

POP

No. 14
WEEKLY

ONE SHILLING

Week Ending 1st December





ELVIS

“DEVIL—OR ANGEL?”

Next year there will be a book on the market called, “Elvis—Devil Or Angel”. But for the moment I want to tell you about—or rather ramble about Elvis—and whether or not he is a devil or angel! First we’ll take his “Angel” side. Elvis is kind. He is sincere. He has raised many thousands of dollars for disabled children and various other charities. He has never been known to show any temperament whether on stage—on a recording session—or on a film set! He doesn’t argue with the Press—or any of his family. He bought his late mother anything she wanted—and treated her like a queen. He is known to be very susceptible if anyone asks him for a few dollars—and it’s a pretty even bet that they’ll get it!

He once spent his three days off filming visiting children’s hospitals, paying out of his own pocket for presents for *every single child!* He does not drink or swear—indeed there are notices in his house on the walls that anyone swearing will be chucked out! He does gamble, but only for fun—and then only a few dollars. If a musician on one of his (El’s) sessions insists that he wants to play his instrument a different way from what El thinks—El tells him to quietly go ahead! So this is the King Elvis—the guy the girls from Peckham to Perth go mad over! Happy, handsome, sincere, kind, even-tempered.

Now on to Elvis—the “Devil”! Elvis the devil is a funny guy! Why does he have all his friends hanging around him all the time? Perhaps because he can show off to them while he is acting. What the heck does Elvis need ten or eleven cars, three motor-bikes, a Go-Kart and various other travelling vehicles for when he is reportedly so very, very busy? Of course, what about his trip to this country and all the other countries? Perhaps in the year 20,000 he may condescend to visit this small island! And what about all those other countries that have supported him for over six years?

After all, it’s easier to make more money out of making films—so why should he strain his torso by trotting around the country? And records? He is even getting so careless that he spares us a famous Presley COUGH on *She’s Not You!* He always seems to be praising up Memphis—even to the extent of giving Memphis charities money! By the way, I wonder when he will do the same for East Tulepo? Why East Tulepo? Why he was only born there! Never mind—on to his better things.

Like the time he did a charity concert—but how the heck did he expect his teenage fans to pay nearly 100 dollars (30 pounds) to see him? Or perhaps he wasn’t worried . . . ?

That’s King Elvis—“Devil Or Angel”!

Me—I’ll plump for “Angel”!



Hi there!

About the middle of this month I was very fortunate to receive a copy of Elvis's new LP "Girls! Girls! Girls!" from the States (and before I go any further, you Elvis fans, don't start pestering your dealers—or me—about the release date over here. I don't think it will be out for weeks and weeks yet).

Anyway, the item I was most interested in on this track was Elvis's version of *Because of Love*, to see how it compared with our own Billy Fury. Verdict? Swingin'! And went even further to prove that either of these artists are stars in their own right. It's just that they FEEL the same way. Much of Billy's emotional word-breaking and word-play is original, and to continually say that he copies is both unfair . . . and unwise.

And his fast-selling single is ample proof of this.

BOTH versions are great.

BOTH versions are original.

And both artistes prove time and time again that they BOTH have that magical quality . . . FEEL.

The Editor

P.S. This week's choice from the Popularity Poll gives you that great American artiste, Del Shannon.

Great Britain's only Pop Star Chart!

POP STAR TOP 20

Position	Artiste	Last Week
1	CLIFF RICHARD	1
2	ELVIS PRESLEY	3
3	BILLY FURY	2
4	THE SHADOWS	4
5	ADAM FAITH	5
6	FRANK IFIELD	7
7	HELEN SHAPIRO	10
8	JOE BROWN	9
9	MARTY WILDE	—
10	EDEN KANE	11
11	DEL SHANNON	—
12	SHANE FENTON	19
13	R'D CHAMBERLAIN	12
14	MARK WYNTER	20
15	BRENDA LEE	—
16	TORNADOS	15
17	JOHN LEYTON	8
18	JET HARRIS	13
19	JAYWALKERS	18
20	EVERLY BROTHERS	—

These artistes were voted the top stars of today by you. Whenever you write to "Pop Weekly", write the name of your three favourite stars in the top left hand corner of the envelope. Alternatively write your three favourite stars on a postcard, and send it to:

POP WEEKLY, HEANOR, DERBYSHIRE.
For this is the magazine that gives you the stars YOU want to read about, and every letter automatically constitutes a vote.



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

Discussed by
Peter Aldersley

Our second DISCUSSION of the best of this month's L.P.s coming right up. If you're feeling a bit flush I can recommend two of the four discs this week—very highly. How's your pocket? Well, save up for Christmas, especially if you would like one of the most swingingest, lively Festive discs I've heard for a few years: it's—

RAY CONNIFF and the Conniff Singers
"WE WISH YOU A MERRY CHRISTMAS" C.B.S. BPG, 62092

Even if you're not a Conniff fan, don't be scared of this one. I am one of the morons who can't stand the "doo-wahing" etc. of the usual Conniff orchestral sound—and I approached this disc with great caution! Mad fool! I found it a real pip! Here is Christmas in the modern idiom; all the old Carols and songs beautifully arranged, and sung with gusto. Things like *The First Noel*; *Adeste Fidelis* and *Hark, The Herald Angels*. On the whole L.P. there is an atmosphere of Christmas gaiety. My favourite track is the one that gives us the old carols in new guise, closely followed by the Singers' exciting treatment of *The Little Drummer Boy*. Other tracks are: *Jolly Old St. Nicholas*; *Oh Holy Night*; *Deck The Hall With Boughs Of Holly*; *Ring Christmas Bells*; *Let It Snow*; *Count Your Blessings*; *We Wish You A Merry Christmas*; *The Twelve Days Of Christmas*.

The second of the two really outstanding discs this week is:

DUANE EDDY: "TWANGY GUITAR—SILKY STRINGS"
R.C.A. VICTOR, RD-7510

The "Twangy" man is right on form with superbly arranged (and played) versions of many old hits like *High Noon*, *Love Me Tender*, *Moon River* and what-not. Here is an L.P. designed for background music AND to set a romantic mood against soft lights and easy-settee! This is not the full-blooded sound associated with Duane on single discs (and I, for one, thank goodness he's left the blaring saxophones at home!)—but the real "twangy" guitar sound, gently caressing the notes of some of the most loved romantic pops of the past year or two. If you like Eddy, the guitarist, for his own sake—this is a must. The disc is spinning round as I write, and I keep going off!—all romantic-like! You will, too! Other hits include *Born To Be With You*; *Secret Love*; *Unchained Melody*; *When I Fall In Love*; *Bali Hai*; *Hi Lili, Hi Lo*; *Angel On My Shoulder*; *Memories Of Madrid* and *Mirriam*.

JAMES DARREN: "LOVE AMONG THE YOUNG"
PYE INTERNATIONAL (Colpix Records)—NPL 28021

This one surprised me a bit! Here is not the James Darren style of *Her Royal*



Majesty and other hit singles, but a straight, romantic ballad technique with great power and warmth. An eye-catching title like *Love Among The Young* sums up all the tracks which have "young" in the titles. *Hello, Young Lovers*; *Young At Heart*; *You Make Me Feel So Young*; *Love Among The Young* and the like. I listened with great interest at first, but I suddenly realised that I was finding all the tracks more or less the same old thing. Very little contrast, and nothing particularly refreshing about the arrangements or treatment of these almost "Standard" love lyrics, there is a "sameness" about them. Still, if you want just another romantic-mood disc of well-sung love lyrics, this is one of them.

MIKE SARNE: "COME OUTSIDE WITH MIKE SARNE"
PARLOPHONE PMC 1187

The thousands of followers of Mike Sarne have been waiting for his first

L.P.—and here it is. The tracks include his first hits *Come Outside*, and *Will I What?* of course—and a few other numbers along the same lines. There is a lot of comedy here, in the accepted style, and I was particularly struck by the Red Indian version of Mike's trademark! In *Slow Twistin' Round The Totem Pole*, he combines his *Come Outside* gimmick with a touch of the twist to good effect. His fans won't object to Mike singing ever-so-slightly flat from time to time and probably will not bother to notice that he loses the tempo on many occasions. On odd tracks, Mike ventures into the realms of slow ballad. All the tracks have been written by Geoff. Goddard, Charles Blackwell and Mike Sarne, himself; There's a star line-up for you; other tracks include: *Come Inside*; *Dodgy Lookin' Bird*; *Dracula's Castle*; *My Baby's Crazy 'Bout Elvis* and *Just For Kicks*.

★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- 1 Lovesick Blues (1)
- 2 Let's Dance (2)
- 3 Swiss Maid (3)
- 4 Bobby's Girl (6)
- 5 Telstar (4)
- 6 Venus In Blue Jeans (5)
- 7 Devil Woman (10)
- 8 Sherry (8)
- 9 Locomotion (7)
- 10 (Dance With) The Guitar Man (14)
- 11 No One Can Make My Sunshine Smile (13)
- 12 Ramblin' Rose (9)
- 13 Sun Arise (15)
- 14 Oh, Lonesome Me (16)
- 15 Rain Until September (11)
- 16 Sheila (12)
- 17 Love Me Tender (18)
- 18 Must Be Madison (17)
- 19 James Bond Theme (20)
- 20 Because Of Love (24)
- 21 A Forever Kind Of Love (—)
- 22 I Remember You (22)
- 23 It Only Took A Minute (—)
- 24 What Now My Love (21)
- 25 She Taught Me How To Yodel (27)
- 26 You Don't Know Me (19)
- 27 Desafinado (28)
- 28 Main Attraction (26)
- 29 Love Me Do (—)
- 30 Next Door To An Angel (—)

- | | |
|-----------------|-------------------------|
| Frank Ifield | 4 Seasons |
| Chris Montez | Elvis Presley |
| Del Shannon | Brenda Lee |
| Susan Maughan | The Crystals |
| The Tornados | Chubby Checker |
| Mark Wynter | Marcie Blaine |
| Marty Robbins | The Orlons |
| 4 Seasons | |
| Little Eva | Break A Heart |
| Duane Eddy | Gene Pitney |
| Everly Brothers | Tijuana Brass |
| Nat 'King' Cole | Neil Sedaka |
| Rolf Harris | Dee Dee Sharpe |
| Craig Douglas | The Contours |
| Carole King | Bobby Rydell |
| Tommy Roe | Stan Getz/ |
| R'd Chamberlain | Charles Byrd |
| John Barry | |
| Billy Fury | 15 (Dance With) |
| Bobby Vee | The Guitar Man |
| Frank Ifield | Duane Eddy |
| Joe Brown | Johnny Mathis |
| Shirley Bassey | Bobby Pickett |
| Frank Ifield | The Tornados |
| Ray Charles | The Duprees |
| S. Getz/C. Byrd | Sammy Davis/ |
| Pat Boone | Anthony Newley |
| The Beatles | Les Cooper |
| Neil Sedaka | Chubby Checker |
| | (Little) Esther Philips |
| | Mike Clifford |
| | |
| | 25 Nothing Can Change |
| | This Love |
| | Sam Cooke |
| | 26 I Was Such A Fool |
| | Connie Francis |
| | 27 Leah |
| | Roy Orbison |
| | 28 I Left My Heart |
| | In San Francisco |
| | Tony Bennett |
| | 29 I Can't Help It |
| | Johnny Tillotson |
| | Dion |
| | 30 Love Came To Me |

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Chart Newcomers

BOBBY VEE BURSTS IN !!!

Bobby Vee speaking: "My latest, *A Forever Kind Of Love*, hasn't made it yet. But I'm hoping that my personal appearances in Britain will help boost it—because, let's be honest, I DO need another truly big hit like *Take Good Care Of My Baby*."

That was a few days ago. Now Bobby is aglow with pleasure because *Forever* has burst into our charts. At Number 21, which is a sizeable leap. And it looks like going very much higher because of his recent important telly-plugs. Could be the start of something VERY big...

Says Bobby: "I've finished my bit in "Just For Fun," the new movie, but the exciting news is that I've recently had SIX film offers. I'm taking at least two of them, but I can't release any concrete news about them yet. But as you maybe know, I want desperately to make the grade as an actor later on, so any news is good news on the film front."

Enter too, this week the fab Beatles. *Love Me Do*, their debut disc, is in at 29... and this Liverpool-based group of amiables are all set to join the "new group" of successful British instrumental groups. But they also sing. They also handle R and B material brilliantly. So what ARE they?

They don't really care... so there's no reason why WE should want to stick them in a category. They're entertainers

who produce a great beat and a great show. They started their career in Liverpool and earned a big following in those parts... notably through a club called "The Cavern." It's an R and B centre, having originally been noted for its rock content.

Said one Beatle: "We started off more or less as a giggle, because we wanted to get in on the skiffle craze. We didn't take ourselves seriously, so that we weren't surprised when other people didn't exactly fall over themselves to appreciate us."

"But now things are happening very fast. So fast, that we don't know exactly which way we're going to fall."

It's welcome back, too, for Neil Sedaka. *Next Door To An Angel* is the title of his latest big-seller. Once upon a time, they used to call him the "quiet man of rock," because though he raved it up on disc he never was photographed in anything but the quietest of suitings. You could call Neil "Mr. Consistency" of the pop scene. He rarely flops on disc—and anyway his compositions are used to boost the star-ratings of many other stars.

They're the new 'uns, then. Neil Sedaka, already established; the Beatles, waiting to be established; Bobby Vee, once firmly established now wanting to be further established.



'Come Inside' - On Mike!

End of term report. Subject. Michael Sarne. Disc performances. "Improving tremendously." Stage shows. "Has gone from rather 'dodgy' acts to swingin' dynamic shows!" Verdict? "Will improve greatly if he keeps up this kind of steady work." Yes, that's my opinion on Mike Sarne. With three hits behind him—and a really great L.P. that combines humour with brilliant phrasing, and some very good singing—Mike Sarne is gradually moving up to become one of this country's hottest properties. As yet he hasn't had the chance of showing what a great actor he is—but let me tell you that he can be, and is, heading for a *big, big* career as an actor.

Mike need have no worries on the score—all he needs to concentrate on is his singing and stage performances. But don't forget that many guys who have

hit the Top Ten and found themselves wanted all over the country have all had some training beforehand—or at least have taught themselves. Mike unfortunately hasn't had much training at all, tho' this is not his manager's fault. His bubble burst with such speed that *Come Outside* was at the No. 1 slot before anyone could do much about it! Believe me, Mike really does worry about everything. I have heard him accused of being rather "stand-offish" but Mike is no bighead! The reason is quite simple.

He is so nervous about doing the wrong thing that it's a wonder he manages to get anything done at all. When he does have a spare second, you can be certain that he'll be answering his fan mail personally, one of his favourite occupations! Many of his fans know

this to be true—for don't their walls at home sport Mike's autographed photo? It's a fairly even bet that any fan who joins Mike's club has a 99% chance of getting his signature—and usually a few lines written by Mike himself! Oh! by the by, I have a message from Mike to all his fans. Lucky I remembered—Mike's about six inches bigger than I am! Anyway, here it is! "To all my fans in this country, may I say a great big thank you for all you've done for me in 1962. I'm very pleased that so many of you have got my LP. "Come Outside With Mike", and that you all seem to like it!

For those of you who suddenly rushed to join my club, again a big thank you—and I hope in the not too distant future that we may be able to get together and have a really swingin' party! Have a ball of a Christmas—and I'll be thinking of you all the time. Only wish I could be in your Christmas stocking! Thanks birds! Signed, Mike Sarne!"

I reckon just for those few words alone Mike should have another fifty points added to his end of term report—don't you?

ONE ANGRY FEATURES ED!!

Sometimes I can't understand people. Especially record-buyers. Even more especially those people who frequent the cinemas on one-night stands. Take Marty Wilde—here is a star who is *absolutely fabulous* on stage—and on disc! I could name you only about *four* other stars who could equal or better his stage performances—and yet here he is—and not one person seems to be able to see the great talent of this guy! Yes, with all his fans, and believe me he has quite a few, still he hasn't hit the Top Ten for some time! How many of you readers have seen him on stage? Now then—can you tell me what other artistes are better than him on stage? Even Billy Fury, probably this country's *best* stage performer admitted to me, "I rate Marty as one of the best stage performers I've ever seen!"

"On stage many of his movements are not thought out—he's like Elvis, they just come naturally!" and then Billy followed this up with, "I can't see why he isn't at the top of the Hit Parade!" I agree entirely with Bill—and with those same opinions that everybody echoes in show biz! Marty IS one of this country's most brilliant guys in the pop singing world. He has charm, a great voice, and I mean great—and if you don't agree you can take it from me you don't know *nuthin'* about pop singers! If you're gettin' the idea that I think Marty's been badly treated by everybody in this country—you're dead right!

Not only is he a terrific singer and stage performer—but if he really felt strongly enough about it, he could turn to acting, like he did in "Bye Bye Birdie"—and proved himself a fabulous success! There's not an artiste in the business who doesn't agree that it's about time Marty had a break. Believe me, if any artiste came to me and said, "Look, Dave you're the Features Editor. I'm having a bit of bad luck—nobody's really as interested in me as they once were. Give me a nice feature—and say what a good guy I am"—I'd write the worst feature I could on him! That's not kiddin'—no matter who the artiste was! But Marty is just content to take a back seat—and say now!

So I'm saying it on his behalf—tho' he'll probably shoot me for making out he is better than he is! So I say this. If you like pop music, then try spinning some of Marty's platters—and you'll hear one of the best artistes in the business! If you like going to package shows try and catch Marty on his current one—because if you don't, believe me, you are missing the opportunity of a lifetime! For all you Marty fans who have stuck by Marty from the beginning—may I say "Thank You" for having so much good sense.

For the rest of you who don't rate Marty—I still say you are missing a great artiste!



NEW TO YOU THE CARTER, LEWIS BOYS

Tommy Steele said it. So did Clinton Ford. And Frank Ifield. They all said that the team now known as Carter, Lewis should be making records for themselves instead of worrying about writing material for established stars. And that's a pretty strong threesome to have as the basis of a fan-club.

So Carter, Lewis ARE making records. Good 'uns. With their *Here's Hopin'* selling bomb-like right now on the Pye Piccadilly label. They've got the jovial folksy sound, the Nashville "feel", the jazz tinge . . . Well, it really all adds up to versatility.

They're also earning money. Which subject takes them back about eighteen months . . .

They explain: "We came from our homes in Small Heath, Birmingham, to try and break in on London. We thought we had good songs to sell to publishers. You know how you get confident when your mates all say you're good. We thought we'd make it easy.

"But we were so short of money that we had to buy a cheap-day excursion ticket from Birmingham because we knew we'd never be able to afford to spend the night in London. When we got to Tin Pan Alley, we felt a bit hurt that the red carpets weren't out for us. But publisher after publisher showed the utmost indifference to our pleas for a chance to make good . . .

"Until, that is, we met up with Terry

Kennedy at Southern Music. He actually encouraged us. He said he had faith in us as song-writers so, after introductions to Southern managing director Bob Kingston, we were signed to an exclusive contract. As writers, though, not singers."

The boys decided to move to London and took jobs with classical firms in the neighbourhood of Tin Pan Alley. They wanted to be as near as possible to the heart of the pop business. And they made demonstration discs to show off their own songs to other artists.

Which is where Messrs. Ford, Steele and Ifield come on the scene. "You're good enough to make your own records," they said. "Get with it." They got . . . and Pye took up the Carter, Lewis saga. Only last week, the boys recorded a previous disc *Two-Timing Baby* in German and went over to the Continent to mime to it on a "Junior Stars" TV session in Germany.

The boys' real names are John Shakespeare and Ken Hawker, both 21 and both good-looking. The name change and the unusual use of a comma instead of an "and" between the two names is a mutual idea.

But the ironic thing is that their swingin', hit-potential *Here's Hopin'* was NOT written by the two boys. Though they have penned over 200 numbers between them, this was specially written for them by ex-John Barry sidesman, now arranger, Les Reed, in association with Geoff Stevens. It's being played a great deal on dee-jay shows and the boys have copped some exceptional raves—notably one from Tommy Steele who had "Housewives' Choice" for one day and duly reaffirmed his great faith in the Carter, Lewis teaming.

Among their recent releases for other artists were the two instrumental sides for guitarist Dennis Newey's *Check Point* and *Title Unknown*. And, in completely different vein, they were responsible for Mike Sarne's hugely successful *Will I What?*

Say the boys (in harmony, of course): "Now we're working over some ideas for John Leyton and Mike Berry. Whatever happens to us as performers, we're determined to keep up with our song-writing.

It's that Nashville feel that may prove their biggest asset. But whatever field it may be in, there's no doubting the talents, charm and ability of those two one-time excursionists from Birmingham: Carter, Lewis.

And so say T. Steele, F. Ifield and C. Ford . . .



Don't miss out on
No. 15

POP
WEEKLY

Wynter Winner

"WONDERFUL"

The audience at Lincoln roared a tremendous welcome as Mark Wynter swung into his latest hit, *Venus In Blue Jeans*. But for one young lady in particular it was a special cheer she gave for Mark. Why? She was the winner of the Mark Wynter competition run by that swingin' music magazine, the eh, "POP WEEKLY!" What happened? Before she had time to catch her breath, Rosemary Morley, yes, that's the girl, was zipping along after the show to have an "Evening Out" with Mark! What was her reaction after hearing she had won?

"It was wonderful, just wonderful! I didn't think Mark could be so kind and sweet—he really was wonderful!" said Rosemary. "I didn't think I had any chance of winning. I mean, one always hears of other people winning these fabulous competitions—but I didn't really have any idea it could be me. It's great!" Mark's comment? "A very sweet girl, Dave! But I'm glad the competition is over—the more letters I opened with you, I thought of the one's who couldn't win!"

My comment? If you wanna have some fun—and real thrills in the competitions that are always around pop stars—then watch the "Pop Weekly!" The Joe Brown competition is still being decided—and I really can't keep the news to myself any more! In 1963 we've got some real cool comps for you chicks! How would you like to spend a day on a boat—owned by a pop star, and have a really swingin' cruise? How would you like to win LPs autographed, plus a personal message from your own pop star favourite? How would you like to be at your pop star's recording session. Like to meet him backstage? Well, keep tight hold of your copy of "Pop Weekly!" in 1963—and I'll be waiting for your letters, "Dear Dave, I've WON IT!"

Pictured on the right are Mark and Rosemary backstage.



NEW BOOKS REVIEWED by David T. Cardwell

MEET ELVIS

"Meet Elvis" is another book written entirely by this country's leading Elvis-ologist—Albert Hand. On first reading, to be frank, I thought this book was the worst he had ever written. On second reading I had begun to change my views. Now I am convinced that it is one of the best pieces of Elvis reading literature that I have come across for some time. This has been proved by the fact that after three days of sale it is a complete sell-out of over 75,000 copies, and is to be reprinted immediately. The photographs in the book (unfortunately) are ones I am sure I have seen many times before, but for once this book should sell without any photographs whatsoever, so it seems that Albert has yet another No. 1 hit with which to boost his name—which incidentally is famous in about 18 countries!

MEET CLIFF

To combat the enormous amount of Cliff Richard books on sale is a difficult problem. This new version of Cliff's rise to fame entitled "Meet Cliff" stands a good chance of being the biggest seller of them all. Penned personally by Cliff, and with many unique photographs—it will be a delight to the Cliff and non-Cliff fans throughout the world. A magnificent front page shot of Cliff (in colour) from his latest film

"Summer Holiday" will give the fan some idea of the tremendous off-screen shots that have been obtained in this publication. Whether you like or dislike Cliff does not matter—this book is a joy to read and keep as a classic Cliff diary.

ELVIS 1963 SPECIAL

This is only the second Elvis annual to be produced by the Elvis Monthly. The first one compared to this is but a mere run-around of Elvis's life. The front cover will stop any Elvis fan dead in his or her tracks at 50 yards! This is probably the most successful and brilliant colour illustration ever seen in this country. This edition is doubly interesting because of the fact that other stars from this country give their personal views on what they think of Elvis. Some of these views the Elvis fan will undoubtedly be indignant at—but the majority are all in Elvis's favour. If you miss this book—and believe me it is going to be a big sell-out—then you can be certain that you don't know all there is to know about Elvis's life, ranging from his many girl friends to an Elvis LP one has never heard of. The LP in question is called "Tribute to Elvis Presley" and is probably unobtainable now. That is just one of the interesting facts that spring up throughout this edition.

ELVIS
MONTHLY
MAGAZINE - ONE SHILLING
WONDERFUL
ELVIS PHOTOS
ALWAYS
100% ELVIS

Photo News



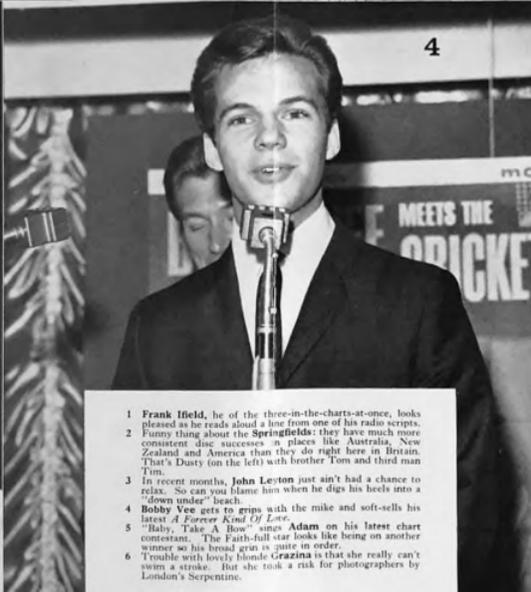
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5



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4



6

- 1 Frank Ifield, he of the three-in-the-charts-at-once, looks pleased as he reads aloud a line from one of his radio scripts.
- 2 Funny thing about the Springfields: they have much more consistent disc successes in places like Australia, New Zealand and America than they do right here in Britain. That's Dusty (on the left) with brother Tom and third man Tim.
- 3 In recent months, John Leyton just ain't had a chance to relax. So can you blame him when he digs his heels into a "down under" beach.
- 4 Bobby Vee gets to grips with the mike and soft-tells his latest *A Forever Kind Of Love*.
- 5 "Baby, Take A Bow" sings Adam on his latest chart constant. The Faith-full star looks like being on another winner so his broad grin is quite in order.
- 6 Trouble with lovely blonde Grazzia is that she really can't swim a stroke. But she took a risk for photographers by London's Serpentine.



DON'T FORGET!

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JOHN LEYTON'S SURPRISE NEWS TO CUT AMERICAN DISCS!!

JOHN LEYTON is to record . . . in America! This sensational news was released this week from John's London office. Though no choice of material has yet been made, John will record during his current stay there—and in the Laurie Records' studios, with an American musical director.

John's MD, Charles Blackwell, is leaving him in Hollywood while he goes to New York to handle sessions featuring several established American pop stars. Looks as if John's U.S. discs will be released in the States first, to coincide with his movie "The Great Escape" and will almost certainly be released later in Britain.

John is disappointed that his *Lonely Johnny* single has not made much impact on the charts but he has been out of the country for several months. On his return, he sets off on a mammoth seven-week tour of Britain . . . "getting back with the fans." He has been making a very big impression in the States with music biz executives who dig him for his "modest, knowledgeable approach".



SINATRA TOUR PLANNED

NEXT time Frank Sinatra visits Britain—and it is likely to be in the Spring of next year—he has promised to play some dates outside London. So reports top booker Harold Davison, who is also negotiating for Ray Charles to make his debut in this country for mid-May.

Sinatra has told friends that he felt "quite upset" that he had been unable to get out around the country when he came to Britain for his charity-raising appearances earlier this year. He was "touched" at the sell-out successes he achieved and only wished he could have spent more time satisfying the thousands of fans who were unlucky in ticket-buying.

"I'll try and make it up to those loyal fans just as soon as I can," he said.

Davison is also planning tours by Ella Fitzgerald, Sarah Vaughan, Stan Kenton and possibly modern jazz baritonist Gerry Mulligan.

THEY ALL WANT FRANK!

WITH *I Remember You* now a best-seller in eight different countries throughout the world, Frank Ifield is more in demand than ever before. He is being wooed by film producers, by TV executives—and by lotsa fans who want to learn to yodel!

As part of his world expansion, he has re-recorded *I Remember You* and *She Taught Me How To Yodel* in German, though he admits he didn't really have the foggiest idea what he was singing about. "But," he said, "we invited a few Germans into the studio and they didn't exactly groan at my accents."

Frank says he is still determined to avoid being called a yodeller first and foremost. Though no follow-up to "Lovesick Blues" has yet been decided, he is anxious that it should be on a different kick.

"We've got about fifteen titles already on the stocks," he said, "and the next one could easily come from that pile."

Meanwhile, Frank starts his own Luxembourg programme as from December 2. And sifting through those important film offers.

Bossa Nova Bother

THE Bossa Nova, hailed as the latest dance craze in the States and said to be spreading here, is running into trouble. For the simple reason that the American teenagers just haven't the right idea as to how to dance to it.

One dee-jay said this week: "Most of the young folk try to dance it with a modified twist movement. It's like when Stan Getz makes a personal appearance. They go for the music but they're obviously baffled when it comes to trying to dance."

"Some of the sponsors should get together and make it quite clear what the kids are supposed to do with the dance. Otherwise it's just going to slip away and never make the grade as a new craze."

POP WEEKLY TOP 20

- | | |
|------------------------|---------------|
| 1 Because Of Love | Billy Fury |
| 2 It'll Be Me | Cliff Richard |
| 3 Swiss Maid | Del Shannon |
| 4 Can-Can '62 | Jay Walkers |
| 5 Lovesick Blues | Frank Ifield |
| 6 Venus In Blue Jeans | Mark Wynter |
| 7 She's Not You | Elvis Presley |
| 8 Let's Dance | Chris Montez |
| 9 Bobby's Girl | Susan Maughan |
| 10 House To Let | Eden Kane |
| 11 Once Upon A Dream | Billy Fury |
| 12 Lonely Johnny | John Leyton |
| 13 Keep Away | |
| From Other Girls | |
| 14 No One Can Make | Helen Shapiro |
| My Sunshine Smile | |
| 15 Kid Galahad (EP) | Elvis Presley |
| 16 Warmed Over Kisses | Brian Hyland |
| 17 Telstar | Tornados |
| 18 Don't That Beat All | Adam Faith |
| 19 Sherry | Four Seasons |
| 20 Sweet and Lovely | Allisons |

Under the quaint impression that the best-selling records in the country are not necessarily the current favourite songs, Pop Weekly publishes this chart in all good faith for three reasons and your amusement: (1) The public can like a song but will not buy it. (2) The public may buy a record, but quickly tire of it, and (3) The poll of a record can drop, but not its popularity for the simple reason that the public has already bought it.

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

POP-WEEKLY,
2 West Street, Hleanor, Derbys.



Quarter-Century of Show-Biz!

NAT "KING" COLE, with *Ramblin' Rose* his biggest single yet, this year celebrates his 25th anniversary in show business—and proves his loyalty by having been twenty years with the same disc label, Capitol.

NEW POPS

HERB ALPERT AND TIJUANA BRASS



THE LONELY BULL (EL SOLO TORRO)

STATESIDE 45-SS138

FREDA PAYNE



HE WHO LAUGHS LAST (BOSSA NOVA)

H.M.V. 45-POP1091

MIKE SARNE



JUST FOR KICKS

PARLOPHONE 45-R4974

TERRY SCOTT



MY BROTHER

PARLOPHONE 45-R4967

And, this week, he delivered a blast at the stars who say a hit disc doesn't matter much to them. He said: "Lots of artists say a disc helps only in the early stages. They say they build up a big following later in clubs and on TV and then don't need the records. Well, I'm saying they're completely wrong. "Every artist cares about a hit record... and I'm one of them. Take 'Ramblin' Rose.' I didn't go much on it at first but I knew it was at least a good song. The rest you know..."

"But I've changed my approach for the follow-ups. I think copying is just a blind alley. You've just gotta be clean and fresh with every release. But I want another hit, make no mistake. Nobody is ever too big to want a hit."

Nat, whose earliest influence was Earl Hines, has just set up his own movie and TV production company.

FILM OF MIKE SARNE'S BOOK?

WHILE the finishing touches are being put to pop star Mike Sarne's first novel, "The Three Lives of Nigel Kelland," there is news of an offer already for the film rights from a Hollywood company.

The rough draft of the story was sent to agents in America and taken round several of the major companies. One, at least, has shown considerable interest in buying full film rights. But, says a spokesman for Mike: "They would obviously insist on the British setting being changed to America."

It is understood that Mike would also be required to play the lead in the film—and he is very anxious to develop his acting career as soon as possible.

Though nothing definite has yet been decided, further negotiations are going on this week in Hollywood between the interested company and Robert Stigwood, Mike's manager. There should be more news next week...

TOP TEAM BACK STEVE PERRY

THE Lionel Bart-Russ Conway composing team, who have come up with a potential hit on Russ's *Always You And Me*, have written a song specially for Steve Perry, brilliant young Decca star. Lionel has written the lyrics, Russ the music.

The two stars have been working closely with Steve during the past week or so and plans are for the disc to be cut at Decca this week.

And Steve's talents, already boosted by Mel Torme and by Nina and Frederic, have drawn raves from Lionel Bart. He told "Pop Weekly": "When I heard Steve on a number called *Young And In Love*, I immediately phoned Russ and told him that we just had to write a song for the boy. Now I've met him I'm more convinced than ever that he has an exceptionally bright career in front of him."

With Russ and Lionel as his personal composers, Steve can hardly go far wrong...

STAR MATERIAL

SAMPLE these newspaper quotes: "Extremely gifted... unbeatable voice... socko stuff... real delight... big-time ingredients... great... dynamic youngster... energetic enthusiasm... infectious personality."

Now consider these names: Shirley Bassey, Danny Williams, Russ Conway. What's the connection?

Well, EMI's star-maker Norman Newell boosted to disc stardom Russ, Shirl and Danny. And those quotes apply to one Dick Kallman, personable young American, who Norman feels "convinced" will become a major disc personality.

He's so convinced that he took the unprecedented step of bringing Dick over to Britain for special recording sessions... even though Kallman has not yet made records in the States.

It all arose from a demonstration disc Dick made in Rome and which eventually was forwarded to Norman.

Dick's debut single *Speak Softly* is already out here. He's already made a big reputation on TV and cabaret stages in the States... and was voted "Broadway's Most Promising Newcomer" a few years back.

And if Norman Newell says he'll be a big star, then a big star is precisely what Dick Kallman will be.

PHOTO CAVALCADE

MIRRORPIC supplied the cover shot of Billy Fury chatting with a patient at the Marguerite Hepton Hospital, Thorp Arch. Also Cliff Richard.

RICHI HOWELL those of Marty Wilde, Susan Maughan, John Leyton and Mike Sarne.

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

PATRICK MCGOCHAN is by Incorporated Television Company, Ltd.

DEZO HOFFMAN supplied the Carter, Lewis Boys picture.

DJUANE EDDY in a shot from "A Thunder of Drums", a Robert J. Enders production for M.G.M. Release.





A SWINGIN' THRUSH — SUSAN

Pretty, vivacious, cool voice—and a really swingin' song has shot Susan Maughan right into the upper bracket of the Top Ten! This petite (only just 5 ft.) little Miss, has shown critics and doubtful admirers alike that one can get away with dual-track recordings—something which almost caused the downfall of Connie Francis! With a brilliant version of the American number *Bobby's Girl* Susan has shown that the British charts do accept—GIRLS!

And this wow of a hit from a thrush that has only been in show biz and cutting wax for the last year or so! Remember the old sayings to the effect that girl singers stood no chance whatsoever of reaching the Top Twenty unless they had been in show business from the beginning of the rock style? This has now certainly been disproved

by the almost universal success of *Bobby's Girl*. Although Susan is still working with the Ray Ellington Quartet, in the next few days she will be starting on her main ambition as—a solo artiste!

What of Susan's future? I cannot predict, neither can anyone else, whether sweet Sue will still be knocking the charts in five or six years' time—but going out on a limb, I will say this. It's ten times harder for a female vocalist to reach the Top Twenty—and any girl that does do it has a very good chance of becoming a permanent fixture there. Take a look for yourselves—Helen Shapiro, Shirley Bassey, Carol Deane, Connie Francis and Brenda Lee—all these after one hit have become almost consistent chart entrants!

Anyway, I know you will all agree when I say—"Well done Susan!"

READERS WRITE

... BUT ARE NOT ALWAYS!

LET US HEAR YOUR VIEWS.
Address your letters to: The Editor
POP WEEKLY, Hleanor, Derbyshire

Little (R) Success

Do you think that Little Richard is good? Well, I think that he is. But his new record, *He Got What He Wanted*, hasn't got anywhere, and in my opinion it should have got in the top ten by now.
Peter Howarth (Macclesfield)

Pardon My Question . . .

When you recently printed the words of "*It'll Be Me*, you said that a line in the last verse ran "or a quatermas." Thinking that it wasn't this, I played my copy of the record 5 times and every time I heard "on its way to Mars." What's wrong? My ears, the words in Pop Weekly or my copy of *It'll Be Me*?
Miss L. Hatchard (Essex)

Please remember. Occasionally an artist changes a word or two for better effect on his disc. Editor.

Connie Francis International Fan-Club
President: Betty and Kathy.
114a Streatham High Road, Streatham,
S.W.16. BATersea 3242

As from Friday, 9th November, the address of Connie's fan-club will be as above.

We would be grateful if you would let readers of "Pop Weekly" know of the change of address. Our many thanks and best wishes to you and your readers.

Sincerely Betty and Kathy

The Alley Sins

Unjust! Unfair! Unforgivable!

I thought that at least Pop Weekly would be different, and give other than the 'Top dogs', e.g. Elvis, Cliff, Billy, etc. a chance to be recognised. But No! !

I saw the Allison's name in your charts approximately 7 times, and also *Sweet And Lovely* has appeared! but what do we get? Half of a measly page of what we have read a hundred times before.

Surely these must be the two most unfortunately 'neglected' boys in show-biz.

Why do people fail to recognise talent these days.

F. Chapman (London, E.17)

Thanks Mr. Aldersley!

Having received a copy of this week's "Pop", I was absolutely thrilled to read your "crit" on my recording of *Silent Night*. You say all the things which we (Eric Easton, Ken Jones and I) hoped the record would be.

Thank you very much . . . I shall be only too pleased to give you a button-hole from my "bouquet" any time!

Best wishes and kind regards.

Yours sincerely,

Dorothy Wayne,
(Empire Theatre, Glasgow)

Your

TV

Choice

PATRICK McGOOHAN

Whenever I'm writing on the TV subject of the week—it gets more and more difficult. To please the girls I try to have the handsome guys—and to please the guys I try to have their favourite TV females! But this week it's easy. For the man in question is one both males and females love! Patrick McGooohan. Although everybody associates him with being Paul Drake in the "Danger Man" series, Pat has been in many, many films and TV plays. He is the proud possessor of the Best Actor of the Year Award for his stage work—and also the Best Actor of the Year Award for his TV work.

But if he hadn't liked the "Danger Man" script Pat wouldn't have taken it. He is known in the TV and film world for the guy most likely to turn down any scripts! He doesn't care who wrote the script—he only takes a script if he thinks the part is *really* suitable. Producers who know him, regard him as one of, if not the, best actors in the world! Born in New York, Pat lived in Ireland for some time. "Danger Man" series excited an American TV company so much that it was bought for a fantastic sum of money to be screened on the US TV.

What does Pat think of his role as the toughest, most skillful international agent in the business? "I see the 'Danger Man' as a man who has had a lot of jobs in his life. He doesn't come from a well-off family and he had to struggle for an education. But he is not a thickear specialist, a puppet muscle man. If a man dies he is not just another cherry off the tree." That's what Pat McGooohan thinks of Paul Drake. Wonder what the crooks of today would say if they were caught by Drake? I guess the female ones would just sigh and say—"Do you want to handcuff me—for life?"



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POP SHOP TALK

The Tornados, for sure, look set for a **Gold Disc**. British sales are near 800,000 on *Telstar* and the American figures, still being added to, must be near 300,000. And there's a vocal version on the way... **Dave Brubeck** voted "Top Small Combo" again by U.S. "Downbeat"—his wife Iola says it's the second time he has made a come-back to head the poll...

Ex-Shadows **Tony Meehan** and **Jet Harris** have been added to the enormous cast-list of **Milton Subotsky's** "Just For Fun"... **Tom Hark** was a big instrumental hit for **Elias** and his **Zig Zag Five Flutes** back in May, 1958. Four years pass—and now the incredible **Jimmy Powell** comes out with a vocal version for Decca... **Frank Ifield** says: "Every time I yodel a bit it comes out differently. Only the first few bars are really constant"... **The Drifters**, **Kenny Lynch**, **Julie Grant** all line up on *Up On The Roof*. Must be a hit song—and we reckon **Kenny** will get away with the **BIG** version...

Zany comedienne **Dottie Wayne**, a strict Methodist, turns up on an HMV debut with *Silent Night*, a C and W styling of the old religio. She was worried about whether it was offensive. She needn't worry... **Kenny Ball** soon moving to a new bungalow in Goodmayes, Kent—and it's only a couple of streets from where he is now resident... **Mr. Acker Bilk** counts himself a real **Brenda Lee** fan "because she swings and has a great big jazz voice"... **Richard Chamberlain**, now well in with *Love Me Tender*, says marriage is miles from his thoughts while his career is going so well, disc-wise and acting-wise... But he gets all embarrassed when fans say he'll turn out to be the greatest "discovery" since **Elvis P**...

Why on earth don't the fab **Dallas Boys** get another chance on disc. Didja catch their great "Palladium" TV performance?... **Shirley Bassey** now has a disc shop of her own—behind her husband's "Books Unlimited Ltd." in West Hampstead... **Bob Hope's** off on another Forces tour this Christmas and he's taking along lovely singer, ex-beauty queen **Anita Bryant**, plus **Dorothy Provine** and **Lana Turner**... **Aussie Newman**, live-wire British agent, is negotiating for **Brook Benton** to pay a visit to these shores. Says there should be a major tour early 1963... Follow-up to *Telstar* for the **Tornados**, *Globetrotter*, is being held up until early January while they get full "single plugging" on their first EP "Sounds Of The Tornados"... What's all this chat about *I've Been Everywhere*? First hit on it was an Aussie-land by **Lucky Star**, who has adapted the place-name lyric for British consumption... Change of personnel for the **Springfields** (**Tim Feldt** has left

because of the illness of his wife) hasn't changed the sound. They're still great...

New book out, **May Fair Publications**, on **Acker Bilk**, written by journalist **Gordon Williams**, has lotsa facts and figures about the bearded eccentric...



Two mature, adult artists can top **Helen Shapiro's** record for "Sunday Night At The London Palladium" starrers. Her fourth has been fixed for January 27. Four in little over a year...

David Jacobs flew in the face of **Juke Box Jurists** by predicting big things for **Sheila Southern's White Wedding**. They scoffed—but looks like he'll be proved right once again... **Russ Conway** on his talkie record *Always You And Me*: "Don't, please, call it an acting performance. It really IS sincere"... Why no hit yet for frog-voiced **Tommy Bruce's Buttons And Bows**?... **Shane Fenton** settled by the "Evening News", London, on his libel case arising from the time they reported that he was involved in a house-breaking case... **Yul Brynner**, as special consultant of the United Nations High Commissioner for Refugees, laid on the starry LP which is soon out in aid of world refugees. **Crosby, Armstrong, Cole, Fitzgerald, Doris Day** and **Britain's Anne Shelton** on the line-up... **Mike Sarne's** first novel near completion and will be called "The Three Lives Of **Nigel Kelland**"...

Robert Horton out of his cowboy clobber for **Rodgers' and Lerner's** "I Picked A Daisy" for New York stage. He plays a doctor. Doesn't EVERYBODY?... More strong hints emitted these days that **Elvis WILL** make a trip to Britain 'ere long...

Two sides by **Roy Orbison** in the charts here are *Leah* and *Working For The Man*—both on the same single release... Once upon a time, there was a lovely young woman who had so much money she didn't know what to do. The description fits pop all-rounder **Carole King**... Critics here are convinced your **Tornados** and *Telstar* will really make it big here... Another "Downbeat" magazine poll clean-up for **Dave Brubeck**, again most popular small group. **Paul Desmond** was top altoist; **Joe Morello** headed the drum department... Nobody, but nobody, gets linked with more eligible bachelors than blonde beauty **Connie Stevens**. But she denies having that marriage twinkle in her eye...

We thought we'd heard the end of that Italian bit *Volare* but one **Ace "Tuff" Cannon** is whipping it chartwards once again... Second anniversary for **Bobby Darin** and **Sandra Dee** comes up December 1 and the best of luck to both of 'em... Hey! If rock 'n' roll is dead—and we stress the "IF"—then how come **Chris Montez** has such a big hit with *Let's Dance*?

More than four-and-a-quarter million **Jimmy Dean** singles have been sold in just ONE YEAR. His States-side follow-up to *Little Black Book* is *Gonna Raise A Rukus Tonight*... Looks like **Little Eva** is not going to be a one-hit wonder. Her *Keep Your Hands Off My Baby* is doing just swell... **Dion** has a big dramatic role in the upcoming "Ten Girls Ago"—plus a brand-new big-money contract with Columbia Records... There are fifteen **Mitch Miller** "Sing Along" albums out on the stands for the Christmas sales. He's already had ten **Gold Discs** for them... **Bobby Vinton** out for what you'd call a hat-trick with *Trouble Is My Middle Name* single... Fantastic: an album out now called "How To Strip For Your Husband"... **George Maharis**, *Route 66* star understandably big your side, has a bad bout of hepatitis for the second time and is taking a longish rest...

Bobby Vee on about how British teenagers are the most polite he has met in his world travels. Apparently your deejay **Brian Matthew** said Bob was the "politest" American teenager he'd met... **Gene Pitney** wrote *He's A Rebel* for the big-selling **Crystals** but he's a brilliant young singer in his own right... Remember how **Gene Chandler** had a biggie with *Duke Of Earl*. His follow-ups have been lamentably slow. But slow... **Elvis** travels with a group of up to seven "protectors", each with a specific job to do. Don't call them "bodyguards"—not in **Col. Parker's** presence... Another top gal singer on the authorship kick. This time: **Teresa Brewer**, with a manual of advice to young mothers...



HE'S GOT IT!!

No One Can Make My Sunshine Smile yodels Phil Everly—on stage—alone! With brother Don back home in the States doing goodness knows what, poor ol' Phil is killing himself to keep up with various TV spots, radio shows, stage appearances, etc. Some weeks ago our "Pop Shop Talk" reporter suggested that someone should strike a medal for Phil's courage in carrying on with the tour—and I back up that suggestion! The guy's done the opposite of what everyone expected him to do! I don't think anybody would have blamed him if he had made a quick exit to the States at the same time, do you?

Anyway, he didn't and he certainly is finding it tough going. Don't misunderstand me—Phil can carry the show quite easily, but it's the nerves beforehand that do the most damage. I mean, just imagine if you were one-half of the world's most popular singing duo—and then one day your other half is taken ill and you are expected to do the show all by yourself! I know what I would do!—take the nearest plane home! But Phil's years in show biz have given him something to put forward!

There are rumours floating around that in the next few days, an announcement may be made that they (the Everlys) are breaking up for GOOD! Although there are many and varied rumours in show biz at any time of the year—something tells me that there may be something in these rumours.

★ song of the week ★ ★ ★

BERNARD CRIBBEN'S 'GOSSIP CALYPSO'

Gossip Calypso, Gossip Calypso,
Hear all about it, Yak a yak yak,
Every woman up at the window,
Giving out the gossip and a getting it back.

Oh Mrs. Brown, well how are you now—
I'll tell you I've had a shocking time with Ern and his stomach,
Don't talk to me, My Charlie
Has gone and fallen down the stairs again—
Saints preserve us,
Poor old chap, did he hurt himself,
Well not as much as Alf, that's my cousin Fred's Boy,
I learn from Fred, the Doctor said
He'll have to have his knee cap scraped.
Oh crikey—singing

Gossip Calypso, Gossip Calypso,
Hear all about it, Yak a yak yak,
Every woman up at the window
Giving our gossip and a getting it back.

Oh Mrs. Booze have you heard the news,
That woman you know, the very fat one down at the corner,
Climbed in a truck, got stuck,
They think that they're never gonna get her out,
Do tell me dear,

Had a fellow round and paid him a pound
To free her with an oxy-acetylene welder.
Must send along some books. It looks
Like she's gonna be there quite some time.
Oh crikey singing,

Gossip Calypso, Gossip Calypso,
Hear all about it, Yak a yak yak,
Every woman up at the window
Giving out the gossip and a getting it back.

Oh Mrs. Ware, I do like your hair,
Who does it? I go to Madam Pom Pom round by the gas works,
With all that fruit it looks so cute,
I can't believe it's really you, like a film star,
Have you heard dear, a little bird
Has told me Mrs. Tate's expecting her seventh,
Well glory be that's three
She's had since Lenny had his tonsils out.
Oh crikey singing,

Gossip Calypso, Gossip Calypso,
Hear all about it, Yak a yak yak,
Every woman up at the window
Giving out the gossip and a getting it back,
Giving out the gossip and a getting it back.

'Cliff—and You!'

Wow! You swingin' Cliff cats really on the ball! In edition 12 of the "Pop Weekly" I asked you what you preferred from Cliff on stage—rock or ballads? I asked you the same question with regard to his platters—rock or ballads! And, man! The letters simply flowed in! So sit back—and I'll toss you your answers. First off—Do you prefer Cliff singing rock or ballads on disc? The answer was an almost unanimous ROCK! Nine out of ten said that what they really wanted from Cliff was an "A" side of PURE ROCK—AND A "B" SIDE OF A SLOW BALLAD! Now on to Cliff on stage. Surprise! Surprise! Again—What you wanted from Cliff was ROCK—NOT JUST SOME OF THE TIME BUT ALL OF THE TIME! I guess even Cliff will be surprised to hear that! Another point that kept cropping up was that many of you prefer the Cliff rock performances of the old *Oh Boy!* days. Take Miss Ann Lynsey (of Somerset). "I think that many of Cliff's fans (of which I am one) prefer to see Cliff really having a ball on stage! I can't stand him as he is today on stage! He is much too slow."

The same opinions were echoed by an ADAM FAITH fan! Miss Carole Turner (of Peckham). "Dear Dave, I am an Adam Faith fan—but not so very long ago I was a Cliff fan—until he started to sing those terribly slow ballads and stopped giving those exciting stage movements! I saw him on the Royal Command Performance—and when he sang "The Young Ones" I expected, with that great backing from the Shadows, that he would at least keep his body going to the beat! But what did he do? Just hopped around like an 'ol' hen!" In all fairness to Cliff I think I must say on his behalf that the standard of the Hit Parade has changed to a completely new slant, and I do disagree with Carole, on Cliff's Royal Command act!

After all, Cliff is much more mature an artiste now than he was when *Move It* began hitting the Top Ten—and there are not many popular singers today who really do move a lot on stage! But what about Cliff on wax? Hark to a male fan from Swansea, who signed himself as "Nodger". "Dear Dave, I don't know how the rest of Cliff fans feel, but I reckon that Cliff's performances are pretty bad on disc and on stage. I think his voice has improved tremendously, but why can't he do some more songs in the *Do You Wanna Dance* style! I thought that was great."

Well, those letters should show most of you what the general opinion is. Me? Well, as I said in my first feature on this intriguing subject—I like Cliff singing rock—on stage and on disc! So, now it's up to Cliff? I wonder what his next release will be?



John Leyton

