

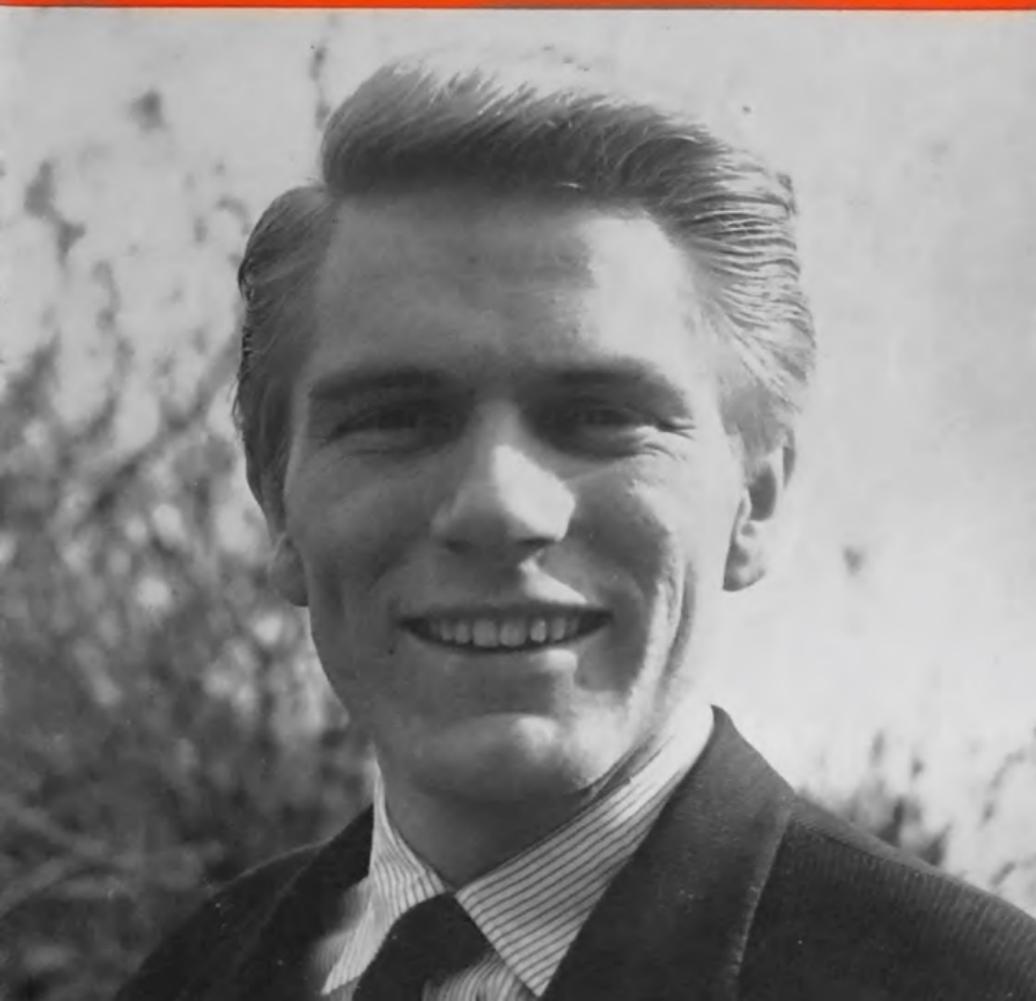
# POP

No. 16

# WEEKLY

ONE SHILLING

Week Ending 15th December





# STOP PRES !!

Hi! there! You know, time and again I read articles on Elvis that make me wonder if the people who write them know anything about Elvis at all! One paper reported recently (I'm glad to say it wasn't a musical paper) that Elvis has never been further from America than Germany when he was in the US Army. For a start, Elvis was almost in Britain once! How? Well, when he was in the Army he had a couple of weeks leave—and he promptly left for France or should I say Paris, and you knowing your geography better than I, know that Paris certainly isn't very far from Britain! Other points always strike me about articles on Elvis.

Why, oh why, does every writer have to mention Elvis's *It's Now Or Never* as if he had never made any other good records in this style? What the heck about *Surrender*? Now if there isn't a prime example of how well Elvis can sing—what is? And why do some of these national newspaper record reviewers slice to bits every new Elvis release? Some of the reviews on *Return To Sender* really had me wincing!

"Sender" is a great number! It's not only well-written—Elvis really punches it out—and despite what you may read elsewhere Elvis CAN sing! Just take a spin of that marvellous *Surrender* and some of his earlier numbers like *King Creole*. Time and time again well-known pop singers have said to me, "What a brilliant phrasing El has on 'Creole!'" The main point is, of course, the way Elvis changes his style and the tone of his voice on every release! Take his last but one over here, *She's Not You*. Now flip and spin the latest solid waxing, *Return To Sender*. What a change, man!

Excuse me while I ramble about "Girls! Girls! Girls!" A friend of mine said to me, "Have you seen Elvis's film, 'Girls! Girls! Girls!'" To which I replied happily, "Twice—and I'm off to see it again!" Funny—but this guy couldn't understand why?! I'll tell you chicks! We're having a real Elvis year (or should I say) time, lately! Just take a look at El's line-up. With *Return To Sender* still running into hot wax on our turntables, and *Kid Galahad* knocking the EP charts like a small bomb, what else have we? Well, ol' Dave here scratched his head and took a look at the files. In December (if you haven't already got it) is his re-released LP, "Rock 'n' Roll No. 2" and then in January there's "Rock 'n' Roll No. 1". While everyone is still flipping their ears over that handful, we have Elvis's movie "Kid Galahad" out on release.

You've got it chicks! Out comes El's film, "Girls! Girls! Girls!" and the LP will be on the turntable just before! So in the next three months (or less) we've had one EP, one single, three, yes, three LP's, two films, and—All Elvis! Man! Wotta year!



Hi there!

A couple of phone calls . . . two chaps dash into the office moaning about seasonal rushes . . . and suddenly it's Christmas.

Anyway, whatever you do, don't miss next week's Bumper 24-page issue, for we've about covered everyone in this. Cliff, Elvis, Adam, Billy, Frank Ifield, Joe Brown, Mike Sarne, John Leyton, the Tornados, the Shadows . . . Need I go any further? We believe this Christmas Number will contain the finest collection of Pix ever to appear in Pop Weekly (and you know, there have been some fine editions). So make sure you don't miss out.

The best thing to do, I think, is for you to drift into your local shop and place a firm order for Pop Weekly tomorrow morning. A continuous order. Like forever!

For believe you me, there are some fine things in store for you this coming year.

Till next week, then,

*The Editor*

P.S. Nice Pic of Jet for you this week, with Tony Meehan.



Great Britain's only Pop Star Chart?

## POP STAR TOP 20

Position	Artiste	Last Week
1	BILLY FURY	1
2	CLIFF RICHARD	2
3	ELVIS PRESLEY	3
4	BOBBY VEE	7
5	FRANK IFIELD	6
6	ADAM FAITH	5
7	SHADOWS	4
8	JAYWALKERS	11
9	R'D CHAMBERLAIN	15
10	JOE BROWN	9
11	HELEN SHAPIRO	8
12	MARK WYNTER	—
13	EDEN KANE	10
14	DEL SHANNON	14
15	JOHN LEYTON	18
16	JET HARRIS	—
17	HAYLEY MILLS	—
18	BRENDA LEE	16
19	BRIAN HYLAND	17
20	MIKE SARNE	—

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**

A really smash-hit top 4 this week, leaving you plenty of time to buy 'em all for Christmas! And my bet is that you WILL want them—so save your pennies first for the most clamoured-for, long-awaited L.P. ever! Yes, it's here, at last: **ELVIS PRESLEY: "ROCK 'N' ROLL No. 2"**

R.C.A. VICTOR RD 7528

Unobtainable in this country since the time Elvis' British outlet swapped-over from H.M.V. to R.C.A., this early collection of 12 vintage Presley tracks gave me a big, pleasant surprise. Unlike the early recordings of some "pop" stars, the greater majority of his performances are not "dated" or immature when compared with his latest recordings; but then, Elvis is hardly just "some" pop star, is he? There is everything on this disc from gentle sentiment to hard, solid rock and without reservation I would say this is the very best collection of Elvis on one disc BECAUSE of the variety of styles, each one polished and assured. An added attraction, of course, are the tracks so long denied to us in Britain—namely, *Rip It Up* (true-blue Rock at its best and STILL modern!!); *When My Blue Moon Turns To Gold Again* (a medium-paced romancer—marred for me by a maddening chorus!); *Long Tall Sally* (Rock again—it moves, man, but (don't shoot me!) I don't care for El's "strangled" voice which robs him of strength); *First In Line* (a gentle ballad, caressingly sung with an overdose of echo); *So Glad You're Mine* (El shows comparative inexperience on this early gentle-rocker); *Ready Teddy* (this is the stuff of which Elvis was made!); *How's The World Treating You?* (slow ballad—not El at his best at any time) and *How Do You Think I Feel?* (this is a fast mover, nicely handled with charm). This "collectors' disc" is completed by four numbers already obtainable: *Old Shep*; *Love Me*; *Any Place Is Paradise* and our old friend, *Paralyzed*. Buy it immediately! Even if you're not an Elvis fan, this is the sort of disc ANY collector should have.

**MEADE LUX LEWIS: "BOOGIE-WOOGIE HOUSE PARTY"**  
PHILIPS. 652 014 BL

The original King of Boogie-Woogie returns to record at the age of 57 to re-vitalise the style he helped to make famous in the early '40s. This "new" styled style is much more "pop" than might be imagined and most of the tracks would be a boon to party-givers. I must confess to not liking pure boogie-woogie, but this is a very different kettle of pianistic entertainment. I found myself listening to *When The Saints . . .*; *When Johnny Comes Marching Home* and *Honky Tonk Train* with renewed interest and suddenly found my feet tapping. A clever fellow, Mr. M. L. Lewis!



**BOBBY VEE: "A BOBBY VEE RECORDING SESSION"**

LIBERTY: LBY 1084

Off-hand, I can't think of another young singer who has improved so much in so short a time as Bobby; this disc is a good example of his talent and the only adverse comment I have to make is that I could have done with a more varied selection of songs and treatments. What there is, though, will please. *A Forever Kind Of Love*; *Please Don't Ask About Barbara*, and *Sharing You* are three hit songs included in a list of 12. And we mustn't forget *Forget Me Not*, which will make us remember Eden Kane, no doubt. The Johnny Mann singers feature with Bobby and, for once, the backing chorus is well balanced and to the fore only when it should be.

**BOBBY RYDELL: "ALL THE HITS"**

CAMEO-PARKWAY: C 1019

"All The Hits" being *Twistin' The Night Away*; *Break It To Me Gently*; *Dream Baby*; *What's Your Name*; *The One Who Really Loves You*; *I've Got Bonnie*; *I'll Never Dance Again*; *I Know*; *Don't Break The Heart That Loves You*; *Baby It's You*; *Soldier Boy* and *Hey! Baby*, and Bobby's showing on these makes me wonder where the Rydell of *Sway* and *Volare* days has gone. On this disc he is very restrained; to such an extent, on some of the tracks, that his voice loses depth and quality. This apart, it is a good romantic L.P. for quieter listening and Bobby's excellent technique is always in evidence, even if he has changed his vocal style. I was longing for some of the Rydell "drive"!

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

(By courtesy of Cash Box)

- |   |                 |                          |                            |
|---|-----------------|--------------------------|----------------------------|
| 1 Lovesick Blues (1)                      | Frank Ifield    | 1 Big Girls Don't Cry    | 4 Seasons                  |
| 2 Return To Sender (14)                   | Elvis Presley   | 2 Return To Sender       | Elvis Presley              |
| 3 Let's Dance (3)                         | Chris Montez    | 3 Bobby's Girl           | Marcie Blaine              |
| 4 Swiss Maid (2)                          | Del Shannon     | 4 Limbo Rock             | Chubby Checker             |
| 5 Guitar Man (6)                          | Duane Eddy      | 5 Telstar                | The Tornados               |
| 6 Bobby's Girl (4)                        | Susan Maughan   | 6 The Lonely Bull        | Tijuana Brass              |
| 7 Sun Arise (7)                           | Rolf Harris     | 7 Don't Hang Up          | The Orions                 |
| 8 Devil Woman (5)                         | Marty Robbins   | 8 All Alone Am I         | Brenda Lee                 |
| 9 Telstar (8)                             | The Tornados    | 9 Ride                   | Dee Dee Sharpe             |
| 10 Sherry (12)                            | 4 Seasons       | 10 Release Me            | (Little) Esther Phillips   |
| 11 Venus In Blue Jeans (9)                | Mark Wynter     | 11 He's A Rebel          | The Chrystals              |
| 12 The Next Time (—)                      | Cliff Richard   | 12 (Dance With)          |                            |
| 13 Main Attraction (16)                   | Pat Boone       | The Guitar Man           | Duane Eddy                 |
| 14 No One Can Make My Sunshine Smile (10) | The Everlys     | Stan Getz/               | Charlie Byrd               |
| 15 Rockin' Round The Christmas Tree (28)  | Brenda Lee      | 14 You Are My Sunshine   | Ray Charles                |
| 16 It Only Took A Minute (19)             | Joe Brown       | 15 Dear Lonely Hearts    | Nat 'King' Cole            |
| 17 James Bond Theme (15)                  | John Barry      | 16 My Own True Love      | The Duprees                |
| 18 A Forever Kind Of Love (18)            | Bobby Vee       | 17 Keep Your Hands       |                            |
| 19 Must Be Madison (22)                   | Joe Loss        | Off My Baby              | Little Eva                 |
| 20 Love Me Tender (20)                    | R'd Chamberlain | 18 Go Away Little Girl   | Steve Lawrence             |
| 21 Desafinado (25)                        | S. Getz/C. Byrd | 19 Love Came To Me       | Dion                       |
| 22 Bachelor Boy (—)                       | Cliff Richard   | 20 Only Love Can         |                            |
| 23 Locomotion (11)                        | Little Eva      | Break A Heart            | Gene Pitney                |
| 24 Ramblin' Rose (13)                     | Nat 'King' Cole | 21 Rumors                | Johnny Clifford            |
| 25 Lonesome Me (17)                       | Craig Douglas   | 22 Zipp-a-Dee-Doo-Dah    | Bob B. Sox &<br>Blue Jeans |
| 26 Because Of Love (26)                   | Billy Fury      | 23 Wiggle Wobble         | Les Cooper                 |
| 27 What Now My Love (29)                  | Shirley Bassey  | 24 Eso Beso              | Paul Anka                  |
| 28 Heartaches (—)                         | Patsy Cline     | 25 Hotel Happiness       | Brook Benton               |
| 29 Love Me Do (27)                        | The Beatles     | 26 Chains                | The Cookies                |
| 30 I Remember You (24)                    | Frank Ifield    | 27 Cha Cha Cha           | Bobby Rydell               |
|   |                 | 28 Next Door To An Angel | Neil Sedaka                |
|   |                 | 29 Let's Go (The Pony)   | The Routers                |
|   |                 | 30 Ruby Ann              | Marty Robbins              |

## CLASSIFIED ADVERTISEMENTS

### FAN CLUBS DIRECTORY—4d. per word.

**BILLY FURY** Official Club—s.a.e. to Frances Crook, 75 Richmond Avenue, Barnsbury, London, N.1.

**ELVIS ARDENT PILGRIMS**—President: Maureen Fricker, 3 Orchard Villas, Old Perry Street, Chislehurst, Kent. Please send 5/6d, and state age, name and address.

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

**MIKE BERRY** Fan Club, 24 Cranmer Close, Eastcote, Ruislip, Middlesex, 7.

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

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

**SHANE FENTON** Fan Club—s.a.e. to 69 Park Road, Mansfield Woodhouse, Notts.

**IAIN GREGORY** Fan Club—s.a.e. to Joan Stevens, 234 Edgware Road, London, W.2.

**DANNY WILLIAMS** Fan Club, 19 Great Newport Street, London, W.C.2.

**TIM CONNOR** Fan Club—s.a.e. to Judy, 42 Friern Watch Avenue, London, N.12.

Photographs, records at reduced prices if you join the **DION** Fan Club, c/o Little Diane, 93 Longfield Road, Horsham, Sussex.

## BOOK REVIEWS by David T. Cardwell

### THE HELEN SHAPIRO SONG BOOK No. 1

"The Helen Shapiro Song Book No. 1" is what I term as an "all embracing" edition. Not only does it give details of Helen's life, plus many unique photographs, but it also contains six of Helen's songs from her first one "Don't Treat Me Like A Child" to the fairly recent "Little Miss Lonely" with words and music! The foreword is written by Helen herself and from thereon the book, instead of rambling from Helen's young life to her immediate future, jumps here and there on any aspect of her life that the writer feels inclined to pick on at that time! However, for the Shapiro fans, and there are very many of them, this is the most interesting publication that I have seen to date. The only bad point I can see, is the, in my view, wasting of four pages by having a picture of Helen on a song music sheet. However, don't let this deviate you from buying and reading this book from beginning to end, as I did. Certainly I cannot remember a book in this style before, with words, music, life story and pictures, and yet still cut down to a reasonably compact size that any Shapiro fan could read inside an hour.

### MODERN POP SINGING

Out on the market now is a book that will only appeal to people of all ages who fancy themselves as pop singers. Written by the familiar Jean Burman, who heads the fantastic organisation known as the Burman School of Pop Singing, this is the most non-technical, easy to read publication on how to sing pop songs *properly* that has come my way for many a year. It was Mrs. Burman who, together with her late husband, started the Burman School of Singing and various artistes like Cliff and Helen Shapiro have been successfully "passed out". If one imagines pop singing to be nothing very difficult then one should try and see how easy it is (or how hard!) to get on record! This book will give the beginner and even the advanced students of pop singing a big boost towards stardom all over the world. I am glad to see that Mrs. Burman has not emphasised the slurred speech that some artistes use on record and has in fact strongly pointed out that this is wrong. If one doubts her skill in writing this book, just think where Helen Shapiro is at the moment and maybe you will realise that Mrs. Burman is indeed very able to handle any pop star or pop book.

## ANOTHER HIT FOR MIKE SARNE

# "JUST FOR KICKS"

On Parlophone 45-R4974

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# CLIFF-TOP!!!

They said only a few months after he started, "He'll never make it! It takes a lot of talent—and where is his? He's got to fight against some of the best singers in the pop business—it'll be tough going! Nobody can be this country's top pop singer—there's too many already. He'll just be another runner in the pop stakes!" All these quotes and more were levelled at Cliff at the beginning of his pop career. Now, over four years later, Cliff has shown everyone that there can be a top popper for Britain—and that he can pull in crowds no matter where he is appearing! Then of course, Cliff decided to go into films—and I don't mean his appearances in "Serious Charge", or some of his earlier efforts.

No! I mean his "The Young Ones" and his latest, "Summer Holiday" wonder. Again, the usual pessimists spoke out. "What, another pop singer having a go at acting? Never get anywhere!" When "The Young Ones" hit the British public people went mad! Really cool-up-to-date-acting by Cliff, tremendous music, a really great vehicle for Cliff's talents! He had every critic in the country on his side from the beginning—and certainly every music-loving teenager! And why not? He has a right to show the critics that he *can* act, *can* sing, *can* dance, *can* take anything that is thrown at him and still come back for more!

Possibly most of you have kept up with Cliff's movements on the film set of "Summer Holiday"—and many of you may not believe all you hear about Cliff working so hard 'after hours! Does Cliff really put that much into his work? Does he really work when everybody else is finished to show that he can act and become a top-class actor? To be absolutely truthful—Yes! Every time I've been down to the film set Cliff was working like a Trojan! Now! I've met pop stars who have been working on a film set—pop stars who get mad because they think nobody is appreciating their wonderful talent!

Wonderful talent—Peanuts! Half of them are concerned with how much money they can make—and that is that! Let me emphasise that most of these are pop stars who haven't been in the charts for so long—that they think they're being wasted! I'm glad to say that Adam, Cliff, Billy, Leyton, Kane, and most of the bigger boys are not amongst this crop!

That's the thing I like most I think, about Cliff. When he is on the film set—and he gets called away, he will always be as quick as he can! Not only that but he is as kind and sincere as most people point out! From what I can see—the only people who dislike how far he has got in show biz are those that Cliff has had the fortune (or misfortune) to beat into the charts!

If you want to know how sincere Cliff really is, maybe you'll see him popping in a local hospital this Xmas.



## WHY NOT HERE?

In America, they are big hits. In Australia, too. And New Zealand. Even more way-out places like Fiji. But here in Britain, the fabulous Springfields are finding it dead dodgy in getting the Top Twenty recognition they undoubtedly deserve.

Which prompts the pointed question: "Why?" And who better to ask than Tom Springfield, main-Spring (to coin a phrase) of the group.

He says, honestly: "We haven't the foggiest idea. *Silver Threads and Golden Needles* started it all off for us in the States, with other countries following as usual. But that disc didn't mean a thing when it was first brought out in Britain. Funny, isn't it?"

Tom then put his finger on the main problem. "Vocal groups here just don't seem so important to the public as they do in the States. Which groups could top bills here? O.K.—The Beverley Sisters. But not on their record sales. It's just that they are a good visual act.

No, we who work with vocal groups are simply looked upon as good supporting folk.

"What sort of material can we do to get into the charts here? We prefer, of course, using our own original songs. We want to go on doing that as often as possible. We're not keen on copying American discs. Come to that, there aren't many of them, anyway, which would suit us."

Tom pondered a while. "Of course, we are working regularly and we've got no complaints. The fact that Tim Feild left us, to go into the antique trade and to look after his sick wife, threw us a little. But the replacement, Michael Pickworth, knew our work well and had often messed around with us on songs at parties.

"Actually our new disc, *Island Of Dreams*, on which we are basing pretty big hopes, is a Tim Feild composition—though Mike actually did the session."

Early December, the group (Tom,

sister Dusty and Mike) left for America—their first trip there. It's mainly a promotional trip, though they plan several days in Nashville, Tennessee, where Tom is particularly keen to meet up with the "banjo players, who are simply fabulous". Main aim is to record an L.P. for the American market, though it will also be released in Britain later on.

Said Tom: "Groups like us ARE having a hardish time of it in Britain, disc-wise. But the Americans have sets like the Limelitters who not only do good folksey material but also tend to send themselves up in their in-person shows."

And he added: "We're very grateful to all the American fans, who really set the ball rolling with 'Silver Threads'. But the ironic thing is that so many people over there are convinced we are an American group. Pity, really. Because we'd like to do some real flag-waving as a patriotic gesture."

He added further: "Still, it's flattering, in a way."



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*Sincere thanks 'Pop Weekly' friends for  
your support with "Venus". Hope you enjoy  
my latest "Go Away Little Girl".*

*Always, Mark*



Mark Wynter, with a huge advance order to boost initial impact, looks like having another big hit with his new single *Go Away Little Girl*. It's a song that fits him like a Savile-Row suit. It's by a girl (Carole King) whom Mark greatly admires. But, he says, "I feel just a little bit guilty about it."

In the dock with you, then, defendant Wynter and explain why you plead "guilty."

Mark addresses the jury. "It's this business of cover versions. To be honest, I don't like them. After all, if an American artist comes out with a good song and a good arrangement—well, generally, I think he should get the credit for it here in Britain as well.

"In the past, I've tried to avoid them, especially if the originals were by a reasonably established American. True, my first-ever release was *Image Of A Girl*, a hit for the Safaris in the States. But because of label mix-ups, their version was not fully released in Britain. So I fought it out with Britain's Nelson Keene.

"Then I laid off 'covers,' using original material. They all sold reasonably well but didn't really dent the charts. Then came *Venus In Blue Jeans*, a hit for Jimmy Clanton in the States. My first for Pye—and the biggest hit I've had.

But I couldn't help feeling that I was preventing Mr. Clanton from making the grade here . . .

"And now *Go Away Little Girl*, which is by Steve Lawrence in the States. Now he's a fine singer. But I suppose he's better known here as a cabaret performer than a disc star. Even so, I feel just that bit guilty about it.

"However, I was beaten by simple economics. Truth is that if I couldn't have found a suitable song right away, I'd be too busy to make a new disc until well into 1963, when I get back from Australia—and that would have been too long for a follow-up to *Venus*."

But Mark Wynter does NOT "cover" established U.S. stars and he does use different arrangements and treatments. Therefore, his plea of "guilty" was changed to one of "not guilty"—and the jury let him go on his way to the top of the charts again!

Said Mark: "Most important thing for me was to get rid of that pretty-pretty tag. Folk seemed to think I could only do the rather sweet little songs, all

lightness and airiness. So I'm concentrating on personal appearances on the heavier type of ballads—like *Point Of No Return*, or *Another Tear Falls*. I find the audiences like them, so maybe they are forgetting that 'pretty' bit."

But Mark couldn't be kept off talking about *Go Away Little Girl*. He said: "I think it's marvellous how that young girl Carole King, with Gerry Goffin, can turn out so much good material. She varies the songs wonderfully well and must be one of the greatest talents among the younger composers. And in between she throws in a quick hit record of her own—and is one of the most attractive girls in the business.

"Oh, yes—that guilty bit. I've just thought I'm being a bit presumptuous anyway—'cos I could hardly feel guilty if one of the other versions became the hit. No, I guess it's all right, after all!"

And Mark went off to pantomime rehearsals, making it known that he is NOT referring to Carole King when he sings *Go Away Little Girl*.

### Chart Newcomers

## A DOUBLE HIT FOR CLIFF

A foregone conclusion. A dead racin' certainty. That was the sudden, double-quick appearance of Cliff Richard in the "Pop Weekly" charts this week with *The Next Time*, the song which has him back on the slow, sentimental kick.

And there it is, set fair to rise much higher, at Number Twelve. Going the proverbial bomb. But the big, BIG surprise is that the song's stable-mate from the score of Cliff's up-coming movie "Summer Holiday", *Bachelor Boy*, also gets a separate rating at Number 22. It's a double-sided hit . . . with a vengeance.

No wonder Cliff gasped with delight when told of this double triumph. For he was co-writer of that flip side, combining his lyric-writing talents with Shadow star Bruce Welch. It's on a folksy kind of kick, with (take a bow, Cliff) some real clever lyrics.

EMI bosses heard both sides and just couldn't make up their minds which would register strongest with you, the buyers. So they decided that both should have maximum plugging. Pretty effective plugging it turned out to be. Cliff was whipped into a recent

"Sunday Night At The London Palladium" TV show, which normally would have been a dead-perfect "plug" for both numbers. But the 'flu bug got him, together with a sharp attack of the sore throats, so that he simply had to mime both songs. Even so he did such a good job on synchronization that few folk could have told the difference until Norman Vaughan, right at the end, pointed out Cliff's problems.

Anyway Cliff's fan-mail from that TV show proves that the fans didn't

mind a bit, despite what some of the crabby critics had to say. Instead his followers took the realistic view that Cliff should be praised for working at all under such a handicap.

West End premiere of "Summer Holiday" is fixed for January 10th at the Warner Theatre—and Cliff, probably in South Africa around that time, will make every effort to be there. General release is February 24th. And Cliff and the Shadows have already been signed to a lengthy season in Blackpool next year.

Only other newcomer to the chart is Patsy Cline, just about the most generally successful of the American Country and Western gals, Patsy Cline, with her fine version of *Heartaches*—in at Number 28.

Patsy's a determined lass who has stuck out for fame and fortune despite selling a product that hasn't always been very saleable. Her career dates back to 1957 when she entered a TV "Arthur Godfrey Talent Scout Show" and won after putting across a dynamic version of *Walkin' After Midnight*. That song became her first disc release.

She was then just 16 and a pretty sweet sixteen at that. She went on the famed "Grand Ole Opry" show. Her first stab at recording in Nashville, Tennessee, led to failure and she returned home to Winchester, Virginia, literally broke. But not broken-hearted.

Then, as she built her name, but fast, she had a terrible car crash in the summer of 1961. She had very bad head injuries, a smashed hip bone—and was forced to stay in hospital for several months.

## POP WEEKLY TOP 20

1	Return To Sender	Elvis Presley
2	Can-Can '62	Jay Walkers
3	She's Not You	Elvis Presley
4	It'll Be Me	Cliff Richard
5	Kid Galahad (EP)	Elvis Presley
6	Let's Dance	Chris Montez
7	Swiss Maid	Del Shannon
8	Bachelor Boy	Cliff Richard
9	Bobby's Girl	Susan Maughan
10	Forever Kind Of Love	Booby Vee
11	Lonely Johnny	John Leyton
12	Once Upon A Dream	Billy Fury
13	Lovesick Blues	Frank Ifield
14	It Only Took	
	A Minute	Joe Brown
15	No One Can Make My Sunshine Smile	Everly Brothers
16	Keep Away	
	From Other Girls	Helen Shapiro
17	Baby Take A Bow	Adam Faith
18	Sherry	Four Seasons
19	Love Me Tender	R'd Chamberlain
20	Warmed Over Kisses	Brian Hyland

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;
- (3) The poll of a record can drop, but not its popularity for the simple reason that the public has already bought it.

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

POP-WEEKLY,  
 41 Derby Road, Heanor, Derbs.

# Photo News



- 1 *Go Away, Little Girl* is Mark Wynter's latest hit ... but, as he relaxes in the swimming pool, there don't seem to be any girls around.
- 2 **Mike Sarne** snatches a few good-humoured moments in his London pad. "Smiling." Course he's smiling ... *Just For Kicks*, his new single is approaching the Hit Parade at something like "ton-up" speed.
- 3 That's **Helen Shapiro**. Could she be warning Rolf Harris, the *Sun* *Arise* man, to keep away from other girls? Warning seems unnecessary—Rolf is happy enough in the company of our Helen.
- 4 **Two Shane Fontana**s for the price of one. A fine, informal dressing-rooms shot of the pop star as he prepares to go on stage.
- 5 **Cliff**, through his tours all over the world, knows most of the other pop stars. Here he is with **Johnny Burnette**, the man who made *Dreamin'* a lust world hit. They dig each other ...



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## GREAT NEWS FOR ELVIS FANS MORE MOVIES WITH WALLIS-NATHAN

**PRODUCER** Hal Wallis has renewed his contract with associate movie producer Paul Nathan—and this is their 17th year together at the Paramount Studios. It's also important news for Elvis Presley fans . . .

For Nathan worked with Wallis on “Girls! Girls! Girls!” and has been associated on several of the earlier Presley movies. What's more, they will work together on the slotted “Holiday In Acapulco,” which will again star Elvis.

Nathan, as a back-room boy, has been one of the most consistent “Presley pluggers” in the movie world. He has given many interviews, even in the early days, when he has praised the professional approach to everything in the business by Elvis. “He is a worker and a grafter,” says Mr. Nathan. “It would be so easy for him to sit back and just accept his fame and adulation. Instead, he is always ready and willing to learn.

“I predict that the full potential of Elvis has not been reached. There are many shocks on the way for his detractors.”

And Mr. Nathan, an experienced film-maker, knows what he is talking about.



## EXIT GREG— ENTER GEORGE

ONCE upon a time, there was a film actor who was persuaded by his manager that the Latin look was THE thing. So he changed his name to Greg Martel and he piled the grease on his hair and he wore a thin black moustache.

He taught himself to speak with a soft Continental accent which fooled most of the people in the movie world.

Just as it looked as if he'd never again be able to play a wholesome American boy, this actor took a long look at himself in the mirror and told his reflection: “You're a complete phoney.”

His reflection didn't like it. So off came the thin black moustache. Off went the hair-grease. Out went the Continental accent. Out went that name Greg Martel.

And in came a wholesome American boy operating under his real name.

Which happens to be: George Maharis!

## Stand-in for Paul McDowell

WHISPERING Paul McDowell, who must be the “squarer” singer ever to hit the Top Twenty, has been out of action (temporarily, at least!) with a form of nervous exhaustion, has been replaced (for the time being) by a debonair songster with an intimate style. Mr. Allan Mitchell is the name . . . now vocalist extraordinaire with the Temperance Seven.

Mr. Mitchell is the President of the Cambridge Footlights Revue and has worked in “This Is The News” with vocal star Cleo Laine. He has also understudied the whole original cast of “Beyond The Fringe.”

He will be continuing with the Temps until further notice and is considered ideally dignified for the onerous task . . .

## BLUEGRASS BOOSTS BANJO

COUNTRY 'n' Western, almost any sort of blend of folk and pop music, IS the new top craze. And one particular form getting a lot of attention from the Nashville-based artists is Bluegrass. Discs by such stars as Lester Flatt, Earl Scruggs and Bill Monroe are building fast in the States.

Said one top American pop executive this week: “Didja know that the banjo is now the most popular selling instrument in the States? Reason is that it is the basis of Bluegrass music—along with a fiddle, guitar, mandolin, dobro guitar and string bass.”

Yet in pre-war days the banjo nearly died out and few people were left in the world who could really play it. Now the new crop of banjo stars are moving in on the Country field and the banjo outsells even the guitar among the amateur music-makers.

Said Tom Springfield (of the fab Springfield), just before their current trip to the States: “Now the Yanks have got the finest banjo players in the world—with dozens of them rarely moving outside Nashville. I'm a keen student of Bluegrass music—and I'm sure it will be dominating the charts very soon.”

## A Challenging British R'n'B Group

THERE are few out-and-out rhythm 'n' blues groups in Britain but that one headed by Chris Farlowe is making big strides towards narrowing the gap between us and America.

Says Decca new boy Chris: “We made our disc in an independent studio run by R. G. Jones, in South London. Funny how he has the same initials as Joe Meek—R. G. Meek. But we did it for release through a major label and now we're glad to say that ‘Air Travel’ is on the way up off the ground.

“Yes, we stick to the good old American R and B material—say the stuff worked by Chuck Berry and Ray Charles. We rarely include British material but that's because it just isn't genuine. We believe there is a big market for R and B.”

Chris's group was originally known as the Chris Farlowe Four. Then it changed to Chris and the Thunderbirds. Now, finally, it becomes Chris and the Southern Sounds.

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# Johnny Digs our Radio

JOHNNY TILLOTSON took a breather from his rehearsals for "Saturday Club" radio show. "Gee", he said, "whatta set-up. Now this is the sort of show that would set up enormous reaction in the States."

"Know what I'd like to do? I'd like to take the whole company back to the States with me, musicians and technicians and all, and really show 'em just how good British radio shows are. We don't have this kind of set-up aimed so accurately at the teenagers—and it'd do some of our producers good to see what a magnificent job their British counterparts do for the kids."

Johnny was in London for a short stay—largely tied up with promoting his "I Can't Help It" single and his "It Keeps Right On A Hurtin'" album. That album was cut during two weekend furloughs from Fort Jackson, South Carolina, where he was serving in the U.S. Army in May this year.

On the set, Johnny pays tribute to Brenda Lee, Patsy Cline, Andy Williams, Jim Reeves and Hank Locklin. Probably no artist is as generous in praise of "competitors" than the genial Johnny.

"But I won't say which is my favourite," he says. "I seem to put a jinx on them. Jimmy Dean was my favourite actor, but he died in a car crash. Buddy Holly was my favourite singer, but he died in an air crash.

"No sir, I don't want to name a post-with-me any more. It may sound silly... but I'm scared of what might happen."

## THIRD 'GOLD' FOR TWIST KING

CHUBBY CHECKER'S change-over from The Twist has paid off already. Since he moved on the double-sided *Limbo Rock* and *Popeye*, he has chalked up sales of well over a million and qualified for his third Gold Disc—the others being for *The Twist* and *Let's Twist Again*.

This was reported in New York this week by Cameo-Parkway Records.

And Chubby, now 21 and able by law to manage his own flourishing financial affairs, told reporters: "I said it all along. I said the Limbo and, more especially, the *Popeye* would be the logical follow-ups to the Twist. I told 'em that in Britain, too, but they got all confused with the Madison, which I said wouldn't be too much of a craze.

"What's more, I've some new dance variations right here in my nut—some of them I haven't even dreamed up titles for..."

Mr. Checker, one of the more outspoken stars, has clearly done it again. Of the *Loco-Motion*, he said in passing: "That isn't a dance craze. Never will be. It's just a hit record."

Again, he seems to have been proved right.

POP Weekly

## WORRIED PILOT

A **AMERICAN** teen magazine this week reports that Elvis Presley is absolutely, positively, genuinely scared of flying. They say he is "deathly afraid" of going up in a plane—and point out how ironic it is that he plays the part of a pilot in his new movie "It Began At The World Fair."

What's more, they suggest the only way he can be induced to step aboard a plane is if he has been well and truly hypnotized.

True or false, quite a few of the top-line American stars ARE scared of flying—and prefer to make close-at-hand tours rather than go for the big-money dates further afield.

But in Britain, where there's less need for flying anyway, several of the young pop stars go for pilot instruction—keeping it quiet from their ever-worrying managers, of course. Craig Douglas is probably the most efficient—and he's a safe and good car-driver, too.

## 'TELSTAR' BECOMES 'MAGIC STAR'

UNTIL July of this year, Kenny Hollywood was singing in local clubs at his home, Welwyn Garden City. It was at one of these that Joe Meek "spotted" him and signed him to a recording contract.

Months of training followed, including lessons in voice projection and in diction—and all the other things that go to grooming a lad to appear before the public.

Kenny often wondered if it was all worth while. Then he got his first disc break. With a vocal version of the million-selling Meek composition "Telstar," renamed "Magic Star." And it looks as if the melody is going to get another lease of life all over again.

No wonder Kenny says his favourite composer is Joe Meek. Or that he lists the Tornados as his favourite instrumental group. But his vocal tastes go to Nat Cole, Bill Fury and Ray Charles.

Note: Hollywood is, of course, not his real name. It's Kenny Plows.

## PHOTO CALVACADE

**RICHI HOWELL** supplied pictures of Susan Maughan, Brenda Lee and Jet Harris. **MIRRORIC** those of Joe Brown and Adam Faith. **PHILIP GOTLOP**—Bobby Vee. **RAY MACKENDER**—Mark Wynter. **RAYMOND BURR** is by B.B.C. T.V. **CLIFF** is a shot from "Summer Holiday", an Associated British Picture Corporation release. **ELVIS** is from "Girls! Girls! Girls!", a Hal Wallis Production, A Paramount Picture.

13/12/62



Your **TV** Choice

## RAYMOND BURR

"If the court pleases . . ." "Cross-examine." "Objection!" Maybe you've heard these phrases banded around—and if you can picture in your mind a solid, well-built, husky lawyer—you've got this week's TV personality! Who else but BBC's Perry Mason!—otherwise known as Raymond Burr. What a fantastic hold this guy has over the young girls (and not so young girls!) in this country and in the U.S.A.! This is quite surprising as Raymond isn't exactly a young man himself. In fact he was born in 1918!

Raymond's birth place was in Canada and *not* America as so many people are apt to think. To be exact, Raymond was born in New Westminster, British Columbia. His former occupation was as a cattle ranch hand—and believe it or not as a school teacher! Can you imagine the Perry Mason of to-day saying to his class, "Dismiss for recess!" There are certainly quite a few girls in this country *and* States-side who would just love to be in Perry's class!

We have had quite a few letters into our London office asking when Raymond is going to visit Britain. All I can say is that he *has* already been to this country but this was back in the late 1930's when he appeared in a play over here called "Night Must Fall". Since then he has appeared in many plays and shows and is a great believer in entertaining United States servicemen, for whom he has made over 1,300 radio broadcasts—but his "biggest hit" to date has been his appearances as Perry Mason!

There are quite a few female followers in this country who certainly wouldn't mind Perry fighting their cases for them!

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

### Flip over Flip

Please print this letter in order to draw attention to the flip side of Cliff's new record *Bachelor Boy*. It has an unusual lyric and good backing and a catchy melody and rhythm; and is infinitely better than the other side of the record—*The Next Time*. I am sure that if *Bachelor Boy* was plugged enough, it would reach a higher position in the charts than *The Next Time*. Please don't let the same happen to other records as *Do You Wanna Dance*.

This is not only my own personal opinion but my friends also prefer the *Bachelor Boy* side of the record.

E. A. B. (Kent)

### Ball-Points Rolling

I know the letters printed in "Pop Weekly" are supposed to be views on articles and singers, etc., but I'm sure many of your readers would like pen-pals in Japan. Would you please print this address:

Mrs. Osamu Takemuro,

Japan Pen Pals Club,

10, 2—Chome, Chodo,

Fuse-shi, Osaka, JAPAN.

If they write to her, giving their name, age and address they will almost certainly get a reply.

I do hope you print this address.

Yours faithfully,

Margaret Allen (N. Ireland)

### Oh, Mr. Presstud!

I have received my copy of "Pop Weekly" (No. 13), and am horrified to read a certain A. W. Beal of Colchester's letter. He dares to call Richard Chamberlain, Chambermaid or Chamberclot!

He wants to know why Dick has recorded Elvis Presbutter's record *Love Me Tender*. It is simply to show him how a real man can and should sing it!

I now end with a large BOO, for Mr. E. Presstud or whatever he calls himself.

Yours faithfully,

Alison Page (London, N.W.2.)

### Fantabulous!

I think Ian McShane is fantabulous I saw him in "The Wild And The Willing" and the TV play "Thank You And Goodnight" and after that I couldn't find the appropriate words to describe him. I don't think he should turn completely to pop singing (he's much too good an actor) but it would be great if he could make a few rock records so Ian (quote from the Crickets' song) "Please don't ever change."

Christine Moss (Swansea)



## WHAT 'BOU BREND A?

Looks like the best selling discs will have to give Lee-way to another cute platter from "Little Miss Dynamite."

Yes, it's Brenda back with another swinger titled, *Rockin' Around The Christmas Tree*—and it certainly rocks for me! S'funny, but gradually over the years, Christmas songs have started to fade away from the charts. Bit by bit they are being reduced as the firm favourites for chart entries. Which, to me, is a bit of a blow, for want of a better line! After all, Brenda's number can only be found fault with in one way—it's a wee bit early! It was released in the third week of November—a clear month before Xmas!

Still, Brenda should worry—she didn't have to strain herself over this one! Why? She made this number over four years ago—and if my memory serves me right it's been re-released every year to more than five countries! What's

been happening to Brenda lately?

Well, some good news for you girls—it's on the cards that Brenda is writing a book that should help you with your make-up problems! Yep! Brenda's taking a leaf from Connie Francis's latest book—and gone into the beauty treatment ideas! She should know—after all, when you've been on the stage since you were six years old like Brenda has—Man! In ten years you oughta know how to apply the greasepaint!

What else has happened to the five foot wonder in this country? Practically nothing—I'm sorry to say. With her last hit *Here Comes That Feeling* disappeared from sight—what can one say? Except—come on you Lee fans and let's show everyone that Brenda is one of the greatest girl rockers we know! Certainly the best rock singer I've ever heard from the States! Watta 'bout you?





## “YANKEE DOODLE DONEGAN!”

Looks like I've got some apologising to do! Seems I forgot to have some guy named Donegan featured in the *Pop Weekly*! One of the letters that did come to me from Miss Trueman of Coventry ended, "Why hasn't Lonnie been in the charts for such a long time—and why don't we see him so much lately?" Two questions easily answered. Maybe not so easily answered regarding Lonnie's chart entries. Of course, one must remember that Lonnie hasn't been in the charts since *Pick A Bale Of Cotton*. But that's not Lonnie's fault.

I spoke to him this week, and asked him what he thought of the American audiences. "They can be very good, Dave. I had heard from some of our British performers that over there in the States some of the audiences can be pretty rough! Not too bad, but not bothering about clapping and things like that. But I had a ball!"

Decided to see what the Americans thought of Donegan's songs, etc., so I dropped a cable off to our USA correspondent, Eddie Temple who very kindly sent me back an airmail letter with very definite views on Lonnie! "I guess you've probably heard of how Lonnie went down over here, Dave, but I think it would be nice to add that he is not only great to the audience but to the Press as well."



## ★ song of the week

**BOBBY DARIN'S**

## 'If A Man Answers'

If a man answers your 'phone when I call,  
There's gonna be some screaming, and that ain't all,  
'Cause if I'm here calling you,  
Then who's the who I'm talking to?  
Any fool can see that the guy ain't me,  
So if a man answers your 'phone, then honey we're through.

Everything between us used to be fine,  
'Till I became a third party where there ain't no party line,  
I'm gonna hang this 'phone up now and dial again,  
And there better be a soprano at the other end,  
'Cause if the voice is baritone, when you said you'd be home alone,  
Then I'm wasting my time, not to mention my dime,  
So if a man answers your 'phone then honey I'm gone.

*Words reproduced by permission of Burton Music Ltd.  
17 Savile Row, London, W.1*



# "GO! JOE! GO!"

Joe Brown came strolling into my office. "How's it going?" he enquired. Giving him a perspiring grin (if there is such a thing) I pointed to the hundreds of letters and cards laying on my desk. Joe's eyes nearly popped out of his head! "Are these all the entries from the competition you're running on me?" he gasped. I just muttered, "I hope so! If any more come in I shall take a holiday and leave you to get on with it!" Joe looked at his watch. "Well, I've got some time, Dave—so I'll stick around and help you out!" So for the next hour or so—Joe Brown sat and made cracks to the office girls, had me in fits of laughing, and opened precisely three envelopes!

I think you're getting what I'm talking about. Yes, the Joe Brown competition the Pop Weekly had in its Edition 14! Remember? You had to write down the Top Ten Tunes that Joe had recorded that you thought Joe would pick out! What are Joe's Top Ten favourites? Before I tell you that I think I'd better point out that Joe and I agreed after seeing some of the letters and cards that poured in, that if nobody got the correct answer we would take the nearest answer to the Top Ten picked by Joe!

Right! Now here is the list of records that Joe picked out as his favourites—BUT! Don't start running away with the idea that you have lost because your list wasn't exactly the same! From some of the hundreds of cards and letters we received it appears that NO ONE HAS GOT THE RIGHT ANSWER! So, don't be disappointed—YOU could still have won!

- 1 *Picture of You*
- 2 *It Only Took A Minute*
- 3 *What A Crazy World*
- 4 *All Things Bright And Beautiful*
- 5 *I'm 'Enry the 8th I Am*
- 6 *The Dark Town Strutter's Ball*
- 7 *Good Luck And Good-Bye*
- 8 *Turned Up*
- 9 *Shine*
- 10 *Jellied Eels*

Were you anywhere near it? Like I said chicks—don't get worried! You never know who has won—but you will do in NEXT WEEK'S POP WEEKLY! GET NEXT WEEK'S POP WEEKLY AND TURN TO THE NEWS PAGES! I'm betting that there are quite a few amongst you who didn't make a copy of the list they sent in for the comp.—and that you're eating your hearts out wondering whether or not you've got it right!

Whoever has won the disc will have a splendid Xmas—and I wouldn't be at all surprised to see Joe hopping on his way to deliver it! You can never tell with Joe! If you asked him why he would say, "Dave, "It Only Took A Minute!"



Susan Maughan

