

POP

No. 15
WEEKLY

ONE SHILLING

Week Ending 8th December





“Over Cliff -Under El”

Will Billy ever be more popular than Cliff or Elvis? That was the intriguing poser I asked all of you a few weeks back—and your cards poured in by their thousands! Not only from you Fury fans but from all you Cliff and Elvis fans—and many of you were more than slightly Fury-ous! Why? Well, some of you seem to think that I was running down Cliff and Elvis! Where you got that idea from I don't know—but nothing could be further from the truth! Back home I have over 200 Elvis platters—most of Cliff's waxings—and my smallest collection is Billy's! I have seen all of Elvis's films right up to “Girls! Girls! Girls!” (which is a cracker!) and all Cliff's films!

So don't get the idea that I think more of Billy than I do El or Cliff! Since Adam dropped slightly out of the running as one of the top three artistes in this country to be replaced by Bill—my question on whether Billy would ever beat Cliff or Elvis is only a natural one that many people are always asking themselves! So what is the answer—“Man, that's difficult!” Before I give you the correct answer—I want to just say that I only accepted the letters and cards that gave good sensible answers to the BIG question!

Well, will Billy ever gain popularity over Cliff or Elvis? Here are your answers!

Billy will *never* gain *recordwise* over Elvis = 32%

Billy will *gain* over Cliff *popularitywise* = 49%

Billy will *always* be this country's No. 3 singer = 19%

Now that's how you voted! As you can see there was some confusion over whether or not some of you were voting popularitywise or discwise. However, by studying your cards and letters—the main force of the answer is that Billy (in 1963) will be bigger popularitywise than Cliff—but never more popular than Elvis! Recordwise tho' or chartwise as it should be called, hardly any of you thought Billy would ever beat Cliff or Elvis into the charts or have more hits than either Cliff or El!

I must say I was very surprised to see that Cliff fans really did study this question very carefully. I was even more surprised to see that many of them had said sensibly that Billy stood the greatest chance of anyone of taking the title from Cliff of this country's most popular singer. I would have believed this from the Fury fans—but never from the Cliff followers.

Anyway, thanks cats—and don't forget—any problems and I'll be happy to help you. Just drop a line to me at the London Office!

**Hi there!**

Let me say first of all, this week, how much I appreciate all the letters I receive from YOU, the readers of "Pop Weekly," even if the postman doesn't agree with me when he staggers in with yet another sack of mail.

As you know, I do deal with all your letters personally and your criticisms and suggestions help me to shape your own magazine the way YOU want it. But one little complaint from me to you, that is, so many of your letters simply say "Why don't you print more articles and pictures of so-and-so" or "You give too much space to this star and not enough to my favourite." While these letters are helpful in one way they are not interesting to other readers, so that it is often difficult to find enough material for our "Readers Write" column.

What I want to get over to you is, please send me more letters which will interest your fellow readers and pop-fans, they can be as controversial as you like, let's get a few good arguments going, I am sure you all have views you would like to air in our columns, so I will just stand back and wait for the avalanche as you keep swingin' the letters in.

The Editor

P.S. Our pic choice this week gives you that popular British duo, the Allisons.



Great Britain's only Pop Star Chart!

POP STAR TOP 20

| Position | Artiste | Last Week |
|----------|-----------------|-----------|
| 1 | BILLY FURY | 3 |
| 2 | CLIFF RICHARD | 1 |
| 3 | ELVIS PRESLEY | 2 |
| 4 | SHADOWS | 4 |
| 5 | ADAM FAITH | 5 |
| 6 | FRANK IFIELD | 6 |
| 7 | BOBBY VEE | — |
| 8 | HELEN SHAPIRO | 7 |
| 9 | JOE BROWN | 8 |
| 10 | EDEN KANE | 10 |
| 11 | JAY WALKERS | 19 |
| 12 | EVERLY BROTHERS | 20 |
| 13 | TORNADOS | 16 |
| 14 | DEL SHANNON | 11 |
| 15 | R'D CHAMBERLAIN | 13 |
| 16 | BRENDA LEE | 15 |
| 17 | BRIAN HYLAND | — |
| 18 | JOHN LEYTON | 17 |
| 19 | THE ALLISONS | — |
| 20 | BUDDY HOLLY | — |

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

This week's selection is strictly for dreamers and romantics—and aren't we all one or the other from time to time? Me? Well, I just dream about being romantic most of the time; guess that's why I go for:

JOHNNY TILLOTSON: "IT KEEPS RIGHT ON A-HURTIN' "

LONDON: HA—A 8019

Both male and female lovers of lonely and sentimental songs will go for this selection in a big way. The main key to the whole disc is Johnny's single-hit *Send Me The Pillow You Dream On* and every track shows signs of thought and detailed attention to treatment. Johnny's selection includes various hits made famous by Brenda Lee, Jim Reeves, Patsy Cline and Hank Locklin and the vocal backing comes from The Jordanaires, who also need no introduction! You'll like the lilting beat of rhythmic backing to which are added strings and harmonica. It is all so smooth and dreamy that it doesn't keep right on a-hurtin' at all!

LONNIE DONEGAN: "SING HALLELUJAH"

PYE: NPL 18073

Here is a collection of 12 spirituals which sets further seal on Lonnie's versatility. Such well-known favourites like *Joshua Fit de Battle of Jericho* and *Noah Found Grace in the Eyes of the Lord* are given a fresh, lively modern treatment by the Kestrels and the Mike Sammes Singers and, for those who are a little shy of spirituals, let me say that there is nothing pious or restrained about these tracks. In any case, spirituals are basically happy, hopeful or triumphant songs and Lonnie injects a great deal of warmth and life into his individual performance of each. You like Lonnie's touch of comedy? Well, that's to the fore as well in some of these songs. You'll sing "hallelujah" when you hear this L.P.

MATT MONRO: "MATT MONRO SINGS HOAGY CARMICHAEL"

PARLOPHONE: PMC 1185

The name Hoagy Carmichael spells "magic" for those who like well-written songs which stand the test of time; here are a dozen of Carmichael's evergreens, including *Stardust*; *Small Fry*; *Georgia On My Mind* and *Skylark* and Matt Monro brings them all to life again with the warmth and assured technique we have come to expect from our No. 1 balladeer. He has the knack of making me listen to an old favourite as if it were brand new; his timing, phrasing and tones are perfect every time and with Johnnie Spence's well orchestrated accompaniments this L.P. becomes a "must" for everyone who appreciates



the good things in romantic music. Even if you like only beat music, I'm sure you'll like this disc for your quieter moments of romance!

THE DUTCH SWING COLLEGE BAND: "PARTY FAVOURITES"

PHILIPS: P 08060 L

The title sums up very neatly this collection of ever-popular tunes, including *The Sheik Of Araby*; *Bel Ami*; *Mood Indigo* and others. Peter Schilperoord and his boys inject a great deal of atmosphere into all the tracks and show off their superb technique and showmanship to advantage. This really is a swinging disc in every "traditional" sense and one I would always include in my pile of party platters. My favourite track is the famous title of the 'thirties,

Bel Ami—better known to the "pop" world of today as *So Do I*—here, perhaps more than on other tracks, one can appreciate the virtuosity and integrity of the D.S.C. Band to the full.

And that's the TOP-FOUR for this week. How's about some singles? Join me on the DISCUSSION Page.

Don't miss out on
No. 16

POP WEEKLY

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

- 1 Lovesick Blues (1)
- 2 Swiss Maid (3)
- 3 Let's Dance (2)
- 4 Bobby's Girl (4)
- 5 Devil Woman (7)
- 6 Guitar Man (10)
- 7 Sun Arise (13)
- 8 Telstar (5)
- 9 Venus In Blue Jeans (6)
- 10 No One Can Make My Sunshine Smile (11)
- 11 Locomotion (9)
- 12 Sherry (8)
- 13 Ramblin' Rose (12)
- 14 Return To Sender (—)
- 15 James Bond Theme (19)
- 16 Main Attraction (28)
- 17 Lonesome Me (14)
- 18 A Forever Kind Of Love (21)
- 19 It Only Took A Minute (23)
- 20 Love Me Tender (17)
- 21 Rain Until September (15)
- 22 Must Be Madison (18)
- 23 Sheila (16)
- 24 I Remember You (22)
- 25 Desafinado (27)
- 26 Because Of Love (20)
- 27 Love Me Do (29)
- 28 Rockin' Round The Christmas Tree (—)
- 29 What Now My Love (24)
- 30 Susie Darlin' (—)

- Frank Ifield
Del Shannon
Chris Montez
Susan Maughan
Marty Robbins
Duane Eddy
Rolf Harris
The Tornados
Mark Wynter
Everly Brothers
Little Eva
4 Seasons
Nat 'King' Cole
Elvis Presley
John Barry
Pat Boone
Craig Douglas
Bobby Vee
Joe Brown
R'd Chamberlain
Carole King
Joe Loss
Tommy Roe
Frank Ifield
S. Getz/C. Byrd
Billy Fury
The Beatles
Brenda Lee
Shirley Bassey
Tommy Roe

(By courtesy of Cash Box)

- | | |
|-----------------------------------|---------------------------------------|
| 1 Big Girls Don't Cry | 4 Seasons |
| 2 Return To Sender | Elvis Presley |
| 3 Bobby's Girl | Marcie Blaine |
| 4 Limbo Rock | Chubby Checker |
| 5 All Alone Am I | Brenda Lee |
| 6 Don't Hang Up | The Orlons |
| 7 The Lonely Bull | Tijuana Brass |
| 8 Telstar | Tornados |
| 9 He's A Rebel | The Christyals |
| 10 Ride | Dee Dee Sharpe |
| 11 Desafinado | Stan Getz/ Charles Byrd |
| 12 (Dance With) The Guitar Man | Duane Eddy (Little) Esther Philips |
| 13 Release Me | |
| 14 Only Love Can Break A Heart | Gene Pitney Bobby Rydell |
| 15 Cha Cha Cha | Neil Sedaka |
| 16 Next Door To An Angel | The Duprees |
| 17 My Own True Love | The Contours |
| 18 Do You Love Me | |
| 19 Keep Your Hands Off My Baby | Little Eva Johnny Mathis |
| 20 Gina | Nat 'King' Cole |
| 21 Dear Lonely Hearts | Dion |
| 22 Love Came To Me | Les Cooper |
| 23 Wiggle Wobble | Ray Charles |
| 24 You Are My Sunshine | Paul Anka |
| 25 Eso Beso | Sammy Davis, Jr./ Anthony Newley |
| 26 What Kind Of Fool Am I | Bobby Pickett Steve Lawrence |
| 27 Monster Mash | Chubby Checker |
| 28 Go Away Little Girl | Johnny Crawford |
| 29 Popeye (The Hitchhiker) | |
| 30 Rumors | |

MIKE SARNE'S GREAT NEW DISC! "JUST FOR KICKS"

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Chart Newcomers

EL HEADING FOR THE TOP AGAIN!

In at No. 14 this week and obviously heading straight for the No. 1 slot is—need I tell you the disc—*Return To Sender* by Elvis Presley.

There is nothing I need say to you about the "King's" latest waxing as, judging by the sales, you must have all bought it by now. If you haven't, I suggest you do it right away. This is El at his best.

While all the companies have been churning out their efforts to nick the festive-season sales, consistent little Miss Lee comes up with the biggest so far... on a record she made some four years ago! *Rockin' Around The Christmas Tree* is the title and it's now lodged at Number 28.

Brenda talked about this disc when she was here earlier this year. "It's been a sizeable hit year by year in the States," she said. "I guess you could say it's become a sort of beat standard around the Christmas season. But I'll be honest about it—I don't like listening to it nowadays because I guess some of it is a bit dated. Each year, we hear it's likely to be released in Britain but each year something has happened to prevent it. It's got a catchy little tune, I suppose, but there have been changes in backing sounds since it was first cut."

Next in is *Susie Darling*, by Tommy Roe. In its own way, this is another exceptional triumph. His *Sheila* was a big hit States-side and though popular,

it roused a lot of Buddy Holly fans to complain that he was doing a deliberate impersonation of the late, great. It took some of the gilt off his huge success and he confessed: "I don't do anything consciously to imitate anybody at all. Trouble is that I always admired Buddy Holly and told lotsa people that. So I guess they've put some sort of connection on that point."

The exciting news for Tommy's battery of British fans is that he comes to London early next year for a three-week concert tour with Chris Montez. It's a first-time trip for both of them. Though there may be slight variations on dates, they are expected around March 2nd.



TOPS! TOPS!! TOPS!!!

I came into the office singing. That put everybody's backs up straight away! (Just don't recognise talent when they hear it.) Said one of the girls, "Glad to see you're in a good mood, Dave. There's quite a bit of post for you!" Still singing I entered the office—and stopped dead in my tracks! There on my desk was a mountain—a flippin' great mountain of letters! Brother, when I mean a mountain of letters I'm not kiddin'! My normal post ranges from about fifty to three hundred letters, but THIS? Drawing a deep breath, I looked at one of the cards. It was headed "Shapiro Votes." So that was it! I remembered now that I had asked all of you readers whether or not Helen was still this country's No. 1 singer!

Boy—did you reply? I think I can honestly say that in any article I've ever written where I asked you to vote or write back I have never seen so many cards and letters! It was fantastic! It must have taken me about five hours just to get most of the letters opened! The sorting however was a darn sight easier—because nearly every letter voted Helen as still the No. 1 singer in this country! In the next couple of paragraphs I'll give you the results but let me say this. That if Helen is THIS popular she'll be the same swingin' cert for the charts in the year 20,000!

You'll probably think I'm rambling—so let's get on with the votes.
First: Helen Shapiro. No. of votes, 8,553
Second: Carol Deene. No. of votes, 4,029
Third: Shirley Bassey. No. of votes, 4,002
Fourth: Susan Maughan. No. of votes,

3,232

Although I was only going to have the top three I thought I'd add the extra one because Shirley Bassey and Carol Deene were so very close together. As I mentioned earlier I've never had a vote like it before, and the number of letters that did come in had the office shocked into silence!

All I can add to this is my word that I shan't be doubting Helen's popularity for the next ten years! What a swingin' vote of confidence you Shapiro fans have in Helen! May I just say, on behalf of Helen as well, "Fantastic"! I can see that I won't be writing any controversial articles on Helen in the near future. I'm now suffering from paperology—or as it is known, "the paper disease," caused by opening so many letters—and reading them all!

But anyway, back to Helen! From what I can see of the votes you have given her, I see no need for her to worry about the future! In fact, I'd go so far as to say that there's no reason for her to worry for the rest of her life! I only wish I had eight thousand people who were prepared to spend time and trouble belting out letters to someone on my behalf! But then I haven't got the golden voice of Helen Shapiro—this country's NOW DEFINITE NO. 1!!!

Thanks—cats!

“IF ONLY . . . !”

sings

Ronnie Carroll

How many times do we say, “If only . . . tomorrow would come . . . if only something would happen . . . if only someone would take me out. ‘If only.’” Today I’m going to give you an If Only. If only people would realise that because Ronnie Carroll had a lotta hits some years ago—and none recently (until *Roses Are Red*)—that he is just as capable of singing pop songs with as much ease and skill as some of today’s more popular singers. Take a spin along with Ronnie along the tracks of his latest release, *If Only Tomorrow*—and prove to yourself how great a vocalist he is! It always makes me laugh when I get letters saying “Poor old so-and-so has not been in the charts for years. I suppose he finds it dead hard to make money.”

Most of those “poor old so-and-so’s” are lapping it up in luxury flats considering (considering mind you!), whether or not to make another disc or whether to play golf instead! I’m not talking about Ronnie in particular, but singers in general. Ronnie of course, although he is as he puts it, “Lazy,” isn’t as slow as most people make him out to be. In fact, his eye for a good strong number like *Roses Are Red* proved that he certainly hasn’t departed from the best-sellers for good! Why does Ron suddenly drop from the charts never to be seen again for such a long time? Not an easy question—but one that can’t be avoided in Carroll’s case.

I spoke to Ronnie to hear what views he had on the subject. “Well, it’s not such a very hard question, really, Dave. You see, most of the record-buying public want new faces all the time—and who can blame them? Not so long ago I was a new face! But that’s how it goes! I think the singers who complain that they can’t get in the charts worry slightly too much about the best-sellers. Some of them just wait—without trying to find their sort of songs! I mean, *Roses Are Red* was a good song for me. The lyrics weren’t brilliantly written but they were in the modern idiom, easy to remember, a nice melody and a nice easy treatment.

My latest release *If Only Tomorrow* is in the same style almost—but different enough for most of my fans.” Words of wisdom from a singer who is known as “Hit And Miss” by many members of the show biz profession! Not because he chases the misses, but . . . oh well! It’s not surprising that I get letters every week telling me that Ronnie is the sweetest, kindest and most handsome guy in Britain! Small wonder that he gets in the charts!





★ **GRAZINA** ★

SHE'S THE GREATEST!

“LOVER PLEASE BELIEVE ME”

— On **HMV** POP 1094 —

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Singers come and singers go—but on the scene at the moment is a young lady who really is (in my opinion) sticking around for a long—but very long time to come! Name of Grazina. Yea—that's the chick. Vivacious blonde, and with a voice that carries a punch designed to knock you to heaven and back! You can take it from me or leave it—but I'd rather you took it—that this girl is no amateur hoping to make popularity polls and then disappear overnight! She really loves singing—and she can sing, which is something of a change after some of the American screechers I've been listening to lately!

She plays the lead of a blind girl in Lionel Bart's "Blitz"—she was the girl whose voice you heard on Cliff Richard's album from the film, "The Young Ones," she appeared opposite Craig Douglas in his movie, "The Painted Smile," she has appeared on so many TV plays and radio dates that I could fill the rest of the feature with nothing but dates, she is going to be heard again on the new Cliff album from his latest film, "Summer Holiday," she has wowed everybody—but everybody at London's swingin' nightspot, "The Talk Of The Town," her first disc has been given raves by nearly every reviewer there is! She is

known simply as—Grazina.

What can one say about a girl with this kind of experience and talent? Say that she is going to go a long way? Pretty useless thing to say—after all it's OBVIOUS that she is going to carve a niche as one of the best singers and actresses in this country—and soon I predict—in the world! Her platter only out a couple of weeks back is knocking up sales so fast that the retailers are beginning to think that everybody has bought it and returned it because they've worn it out! I'm not so sure that they're worn them! Boy! Is the swingin' thrush talented! I forgot to mention that she is also the co-writer on the flip side with Charles Blackwell, (again a

number that's hitting the turntable fast) titled, *So What!*

What's that? Do I hear a cry from a guy or chick who hasn't got a copy of this waxing? My dear chick or guy—rush, don't walk, but rush to your record-shop and get with it! Like fast man! We can't have you admitting that you haven't heard this great swingin' up-beater which just about knocked out every disc-jock in the business, can we?

That reminds me—before you pop off to get Grazina's, *Lower Please Believe Me*—I forgot to tell you what Grazina told me. I said to her, "The D.J.'s are going crazy over your disc, Grazina!" She said, "What's a D.J.?" Perhaps it's me that's not with it . . . ?

We Might Have Missed Paul Anka!

It could have been a near thing! Paul Anka, instead of setting so many trends in show business as a millionaire of song and dollars, could easily have been writing about those trends.

He said this week: "As a 15-year-old kid, who knew nothin' about nothin', I wanted to go to New York. I'd made a disc in Hollywood but I didn't get any money from it.

"But I felt I could still make the grade as a singer—even though at 15 I felt awful old and was sure that I was one of the biggest failures the singing world had ever known.

"My dad allowed me, eventually, to go from Ottawa in Canada to New York, on the understanding that I didn't spend too much of his money. In return, I had to promise that if I was a flop, I'd really have a go at making journalism my career.

"Funny that. So many stars get into trouble with journalists—yet that was to be my second choice at making a living. Yet I must admit that I get on just fine with the gentlemen of the Press and they treat me pretty fairly."

He added: "Thing is that I thought about how the newspapermen must feel about show business—so I can understand his point of view."

Note: Even now, news-conscious millionaire Paul STILL calls reporters "Sir."

Pop Patter . . .

Bill Haley and the Comets on the way again in the States with a new single. Betcha they'd do a bomb if they came to Britain right now . . . *Some Kinda Fun* is the one to look out for by Chris Montez. His follow-up is going well and is hailed as a "powerful rock disc", mit, of course, organ . . . Allan Mitchell is standing in for Whispering Paul McDowell, suffering from nervous exhaustion, for the Temperance Seven . . . and Bobby Mickleburgh has taken over from Mr. Franklyn D. Paverty on sousaphone . . .

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POP WEEKLY TOP 20

- | | | |
|----|-----------------------------------|-----------------|
| 1 | Because Of Love | Billy Fury |
| 2 | Let's Dance | Chris Montez |
| 3 | Swiss Maid | Del Shannon |
| 4 | Return To Sender | Elvis Presley |
| 5 | It'll Be Me | Cliff Richard |
| 6 | Can-Can '62 | Jay Walkers |
| 7 | Bobby's Girl | Susan Maughan |
| 8 | Keep Away | |
| | From Other Girls | Helen Shapiro |
| 9 | Once Upon A Dream | Billy Fury |
| 10 | Venus In Blue Jeans | Mark Wyner |
| 11 | Telstar | Tornados |
| 12 | No One Can Make My Sunshine Smile | Everly Brothers |
| 13 | Forever Kind Of Love | Bobby Vee |
| 14 | She Taught Me | |
| | How To Yodel | Frank Ifield |
| 15 | Kid Galahad (EP) | Elvis Presley |
| 16 | Love Me Tender | R'd Chamberlain |
| 17 | She's Not You | Elvis Presley |
| 18 | Loveck Blues | Frank Ifield |
| 19 | Only Trick | |
| | A Minute | Joe Brown |
| 20 | Lonely Johnny | John Leyton |

Under the quiet impression that the best-selling records in the country are not necessarily the current favourite songs, Pop Weekly publishes this chart in all good faith for three reasons and your amusement: (1) The public can like a song but will not buy it. (2) The public may buy a record, but quickly tire of it, and (3) The poll of a record can drop, but not its popularity for the simple reason that the public has already bought it. Don't take the chart too seriously will you? Voting: When sending your three favourite artists, please add your current three favourite hits and address to: POP-WEEKLY, 41 Derby Road, Heanor, Derbys.



- 1 Just before he returned to America: **Phil Everly**. He stuck out the British tour despite the illness of brother Don and we think he deserves a medal.
- 2 Though he doesn't get a lot of time at home, **Cliff Richard** is quite a domesticated sort of guy. Care for a cuppa?—that's his invitation to all the fans.
- 3 They call **Brenda Lee** the "tom-boy" gal of pop success. But she makes-up like all birds and here she is applying the finishing touches to her pretty little face.
- 4 Eyes wide open. Look of pen-in-the-amazement on the face. Yep, it's **Susan Maughan**, one of our best-lookers and the one who wants to be *Hobby's Girl*. Could it be the sensational success of her hit that causes the amazement?
- 5 **Shirley Bassey**, record-store owner. That's the fat Shirley, surrounded by fans and signing the odd autograph, at the opening of her new shop in London's Hampstead.
- 6 Three **Tornadoes**. Aren't there five of 'em? Well, two have obviously taken off and are in orbit.



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‘SUMMER HOLIDAY’ WITH CLIFF ... BUT THIS TIME IT’S BLACKPOOL

CLIFF RICHARD, now recovered from his recent stiff dose of flu, has been definitely fixed to return to Blackpool—show-place of the North—for a long summer season next year.

And it will be at a new theatre, one built by ABC, with the season opening on June 1. With Cliff will be the Shadows and there are plans a-foot to incorporate into the show scenes from Cliff’s movie successes such as “Summer Holiday” and “The Young Ones.” But by that time, Cliff is certain to have been contracted for a further film engagement.

Cliff’s new single, “The Next Time,” though selling like a bomb, is having trouble . . . from the ‘B’ side, “Bachelor Boy,” which was written jointly by Shadow Bruce Welch and by Cliff himself. This is the first time that Cliff has been associated with the composition of one of his own recordings—though he has often said he’d like to develop this side of his career.

The top side associates Cliff with one of his strongest American rivals, Pat Boone, for Buddy Kaye wrote both *The Next Time* and Pat’s huge hit *Speedy Gonzales*.

Meanwhile, the American version of “The Young Ones” sound-track looks like being a very big hit in the States . . . under its new title “Wonderful To Be Young.”

It’s Only The Natives!

LITTLE Kathy Brubeck, living in a dainty little cottage in London with mum and dad, Mr. and Mrs. Dave Brubeck, was astonished to hear a group of carol singers operating outside the front door. And she wasn’t astonished simply because there were weeks to go to Christmas . . .

“Mummy, daddy—they’re singing carols but they don’t sing them as we do at home,” she cried. Mum and dad, co-writers of the intricate “The Real Ambassadors” musical-jazz show, were interested. Could it be some strange tonal quality? Or chord sequence? Or harmonic change?

Kathy didn’t look worried. She just said: “They change the words around. They don’t sing ‘Hark The Herald Angels Sing,’ they sing ‘Ark The Erald Hangels Sing.’ Is it some different language?”

Mum and dad Brubeck KNEW. When Cockneys get ‘old of a’ eraldic carol, anyfink can ‘appen . . .



HAVE YOU HEARD?

Gene Vincent now sporting a leather waistcoat, with long sleeves, instead of his usual leathery outfitting . . . Eden Kane reportedly very disappointed that his *House To Let* didn’t make much of a noise in the charts . . . No British girl singer does more commercials for television than Rosemary Squires—and she’s one of the sweetest of all the sweets . . .

Which top star was absolutely furious about the Radio Luxembourg poll results—which had him/her well down on last year’s ratings? . . . In answer to queries—Alan Freeman, the deejay, rarely wears nylon shirts!

BERT WEEDON PLANS L.P.

GUITAR star Bert Weedon, whose latest single *Deep In The Heart Of Texas* is selling well, plans a new L.P. “The REAL Bert Weedon,” on which he will show all the different styles of guitar playing and range from hearty rock to the near classics.

He told “Pop Weekly”: “I love playing the big beat material at dances and one-nighters—after all, that is what the customers pay to hear. But there is a much wider scope to the guitar as an instrument and I’d hate people to think it was just invented for rock ‘n’ roll.

“People sometimes forget that I was trained as a classical guitarist and have worked in all areas of music. I love the guitar as an instrument and want people to understand the full beauty of its range. But please don’t think this is a form of preaching. It’s really an experiment . . .”

DOUGLAS DILEMMA

CRAIG DOUGLAS continues to croak.

That’s not a criticism of his singing—but he is saving his voice for his stage appearances because, he admits: “My tonsils are playing me up something cruel.”

But he faces a problem. The obvious thing to do is have the offending tonsils out. But that is a simple matter for a child—not for a star singer who boasts one of the biggest fan-clubs in the country. The operation, normally “dead easy,” COULD completely change the timbre of his voice and leave him sounding like a husky baritone.

Says Craig: “Now I think I’ll have to take a chance on it. I should have been going to Australia in February but now have delayed it. Right after finishing pantomime at Westcliff, it’s into hospital . . . and snip! Out come those tonsils.”

But Craig should still get his overseas trip. He should be in Ireland during March, with a near certainty for April to follow.

Note for Craig fans: A specialist says there’s no earthly reason why pop-star Douglas should sound very different after the tonsils. “Cept it may make him sound even more sexier . . .”

EMI

NEW POPS

RAY CHARLES

Your Cheating Heart

H.M.V.
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CLIFF RICHARD

The Next Time
Bachelor Boy

COLUMBIA
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THE SHADOWS

Dance On!

COLUMBIA
45-DB4948



E.M.I. RECORDS LTD.,
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Swingin' Get-Together?

CAROL DEENE is pretty, talented and British. Sue Thompson is pretty, talented and American. They don't know each other—except by reputation. But if they ever meet up, nice girls though they are, then the fur should fly . . .

For Carol is preventing Sue from being a hit in Britain. And Sue is preventing Carol from making it big in the States.

These two girls are way out in front of anybody else when it comes to "covering" each other's discs. It started with *Sad Movies*, which Sue recorded and Carol followed—and Carol won the British battle. Then came the fight over *Norman*—with Carol steady. Now *James, Hold the Ladder Steady*—victory again to Carol in Britain. Sue deserves the chance of a run of her own here to establish her own dainty tones. But then Carol has been well-coached for the stardom she now enjoys and is a real sweetie.

So far, neither girl mentions the other. They just clash on disc.

But Sue's husband, who is also her most devoted fan, says she is likely to visit Britain before many moons have passed. Then they're likely to meet . . .

And that should be the most interesting meeting of the year.

Tommy Steele's Fairy Story

"WELL, mates, it's sorta, kinda like a fairy story only it's all up-to-date and that kind of gear. Gotta lot of songs in it and dances and it's . . . well, it's suitable for the kids as well as the adults who usually like fairy stories!"

So says Tommy Steele about his ITV contribution to the festive series—"Quincy's Quest," which goes out in place of the "Sunday Night At The London Palladium" show on December 23. Tommy wrote the script with producer Francis Essex and wrote several of the songs for himself—including *He's Got Love*, which is his latest Decca release.

Said Tommy: "I guess I'm still a kid at heart. I'd love to write more shows like this one—it's all set in a big department store and it features all the lead soldiers, and the Golliwogs and the other dolls. Gives me a chance of working with kids, too, and that's another thing I like . . ."

Tommy's new star-studded movie "It's All Happening" which should have been put into production before Christmas will now start soon in the New Year. Many EMI group pop stars are being featured on a score written by Norman Newell and Philip Green.

PHOTO CAVALCADE

PHILIP GOTLOP supplied shots of the Shadows Carol Deene, Adam Faith and Helen Shapiro.

MIRRORPIC those of the Allison and Lonnie Donegan.

ELVIS shots on the cover and film page are from "Girls! Girls! Girls!", a Hal Wallis production A Paramount Picture.

RICHI HOWELL provided studies of Billy Fury and Frankie Vaughan

GRAZINA is by Mike Everitt.

TRY THE OTHER SIDE

HERE'S a funny thing about the highly-promising new boy Tim Connor. He comes out on the H.M.V. label with *Take This Message*, which is a Jerry Lordan song with a Tony Meehan arrangement, one of the more formidable couplings in the show business writing scene.

But a lot of folk, notably producers and dee-jays, are going a bundle on *Maybe*, which is the "B" side of the disc. And they are determinedly playing that side at the expense of the original top number.

Now recording manager Wally Ridley is considering the reaction. And it looks as if he may turn the disc over and exploit *Maybe*—which was written by Tim's manager Sean O'Mahony. Keith Fordyce, top dee-jay, is just one who agrees it should be done.

Talk about a turn-over. It's a bit of a turn-up—for the book.

DONT SHOOT THE PIANNA-PLAYER

UP-AND-COMING Paul Hanford has everything to live for. His discs are selling well and he's well in demand all over the place. But you could have read a headline recently: "Paul Hanford, pop singer, shoots himself."

And it would have been true!

Paul currently is on a Country 'n' Western kick on his personal appearances. And he features a gun-slingin' spot in his act, purely to help lend atmosphere to the shin-dig.

But, at *Sevenoaks, Kent*, someone inadvertently loaded his .38 revolver with blanks. Halfway through a comedy routine, Paul drew the gun, put it to his head . . . and pulled the trigger.

"The recoil knocked me clean across the stage," he admitted ruefully afterwards. "I could feel sharp shots of pain around me old nut. But it wasn't all that serious, more by luck than good judgement, and I was able to last out the rest of the act. But, boy, was it painful!"

Footnote: the show MUST go on. Even if you've come near to blowing your brains out!



ADAM! — TAKE A BOW!

Three different styles on three different platters! And am I glad! Yeah, it's that ol' Adam again giving the charts a fresh look, and proving that he can still knock up a fair old battle with Elvis! Adam's new waxing, *Baby Take A Bow* has shown us that Adam, as he said earlier this year, is out to give us new and different styles as many times as he can on disc! He kicked off with a chunk of solid wax, *As You Like It* and slammed behind that his new style *Don't That Beat All* both swingin' best-sellers! Now he rips in with *Baby Take A Bow*—and the only thing wrong is that it should be Adam taking a bow!

I've always said—and I'll say it again! If a guy hits the charts—then his next record and the ones after that should be as different as possible! Has Elvis ever slipped thru releasing two different discs on the trot? Of course not—but

hundreds of once popular artists DO slip because they think that one style can be kept *all* the time! Adam *will*, and this you won't have to check—*will* reach the Top Twenty every time providing his little black discs all carry a different style.

Some of the reviews of this platter have surprised me—and even our own Peter Aldersley said that he didn't think it was up to the standard of Adam's last one! But I think Adam is doing what he set out to do—a new stage act—one of the best in this country—new songs with a new style—really smooth—and showing himself to be able to carry a TV show on his own (with in my opinion, a fairly terrible script!) Although he seems to have slipped slightly in our Popularity Polls, I think this will be remedied in the New Year! I mean, how many girls really flip over just the sight of an Adam picture? So Adam—Take A Bow!

READERS WRITE

... BUT ARE NOT ALWAYS!

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

For Future Reference

As Pop Weekly is such a favourite to both boys and girls I wonder if you could possibly by any chance print a yearly book which I am sure will be a huge success with the life stories of the stars like Marty Wilde or Cliff Richard and all the rest.

I know for certain that a lot of girls in my class would buy it.

Kathleen Shea (Cardross)
Perhaps next year, huh?—Editor.

You're Asking For A Clip!

I am a great fan of the fabulous Billy Fury, also of your "Pop Weekly" but I was very disappointed when I bought your "Pop Weekly No. 12" to see that you had published a photo of Billy Fury with a paper clip through his face. Out of all the pop stars why should it be Billy Fury?

Pat Clark (Dagenham)

A Slam Back

I have just read the letter written by A. W. Beal (Colchester) about Richard Chamberlain, and I am just wondering why this person has such a tiny, distorted mind. Of course Elvis Presley's record was good, I am not arguing about that at all, but as for saying that he is "The King" what a stupid remark to make. I am no square but please someone give this person a good shake and tell him that there are such people as Harry Secombe, David Whitfield and Matt Munro.

Patricia Elliott (Burton-on-Trent)

Hold On A Minute!

In reply to the snippet in the Have You Heard? column of "Pop Weekly" I would like to say that not all Elvis fans grumble about the Richard Chamberlain recording of *Love Me Tender*. I think it's a good thing to bring back such a lovely song. And I rate myself as one of Elvis's greatest fans.

Yours Elvisly,
Margaret Kerr (Exeter)

Sutch Is Life!

We, the undersigned, loyal readers of your periodical, do hereby challenge you to obtain and publish a photograph and an article on that celebrated artist, "Screaming Lord Sutch." We have been impressed by your magazine (although some of your photographs do not display the artist concerned to his best advantage) but we would all appreciate a page on "Lord Sutch" and we feel that it would add to the interest of your magazine.

Good hunting!
Signed, 57 Sutch Fans



'GIRLS! GIRLS! GIRLS!'

While you Elvis followers are spinnin' *Return To Sender* and *Where Do You Come From*, and beltin' out to see "Kid Galahad" every few days—and (of course) waiting for the release of Elvis's two reissued LPs in the next few weeks—I'll give you my film choice this week—Elvis's "Girls! Girls! Girls!"!!! Here is an amazing point actually. Elvis usually keeps two of his films in advance of his fans—BUT!! There are no plans after "It Began At The World's Fair" for any new films! But back to *this* film. In it Elvis plays the part of a skipper of a

fishing boat, and Man! This is a really swingin' film—I know—I've seen it! News for you, too. You'll be able to see this film in *January!* How's that?

Back to EP. If you've never seen Elvis in an all-black outfit before WOW! You really are missing something! If you thought he was handsome before—wait 'til you see this film—hey! catch on! Elvis doing some flamenco dancing! In fact, Elvis got so used to this style of dancing that he asked Charles O'Curran, the dance choreographer, to give him private lessons at his home! One of the scenes

you'll really flip over is when El (and one of the girls, naturally) dance to a song called "The Walls Have Ears" while everything starts collapsing around them!

Or what about Elvis doing a kind of Chinese dance—Chinese females provided for of course! *Lover Elvis*—with more than one romance on his hands? *Fightin' Elvis*—knockin' hell out of some other guy! *Moody Elvis*—singin' and swingin' in a blue mood. *Singin' Elvis*, standing at the bow of his boat and yodelling all the way back to harbour with a big catch—and I'll let you in on it—that is the song you've been playing all these weeks, *Return To Sender!*

Well, that's "Girls! Girls! Girls!"—and I'll be giving you more details! Like soon!

(By David T. Cardwell)

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POP SHOP TALK



Adam Faith including his tributes to Elvis, Chubby Checker and Lonnie Donegan in his current tour stage act . . . New boy Neil Christian, handled by Tommy Steele's ex-manager John Kennedy, became palmy with Bobby Darin, Ray Charles, Brenda Lee—and Liz Taylor—when he spent a few months in the States . . .

Mel Torme, on a decided commercial kick with *Comin' Home Baby*, soon out here via Decca, is due back in Britain soon for cabaret and television dates, says his London manager Ken Pitt . . . Fifteen-year-old Cloda Rogers likely to go to the States next year for the St. Patrick's Day celebrations . . . Plucky performance by Cliff, flu-stricken, on that recent "Palladium" TV date . . . Vernons Girls follow-up to the double-sided *Lover Please, You Know What I Mean* hit (in the charts, one side or other, for eight months) is *Funny All Over* . . . Prediction corner: **Kenny Hollywood's** vocal version of *Telstar*, retitled *Magic Star*, will see him through to the charts first go . . . Busy New Year for T. Steele: filming in "It's All Happening" and rehearsing for the stage musical "Kipps" . . . Beatles, already a hit, out on tour with **Helen Shapiro** for most of January, running into February . . . **Shane Fenton** plans to accompany himself more and more on guitar . . . *Old Black Magic* man **Billy Daniels** booked for further British dates around the New Year period . . .

Frank Barber, who handled Cliff's *Looking Out The Window* session, plays clarivoline with his own "Five" on new Ember release *Flyover* . . . **Gene Vincent**, on tour, says he wants to make Britain his home and do everything poss. to get back in the charts in a big way . . . Belated birthday greetings to **Frank Ifield** (25 last Friday) and congratulations on his Gold Disc award for *I Remember You* . . . **Roger Moore**, alias "The Saint," reckons **Gerry Mulligan** is the most consistent among modern jazz musicians . . . **Billy Fury** says he has received 140 cigarette lighters and 70 wrist bracelets from fans and keeps all the presents they send him . . . We predicted "Juke Box Jury" would NOT be changed, despite rumours. And it won't be . . .

Dave King's telly-series has brought renewed enquiries to get him back on the disc scene again . . . Must be a second Gold Disc on *Lovesick Blues* for **Frank Ifield** . . . Visit of **Kenny Ball** to Australia has led to a trad mad rave up, with a rebirth of acclaim for local "veteran" **Graeme Bell** . . . **Mark Wynter**, normally a strong dislikor of "cover" versions, has done it again with *Go Away Little Girl* and now admits that his two previous

ones were his biggest successes . . . That little big-business man **Paul Anka** is trying to buy back all the tapes he left when under contract to ABC-Paramount in the States—and it could cost him half-a-million dollars, which he CAN afford . . . **Matt Monro** ordered to bed with a slight cold; pulled a muscle climbing between the sheets—and had to stay there longer than he expected . . .



Didja know that **Adam Faith** is planning to rewrite his "Poor Me" autobiography soon to bring in events of his thrill-packed last year? . . . New boy **Ray Bennett**, who clashes with **Mark Wynter** on *Go Away Little Girl*, was born in Cardiff, just a stone's throw away from **Shirley Bassey** . . . Most assured British performer on the pop scene? Must be **Cliff Richard**. But he simply hates being called upon to sing at parties and finds he frequently dries up and can't remember lyrics . . .

Dorothy Squires' recent party had **Eden Kane** and **Pete Murray** meeting up. Pete once said that *Eden's Well, I Arsk You* was the best pop disc of it's time . . . At the same party, new boy **Johnny Seymour** invited to sing along with **Tony Osborne** at the piano . . . **Joannie Sommers'** new album "Let's Talk About Love" is a States-side hit. Can't anybody do anything about getting her away but **BIG** in this country? . . . "Pepino, The Italian Mouse," recently introduced on TV here, looks like being the biggest disc novelty since **Alvin, the Chipmunk** . . .

Bobby Vee, fast becoming Britain's favourite American import (despite a disastrous "Palladium" TV), is getting away fast with new single *Anonymous Phone Calls* and *The Night Has A Thousand Eyes*, States-wise . . .

While **Chubby Checker's** *Limbo Rock* roars up the American charts, **Bobby Rydell** (largely ignored over your side) chalks up another king-sized hit with *The Cha Cha Cha*. Of course, they often recorded together . . . **Count Basie**, now under a new contract with **Verve Records**, doing great work helping out a college fund-raising effort in New York . . . **Elvis Presley's** *Return To Sender* his biggest single in quite a while—but it's funny how many critics knocked it around when it first came out . . .

A tip: **The Shirelles'** fine recording of *Everybody Loves A Lover* should become the smashing hit of the year . . . **Al Caiola**, top U.S. guitarist, just glad from a British visit and says how back he was to meet up with our **Bert Weedon** . . . British thrush **Kathy Kirby** looks like having a big one with *He's A Big Man* round the New York stores . . . Your **Springfields** follow up *Silver Threads* with a double-sider on *Gotta Travel On* and *Dear Hearts And Gentle People*. We look forward to meeting the trio early in the New Year . . . **Duane Eddy** reported K.O'd by the hit of *Guitar Man* in Britain. He was feeling his fans there had forgotten him . . .

For someone who was originally laughed off as "just a copy of **Buddy Holly**", **Tommy Roe** is SURE having a lot of success . . . **Brian Hyland**, one of the most modest guys in our pop industry, has now fixed to open his first British tour on February 3 and he'll be there at least a month . . . Just great to hear **Bing Crosby** and "Satch" **Armstrong** are back together again on a track or two for the upcoming **United Nations'** album "All-Star Festival", a refugee charity release . . .

Charlie Byrd, of *Desafinado* fame, flipped into London recently for a few days, chatted with some modernist pals of his, and is now back in the States—staggered that he's actually got a chart-placing . . . On the way to you for sure: **Chris Montez**, **Tommy Roe**, pianist **Peter Nero** and the Governor of **Popdom Sinatra** . . . **Johnny Tillotson** admits he wouldn't have thought of the singing business as a career had he not seen a then up-and-coming young rock boy named **Elvis Presley** several years back . . .

Peggy Lee has just about finished writing a complete Broadway show and she's included a nice fat part for herself. Several managements are interested . . . **Connie Francis'** book "For Every Young Heart" impressed **Judy Garland**. The two met for the first time after a Francis nitery routine . . . Didja know **Pat Boone** is handling the future recording sessions of **Fabian**? Seems he has more faith in the young goodlooker's talents than most others in the business . . . **Bing Crosby's** huge show biz outfit is hankering after signing **Vince Edwards**, alias **Dr. Ben Casey**, to a long-term contract . . . Take our word for it and BUY "Ella Swings Gently with Nelson Riddle" that's if you really dig swinging albums.

Joe Dowell, a big-timer here, is the latest pop star to have to go into the Army for his six months' service . . .

DISCussion

And so we plunge into a selection of this week's releases. There are many star-names, with a newcomer thrown in for good measure, so let's take them alphabetically—well, makes a change doesn't it?

And first off, the newcomer:

Bennett, Ray, on Decca, gives us what I think is the best of the three versions of a very slow ballad called "Go Away Little Girl". The composition itself has a charm that grows on you after a few plays although it needs clever arrangement plus a bit of inspiration to bring it to life. This disc has what's required. Ray's performance is uncluttered and shows a clean style with much warmth and command, while a fascinating backing injects life and interest into the melody, allowing us to appreciate the song and the artist to the full. A good disc and it should attract lots of attention.

Charles, Ray, the one and only, gives us "Your Cheating Heart" on HMV—and although there is ample evidence of the Ray Charles magic, I find this one excruciatingly slow. BECAUSE it's so slow, Mr. Charles' technique is shown off to added advantage and there's much to appreciate but I, for one, would sooner hear this kind of thing on L.P.

Corvette, Lee, makes his second disc for Decca well worthwhile. In a revival of "Green Back Dollar" he shows a dramatic strength in a performance which makes the lyric sound better than it is. A really pounding beat from a rhythm accompaniment builds up to make this an interesting earful.

"Oooh!" said I—with pained surprise, "What's this, then?" And the peculiar noise at the start of Decca's "Pastures Of Plenty" turned out to be **Denver, Karl**, launching full blast into one of his vocal contortions before belting out, at breathtaking pace, a lyric that seemed non-stop! The tempo of this disc is monotonously unrelenting in its speed and sound, which might well find many welcoming ears—but I'm afraid mine are not among them.

Dion, no second name this time, of course! On Stateside, here is another Dion composition, "Love Came To Me", which gives plenty of scope for

a male backing-chorus complete with the handclaps. A medium paced love song handled very slickly by Dion, himself, with some neat touches. I am only wondering whether the melody is strong enough to carry the disc through? The beat and sound should appeal to many, though.

And letter "H" brings me to this week's

BRICKBAT

for Haven, Alan and *Lean Baby* on Fontana. The thin sound of both the vocal and orchestral departments certainly do not help to give an ounce of warmth or charm to a decidedly off-beat lyric about "my lean baby, tall and thin—bone and skin." Nor does any intended comedy emerge from a heavy-handed treatment, and Alan Haven's lack of timing robs him of many points which might have made this a successful unusual disc. At times he seems to be in deep water in his attempt to fit the words to an often wild, and sometimes unmusical backing. At no time can I imagine singer and band being at one. This baby is going to have a lean time.

Lawrence, Steve, gives us the second version of "Go Away Little Girl". On C.B.S., this is a pretty-pretty treatment, obviously aimed at the "pop" market. I find it very pleasant on the ear, but this method seems to rob the song of any individuality. Steve gives it plenty of intimacy, and the strings and piano of the "soft lights" accompaniment lend an appealing style; but it all adds

★★★★★★★★★★★★★★★★

SPIN-QUICKIES

The Tokens. "A Bird Flies Out Of Sight" (RCA). Out of sight—out of mind!

Johnny Crawford. "Rumours" (London). Lots of doobie-woos", echo and charm.



up to a "we've heard it before" treatment. Not what this song calls for.

Alphabetically speaking we are at "R"—and I am going to give "R" my

★ ★ ★ ★ ★ BOUQUET ★ ★ ★ ★ ★

★ And it gives me great pleasure to think that this "R" should be Richard, Cliff. On Columbia he comes up with a pip of a song from his new film "Summer Holiday" called *The Next Time*. It is a strong attractive melody and the slow tempo gives Cliff ample opportunity to indulge his intimate, husky tone of voice, which he does with much skill to great effect. ★ The thoughtful and restrained backing by The Shadows and the Norrie Paramor Strings is beautifully balanced and well within the mood of the song. This is a polished bit of work all round. ★ And, girls, if you like your Cliff dreamy, he couldn't be much dreamier—so dream away! (P.s. ★ And I just can't resist the temptation to flip this one because "Bachelor Boy" is equally good. ★ More up-tempo, just as well ★ performed and could make the disc ★ a double hit). ★

★★★★★★★★★★★★★★★★

And last, but by no means least, we come to "W" for Wynter, Mark, who follows up his well-deserved "Venus . . ." hit on Pye with the third version of "Go Away Little Girl." Once again, Mark gives a detailed, studied performance but I'm sorry to say this is not my favourite of the three versions because Mark has been cluttered up with "double-image" recording and the backing is more or less straight and uninspired. An artist of Mark's ability can do without electronic gimmicks in a song like this and, as I said earlier, in this case it is the backing which should have an injection to create a lively interest and support the singer. Which *Go Away Little Girl* will be a hit? On Over-all disc-quality it should be **Ray Bennett**, although I would like to see Mark repeat his "Venus . . ." success.

There we are! Have you noticed I haven't said a WORD this time about THREE cover jobs? Y? Z!

Alphabetically yours,
Bye for now.

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from
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Platter Puzzle!!

Who has one of the most difficult jobs when it comes around to cutting a new platter? I'll tell you. Frankie Vaughan. Why? Well, Frankie has two sets of fans. One set are the *older* fans—and the latter set are his *teenage* fans. So what does he do? Who to please first? His older fans, who want a disc to be (usually) a slower-ballad or his teenage fans who want a powerful up-beater like his chart-topper a few months ago *Tower Of Strength*?

So what happens? Really, just picture yourself as a big pop star—on one hand you have fans, loyal fans who have stuck by you and on the other side is a new set of fans. You cut a single which is really smooth—and half your fans say that they prefer you vocalising on a beaty swinger. So you switch to a pounding number—which immensely pleases your beat group. Unfortunately, your "smooth" set don't really go on this nature of recording!

Frankie has at last solved his problem! Now he doesn't worry. If he records a beat swinger of real solid wax—and it hits the charts—then he usually follows this up with *another* beat number! If this one doesn't make the best-sellers, then? He changes to a slow ballad! What better method can one choose? Give your fans plenty of variety in your platters—and I'll bet everyone will be happy!



★ song of the week ★ ★ ★ ★ HELEN SHAPIRO'S 'Keep Away from Other Girls'



★ A hundred times or more, ★
★ You've used that line before, ★
★ You gave me everything that a girl could want, ★
★ In that small restaurant, ★
★ A Hero sandwich and a glass of wine, ★
★ A smile, a smoke, and oh! such a great big line. ★

★ *Chorus* You better keep away from other girls, ★
★ Keep away from other girls, ★
★ Don't break my heart, just to be smart, ★
★ You gotta keep away from other girls. ★

★ You told me everything that I long to hear, ★
★ Mixed my dreams with instant cheer, ★
★ You gave my world such a rainbow shine, ★
★ With a smile, a smoke and oh! such a great big line. ★

★ *Repeat Chorus* ★

★ A hundred times or more, ★
★ You've used that line before, ★
★ When you were close to me in that corner booth, ★
★ Was it love? tell the truth, ★
★ You held me closer than a clinging vine, ★
★ With a smile, a smoke, a drink, a joke, ★
★ And oh! such a great big line. ★

★ *Repeat Chorus* ★

★ A hundred times or more, ★
★ You've used that line before. ★



YOU AGREE...!!!

On November 10 in the 11th edition of the "Pop Weekly" I wrote—and I quote, "if Hank B. Marvin and Bruce Welch left the Shadows their replacements would never have another hit . . ." I asked your opinion on whether or not YOU thought that if Hank and Bruce left there would be any Top Ten hits forthcoming from a group which, although called the Shadows, would not have one single member who had been with the group from the beginning! Boy—did you answer! On my desk next day there were about 300 letters! And they never stopped coming—so now you know why the result has taken so long.

Many of you couldn't imagine the group without Bruce and Hank and it seems that I was right—for once! Because the majority of you agreed with me. In fact—out of every 100 letters and cards—95 of you said that if Hank and Bruce left—

all doubted if there would ever be another disc by the Shadows in the Top FIFTY! I must hasten to add that nearly every one of you ended your letters by saying that you thought Brian Bennett and "Liquorice" Locking were two great musicians!

Some among you disagreed—the odd five per cent! They said that it wouldn't matter if the two boys (Hank and Bruce) left—or who their replacements were—so long as the four members who were the replacements were called the Shadows! Myself, I find this difficult to believe—and I know you guys and dolls, at least most of you, will back me up when I say that not any four musicians could get together and suddenly say they had taken over from the old Shadows and start hitting the Top Ten!

It just doesn't work! I am glad of one thing with the Shads, tho' and that is—

that both "Liquorice" and Brian Bennett have fitted in admirably! In five years time—if none of them have left—everyone will have forgotten that there ever were two musicians called Jet Harris and Tony Meehan in the Shadows! Both Tony and Jet will be (I hope!) big solo artists. Back to the Shadows however—and just to set many of your minds at rest I spoke to Hank and Bruce to see what they were doing—and whether there were any plans for leaving the group! I can't be sure of Hank's answer (I'll tell you why in the next few lines) but Bruce was definite. "No, Dave, I've no intention of leaving the group now or at any future date!" So I turned round to Hank—and of course he went mad!

"Hank" says I, "are there any ideas in your head for leaving the group?" Hank peered through his glasses. "Dave" says he "that is a difficult question to answer!" Getting excited, I said "Why?" Hank grinned, "Because I don't know what group you're talking about!"

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ONE
SHILLING

Carol Deene

