piece of local talent. Because of a tragedy—the air crash death of scheduled performers—Bobby was given a break! At the last hour, when the show *must* go on regardless, he and his group filled in for the concert date. That did it! Bobby was immediately swamped with proposals—business, that is! Though the chicks were equally excited to meet this fabulous guy! Dunno exactly why, but Bobby's ready smile and boyish looks seem to bring out the female in a female! 'Twas ever thus, as they say in the books!

Consequently, Bobby was truly an overnight success. Such obvious talent could never keep local, agreed the press. So Bobby continued to knock 'em dead—laid 'em low in each and every state of America. Then like a cool cat with all the cream, Bobby did a ditto to us! A hit on the other side pretty well ensures success here in Britain.

So Bobby blew in and grabbed hold of our popularity poll. We go for this guy in a big way—even though he hasn't always got the hits that count. Maybe cause of his relative newness, maybe cause of his selection. If the song fits the singer, we in the aisles will give with a wild roar! A year ago at this time, Bobby's "Run To Him" got us, but good! We roared that honey of a disc to the top rungs of our ladder!

And naturally we craved more from this fantastic fellow. But . . . comes a lull. Nary a word. The Bobby Vee fans hung on patiently—knowing the quiet before the storm! And they were *so* knowing! Darned if Bobby didn't arrive in person one last November day! Quick to make up for lost time, he and THE CRICKETS had a swingin' time all round Britain.



During this period, Bobby cut "Sharing You" . . . and towards the end of '62 "A Forever Kind of Love." His later cut, "The Night Has a Thousand Eyes," was actually one of the several songs Bobby was signed on to sing for the British film "Just For Fun". As well as the way-out title, this disc had a very catchy tune—one you began to whistle not two seconds after hearing! Goes down well and sticks even better! Aside from the melody, Bobby lets go with his usual up-beat style of vocalizing; the arrangement is extra good and has the trademark of a definite hit.

Bobby's no slouch when it comes to L.P.'s either. His "Bobby Vee Meets The Crickets" has gone great guns in our country, while "Bobby Vee's Golden Greats" has hit the L.P. charts on the other side. I can't honestly think of a better buy—imagine a heap of Bobby's greats all rolling from one platter!

A special whisper of advice to you guys and dolls: keep on the lookout! You know how these hot platters get snatched up. Like you gotta keep current, kids, or you're gonna lose YOUR standing!

My time up? Not quite . . . keep your shirt on, 'cause I have a heap of dope on this fellow! Absolutely necessary to give with a final pat-on-the-back for this boy of the Thousand Eyes. Possibly THE most appealing quality about Bobby is his modest manner. Fame and fortune haven't created a swollen head in this case. And for such a young success (remember, not quite twenty—count the years of your other favourite male swingers . . .) Bobby's average and likable ways and manner are refreshing . . . the heartbreaking touch!

Still one of the boys at heart, Bobby is having a last fling of his teenage years—football, water-ski-ing, playing the guitar, collecting records. If we weren't so clued-in on the name this could be our typical Joe! Schooling has been continued but Bobby admits no desired career other than the music business. "If the day ever came that I had to give up my singing career, I should take a job in a record store!" How's that for one-track ambition! Take it from me, Mr Vee, any record store in any district would jump at the offer of you behind the counter!



A DISCUSSION on . . . DISCS

Your Pop Weekly disc reviewer

PETER ALDERSLEY

says:

“LET’S BE OBJECTIVE ABOUT OUR OBJECTIONS—
LET’S LIKE WHAT WE LIKE, BUT KNOW WHY WE LIKE IT.”

“Isn’t that a really swinging disc?”

‘No! I hate, loathe and detest it! It’s terrible!’

“Oh! You mean, you don’t like it?”

“You get the message!”

“Well, WHY don’t you like it?”

“I dunno! Just don’t like it—it’s rubbish!”

End of dialogue, heard over a steaming cup of coffee, and through the hefty reverberations of the juke box!

We’ve all heard that kind of thing so many times; and I expect we’ve all said a similar sort of thing, too, at some time or other. You might well say: “And why not?” To which I would reply: “No reason at all. It’s your *privilege* to like or dislike a record for no other reason than you either just like it or just dislike it.”

DEL SHANNON once said that the test of good taste, *or* good music, is whether the public *likes* it; and if his fans preferred opera he would bow down to their taste and just bow out of the singing game. That’s all very well, and very true, as far as it goes. We mustn’t forget that there has to be a REASON for “good taste”; the knowledge that you like something *because*. . . !

You like “such-and-such” because it thrills you—it pleases you. You may know WHY it does but seldom stop to explain it, either to yourself or to other people.

You like ELVIS *because* his voice “does things to you.”

You like THE SHADOWS *because* their sound excites you.

You like CLIFF *because* he could well be the boy next door—because “he’s dreamy.” And so on, *ad infinitum*. These are examples of BASIC reasons and they are sufficient unto themselves when it comes to gauging an overall appeal and image of an artiste. But when it comes to MAKING a disc and ASSESSING it things get much more complicated.

To get the “sound” you like; the “image” you like, artistes, musical directors, recording managers, musicians and sound engineers galore, work long hours, often well into the night (and have many sleepless nights into the bargain). It is not just a question of saying: “Yes, that’s the sound and the beat *they* like” and then popping into the studio to record the song on the spot. That “sound” you like so much, and which makes you rush round to your record-shop, is the result of a careful assessment of all the current trends, the artiste’s own capacities, AND *your* taste. *Your* taste, your opinion, is the predominant slide-rule by which the recording companies endeavour to pre-assess the quality of a disc; it is this that guides all the various departments of disc-making.

YOU! YOU are the most important person in the entire recording industry! Without you there could be *no* recording industry—no “pop” idols! Being human, your tastes change from time to time, and how the record companies wish they could predict a swing from one trend to another! They can’t. So all the careful consideration of what makes a good disc must be balanced, very perilously—on a record’s edge, as it were—on the kind of thing you liked last week; then come variations on that theme. Sometimes, wildly throwing all caution to the wind, someone might come up with a “sound” that is daringly, radically NEW—like nothing heard before! So another star is born, and many sighs of relief are breathed in Executive Suites! This does not happen very often, for two reasons: it is not easy to create a completely new sound or style and, secondly, it is so much more simple to follow up a style that has already proved to be a money-maker! But that system doesn’t pay off all the time because, although some new sounds may appeal to YOU, they wear a bit thin after a

couple of discs and you start to examine it a little closer and decide you don't see any depth beyond the superficial sound that first attracted YOU. So you reject that artiste. By so doing, YOU force the record company to present YOU with that artiste in a new, more acceptable guise. If he hasn't the talent to weather the change, he turns out to be a one- or a two-disc wonder—yet another to fall down the hole in the middle! And you did it! YOU exerted YOUR influence on the might and majesty of industry! YOU knew what you wanted. YOU knew what you liked. And it was your privilege as a disc-buyer!

Let's make no mistake, though. Your rejection of an artiste's disc does not necessarily mean that the artiste has no talent. Many talented singers have fallen by the way-side on the road to the Top Twenty; again, a matter of pure taste AT THE TIME! Talent apart, it has usually been a case of the "sound" of the whole disc not being quite right for the current trend—then, one day, BANG! That self-same, previously rejected (and dejected!) artiste shoots to the top of your admiration tree AND of "the Twenty!" (By now, he's delighted!) There have been so many examples of this and the one that sticks firmly in my mind is our own MARK WYNTER. He started off, in 1960, with minor chart success and then he couldn't do a thing right until HIS "bang" banged loud and clear with "Venus In Blue Jeans" in September, 1962! What was it that appealed more than any of his earlier discs? The title? The lyric? Orchestration? Or just the overall sound?

As the dictators of "pop" music taste YOU should be able to say what it was. After all, Mark was still Mark—an artiste of considerable talent and personality. He had made at least two very good discs, by any standards, prior to "Venus . . ."; "Dream Girl" and "Exclusively Yours"—so it wasn't just a case of a mediocre artiste improving. Mark IS improving all the time, yes, no good artiste can do otherwise—but he was in fine style before "Venus. . ."

See what I mean? Tricky, isn't it? You can imagine how bewildering and frustrating it is for the artiste and the recording manager's army, can't you?

The main difference between YOUR opinion of

what YOU like and that of the professional, whether he be a record-maker or disc-reviewer, lies in what DEL SHANNON said: "The test of good taste, or good music, is whether the public *likes* it." With the accent on the "like": YOU just "like" a disc for no other reason; the impulsive, superficial human reaction—a sensation of pleasure. So few of us ever stop to analyse our senses, anyway. When you do stop to consider it, there seems little reason in bothering to do so when it comes to the superficiality of enjoying ourselves. Why take it too seriously, indeed? So you just continue to like what you like just for the sake of liking it.

The professional, on the other hand, must be OBJECTIVE. His views, comments and opinions should be devoid of his own personal likes and dislikes. He should examine a disc from every angle, compare it alongside accepted styles, standards and predecessors. If he says HE doesn't like a disc he's GOT to give a REASON—he must object objectively!

Any record lover can become a critic. The main qualifications are: A love of discs; complete familiarity with "pop" music from the point of view of being "saturated"; by which I mean any critic should have listened to all shapes, sizes and kinds of "pop" discs for quite a period; not until then can he develop any sense of proportion for his comparisons of, and judgments on, a brand new work. Above all, he must be fair! He must *not* allow his *personal* taste to exaggerate his dislike OR like of a disc; the dislike should be based, quite cold-bloodedly and logically, on objective fact! He must be able to give a REASON for each point he makes to discredit a disc. He must be able to say: "I don't like the backing of this disc because the tempo and mood is out of sympathy with that of the singer's . . . for such and such a reason . . ." or "This disc is badly recorded BECAUSE the singer is backing the band, instead of the other way round . . ." etc. Reasons! Always reasons. The more discs you hear the more likely you are to become an objective critic of even discs you do not, personally, like. And that's the test!

So! Listen to everything you can lay your little ears on, whether you like it or not, and eventually, you will be a fully-fledged critic

before you realize it! The more you know about discs, the more enjoyment you can gain from them. There is an excitement in being able to assess the difference between a certain artist's discs; and, though I may be beaten to a pulp for saying so, even ELVIS can make a bad disc! ON HIS OWN STANDARDS. Relatively speaking. So can Cliff. But even the staunchest fan should not be afraid of admitting the fact that all artists are human and, as such, are capable of giving degrees of their better selves. The objective critic can recognize this, because he is not blinded by sentiment or a publicity image. While he may recognize the artist as the greatest in his field, he also acknowledges the fact that one particular thing may not live up to standards set in the past. Relative, you see, comparative! And, in order to be able to compare ANYTHING, you've got to be pretty well versed on the subject in hand.

So stick to your "I like it because I like it" if you want to; it's your privilege. Nothing depends on your judgment apart from your own enjoyment and pleasure, unless the more serious minded of you are going to think of all those hard-working, sleepless souls who slave away to give you exactly what you like, and want, on wax!

If you take your discs seriously, well—like any other subject taken seriously, you'll be thirsting for knowledge and more knowledge. The more you listen to discs, all kinds of discs, the more you will get to know about them and the more critical you will become. Don't think that studying discs critically isn't fun. It is! You've still got your superficial enjoyment of "the sound" and the beat; but more! You've also got what some other people haven't got—the capacity to say exactly WHY you agree or disagree with your friend's snap judgment on a record! That makes for a discussion point and the conversation never lags.

Most of the stars are aware of the comparative failure or success of their latest disc.

CLIFF RICHARD is his own hardest critic—never resting until he thinks it is "just right"—and even then, he worries that his fans will disagree! How nice it would be to be able to tell him WHY he was right or wrong to worry so!

MARK WYNTER is a perfectionist. He is hyper-critical of his own work, too. On one occasion, he recorded a song and, after it had reached the final stages of processing, decided it wasn't good enough as a follow-up to his previous release. The disc was scrapped! Mark recorded a completely different number which satisfied everybody.

Two examples of the ultra-serious attitude our idols have of their work; they deserve serious consideration and level-headed criticism in return. Some of their more ardent fans say they can do no wrong and that everything is absolutely perfect. The stars know this NOT to be true. And if ALL fans realized it, the stars would be happier and would be able to widen their scope and give of their best *every* time; familiarity breeds contempt, goes the old saying—and it can be true in the new world of pop music. Expect BETTER than you got last time and you probably won't be disappointed; expect the same and you'll get it! Then where will we be? No progress—just a succession of the same old "sounds," voices and variations of the basic theme. Variety is the spice of life; something NEW is exciting. Nobody is going to give you something new if they think you are going to be satisfied with the old. We come full circle. It is YOUR taste that counts. It is good if YOU say it is good. It is bad if YOU say it is bad; but there are very many happier hearts around if you can SAY WHY!

"Isn't that a really swinging disc?"

"No! I hate, loathe and detest it. It's terrible!"

"Oh! You mean, you don't like it?"

"You get the message!"

"Well, WHY don't you like it?"

"FOR ONE THING, I THINK THERE'S TOO MUCH ECHO COMPARED WITH HIS LAST DISC. BEFORE, YOU *could* DISTINGUISH THE WORDS. NOW THEY'RE DISTORTED BEYOND RECOGNITION—AND THE SINGER JUST DOESN'T SOUND AS THOUGH HE'S PART OF THE DISC—HE'S KIND OF SEPARATED. . . ."

and so the voice goes on, explaining WHY he doesn't like the disc that's belting out from the juke box. He and his friend forget their steaming coffee that gets as cold as last month's No. 1 disc; they're with it! They KNOW. And they get extra enjoyment through KNOWING. What about you?

Is Mark Wynter TOO Good?

Can an artiste be too good to reach the charts? Even if he or she can sing pop songs, it doesn't matter. Such was the case, with one guy called Mark Wynter. Although his very splendid platters would sell a bomb they would sell over such a period that he couldn't reach the charts. However, his failure to do so provoked Mark into covering an American song earlier this year. The number was called "Venus In Blue Jeans" and it swung all the way—to the Top Five of the *Pop Weekly* Top Thirty! Wynter fans went crazy

with delight—but not more so than Mark! "It was terrible when 'Venus In Blue Jeans' started to drop out of the Top Ten, Dave," Mark told me. "You see, it wasn't so much the fact that it was dropping out," he ended.

"What was it, then?" I enquired. Mark laughed, "Just that I was worried about what to record next! I didn't want to appear that I could only get in the charts with a good number, and then never be seen again!" As many of you know, Mark had no need to worry for his next release was a number titled "Go Away Little Girl," again a cover version of an American hit, but in my opinion slightly better—and it must have been better because disc-buyers all over Britain flocked to the shops in their thousands to get it!

In less time than it takes to tell, "Go Away Little Girl" was going away—away up the best-sellers at such a speed that Mark immediately offered his fans free autographed photographs! Which is one of the nicest gestures I've ever heard from Mark! He said to me later, "Dave, I really don't know what happened on the day I went to do a show, the first show after my "Go Away Little Girl" had been released! I was so very happy that I just didn't know what to say to anyone—and I bet a few people must have thought I was big-headed about my new hit because I wasn't talking much!

"But when I went on stage, I thanked the people there for putting me in the Top Ten—and wow! I never expected to hear such applause after I finished my act! It was fabulous! I hope that from now on I will be able to keep my fans happy and do the right things for them. 'Cause although I've got a lot of touring to do, I think that my out-of-country trips are very disappointing to my fans! Still, you can tell them from me that I'll have more time in the New Year to see them!"

I know one thing—there won't be any of Mark's girl fans "Going Away!" Right?



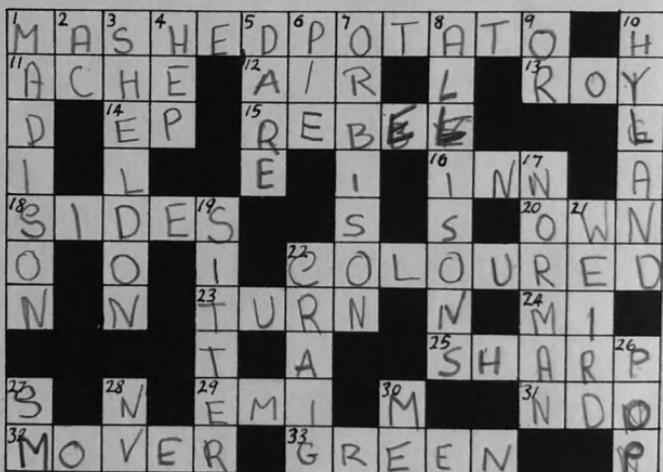


COURAGEOUS MARTY

If ever there was an artiste who had more courage, and had to put up with so many ridiculous statements about him, and yet still comes out tops—it can be no one else but Marty Wilde! For some time his waxings were not seen on the Hot Twenty, and naturally the old war cry of "He's finished" started up! But Marty fought back—and as you well know—he was winning all the way—and still is winning! His stage performances have brought him fabulous applause and have resulted in bookings flooding his manager's office. Record-wise also, he is producing better and better platters every time!

The change, disc-wise, has become evident since his move from Philips to E.M.I. Records—and his first single for them was a Top Forty entry! He gave the blues and pop fans a double helping on his single "Lonely Avenue," where he sang and played the harmonica—and this resulted in a chart-riding position—plus some of his greatest sales since his early hits like "Rubber Ball" and "Sea of Love." What was it that caused Marty's downfall and sudden disappearance from the Top Ten—and what was the method he employed to get back to the popularity stakes?

Pop
Annual
GROSS
WORD
No. 3



CLUES ACROSS

- Move quickly to music, and make a vegetable dish (6, 6).
- Do you, after twisting? (4).
- A light sort of melody (3).
- (and 7 down). Only the lonely put him first . . . otherwise a kind of buffalo (3, 7).
- Someone is short with Mr Presley (initials).
- Put a letter in the beer and get the James Dean kind of boy (5).
- (and 26 down). Keith's Pub with no Beer? (3, 3).
- There are two to every record (5).
- Now it belongs to you (3).
- Are Lou and Co. red! Then they must be (8).
- An act, or an action (4).
- I'm mixed-up (2).
- That harp's not flat (5).
- Me and I get together and make a large record company (initials).
- At a nod from Bernard Herrmann they play (initials).
- Five of a kind, and more, and he's never still (5).
- Hughie doesn't know very much (5).

CLUES DOWN

- Dance on the avenue? (7).
- Not direct current, and shortened (initials).
- Doug (7).
- A cat who's with it! (3).
- When Darren and the Royal Navy parted company, was it for a kind of bet? (4).
- I replace the middle of a record company and I get a tasty dish (3).
- See 13 across.
- I have all sons, but there are only two brothers (8).
- Otherwise the beginning of 7 down (2).
- Brian on a hill? (6).
- Add a letter to the Roman and get Mr Vaughan (6).
- Little Eva was a baby one at first (6).
- Bandleader Frank takes a letter and makes a very strange surname (5).
- The G.I. in the car is Douglas (5).
- See 16 across.
- Initials of Susan, but could almost be Somerset's too (initials).
- Initials of 17 down (initials).
- I am the initials of a pretty Welsh singer (initials).



I chatted to Marty in his London flat, while we admired some pictures of Marty's wife. "I think the reason for my slip in this country was because of my marriage at first," said Marty. "Then I found out that didn't matter too much to my fans, who I really have had many talks with! They said it was because they didn't like the style of song I was recording at that time." He grinned, "So I changed my style to suit them, and believe me—it took some time but it's working! My last few singles have sold extremely well—and I think with my many shows it has helped to put me back in the running for the Top Twenty!"

Is there any definite way of knowing that things are going well between yourself and the fans who buy your platters? was one of the questions I threw at Marty. His answer was "I think it's going great when I can see how many letters I receive! At the moment I'm very pleased because the postman starts groaning when he gets to my door so I know things are really swingin' dad!" He laughed. For the Wilde fans, and for Marty himself 1964 looks like being the greatest since Marty was heading the Popularity Stakes.

Let's hope that our predictions are proved right!



FAITH IN THE FUTURE

Is Adam slipping? THAT IS THE QUESTION. Or rather, that was the question. For Adam is strengthening his position as one of the top poppers in this country and it seems likely that the end of 1964, or even early 1964, will see him giving both Cliff and Billy a hard fight for British champion. But what caused the slight drop in popularity for Adam? No one knows, least of all Adam. It's just one of those things in my opinion. Cliff, although never in danger of missing the charts, has had small relapses, but he has always managed to combat them by coming back with a whopper of a hit!

It is true that some of the Adam Faith shows have been showing empty seats here and there, but the people who did turn up were all on fire to see Adam—and Adam only! I think Adam's films have not really helped his career a lot. Adam, I know; is desperately anxious to be known as a good actor but I think he is going the wrong way about it. Films like "Mix Me a Person" and others of that calibre just do not help Adam's career in the slightest, tho' it may get him helpful reviews from the newspapers. No! What Adam wants is a good drama-comedy movie with plenty of songs and plenty of fun for one and all concerned!

Good an actor as Adam is, I think it's wrong for him to try and attempt strong stuff like this when he ought to get himself well-established

disc-wise. Records also have been a rather sore point with Adam throughout the year, but his change from John Barry to Johnny Keating have certainly improved his chart positions, but his range of songs is still limited to a slightly "plink-plonk" line-up! I think some slow ballads such as "The Time Has Come" which although it wasn't a hit aroused considerable interest, and I'm sure that Adam will benefit from trying his luck once again with that kind of style!

Some people tho' have different ideas, as many letters to *Pop Weekly* have shown. "Why can't he record some more great platters like 'What Do You Want?'" said one reader. This was echoed by many others all who said that they would like Adam back with his "boiby!" Again, in my personal opinion, I find that this going back to a former hit style just doesn't work. John Leyton made a break from his "lonely" sound to find himself a new style, and when that didn't do so well, he immediately tried for another stab at the best-sellers with his lonely sound again—and it didn't work!

No! If Adam wants to experiment let him. I think in the long run he'll be twice as successful as he ever was in the first place, and also it will earn him more admiration, and I'm sure many new followers. Since Adam's film, "Mix Me a Person," he has worried over many new and different scripts and has never yet found one that he really likes. Many Adam fans who I've been in contact with preferred his earlier movies like "What a Whopper," and I must confess that although his acting in "What a Whopper" wasn't anywhere up to the standard of "Mix Me a Person," I still preferred it out of the two!

For Adam showed us more or less what he was like in real life. Sometimes slightly moody, but usually happy, and ready for a laugh, but not at anyone else's expense! But once his "day" is over, Adam's another guy like everyone else. Although he may have many more things to worry about than the ordinary man in the street, he doesn't let his personal life interfere too much with his show-biz career. He still courts fabulous females—still likes watching the TV—and still gets excited at the way his stocks and shares are going up—plus of course his many "personal" sessions where he sits through almost an entire

night playing waxings until the dawn creeps up on him!

Taking a look at Adam's palm, this is what I see for the future. That Adam will be asked to do another TV series, which he will accept and this will go down like the proverbial bomb! He will also do another film, but this time he will really have some swingin' box-office receipts. Also his waxings will start to go up and up in-

stead of staying in an almost permanent chart position. That his one-night stands will pack 'em in—and leave lots of people outside. That Adam will be really swingin' with his health, and that his future in the next five years will look pretty rosy!

All I hope is that my predictions will all come true! I know the Faith followers will agree with me!



DIG THAT DIDGERIDOO

Possibly one of the hit parade's most impossible chances, or should I say person, is Rolf Harris. Although a lot is said about people being able to recognize good talent when they see it in show-biz, many people who have had artistes come to them, have turned them away, saying "I'm sorry. You just haven't got what it takes." This did not happen to Rolf, BUT when he did come over to this country from Australia, a lot of managers didn't want to know. EVEN THO' HE HAD ALREADY HAD A CHART ENTRY HERE WITH "Tie Me Kangaroo Down!" "Just a lucky chance," some said. Rolf set out to prove they were wrong!

In one fell swoop, he recorded a song, watched its release, and then sat back to see what would happen! He didn't get conceited about anything, because as he told me, "Dave, I was too worried that it wouldn't sell enough to attract attention!" He didn't have to worry, for as many of you know, the platter was "Sun Arise," and it certainly arose in our charts—up to the Top Three! From there it collected Rolf a Silver Disc, and barely three days later Rolf was being swamped with bookings from all over the country! I spoke to Rolf later, this time with his manager, Roger Henney, an Australian like himself.

"I've just got a fabulous song, mate," he said in his nasal Aussie twang. "Seriously, Dave, it's a great swinger, and I'll be keeping me didgeridoos crossed that it's gonna reach the charts. The backing I'm thinking of using is a new kind of style, clobber. I think some of my fans will buy it, Dave!" Rolf's worry about his fans buying it soon disappeared when the platter "Johnny Day" and "In the Wet" knocked up fantastic sales—boosting the "kangaroo" lad to even higher popularity!

One of my best experiences in show-biz occurred because of Rolf actually—and I'm afraid that I must relate it whether you want me to or not, simply because it is regarded as one of the funniest things Pop-wise! What happened was this. A certain national newspaper disc

columnist, who I knew, said (before the "Sun Arise" hit) "That guy won't get anywhere!" (meaning Rolf!). When, a few weeks later, Rolf's platter was hovering at No. 3 in the *Pop Weekly* Top Twenty, this guy in question said "It was only the disc—wait until he tries appearing on one-night stands. The people who buy the records want someone young, handsome, and who sings slow love ballads—not this weird kind of music."

I invited him down to see Rolf appearing at a theatre. The minute Rolf appeared onstage, three thousand teenagers went ABSOLUTELY CRAZY. . . !

Alma Cogan admires Rolf's Silver Disc.



STYLISH FRANKIE VAUGHAN

Whoever thought that anyone could make a hit song out of the kids' nursery rhyme, "Loop-de-Loop"? Actually the real title is "Loo-be-Loo," but a slight change and it became "Loop-de-Loop," and became at the same time a walloping great hit! As British Is Best who else to make their platterful of chart talent than our own Frankie Vaughan, who earlier this year, pushed that number in question to the Top Ten of the *Pop Weekly* charts! Many other versions of the same song were available to us—but we chose Frankie's—WHY?

I think the answer to that lies wrapped up in the fact that whenever Frankie does get the type of song that suits him best, he can rival anyone in the charts, including Cliff or Elvis! Take, for example, songs like "Tower of Strength," just the right material for Frankie, fast, hard, and punchy best-selling stuff! Otherwise, he usually only hits the Top Thirty in the lower regions! However, back for a few moments to "Loop-de-Loop," as I think that this is one of the hardest fought battles for chart honours Frank has ever had! A version of the platter was cut by a group called The Chucks, but their one being called "Loo-be-Loo," and theirs too made the grade, but not as fast or as high in the Top Ten as Frankie's was!

It is a fact that teenagers in this country are turning towards the Frankie Vaughan style of singing, and Frankie himself is very pleased about the way many of his earlier followers are learning to like his harder, more pounding variations of numbers instead of his Sinatra style that he uses (even now) on his albums. On a London Palladium bill Frankie had the place packed with teenagers all screaming for more even after the show had finished completely! I think this will show the cynics that Frankie can still hold his own against people of the calibre of Cliff, Elvis and Billy!



By his obvious popularity with audiences all over the country, and particularly with his massive popularity in the United States, the Vaughan style is having people all over the world gradually after so many years of hard work, convincing them that British talent is as good as any that comes out of the Nashville studios. What does Frankie think of singers who rely mainly on their pop appeal. "I have tremendous admiration for them, Dave," he told me. "But I always thought Elvis was good. I must admit I did think that from what I heard Elvis was just a nice guy—but when I met him in Hollywood HE IS THE NICEST GUY POSSIBLE!" THAT'S JUST WHAT BRITAIN AND THE STATES SAY ABOUT FRANKIE!

BOSS GUITAR MAN

DUANE EDDY

Whether you like or dislike Duane Eddy—and who could dislike that kinda beat?—you must admire the fact that he is the only solo instrumentalist still able to make the charts here! Duane, although having a great deal of success both sides of the Atlantic on platters and in movies—is still striving hard to combine successfully his talents as an actor/instrumentalist. The first time I saw Duane in action in

Britain was some time ago, at least three or four years—and then he brought the house down! What with the Rebels pounding out a terrific beat behind him, and Duane beating up a wild frenzy on his guitar—it wasn't long before the aisles were filled with teenagers absolutely going mad with excitement!

Just think of it yourself. How many parties or dances have you been to where they haven't been any Duane platters played? Not many, I'll bet! For if there is anything that wants to make you jump up and dance it's the stunning rhythmic beat that Duane produces when he gets hold of that swingin' guitar of his! Remember one of his most chart-worthy waxings this year "Duane With the Guitar Man"? and his equally fabulous follow-up "Boss Guitar"? They played that tune on so many juke boxes, radio and TV programmes that I gave up wondering about whether or not Duane's run of success could last!

What's the difference between the United States and working here? I asked Duane while on my trip to the United States. "I think the States is easy to work in," said Duane. "You see, in Britain everyone is so enthusiastic about having a complete stage performance—but at least when I appeared there last time everything went down well." What does Duane owe his success to, when so many other good instrumentalists have failed? Duane? "I reckon that it was the fact that I had found a new sound that no one, unless very experienced, could produce without a lot learning!

"Groups like your Shadows will always be very popular, as they can always change their style, and as many of my fans have noticed I'm changing mine slightly to incorporate a vocal chant or chorus in the background! I did that on 'Guitar Man' and it was an instantaneous success—and very many of my fans have written to me saying they prefer my kind of music with this sort of vocal sound!" Duane doesn't need to hope that his fans will buy his platters—it's obvious!



SINCERE SHANNON

One of the kindest, sincerest, most swingin' American pop warblers I've ever met was Del Shannon. On his last tour of this country we all had fun in his hotel room writing a new song and singing the darn notes at the top of our voices while Del hopped around strumming his guitar so hard that he nearly busted a couple of strings! Then, after we'd sung, Del decided that it was about time that we had a coffee so we set off down the street, me admiring Del's driving—Del admiring the English girls! Said Del, "Boy! Some of your chicks over here are really swingin', Dave. I kinda wish I was just over here for a few days' holiday and not touring—'cause man! Even back home in the States all the gals are not so cute as most of yours!"

He continued, "But I guess everyone likes gals, so when I do my tour I shall have to keep my eyes on the stage, and not on the fabulous chicks in the audience!" He swung the car over into what he called a rather small parking space (which it was—seeing as how the car he was driving was an 18 ft. American job) and we climbed out and headed towards the nearest coffee-bar. He laughed when I told him that he'd never had so much chart success in any country until he started to release more news on his activities.

"Why didn't we hear much of you?" I questioned Del. "I guess because I didn't have much time to really have any interviews even in my own country, Dave," said Del sadly. "You see, I guess that when I'm on tour over here it's O.K., but when I'm over in the States I have to jump from one theatre to another nearly 700 miles away—and in between that time I usually have about two TV shows or two radio shows to fix!"

Although I know that Del himself thinks a lot of you—his British fans, I asked him what he thought other visiting American pop stars felt about their English fans. "What did they say about



their fans over in England before they got here?" I queried Del. Obviously Del couldn't say what each separate artiste did say, but he gave me the general talking point between the artistes. "I think most of them are rather scared actually, I know some of the fellers I've met in the American pop singing world are just about half dead with fear when they appear onstage over here! It's just that we've heard so much about certain parts of Britain where they don't applaud much and things like that. I know it's not true because I've been here, but some of our chart boys back home don't know what it's like until they step on a stage. Ev'rybody says it's gonna go down well, but you're usually thinking to yourself—'Boy!—they're not going to like me!'" Del gave his big, strong shoulders a shrug, and admitted, "Yep! When I first appeared here I was scared. But when I heard the applause I felt like standing there and singing all night!

"I wish I had now!" I bet the Shannon fans are saying the same as well!



His Popularity is Spreading

Colourful Shane Fenton

Throughout the country, screams are heard when the strong, handsome Shane Fenton walks on stage. For Shane is now rapidly heading towards the same set pattern as other big pop star names. He has the asset required of all good pop vocalists today—a good group who are well-known in their own right. So it seems as though Shane's future is assured. Judging by the stack of fan mail I found him buried under, I reckon he should be one of the hit parade's most consistent customers in 1964.

He gave me his usual greeting, "Hi, Dave," and looked appealingly at a pile of unopened fan letters. I took the hint and started opening some so that he could get them ready for answering. Shane picked up some fan letters, and said, "Hey! one here from a kid in hospital, man! It's not far from here! I think I'll pop along there after lunch, might cheer her up some, eh?" Before I could say "Yes" he rambled on to a new sound he hoped to get on his new platter soon to be released. "Should be just the right kind of beat that I've been looking for!

"It's been difficult to get the kind of beat that I want. But then it's the same as the girls, I can never find the right one tho' if you see me looking out of the stage door at the girls you'll know what I'm doing!" he laughed. He suddenly remembered something and went bright red. I'll tell you what it was. I once wrote a feature on Shane in the *Pop Weekly* when he had just had a platter released called "I Ain't Got Nobody." Just for fun I ended the feature by saying something like "Any offers, girls?" In the next few days my post swelled to enormous proportions, and Shane was reluctantly called in to answer all the letters! Since then he has never mentioned girls when I'm in hearing—although we still have some laughs over that occasion!

"What is the worst part about being in show-biz, Shane?" I asked. Shane puzzled over that one for a few moments and then said, "I guess I

don't know. I hate to say this, but although I don't mind being mobbed by fans—I enjoy it—I don't like those people who push in front when I'm signing autographs, and then suddenly decide after I've signed that they want another three or four! It's not fair to the rest of the people and it's not fair to me, because if I said, 'Please wait until I've signed these few,' I'd probably be called 'Big-headed' or something in that line! But I love signing books, and it makes me mad to see people who have been waiting for a long time to have their books signed pushed out of the way by people whose books I have already signed."

Shane sighed, and I asked what else he disliked about show-biz. "Not about show-biz, Dave, but about the public—again!" he grinned. "Seriously, I find it very difficult to put up with those silly people who call out during performances. Why on earth do they come to see the show if they can do the same outside shouting at themselves! Personally, I think it's silly, but I'm glad to say it's been noticeably dying out, and I hope it will—for GOOD!" I agree with Shane, and I think it is dying out—quite the opposite to Shane Fenton—HIS popularity is spreading like a bush fire—especially with the girls! Sorry . . . Shane!

One of the most colourful, exciting pop stars in the field of entertainment today is Shane Fenton—plus of course his group, the Fentones. Although chart-wise he has still to find the right kind of songs, popularity-wise he is well to the fore, particularly evident when he goes on tour in this country. Gradually, the sway towards the old out-and-out rock performances in this country is pushing Shane's platters upwards. Will the old rock style ever make a comeback? In my opinion NO! But I think that Shane has every opportunity of showing that a stage rock performance can go down tremendously—for the next few years at least!



Wow! It's EDEN

He was once described as a cross between Elvis and Billy Fury, but to his many thousands of fans he is the most exciting individual of all time. His name? Eden Kane. He burst on the scene two years ago, with a platter that proved almost too hot for the dee-jays to handle. Title was "Well, I Ask You". He followed this up with other big slices of record talent all finding an almost permanent resting place in the Top Ten. "Get Lost", "Forget Me Not" etc., all proved big sellers. But the fans were impatient. This dark haired chunk of six-foot man may be a good singer, and extremely good looking (an understatement) but what was he like on-stage?

The answer came in an overnight shock. Edén brought the house down, not once but almost every second. The fans went wild, Edén was wild with delight, his very astute managers were wild with delight—in fact the only person who wasn't too pleased was the theatre manager, who became worried about the fans actually bringing the theatre down on their heads! Luckily, for everyone concerned, the roof stayed where it was, the Edén fans had had their share of watching Edén, but they wanted more, much more. Big tours followed, plus countless TV appearances, radio shows, and more and more platters destined for the Top Ten. Unfortunately, in the middle of 1963, Edén's waxings didn't fare too well in the best-sellers, and Edén switched to a new label. But his stage shows have proved that he is one of the most popular artistes in the country, as anyone can see by watching any of his many one-nighters.

On his very few days off, Edén has devoted himself to song-writing, and his composition of "A Fool's Paradise" was recorded by top-popper Shane Fentone, and proved a good seller for Shane. It is obvious that Edén could exist without discs, for his stage shows have been known to break theatre records all over the country. Abroad, too, he has many ardent fans, all of whom are kept busy running Fan Clubs for Edén. Edén is now being lined up for shows, TV, radio, discs, in the coming year, plus working



on films, tho' he told me, "I haven't found a really good script yet, Dave, but I'm hoping to be able to star in a film with plenty of songs and music, and maybe a touch of dancing, which I've been training for."

Edén's manager and promoters are going all out to back him in 1964, and it seems certain that everything will be really swingin'. Proof of his popularity came earlier this year when he was (for some unknown reason) not featured in *Pop Weekly* for two or three weeks. Immediately hundreds of letters poured in, all wanting to know when Edén was going to have a pic and feature! Said one irate reader, "Edén might sing Get Lost but don't take it too literally, *Pop Weekly*!"

All troubles were ironed out, however, and things went back to normal, if you can call anything normal after seeing and hearing the triumphant Kane followers when they see Edén on the street.

But who can blame 'em? Certainly not Edén, who is heading onwards as per usual, due to those many thousands of people—His Fans.



BEAT!

BEAT!!

BEATLES!!!

They appeared from almost nowhere some time in 1963—tho' they had been heard of in other counties! Beatles. Yes! The Beatles! Their name immediately stuck in everybody's mind—how could one forget it?—and then they got stuck again—this time half-way up the Top Ten with a swingin' platter that although called "Love Me Do" should have been titled, "Here Come the Beatles!" Hardly had their disc started dropping before they released a new waxing—the fabulous and fastest chart climber for some time—"Please, Please Me." In fact, so fast did it climb that one moment the boys were being booked on TV and were described as "A new hit group—with a hit disc, 'Love Me Do'—and the next moment they were on radio being heralded as 'an established team—the Beatles—and their hit—'Please, Please Me'!"

Their visit to my office can only be called hilarious! I have never conducted an interview where everyone knew me and I didn't know them! They stood around—sat around—went to sleep—stood on the desk—and did everything but give me anything to write about! Seriously tho', here are a team of fellows who are all set to make the Top Ten—not only the Top Ten record charts, but the Top Ten in your personal favourites list! "I guess we're not exactly pin-up boys," admitted one member of the group, John Lennon, "but we think we've got what it takes, don't we fellers?" he shouted.

There were muffled yells from the rest of the boys, Paul McCartney, George Harrison, and Ringo Starr! "Course, yes—what's he talking about?" they said to each other! So far the



The four boys with the fabulous beat—the fabulous Beatles, in a shot that reflects their usual happy disposition.

Beatles have worked alongside many people in show-biz, all who thought they were fabulous! Helen Shapiro, Acker Bilk, Kenny Ball, Joe Brown, Little Richard, Bruce Channel, Craig Douglas, Jet Harris, and many, many other top names! What do they think of their success? "Oh! It was obvious, mate," said Ringo Starr. "We're the only Beatles in the world who can play instruments!"

On the whole, however, the boys never boast about their successes. The reason is that they've been so long on the edge of show-biz working in and around Liverpool and the Mid-West that they KNEW (or hoped they knew) that some success *must* come, however small! I don't think their success to date can be described as small, somehow—do you? In fact, there is only one fact to record—that we are the only country in the world who have Beatles With a Beat! Dig that, man!



UNFORGETTABLE ACKER

Naturally, as the title of this book proclaims, this publication is about pop singers or pop instrumentalists. So why feature a JAZZ guy like one Acker, of the Bilk Marketing Board? For the simple reason, that although he plays brilliant trad jazz, his hits are commercial enough to come under the "pop" tag, and so he rates a place in *any* book on any kind of music! For this is the guy who really can hold off any opposition. Bilk is THE guy when it comes to hitting the top slot! Whattabout his fabulous "Stranger On the Shore"—the waxing that holds the record for the longest stay in the best-sellers of over twenty-six weeks!

One must also be proud to be an Acker fan, also, for his fame in the United States is so big that offers pour in at the rate of an least one per day for a season over Stateside! But Bilk owes so much to his English followers that he limits his performances as much as possible abroad. His single early in the year, "A Taste Of Honey," pushed his fame even higher. How has this affected Bilk, the bearded, bowler-hatted trad jazzman of the decade—who learned the clarinet in an Army prison?

"Not much, dad!" he said when I met him

after a tough recording session. "I mean, it's all great and that, but I'm not going to kill myself to make certain of my position—and I'm certainly not going to keep having more and more records released just because it may help to sell more in different countries. No! dad! I like this kind of music, and I play it not only because it makes money but because I love it! If I wasn't famous I'd still play as an amateur, but this will do me, man!" he said with twinkle in his eyes! I reckon it should do him as well, because only this year Bilk has been presented with numerous plaques for things like "Best Instrumental Disc of the Year" and "Top Trad Jazz Man of the Year!"

One thing that is quite likely to come off in the near future (if it hasn't already happened by the time we go to press) is that Acker will have his own TV show! This, I'm sure, will delight many thousands of people from teenagers to octogenarians—and it would be a cert hit for any TV channel which managed to catch Acker. Whatever hits Acker has in the future I'm convinced that one of his past one's will be unforgettable—natch! "Stranger On the Shore." Like Acker—unforgettable!

Bobby Darin Tells Them

In America he tops the Popularity Polls on almost every occasion. In Britain he is considered the most versatile artiste ever to have visited this country. The only time he isn't in the charts is when he hasn't a new disc released—and on top of all this he is considered one of the country's leading actors—as the success of his films both here and in his own country show! His name? If you haven't already guessed—it's Bobby Darin. Star of cabaret, platters, films, radio, TV, in fact anything you can think of connected with show biz he has done it—and nine times out of ten—done it better than anyone else!

Since Darin hit the best-sellers way back with "Splash Splash" many imitators have sprung up, but none of them can lay claim to having as much talent in their whole being, as Bobby can in his little finger! His marriage to Sandra Dee rocked the entertainment world. But it made Darin MORE popular! Although very versatile, Bobby has been accused many times of having a head that is reported to be too large for his hat! But Bobby's views are these. "If I can do what I said I do—I don't see any reason why I shouldn't let people know! I figure I'm no different from these guys who casually mention on their TV shows that they are going to, 'sing my latest hit!'"

"I'm not modest. What's the good of being modest? If modest means never saying anything about yourself—that's not for me! I believe in telling people that I can do something—even if it's only playing the drums!" I think Bobby has a very good point here. In the States

no one has much chance of getting anywhere unless they either (a) have a very good publicity agent, or (b) keep their name in the news by pushing themselves all the time, every hour of the day and night! Many out-of-work Hollywood stars and starlets will sit in late night restaurants hoping that they may be spotted by a film producer who may be able to give them a film role!

Back to Bobby, however. It seems likely that, due to his ever-increasing popularity over here, Bobby will have to make quite a few trips to satisfy his many, many fans, more of whom have been swamping musical papers, such as the *Pop Weekly*, with requests for a few one-nighters! My bet is that Bobby will do two kinds of shows whilst over here. First a long one-nighter tour to keep his pop fans happy—and secondly his own particular cabaret act that he has almost set Hollywood alight with.

For Versatility—Read Darin!





SWEET SWINGIN' SUSAN

One of the nicest surprises of 1963 was a young lady by the name of Susan Maughan. She appeared like a supersonic jet from nowhere. One minute she wasn't even hit-parade material and the next she was in the Top Five of the best-sellers with that swingin' version of "Bobby's

Girl." (Note to popsters. Whatabout giving it a spin?) Susan then followed this up with a cute number titled "Hand a Handkerchief to Helen" which although it just bowed it's way into the charts, didn't make such a strong impression as "Bobby's Girl."

Now Susan is still knocking audiences out all over the place, and she has been described as the most swingin' thrush to compete for the pop stakes ever! Which is some compliment, until you meet this baby with a bounce in every song, and one of the cutest faces ever seen! I dropped in on her a short time ago to see what life had been like since the roaring success of "Bobby's Girl." "Life has been very good to me, Dave," said Susan. "I've got some new ideas for platters that I think my fans might like—and I'm hoping to be included in some films that are coming up."

I asked about her personal life, and she sighed. "To be honest I don't have much time to get along to parties, except a few show-biz ones! I have been to see a couple of films lately but it's very difficult to find the time! I went to see a film once and halfway there remembered that that was the night I'd promised myself that I'd answer all my latest fan mail. So I went back and signed about 200 photographs, ordered a lot more pens—I'm always running out of them when I'm signing autographs—and spent the rest of the next day as well trying to clear up all the stuff which my fan club had sent me."

I asked her what she thought of having to spend her evenings answering fan mail instead of going out. Susan laughed, and said, "I guess, Dave, that I find it more enjoyable than I would going to the movies! After all, I love opening my fan mail and seeing what they thought of my latest disc or how they thought I was on television! It's great fun really! I hope that the day comes when I won't have to worry about fans not having their letters answered quickly enough—and that I'll be able to spare the time to do shows just for them all the time! I think it would be a fabulous idea if every artiste devoted two weeks of the year to their fans!

I wouldn't mind in the least. It was my fans who put me where I was so I want to help them as much as possible!"





HAVE YOU MET....?

First impressions of your Fave Raves

by PETER ALDERSLEY

When you meet a person for the first time, what strikes you most about him? What little thing sticks in the mind more than any other?

Seeing your favourite pop star on stage is one thing; meeting him off-stage is another.

On stage, bathed in light and completely immersed in that electric atmosphere that is the glamour of the "live" performance in a theatre, the artiste's personality is generated dynamically and projected across the footlights right into your lap! All the magic of the performance is there!

Stripped of that magic, light and glamour, what then?

The chances are that if an artiste really excites you in the theatre you won't be disappointed when you meet him off-stage. That all-elusive thing called "personality" goes a very long way towards creating the total image on stage; it is PART of the person; it is charm; it is the happi-

ness that radiates from the person. It is all those things you can't find words for when trying to describe why you like a person on first meeting. Personality! A star-making quality.

Off-stage, as a general rule, although that star personality is still apparent, it is not being generated QUITE so much—so you see the PERSONAL person, as it were.

Off-stage some artists still "perform," still generate that personality full pelt. Others relax much more and you get the chance of seeing them a little closer. Either way, the "personality" is there.

How have your "raves" appeared to you when you've met them for their autograph—or for a chat?

Here are a few off-stage impressions of some of your "faves." See how they compare with your own.

First off, what about the fabulous, legendary—



BUDDY HOLLY



Among those of you lucky enough to have seen Buddy when he made his one and only tour of Great Britain in 1958, there will be many who remember that there was a personality and a person who lived up to the image created by his fantastically successful discs. When he was here, he had no less than FOUR discs in our charts at the same time! He was completely unaffected by success. Like all who have *real* talent, the quality to be recognized immediately in Buddy was his humility. Then, one was hit fair and square by his infectious sense of fun. He bubbled over with life and laughter. He was a truly HAPPY person to meet. You were HAPPY to be in his company and he was always HAPPY to meet you. It showed in his handshake—in his eyes and in his voice. Yes, HAPPINESS was the overriding quality to be noticed. Now, all that happiness only heightens the tragedy of his very early death in 1959.

CLIFF RICHARD



First impression? Humility again! A very quiet, almost retiring charm reflects this. The smile that lights his face is one of genuine pleasure. You can sense that here is someone who really loves home-life. Who really does live up to your expectations as "the boy next door." This is a true impression; and so is the one he gives which shows that he is interested in YOU. This is the most striking point. He would sooner talk to you about you than about himself. When he does have to talk about himself, in reply to questions, there is all the assurance of an established star but without the airs of self-importance and smugness which so often do conform. Cliff has no airs—but loads and loads of grace. No one could want to meet a nicer, more uncomplicated or more charming person. And that first impression stays. The more you meet him the more you are convinced that "here is a REAL person!"

ADAM FAITH



Adam is now well-known as a serious-minded young man. Always in search of truth; constantly seeking the logical answers to many social problems of our society. On making first acquaintance the first things which strike you very forcibly are his eyes. Set well into a pale, serious face they flash a very warm "pleased to meet you" look; after which they reflect his intensely alert reaction to anything you may say to him. He will chatter away quite happily on any *everyday* subject, but as soon as there is a sign of one of his *pet* subjects looming into the conversation he will pounce on it with renewed vigour—and the chances are you won't get away for hours! Extremely quick-witted, it would take a very Big Wit to outwit our interesting, quite genuine Adam.



GENE VINCENT



white lights! This is the "Black Shadow."

On stage a vibrant dynamo of energy dressed from head to foot in black leather and, with his black hair to complete the overall black costume, his white face makes him a very dramatic character, especially in the harsh glare of off-stage this dramatic figure diminishes somewhat to become a quiet, almost introspective, ordinary human being. Gone are the flashing eyes and the tense face. The dynamo has been switched off. The human-being has relaxed. This shows Gene to be a shy person, with very little to say for himself. Once the ice is broken he can hold a very engaging conversation which always reveals him as a serious-minded man. This conversation is seldom about himself, or show-business, but on subjects of general interest. As soon as the chatter is switched to himself, his reserve returns and he has little to say. Always to the front is his well-known Southern politeness. His favourite word in interviews or initial conversations is "sir." "Yes, sir"; "No, sir"; always said with a naturalness born of lifelong use and not, in any way, with a deliberate air to impress. On stage his personality is shattering! Off-stage his reserve almost un-nerves the person who expects to meet the stage image.

MARK WYNTER



Here is a person whose stage image lives up to expectations off-stage. All the charm and relaxation so apparent on stage is still there when you meet him afterwards. His strong sense of humour comes to the fore after a very few minutes' conversation and you've got to be pretty quick on the uptake to appreciate the sharpness of his wit—which is never at the expense of other people. His good manners are as polished as his performances. No one need be at a loss for words with Mark around; he makes everyone feel at ease from the very first dazzling smile! Mark is one of those rare individuals who does not appreciate flattery. He studies himself, and his work, very closely—constantly seeking that timeless target, Perfection! He would sooner not hear an insincere word of praise; rather a torrent of abuse and destruction ALWAYS PROVIDING it can be followed by logical, CONSTRUCTIVE criticism and suggestion. Mark has no gimmick, either on or off-stage. Unless sincerity and talent can be called "gimmicks?"



JOHN LEYTON



When you meet John, there is none of the "lonely, solitary" look about him—despite the image built up by his early hit discs. Instead of meeting the sad, desolate character, you come face-to-face with eyes that sparkle with life and happiness. "Here is a frank, open and friendly face," you say to yourself. You do, however, get the impression that he is an intensely serious person, who cares very much what is going on in the world. He does! And being an actor, as well, he observes other people very keenly—knowing that he can learn many fresh characteristics and mannerisms to store in the old memory box for future use when he creates a character in a play or film. John always gives refreshingly straightforward answers to questions and can hold a very animated conversation which always embraces the person to whom he is talking.

BILLY FURY



First impression? Shy! Second impression? Shy! And shyness is a basic keypoint in Billy's whole personality. When he is really letting himself go on-stage, or when he has warmed up after meeting someone for

the first time—you can still detect that trace of shyness; this, mixed with a striking appearance and intense emotion, adds that "little something" to his whole personality—which to all girls is **LOVABLE**, in block letters! Make no mistake, though, he now has all the assurance of the established star; an assurance which could well make a lesser person big-headed; but not Billy. It's that basic streak of shyness that not only endears him to his public but which weighs the balance between level-headedness and big-headedness. So—a quiet charm meets you; that shy smile and an economy of words which only makes you long to hear more.



BRIAN HYLAND



Nicknamed "The Bashful Blond" mainly because of the manner in which he used to sing love songs, the title could well be applied to him on first meeting. It is not so much shyness that you meet face to face but a gentle reserve

found in only a few Americans. Very softly spoken, he greets your outstretched hand firmly and warmly enough and, once embarked on a topic of conversation, he is not at a loss to express himself and is soon chattering away very merrily. He is very fond of recounting stories **AGAINST** himself and joins in the laughter with everyone else. He is also very interested in events going on around him. That in essence is Brian—quiet, reserved at first and very pleasant company when you know him better.



BRENDA LEE



"Surely **THIS** cannot be the dynamic towering strength of talent called Brenda Lee," you whisper to yourself as the diminutive little figure welcomes you in a shy little voice! Here is a case of, perhaps, too much humility hiding

completely that electric spark that flies across the footlights or through the loudspeaker with such devastating effect! Then you ask yourself, "How?" Yes, how does such a quiet, small person create so much personality and dynamic power in performance? That question always remains unanswered—but the obvious one is by sheer brute force of concentrated talent—sorry, Talent, with a capital T! Thereby, a mystery surrounds Brenda—a mystery that has surrounded many great actors and artists in all fields for ages; the mystery of the artiste's Grand Illusion. On-stage—now you see it; off-stage, now you don't. When you meet her you desperately want to see a tiny spark of **THAT** personality; but you have to wait till performance time. That is how it should be—and when that time comes, aren't you even more delighted?

BOBBY VEE



To look at, and to hear Bobby upon first meeting, nothing could be further from the imagination than his now famous "hobby" of practical joking. You see a very quiet, slightly tense young man who looks as though he'd

rather be anywhere than in a crowd! This apparent nervousness blends well with his very disarming smile and personality and your heart soon goes out to him. Just as though he feels that you have given him your heart, there is a transformation! The eyes light up and the smile soon turns into a happy laugh. The agonizing first few moments of meeting a stranger are over (how many of us know that feeling!) and the true depths of his warm, sincere personality are revealed in the next few! Don't worry though, Bobby won't play one of his practical jokes on you! He wouldn't risk losing your friendship; he only makes "urgent SOS" phone calls in the middle of the night, and such-like excursions, to old-established friends. People who understand him and who know, for sure, that the lovable, irresponsible Bobby has no malice in him!

JOHNNY MATHIS



Everything about Johnny is **PRECISE!** There is acute precision in his work; precision of movement; precision of speech; precision of objectives. You meet a precise, clean-cut young man whose eyes almost hypnotize you with their penetrating and intense brilliance. You see the figure of the athlete he is, and hear the words and statements of a man who knows his own mind. Johnny is one of the very few artists who can talk about **THEMSELVES** and not either sound

or be big-headed. His outlook is completely objective; always searching for Perfection and he can be scathingly critical of himself and his own work. And often is. He will talk till the cows come home about baseball and all kinds of sport—but he is never very forthcoming immediately before or after a performance; all his intense powers of concentration are focused on one thing only—the Performance, in minute detail.



These impressions have been gathered from first meetings and, no doubt, you will be interested to see how **YOUR** first impressions match-up—whether you've had the pleasure already or still have it to come!

★ ALL THE ANSWERS ★

Pop I.Q. Test.

1. Liquorice. 2. Harmonica (Others are stringed instruments). 3a. . . .! Well Rain! . . . 3b. I'm. 3c. Begin. 4a. Heartbreak Hotel. 4b. What Do You Want. 5. One. 6. 29. 7. Richard. 8. Wynter. 9. Elvis. (American). 10. Ray Charles. 11. Duane Eddy. 12. It's Radio Luxembourg's Waveband. 13. Helen Shapiro. 14. Billy was born in Liverpool and worked on the Liverpool Docks. 15. An Aboriginal Wood-Wind instrument. Artiste, Rolf Harris. 16. No Record Company. 17. Elvis. 18. Joe Meek. 19. John Barry Orchestra. 20. Cliff Richard.

Pop Quiz.

1. The Jordanares. The Mellomen. 2. Pat Boone. 3. Neal Matthews, Hoyt Hawkins, Gordon Stoker, Ray Walker. 4. Acker Bilk's "Stranger On The Shore". 5. "Summer Holiday". 6. Mike Sarne. 7. The Fontones. 8. Helen Shapiro 9. Bobby Vee. 10. John Leyton. 11. Jet Harris and Tony Meehan. 12. The Tornados. 13. Kenny Lynch and Julie Grant. 14. Albert Hand. 15. France. 16. India. 17. Pop Weekly. 18. Two, Hank And Bruce. 19. R CA Victor. 20. Three. 21. Larry Parnes. 22. Tommy Steele. 23. Elvis. 24. South Africa. 25. Robert Stigwood.

Crossword No. 1

1. Ma.
3. Ty.
4. E.P.
6. Shapiro.
9. P.T.O.
10. Karl.
11. Up.

ACROSS

13. Berry.
14. Young.
15. Use.
16. The Shadows.
19. Ten.
20. Richard.

DOWN

1. Mark Wynter.
2. L.P.
3. Top.
5. Pop.
7. Helen.

8. Four.
12. Presley.
13. Brown.
17. Soh.
18. Dad.

Crossword No. 2

ACROSS

1. Maughan.
2. Boone.
6. Pop.
7. Revs.
9. Benton.
11. Elvis.
12. Nelson.
16. Adam.

18. Fury.
21. Hi.
22. It.
25. Pete.
26. Tornados.
27. Do.
28. E.P.
29. Neil.

DOWN

1. Marty.
2. Brown.
3. E.P.
4. Spin.
5. One.
8. Vee.
10. Moss.
13. Leyton.

14. Faith.
15. Mark.
17. Mine.
19. Up.
20. Red.
23. Tap.
24. Joe.

Crossword No. 3

ACROSS

1. Mashed potato.
11. Ache.
12. Air.
13. Roy.
14. E.P.
15. Rebel.
16. Inn.
18. Sides.
20. Own.

22. Coloured.
23. Turn.
24. Mi.
25. Sharp.
29. E.M.I.
31. N.D.O.
32. Mover.
33. Green.

DOWN

1. Madison.
2. A.C.
3. Sheldon.
4. Hep.
5. Dare.
6. Pie.
7. Orbison.
8. Allison's.
9. Or.

10. Hyland.
17. Norman.
19. Sitter.
21. Weird.
22. Craig.
26. Pop.
27. S.M.
28. N.V.
30. M.E.

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