

# POP No. 5 WEEKLY

ONE SHILLING

Week Ending 29th September





# LIKE ANGRY

A few weeks back there appeared in a national newspaper on the readers' letters page, a letter signed by an "Angry Faith Fan". It read somewhat as follows, "Dear —, I went to see Adam Faith recently at a nearby cinema. I waited to see him at the stage door after the show, to see if I could get an autograph, but he didn't even come to the door. I think it is disgusting. After all, if it weren't for fans like myself, there wouldn't be any work for Adam. He might at least stick to his fans as we have to him," etc., etc.

Now, there are some things in show biz that make me hoppin' mad. One is the type of pop singer who dresses and looks like a long-haired caveman, and wears ridiculous clothes such as a lion-skin. Another thing is disc-jockeys who run down practically every pop disc, yet if it weren't for pop platters they wouldn't have their cushy jobs! BUT—there is one thing that really makes my blood reach boiling point! And that is the type of letter reproduced above! Especially in the case of Adam Faith. Not because he is a personal friend of mine, but because he is an artiste who gives all of himself to a performance, who also suffers a great deal from stomach trouble, and yet is darned well expected to sign fifty or sixty autographs after every show!

Most older people denounce people like Adam as weak pop singers. I'd like to darn well see them, after two or three months on the road, stopping only to catch a quick sandwich and a cup of tea, before rushing off to their next one-night stand fifty miles away! What I say is this. If you go to see Adam perform on a one-night stand, then you should go with the intention of seeing the show, and not with the sole intention of trying to badger Adam into giving you an autograph! By all means, if you want to, take your autograph books. But don't expect it from Adam or anyone else.

When you've seen Adam, as I have, physically whacked out after a hectic show, and dashing off to try and get a few minutes sleep before meeting some reporters or promoters, and yet still trying to remain loyal by signing one or two autographs, **although dead on his feet**, then you'll get a good idea of why I get riled! Whenever I've phoned Adam requesting an interview, nine times out of ten I'll get it. Not because Adam is thinking of the actual publicity, but of not letting anyone down.

So, do me a favour, please! If ever you can't get Adam's autograph, or anyone else's, don't start cribbing about it! Adam is a great performer, and he can be one of this country's best actors given the right film and the right role. If we want to keep stars like Adam in this country from going to Hollywood, then we'll have to look after them properly. So, Vive Le Adam!

# POP WEEKLY

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Postal Subscriptions: £3 2s. per annum

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Head Office:  
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FIRST SERIES

ISSUE NO. FIVE

Hi there!

Well, after a month of breathless activity over the counters, tearing round The Alley, and generally getting weaving, this week we can say—and how!—that Pop Weekly is here to stay.

Never in our wildest dreams did we think that it would go with such a bang! Never in our dreamest wilds did we think the mail would reach such tremendous proportions! Never in our drillest weams did we think the encouraging response in the music trade itself would be so great!

In short, it's left us tongue-tied. So . . .

We'll just say a simple "Thank you."

Like grateful.

*P.S.* Our choice pic from the bottom half of the chart this week features Buddy Holly. Oh, and by the way. The new "Song of the Week" feature introduced last week has had a tremendous response. Thanks for all your letters.

*The Editor*

Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artists	No. of Votes
1	ELVIS PRESLEY (3)	2,457
2	CLIFF RICHARD (1)	1,918
3	BILLY FURY (2)	1,393
4	THE SHADOWS (4)	1,008
5	ADAM FAITH (5)	931
6	JOHN LEYTON (6)	532
7	EDEN KANE (7)	483
8	HAYLEY MILLS (15)	462
9	JET HARRIS (17)	427
10	BOBBY VEE (9)	385
11	BRENDA LEE (—)	378
12	FRANK IFIELD (8)	357
13	HELEN SHAPIRO (13)	350
14	R'D CHAMBERLAIN (14)	343
15	MIKE SARNE (18)	329
16	BUDDY HOLLY (19)	328
17	JOE BROWN (12)	322
18	SHANE FENTON (16)	273
19	THE ALLISONS (10)	259
20	RICK NELSON (11)	252

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 . . . and possibly extra space next week for YOUR favourite star.

**YOUR VOTE MAY DO THE TRICK**



# THE GIRL WITH EVERYTHING!!!

She's lovely . . . just LOVELY! And she must be rated high in any poll for the "most talented girl in show business". Her name: Carole King. The girl who mixes song-writing with motherhood and talent-spotting and singing.

The girl who is, happily, new to the charts this week with her *It Might As Well Rain Until September*. It was written by Carole and her hubby Gerry Goffin.

It's hard to think of a team who have written more hits than Carole and Gerry. Here are a few: *Take Good Care Of My Baby*, *Will You Love Me Tomorrow*, *Please Don't Ask About Barbara*, *Her Royal Majesty*, *Every Breath I Take*—and umpteen others recorded by the top stars of the business. The hits have been recorded by stars like Bobby Vee, our own Bill Fury and the Shirelles.

Now Carole has found she can sing her own songs as well as anybody else.

British producer Jack Good, now in America, raves about Carole. Many other "big names" think her a brilliant girl. And any time now we should hear news of her first British tour . . . as a performer!

Another girl new to this week's charts—Brenda Lee and *It's Started All*

*Over Again*. Funny thing about Brenda is that in Britain we usually "turn over" her discs and give her Top Thirty status on her beat numbers, while the Americans dig deeply her ballad efforts. Floyd Cramer, who works on all the Lee recordings, said: "I can't explain that phenomenon at all. There just doesn't seem to be any reason for it . . ."

There's something about each Brenda issue that is REAL exciting. There's something about each one that makes us wonder if she can really be as young as she is. So much maturity. So much talent.

Yet at home, according to her mother: "Brenda is certainly no star attraction. She takes her turn with the washing up just the same as everybody else. The rest of the family are involved in professions like architecture and we just don't believe that show business is any different to any other sort of job."

Also in once again is Joe Brown, with *Your Tender Look*, his Pye Piccadilly release. That's the really new one—the Decca stock-piled release on *Come's The Day* was recorded about three years ago. Joe has made it clear that he isn't too happy about Decca digging back on that stock-pile because he feels his style has developed a lot since then. Mr. Acker Bilk has the same troubles



CAROLE KING

—and has been taking legal action to prevent one independent company from issuing discs he made long before he found his Top Twenty fame.

Joe has now been signed for pantomime this year, together with the Bruvvers and he's positively inundated with offers of one-nighters. Big thing about Joe Brown: the better the work he gets, the better he is equipped to deal with it. Those long years working around as a young session musician have taught him a great deal.

Someone we know well, back in the charts: Jim Reeves and *Adios Amigo*. It's been nipping in and out for weeks. Now it's nipping in again.

## MIKE CLIFFORD

CLOSE TO CATHY

UNITED ARTISTS 45-UP1006



## BOBBY DARIN

IF A MAN ANSWERS

(from film of same name)  
CAPITOL 45-CL15272



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COLUMBIA SCD2188



The No. 1 Hit record from the U.S.A.!

## THE FOUR SEASONS

SHERRY

STATESIDE 45-SS122



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

- 1 She's Not You (1)
- 2 It'll Be Me (5)
- 3 I Remember You (2)
- 4 Roses Are Red (3)
- 5 Things (4)
- 6 Breaking Up Is Hard To Do (7)
- 7 Sealed With A Kiss (18)
- 8 Telstar (13)
- 9 Don't That Beat All (10)
- 10 Speedy Gonzales (6)
- 11 Guitar Tango (8)
- 12 Sheila (19)
- 13 Locomotion (20)
- 14 Main Title Theme (14)
- 15 Pick A Bale Of Cotton (12)
- 16 Ballad Of Paladin (11)
- 17 You Don't Know Me (27)
- 18 Will I What? (15)
- 19 What Now My Love (26)
- 20 Once Upon A Dream (9)
- 21 Reminiscing (25)
- 22 So Do I (17)
- 23 I Can't Stop Loving You (16)
- 24 It Started All Over Again (—)
- 25 Spanish Harlem (22)
- 26 Dancin' Party (23)
- 27 Let There Be Love (21)
- 28 It Might as Well Rain Until  
September (—)
- 29 Your Tender Look (—)
- 30 Adios Amigo (—)

- Elvis Presley  
Cliff Richard  
Frank Ifield  
Ronnie Carroll  
Bobby Darin  
Neil Sedaka  
Brian Hyland  
The Tornados  
Adam Faith  
Pat Boone  
The Shadows  
Tommy Roe  
Little Eva  
Jet Harris  
Lonnie Donegan  
Duane Eddy  
Ray Charles  
Mike Sarne  
Shirley Bassey  
Billy Fury  
Buddy Holly  
Kenny Ball  
Ray Charles  
Brenda Lee  
Jimmy Justice  
Chubby Checker  
Nat 'King' Cole
- Carole King  
Joe Brown  
Jim Reeves

(By courtesy of Cash Box)

- 1 Sherry
  - 2 Ramblin' Rose
  - 3 Green Onions
  - 4 Sheila
  - 5 Locomotion
  - 6 Patches
  - 7 You Belong To Me
  - 8 Monster Mash
  - 9 You've Beat Me
- To The Punch
- 10 Let's Dance
  - 11 Lie To Me
  - 12 Alley Cat
  - 13 Teenage Idol
  - 14 She's Not You
  - 15 Rinky Dink
  - 16 Venus In Blue Jeans
  - 17 A Swingin' Safari
  - 18 Beethoven 4-5789
  - 19 Party Lights
  - 20 A Wonderful Dream
  - 21 Surfin' Safari
  - 22 Do You Love Me
  - 23 Silver Threads and  
Golden Needles
  - 24 Breakin' Up  
Is Hard To Do
  - 25 What Kind Of Love  
Is This
  - 26 Rain Rain Go Away  
Come On
  - 27 Little Angel
  - 28 Hully Gully Baby
  - 29 Send Me The Pillow  
You Dream On
  - 30 You Don't Know Me
- Four Seasons  
Nat 'King' Cole  
Booker T. & M.G.'s.  
Tommy Roe  
Little Eva  
Dickie Lee  
Duprees  
Bobby Pickett
- Mary Wells  
Chris Montez  
Brook Benton  
Bent Fabric  
Rick Nelson  
Elvis Presley  
Dave 'Baby' Cortez  
Jimmy Clanton  
Billy Vaughn  
The Marvelettes  
Claudine Clark  
The Majors  
The Beach Boys  
The Contours
- The Springfields  
Neil Sedaka  
Joey Dee  
Bobby Vinton  
The Belmonts  
The Dovelles  
Johnny Tillotson  
Ray Charles

★★★★★★★★★★★★★★★★★★★★

## JUST RELEASED!

**Alan FIELDING**

Too late to worry,  
too blue to cry

F 11518 Decca

Your nose is  
gonna grow  
**Johnny Crawford**

HL 9605 London

No love,  
but your love  
**Ricky Shaw**

HLU 9608 London

**Jess CONRAD**

Pretty Jenny

F 11581 Decca

**Hank SNOW**  
Married by the Bible,  
divorced by the Law

RCA 1308 RCA Victor

**Earl GRANT**

Sweet  
sixteen bars

96877 Brunswick

Traitor  
in disguise  
**Sue & Mary**

F 11517 Decca

A wonderful  
dream

**The Majors**

HLP 9602 London

Doctor  
Kildare

**Eric Sykes &  
Hattie Jacques**

F 11512 Decca





# 'NEVER SAY DIE NEIL'!

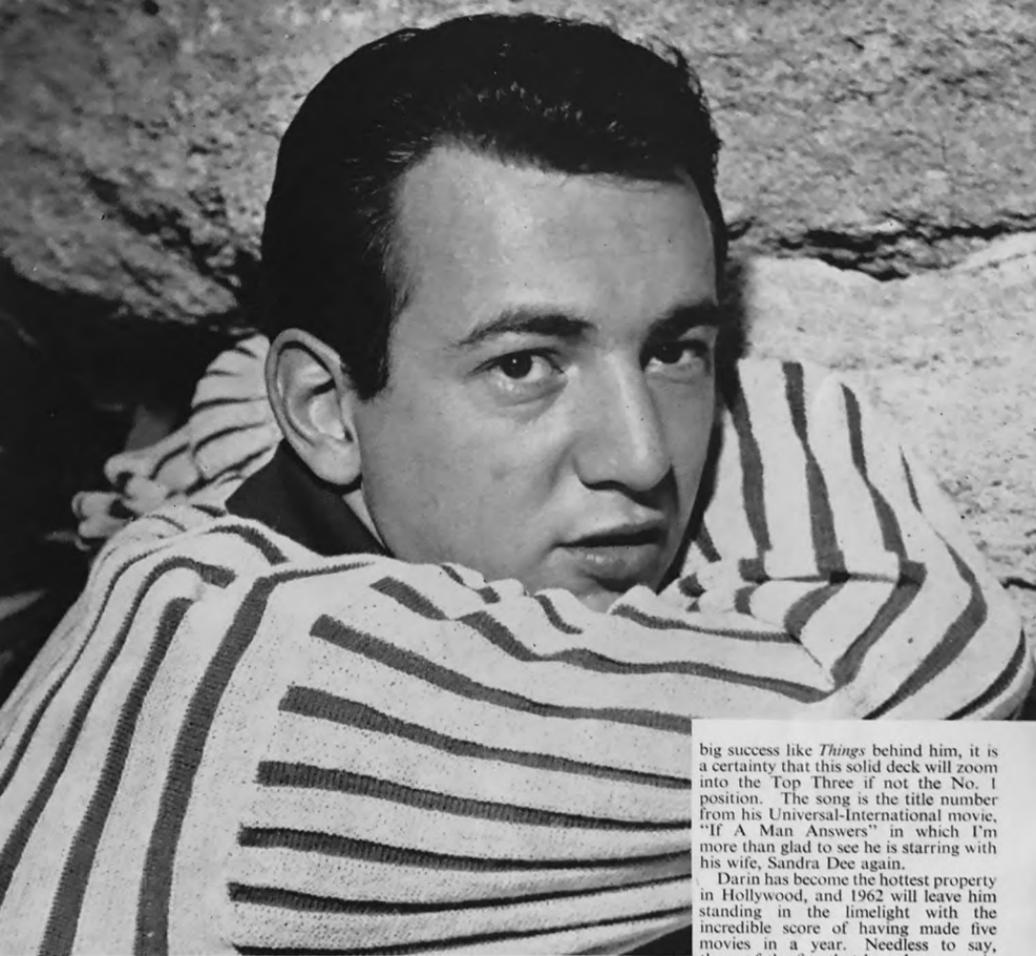
Neil Sedaka has had several hits in both this country and the United States. There are very few imitators of his particular style, mainly because he sings in such a high falsetto voice, which the majority of today's pop singers just cannot do. Why tell you facts like these that you already know? Because I think the time is coming in the not far distant future when vocal "gimmicks" of the kind Neil specializes in, will disappear from our charts. If you watch the charts (as I do) over a period of time, you too will see that gradually, the main bearing of the top Thirty rests on one style of song.

**BALLADS**—slow ballads or up-tempo ballads, but nearly all the same. And, mark you, everyone is singing them **straight!** Elvis, Cliff, Fury, Adam, Jet Harris, Shapiro, Vee, John Leyton, Eden Kane, Shane Fenton, Brenda Lee, Carroll, all these stars are mingling the pattern of slow and up-tempo ballads, and every week sees a new song, or should I say a new ballad, come racing into the Top Twenty. In time we will knock out of the best-sellers almost everything that is gimmicky, and it won't be a surprise to find that the whole of the Hit Parade is composed of ballads.

This brings to light two points. Can Neil sing ballads straight, and still reach the charts? Or will he, as I predict, gradually fade into obscurity? If that is the case, and the name Sedaka is nothing more than a pleasant memory, then I think it is a crying shame! When the charts become too set in any one pattern I think it's bad all round. My view of the charts should be that vocalists of Neil's (almost unique) style should take 5 places out of the Top Twenty, C & W another five places, slow or up-tempo ballads eight positions, and the last two chart entries to be left to instrumentals.

But of course, that is only my opinion of how a chart should look. Many of you will not agree with that, but I should hate for you to turn your back on Neil and his amazing style of singing. Personally, I find his singing a refreshing change after some of the stodgy numbers that are to be found in our Top Ten. And it seems many of you agree with me, for Neil's *Breaking Up Is Hard To Do* had as much success over here as it did in the "Hot 100" of his own country.

The case now rests in YOUR hands! YOU are the people who can make or break an artiste, on the strength of one disc or maybe two at the most, for once an artiste like Neil has missed the charts once, it's one heck of a job for the lad to come back with a bang. Whatever happens in this country I feel certain that Japan to China, India to Bermuda, the name of Sedaka will still be as strong as it is at present.



## SWINGIN' "THINGS"— ABOUT DARIN

Bobby Darin is to me, something of a mystery. Whatever other people may say about him, I'm convinced that if it wasn't for Bobby there wouldn't have been many of the great up-tempo ballads that are sweeping the charts both sides of the Atlantic. Apart from Elvis, I feel certain that Bobby is the guy who has made the greatest change to the face of the pop music world. The disc that did it of course, was *Mack The Knife*, that literally swung it's way to the No. 1 slot.

Bobby was quoted recently as saying, "What surprises me is the letters I get

from the ladies telling me I'm handsome. I don't think I've got a *terrible* profile but I'm certainly no spectacularly handsome guy. I think I've got an expressive face, but that's due to a lot of practising and a heck of a lot of acting. But handsome? Not me, brother! My wife, Sandy, thinks I've got a 'cute' face, but there again most wives like the look of their husbands, so that makes her biased."

As many of you avid Darin fans know, the new single by Bobby titled *If A Man Answers* is the debut recording for Bobby's new label, Capitol. With a

big success like *Things* behind him, it is a certainty that this solid deck will zoom into the Top Three if not the No. 1 position. The song is the title number from his Universal-International movie, "If A Man Answers" in which I'm more than glad to see he is starring with his wife, Sandra Dee again.

Darin has become the hottest property in Hollywood, and 1962 will leave him standing in the limelight with the incredible score of having made five movies in a year. Needless to say, those of the five that have been seen in this country have all been huge box-office successes, "State Fair", "Too Late Blues", and "Hell Is For Heroes". The other two movies, "Pressure Point" and "If A Man Answers" have both been rumored as "fantastic" acting by Bobby.

Plus this of course, Bobby has also been the youngest performer in the history of the United States to have a TV show networked throughout the land (which now has one of the highest audience ratings ever known.)

Has all this fame and fortune changed Darin to any great degree? Many say "Yes," but a personal friend of Bobby's is quoted as saying, "When you were born into one of the poorest places in America, the Bronx district of New York, I think when you do hit the high spots there's no reason why you shouldn't start spending money like Bob used to at first."



# FRANK KELLY

WITH THE  
*Hunters*

'Send me  
the  
Pillow'

CW  
CEPT ME  
257 242 TF

 fontana

The Wilson Agency,  
22, Bloomsbury Square,  
London, W.C.2. - Tel. LAN 9841

# NEW TO YOU ★ FRANK KELY

Frank Kelly. A name new to you. But a name which you can put alongside with British Country 'n' Western singing. For that is Frank's speciality and the good-looking, blond lad has more reason than most for coping with the farm-hand, cowboy type of vocals.

Why? Well, he's a real farmer's boy. He was born and bred on his father's farm in Titchfield, Hampshire, and he's just crazy about the wide open spaces and the open-air life.

Says Frank: "My dad is a farmer first and foremost. But he also has a great ear for music and plays saxophone, violin, drums and piano. He used to knock us all out with his sessions at home on cold wintry evenings.

"And now he, in turn, is knocked out that the Hunters and I have our first record out on the Fontana label. It's a cover version of Johnny Tillotson's American hit *Send Me The Pillow You Dream On*."

When Frank left school, he formed a rock group and made his first appearance in a local weekly dance, held in a converted barn. But rural rock didn't really appeal to him and he decided to spread his wings . . .

So he set off for the bright lights of Portsmouth and signed to a contract

with impresario Tony Porter. The six-footer was on the way, now. By June, last year, he was making semi-professional appearances with a group named the Paramounts.

They toured ballrooms and eventually Frank's solo singing talents came through so that he was invited to join the already-established Hunters.

"I turned full professional in April this year," said Frank. "I got a break right afterwards when I toured Scotland as a guest on the Marty Wilde show. Then I had a complete change once again and filmed and recorded material for the Christian Broadcasting Commission. But the biggest break was getting my contract with Fontana Records."

Worth meeting, on this "New To You" spot, are his backing group, The Hunters. There are four of 'em, starting with Trevor Williamson. He plays piano, violin, guitar and drums. Then there's David Loney, drummer and guitarist.

Now coming in is John Albert Randall, "Johnny" to his mates. He plays guitar and bass guitar.

Finally, there is Tony Hutchins, another six-footer, who taught himself to play guitar and piano.

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**DEL SHANNON** Sole British Fan Club—s.a.e. Ron Taylor, 10 Courthouse House, Lower Road, London, S.E.16.

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

**TOMMY STEELE** Fan Club—s.a.e. Doreen Whittington, 17 Martin House, Haynes Road, Northfleet, Kent.

**TEMPERANCE SEVEN** Friends Society, Details s.a.e. Mary Fisher, 6 Beverley Court, Old Farm Avenue, London, N.14.

**ELVIS PRESLEY** Official Fan Club—s.a.e. to Office Building, Holmes St., Heazor, Derbyshire.

## ★ song of the week

### BILLY FURY'S ONCE UPON A DREAM

Once, once upon a Dream I met her  
Long ago but somehow I can't forget her  
I met her once upon a dream  
We built a castle where we planned to live together  
Precious moments in the land of never  
I met her once upon a dream  
Dreams can come true darling That's what they say  
Prove that you're real and it's my lucky day  
Once, once upon a dream I met her  
Never, never thought we'd be together forever  
Riding on our dream.  
I met her once upon a dream.

By Courtesy of Filmusic Publishing Company Limited



# PHOTO NEWS



- 1 There's no reason for crying. "There ain't no justice," these days—not when Jimmy Justice is turning out his big hits. *Spanish Harlem* is the latest.
- 2 **Cliff Richard**—no introductions needed! Cliff spends a lot of his leisure time at his record-player. Picture on top LP on the pile is of Jerry Lee Lewis—originator of Cliff's latest hit *It'll Be Me*.
- 3 **Marion Ryan**, television's lasses-in-the-jazz-chassis, gives out with a love-dovey lyric. Marion's proving herself quite a comedienne, too, in her "Spot The Tune" television series.
- 4 Presenting **Billy Fury**... the Torino. Billy's been ill recently but he's a great believer in keeping himself in trim.
- 5 Here's actor-singer **Iain Gregory** on a script consultation with **Cornell Wilde**. Or are they talking about how hot it is in the chain-mail they sport for "Lancelot and Guinevere"?
- 6 Two American stars in Trafalgar Square, London. That's **Gene Vincent** snogged under on the left and you just can't mistake the tiny figure of **Brenda Lee**.

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(plus 3d. postage) from

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HEANOR, DERBYS.

## WILL ELVIS BE INVITED??

**O**VER in the States this week is British show business boss Bernard Delfont. Main purpose is to see the Broadway opening of Anthony Newley's red-hot "property" "Stop The World—I Want To Get Off".

But it is equally certain that Mr. Delfont will be sounding out names for this year's Royal Variety Performance—and the final list is bound to include some top pop names.

It was pure guess-work on the part of a national newspaper that mooted Elvis Presley as a likely star to be invited. But the resultant mix-up led to unknowledgeable people knocking Elvis who did NOT, in any case, say he would not be able to do the show. In fact, Presley had received no notification at all—and nor did any other artiste.

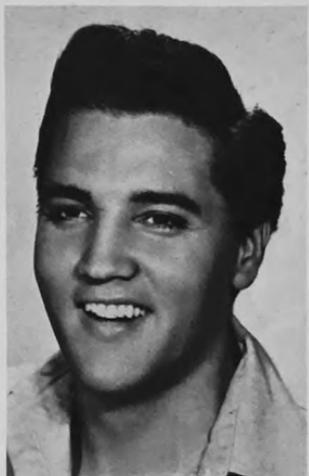
However, it raises the interesting point: Is he now about to be invited? And who else? Is Frank Sinatra likely to be asked?

In the States, Mr. Delfont is also said to have a "gleam in his eye" about a possible musical idea to bring to Britain. And he may also engage a top-flight American producer for the upcoming Harry Secombe-starrer "Pickwick".

But Presley? Time will tell . . .

### PHOTO CAVALCADE

SHANE FENTON, Keystone Press.  
NEIL SEDAKA, BOBBY DARIN, Camera Press.  
ADAM FAITH, THE SHADOWS, Mirrorpic.  
ELVIS PRESLEY, "Follow That Dream", A United Artists Release.  
EDEN KANE, Leslie A. Lee.



## UNFAIR TO DEAN!

**UNPRECEDENTED!** That was the description of the march on the London offices of Philips Records by fans of new singer-composer Dean Stevens, whose first release was *Sad And Lonely*.

The march was organised because the fans felt that Dean's disc was not getting enough plugging. Carrying banners boosting Dean's talents, they arrived at the offices and pinned the following proclamation to the door:

"We, members of Dean's fan club, hereby declare war on Philips Records because they have betrayed him.

"We will wage this war unceasingly until they give the public an opportunity to hear Dean's great new record.

"We accuse Philips of deliberately trying to destroy a wonderful new artiste who is power-packed with talent.

"Why record an artiste if you are not going to promote him? Was it to stop any other company getting him that you signed him under contract?

"Is it jealousy from other artistes on your label that prevents you from pushing him?" Signed: Janice Fallon, secretary, official Dean Stevens Fan Club.

Philips' Records maintained a stoical silence.

## YOU WANT IT !!

**REMEMBER** the hoo-haa we caused when we asked Billy Fury fans to write in about a song called *I'm Nobody's Child*? Bill's been featuring it all summer long at Great Yarmouth and it's been going a bomb—but 'twas said that Decca wouldn't release it as a single.

"Pop Weekly's" David Cardwell led the way—and your votes have been pouring in. Seems that all the fans who've heard it want to have it on disc.

Well . . . No news yet from Decca. But Billy's manager, Larry Parnes, says: "There's a very good chance that *I'm Nobody's Child* will be Bill's release for the Christmas period. Not his next one—but the one after that. And I'd just like to thank all the fans who have written in . . ."

Meanwhile—more news later.

## TICKETS PLEASE !!

**THE scene:** The Royal Albert Hall. The occasion: a pop-starry show with many big names taking part. The security precautions: very tight, with a blue ticket an absolute must for anyone hoping to get near the stage.

Said a commissioner: "Hey, you can't just go wandering in like that. Where's your ticket?"

Said a six-foot, spiky-haired young man: "I ain't got a ticket. But I'm supposed to be taking part in the show."

Said the commissioner: "No ticket—no go on stage or anywhere near it."

Said the six-foot, spiky-haired young man: "Oh, blimey. That gives me a day off, at any rate!"

Eventually he was shown in another way.

Memo to commissioner from Pop Weekly: That six-foot, spiky-haired young man goes under the name of . . . **JOE BROWN!**

**THIS IS IT!!!**

# Sue & Mary

SING

## TRAITOR IN DISGUISE

ON DECCA F. 11517

★ IT'S A HIT !!! ★

Peter Maurice Music Co.  
LTD.

# THIS WEEK'S POP DEBS!



## 13-YEAR-OLD DUO CUT DISC OF OWN SONG!

**TWO THIRTEEN-year-old girls from Coventry are the newest, brightest debutants of the week in the pop field. Sue and Mary are the names on the label (Decca) but out-of-studio they're known as Susan McGowan and Mary McGlynn.**

*Traitor* is the name of the top side—and these two wee lassies wrote it themselves. Which leads to quite a story . . .

Said Susan (the shorter one, dark-haired): "At Cardinal Wiseman's School, we used to have to spend our lunch-times in the classroom if it was raining. So we put on little concerts and our part was to sing pop songs. All our friends seemed to like them."

Said Mary (the taller one, auburn-haired): "Then we decided to try and write our own numbers. We'd hum over the idea for the tune then try to fit the words. We used to sit out on a bench in the playground and do the best we could to find something different to sing."

Next move was when a school-teacher sent a note to guitarist Bert Weedon, asking how the two little girls could get on television. He put them on to AR-TV and eventually Jimmy Phillips, head of Keith Prowse Music, paid, out of his own pocket, for a recording session for the girls at Lansdowne Studios—an organization where many hit discs have been made.

Footnote: *The American disc-biz produced a similar teaming some year or so back. They were called "Patience and Prudence"—and they had several very big hits, both sides of the Atlantic.*

Don't miss out on  
**No. 6**

**POP** WEEKLY

## MISUNDERSTOOD VINCE

**THEY'RE** calling him "radio's most misunderstood man." His real moniker is Vince Hill, versatile pop singer who eased his first disc *The River's Run Dry* into the charts and who now stands or falls by *There You Go*, a Johnny Worth composition.

Why misunderstood—Well, on "Parade of the Pops", just one of his many regular broadcasts ("Easy Beat", "Saturday Club", "Sing It Again" are others), he has to sing Hit Parade entries "charted" by such stars as Elvis Presley, Frank Sinatra and Nat Cole.

"I don't try, consciously, to imitate those stars," said Vince this week. "But if you are using their arrangements—which is the whole point of 'Parade Of The Pops'—you just can't help falling into their style."

"But I get letters. Like the one recently from a Nat Cole fan who said I'd better give up if I was going to try to imitate the 'King'. Presley fans aren't so bad but some still make THEIR views felt. But there's honestly not much I can do about it."

Listen to his recording. Then you'll hear just how Vince himself sounds.

Footnote: Vince is perhaps the most regular broadcasting singer in the business. Yet he might as well be "Fred Nurke, the Bootle Barritone" for all the plugs disc-jockeys give him. Why is this?

## POWERFUL ROLE FOR EDEN?

**LATEST** news on Eden Kane's proposed film debut in a dramatic role: there have been script alterations and there are doubts as to whether he can finish his part in eight weeks, the maximum time he can spare from his other commitments.

The film, now titled "Incident On The Border," would feature Eden as an Israeli soldier and is a very strong acting chance for the pop star.

"I'll be having further tests in a day or so," he said this week. "The idea is to see if I could fit everything into the time allowed."

Meanwhile, Eden is ploughing through 17 television dates in various parts of the country as "plugs" for his great new single "House To Let." He also has several radio dates. Plus a tour of major cities with Helen Shapiro.

Footnote: *House To Let* was written by Johnny Worth for Eden after the singer had complained about someone throwing milk-bottles and stones through the windows of his house. A man has since been apprehended, has appeared in court—and has been remanded for medical reports. Eden has decided to stay on in the house, where he lives with his mother.

**NOW!** THE LATEST CRAZE  
**CLIFF**  
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# READERS WRITE

... BUT ARE NOT ALWAYS!

LET US HEAR YOUR VIEWS.

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

## Another Fine Mess You've got me into . . .

We wish to complain that in Pop Weekly we don't get enough of Cliff Richard, Johnny Leyton and Bobby Vee. You print too many pictures and write-ups of Elvis.

Love Prud and Pat (Hants.)

Please write more and more about Elvis in your mag.

S. Hannaford (Plymouth)

In Pop Weekly No. 2 Billy Fury was No. 2 in the Pop Star Top 20 but there was only a very small article and picture of him and in last week's Pop Weekly the only thing about him was that he had measles. This hardly seems fair. P.S.—I have many friends who share my views, even though some of them are fans of Cliff and Elvis.

Madeleine Cox (London)

## And Another . . .

Dear Editor,

Our favourite stars are being chucked out to make room for new ones, which we've not heard of and don't want to, unless they make a hit record.

Elaine Evans (Bristol)

You're doing great things with this mag. I for one would like to see more new faces appearing in the mag.

Bill (Morpeth)

Editor—All I can say about the above letters, is—I guess this is how ulcers are born!

## Rhyme Whine

We're sick to death and very blue. In fact we're simply mad at you. The boys we love are never seen inside your swingin' magazine.

The ones that get our biggest vote (You'll be surprised so please take note): Of all the groups they've got best looks. We mean of course, the swingin' Brooks.

Tessa, Angela, Jane, etc.

## Hayley Wail

Can you help me to understand why Hayley Mills rates so high in the voting list? Taking into consideration that her discs never rate very high in the Top Twenty, it gets me beat why she is so popular.

Gillian Greenaway (Surrey)

Editor—No doubt Hayley Mills' fans will give a resounding answer to this query.

## A Plea for Pin-ups . . .

"POP WEEKLY" sure is swingin', but where are the female singers? Only two were featured in No. 2. How's about a few more birds later on?!

E. S. Carter (Ramsgate)



# FAN-COVERED FENTON!!!

"It was easier then, mate" said Shane Fenton, with a grin. We were chatting about Shane and his group the Fontones, when I had known them in the earlier days. I had just reminded him that in those days he could walk down the street with the boys for a bite to eat, and a drink. "No, Dave, can't do it now. Last time we nipped out for a quick cuppa we were almost massacred."

"We peep out of the stage door, and then BANG! We're covered in fans! Still, we don't really mind. After all, if it weren't for them, our hits like *I'm A Moody Guy* and *Cindy's Birthday* wouldn't have been the successes they were. Tho'" he added with a laugh, "after signing fifty or sixty autographs my hand does get cramped." He became serious when I asked about the new

sound that he and his group have been secretly working on for future platters.

"Well, David, it's been very difficult to get it right. But when it has been proved effective then we shall certainly feature it on our forthcoming discs. He shifted his foot, and said, "Ouch!" He explained. "You know the group and I decided to have separate holidays this year? As you probably heard, muggins here goes and steps on top of a crab, and hurt my foot!" His eyes lit up, "Hey! What do you think of the Fontones new waxing, *The Breeze And I*?"

"They really are a great group, aren't they?" he said proudly. I told him what I thought of the disc in question, I was surprised that it hadn't been a hit! "Now I've heard your views on *The Breeze And I*, I'll breeze along!"

## "THANK YOUR LUCKY STARS"

Petula Clark, Karl Denver, Dion, Chris Barber's Band, Kenny Ball, Eden Kane, Craig Douglas, the Vernons Girls, Sam Cooke, Freddie Cannon, Terry Lightfoot and his Band, the Everly Brothers, Chubby Checker, Temperance Seven, Little Richard, Bobby Vee, the Crickets, Marion Ryan, John Leyton and Ronnie Carroll. As you can see, a fair sprinkling of the best in pop vocalists from both sides of the Atlantic. You've heard of all of them—and in the forthcoming months you can see all of them and many others—in action!

No! You don't even have to stir yourself from your fireside chair! For this week heralds the return of that swingiest, most ginchiest of pop TV programmes, "Thank Your Lucky Stars". I phoned the producer of the show, Philip Jones, to see what the new series has in store for us. "As you can see," he said, "the programme will still have the best or should I say the cream of the pop world in the coming weeks. There will be a new look to the programme, but it won't be changed all that much. Why should it? In the last series we had very high audience ratings, so we don't want to disappoint the viewers too much.

"Brian Matthew will continue as host of the programme, and here are some of the disc-jockeys who will be on the show as well, Kent Walton, Alan Freeman, Jimmy Savile, Don Moss and Pete Murray. Of course, most of the American stars who are over here on tours and suchlike will be asked to appear, some who have already accepted like Little Richard, Sam Cooke, Bobby Vee and the Crickets."

For my money this is one of, if not the best pop music programmes we have in this country. It holds as good a reputation as any American show, and the letters that come in to Pop Weekly saying "I've just seen my favourite, John Leyton on 'Stars'" give undeniable proof that every pop fan in Britain will be glued to their seats.

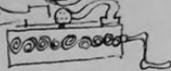


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# POP SHOP TALK



# American LETTERGRAM

The week's unluckiest disc-pairing—Eric Sykes and Hattie Jacques in a zany, crazy version of "Dr. Kildare", out on Decca and out this week . . . American star Dion, now in Britain, rates Acker Bilk a better comedian even than he is instrumentalist . . . And Dion, by the way, wears contact lenses as do Harry Secombe and Roy Castle on stage . . .

Gerry Reno, whose second Decca disc is *Who's Fooling Who?*, was originally "discovered" while sweeping the floor at an independent disc studio. He also made the coffee there . . . Brian Poole and the Tremloes hitting out for stardom with their *Blue* single (Decca) . . . and they've already provided vocal backing on sessions by the Vernons Girls, Jimmy Savile and Jet Harris for financial rewards which have brought them a brand-new touring van . . . Is the entertainment standard of "Sunday Night At The London Palladium" dropping off? . . .

Advance orders of over 100,000 for Nat Cole's *Ramblin' Rose*, released here this week. That's the highest ever for this all-time great, now celebrating 25 years in the business . . . Tornadoes make their TV debut in BBC TV's "Like Music" on October 16th—and they have been signed to play two numbers in the new Milton Subotsky production "Vote For Me" . . . Jess Conrad's new single is *Pretty Jenny*, backed with *You Can Do If You Try* . . . After one "false start" here, the Madison is being worked up and on in London night-spots, especially in new supper room The Stage Door, where the stars meet to eat . . . Bad publicity generally for David Whitfield, who walked out on a show in Blackpool because Joan Regan was in "top-of-the-bill" spot . . .

Frankie Vaughan, "Hercules" of pop music, is laying on another mammoth concert at the Royal Festival Hall on October 27th in aid of boys' clubs charities . . . Big bands coming back? "Sure hope so" says ex-big band leader Bobby Vinton . . .

Joe Brown, together with the Bruvvers, definitely debuts in pantomime this year, as "Wishy-Washy" in "Aladdin"—three weeks at Stockton, followed by one at Hull . . . the Everly Brothers on their new US single *I'm Here To Get My Baby Out Of Jail and Lightning Express*.



Whoosh! That's the approximate sound of Frank Ifield's *I Remember You* as it nips up the charts in America right now; must be a Gold Disc for the popular Australian . . . All you Bob Newhart fans should keep an eye open for his fourth album, "The Button-Down Mind on TV". 'Tis a gas . . . From the States a quote from Charles O'Curran, film director who was on Presley's "Girls, Girls, Girls" is "Fans don't care about the plot. They just want to hear Presley sing" . . . Mark Wynter made a hurried, flurried trip to Luxembourg to interest the dee-jays there in *Venus In Blue Jeans*—and they were very interested indeed . . .

### LOOK! CLIFF FANS!

Cliff Comb and Case (Autographed)  
Price 1/- each plus 3d. postage. Write:  
POP WEEKLY, HEANOR, DERBYS.

Johnny Tillotson asks "Send Me The Pillow You Dream On" in his U.S. hit—and wishes he hadn't. Poor guy's been inundated with pillows from fans, and has to store 'em in the garage . . . Fabian telling columnists: "I went steady when I was 13 but since then have never come even near to getting married" . . .

We're digging Chubby Checker's *Limbo Rock* here and it already looks like yet another hit for the Twist champ . . . Why do British fans go for the flip sides of Brenda Lee's discs? Here we go for the ballads; there you dig the beaties . . . Look out for Duane Eddy's next—*Stretchin' Out and Guitar Man*—for our critics reckon both sides as a big follow-up to *Paladin* . . . Louise Cordet, just released in America, sure doesn't SOUND like a baby on her *I'm Just A Baby* . . .

Going places (like drug-stores and cinemas) together in Hollywood recently have been Eddie Hodges and your own Hayley Mills. Two great and unusual talents . . . Did you hear that Phil Everly, of the singing brothers, plans to wed sometime around the end of the year? His bride-to-be's name is Jackie and she's a honey . . . Neil Sedaka is his own biggest critic! He can hardly find a good word to say about any of his releases—though they sell by the million . . .

Tony Newley is loving life in America and he is knocked out by the enthusiasm for his "Stop The World—I Want To Get Off" Show—and Sammy Davis has been "boosting" Newley hard . . . Didja know that Del Shannon, now over with you, has a huge collection of model trains? . . . Johnny Mathis, selling hugely Stateswide on *Gina*, is gradually improving his piano-playing but he says he'd never dare to use it in his stage act . . . Nat 'King' Cole is keen on developing his film career but he wants to develop along lighthearted, frothy musical roles . . .

Ben E. King is all surprised that Jimmy Justice has such a big British hit with *Spanish Harlem*, especially as his version many months ago was rated so high by the U.K. critics but so low by the U.K. fans . . .

Carole King (*It Might As Well Rain Till September*) isn't just one of our top song-writers—she is also just about the prettiest . . . Bobby Vee, caught in New York on an autographing session, got writer's cramp so badly he just had to give up signing. Signing, not singing! . . . Ray Conniff, on his latest album "Rhapsody In Rhythm", plays solo clavietta. No, we're not at all sure just what that is . . .

Acker Bilk has a hit single, a hit monaural album and a hit stereo album in the States. *Stranger On The Shore* is the title of all of them . . .

Presley didn't reach OUR Number One spot with *She's Not You* but who cares? He's still the biggest thing in the business . . . And, anyway, *Kid Galahad* is fairly zooming upwards.

GEOFF GODDARD      GEOFF GODDARD      GEOFF GODDARD

## MY LITTLE GIRL'S COME HOME

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# DISCussion

I'm here again—and much happier than last week! This week's releases are much more varied, with some pretty exciting ones into the bargain. So let's get with them straight away.

The first disc I played, I liked. The one starting me off on the right foot was "Torture"! And that's not a comment—only the title of **Tony Rocco's** Parlophone release, which refers to the emotional torture of uncertainty in a romance. The heavy beat of the backing adds a fascination to Tony's performance and, although the occasional phrase sounds exactly like "High Noon", there is sufficient originality to create interest in the shops. Perhaps I like this one **BECAUSE** it reminds me of *High Noon!* Who knows?

**Jess Conrad** has kept his fans waiting for a long time for a new disc and now Decca presents us with "Pretty Jenny" which shows Jess at his best yet; but the odds are against him, really. I find the unimaginative backing distracting, and out of keeping with the mood of this little love ditty. The thin, "metallic" sound, coming from Johnny Keating, surprised me to say the least. Nevertheless, Jess has done nothing better, himself.

A very different kettle of fish is **Jimmy Rodgers' "The Fox And The Goose"** on Columbia. Here is an expert folk-song warbler at his best; a jaunty little melody given a clean, straightforward treatment which has great charm and warmth. I would like to think this will enjoy the success of "English Country Garden", but I hate me doots! If it doesn't click I shall blame only the lyric.

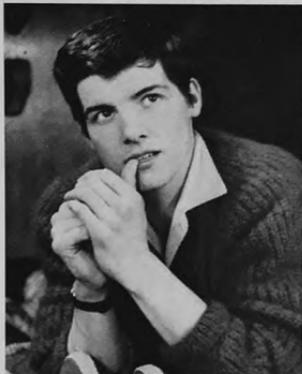
My upraised arm is about to fling my weekly

## BRICKBAT

So stand well back! Earl Grant's *Sweet Sixteen Bars* on Decca made ME do just that! There might well be expertise in Mr. Grant's tinkling of the old joanna, but I had to spin this half-a-dozen times before I could make up my mind whether the wrong tape had been put on to this disc. Punctuated by "oo", "ah", and "H'mmm" from Mr. Grant, the piano tinkles on and on, getting nowhere fast. Suddenly an electric organ bursts in and we get variations on the twiddling for the rest of the disc. At best, hardly pop—and that's what we're here for. This makes me think that Mr. Grant was idling on the keys and stops for his own amusement. O.K. for experts in that field, but in THIS one it's no go!

All praise to **Brad Newman** for his vast improvement and for his showing on Fontana's "Point Of No Return".

Although he dislikes cover jobs, on principle, old Big-Head 'ere says he's glad he's not prejudiced! To prove it, here is a case where he thinks the "cover" has more "pop" potential than the original of **Gene McDaniels!** Brad's performance has great power, maintained throughout, which makes this dramatic number really move. This might be the disc to establish him. A driving backing adds great excitement. You'll like it. And the touch at the end.



The **Brook Brothers** on **Pye**, still sounding more like the Everlys than Don and Phil themselves, turn up with a couple of slick sides. The better is definitely "Town Girl" which belts along at a nice pace with a good beat. "I Can't Make Up My Mind" maintains the beat, but is very much slower. I like this one: better song with pleasant melody and lyric; and **Ricky and Geoff** sound a little more like the **Brook Brothers!**

Shall we dance? Probably the reason for the lasting success of "The Twist" lies in the fact that you can do it to practically anything! And you can



certainly do it to a new dance on London from **The Champs**. Called "The Limbo Dance", I can see this being a welcome addition to your pile of platters reserved for dancing. It moves, has an easy melody. Strictly for the dancers.

And now on to my happiest moment of the week! It always pleases me to hand out a

## BOUQUET

And this week it goes to **Bobby Darin** for his *If A Man Answers*. Bobby is now on the **Capitol** label and this debut will follow up his success on London, because the well-executed orchestration is exciting, with a forceful beat and Bobby's own contribution has all the **Darin** assurance and professionalism we have come to expect. "If a man answers your phone, honey, we're through" threatens the lyric of this fast-moving number which gives the versatile Bobby plenty of scope; he takes it all in his stride and still has some in hand. A hit!

And that's your little lot for another week. I think you'll get excited about quite a few discs this week. Hope so. Be with you next Friday. Bye' for now.

Why not make a weekly date with **PETER** on **Radio Luxembourg** as from next week? He will be on 208 on:

Thursday: 9.30 p.m.

"As Time Goes By"

Friday: 7.30 p.m.

"The Week-End Show"

and watch for the date of the return of the top-rated show "This is Their Life"

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# LOVE—and LEE!

"It Started All Over Again" sings Brenda 'Miss Dynamite' Lee on her latest hit—and it has started all over again, for this is yet another chart entry for that bouncing bundle of five foot nothing! She has been described as "the biggest little tomboy I've ever known" by her mother. For Brenda, although surrounded by bright lights, fame and lots of silver dollars, has very little time for boys.

"I think if many couples would wait an extra few years, they would save themselves a lot of heartbreak. Perhaps it may sound silly, when someone of my age says that, but in the States there are a good few couples who are married at the age of sixteen, and it is possible in some states to get married even younger. My views will probably change as life alters for me, but I don't think I'll ever agree that people should get married so very young."

What will Brenda be specializing in regarding show biz in 1963? Plans have not yet been agreed, but Brenda is beginning to show great promise as an actress, so it's highly likely that she'll be winning an Academy Award in the next few years.

I pity her mother! Brenda's house is already stacked to the ceiling with awards and Gold Discs, Silver Discs, and—Brenda's base-ball gear!

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# FUNNY—BUT NOT PECULIAR!



Many letters pour in to me regarding the Shadows from their fans all over Britain asking me what the boys think about this, that and everything else. Are they as funny and the always-ready-for-a-laugh crew they are made out to be? The answer is a big "YES" and a small "no"! Allow me to wax eloquent. When they're preparing to do a show or a series of one-night stands, they're a real knock-out! When DO they Argue? Hank said to me, "Only when we're picking or composing new tunes, or playing them!"

He went on, "Then there's usually a big argument if one or the other doesn't want to do it that way. 'Course it's not really serious, and we end up laughing more often than not. It may surprise you, but I think that it is a good thing for us to argue over what is going to be released, why, how, etc. It shows there is a lively interest and concern over the way we produce our discs." He paused to let Bruce Welch break in with, "Yes, we might as well pack up if there isn't some argument or at least plenty of discussion over a number.

"If we did carry on some of our discussions like we usually end up doing, it

would be months before our fans would get hold of a new platter! Still, our fans have proved they are very loyal, and I'm sure they wouldn't want us to just turn round and say, 'Oh, that'll do. Bung it on tape. Our fans will buy it anyway.' From the letters we do get from our fans many of them know a great deal about music, and we couldn't get away with shoddy discs even if we wanted to, which we don't." "Liquorice" methodically chewing a sweet, commented, "I think the way you play is shoddy anyway, all of you. I'm about the only decent player here and . . ." his voice trailed away as the fierce glares from the other members of the group settled on him. Eventually, with a quick grin, he found his voice, and said seriously, "Honestly I think our fans will like our new records. I'm talking about our new EP and LP.

"Both of them are released next week, quite an unusual event really, at least I can't remember it happening to another group. The EP is out on October 6, and the album on October 7. I think the fans will like 'em." Offered Brian Bennett, "Hey, don't let's take all the credit for

the new EP. We only play three tracks on there, Dave, instead of the usual four. The EP's from Jess Conrad's film, 'The Boys' and although we don't appear in it, we do play these three tracks from it. The fourth track from the film is written by great Bill McGuffie. The album, titled 'Out Of The Shadows' is all our own work, tho'." (Memo for the Shadows. How about recording enough of their own written tracks, and releasing them on an album titled "All Our Own Work"?)

Hank took over, "You'll like Cliff's new film, Dave. I know you've been down to the studios quite a few times to see Cliff, but wait 'til you see the finished version of the film. We had some really funny lines in the film, and of course I carried them off excellently. Of course," he added with a mocking, nonchalant smile, "I was always extremely talented at anything I had a go at." Bruce, trying to keep himself from smiling said, "Yes, it's true enough. Apart from playing the guitar, dancing, singing and acting, Hank's pretty good at everything else in show biz."

WHITE.

# POP

No. 5

# WEEKLY

ONE SHILLING

Week Ending 29th September

