

TWO PAGES  
PHOTO-NEWS

GIANT DOUBLE-PAGE PICTURE OF CLIFF INSIDE  
FULL PAGES OF BILLY ★ BILLY J. KRAMER ★ BOBBY VEE ★ JOHN LEYTON Etc

POP WEEKLY  
PIN-UP

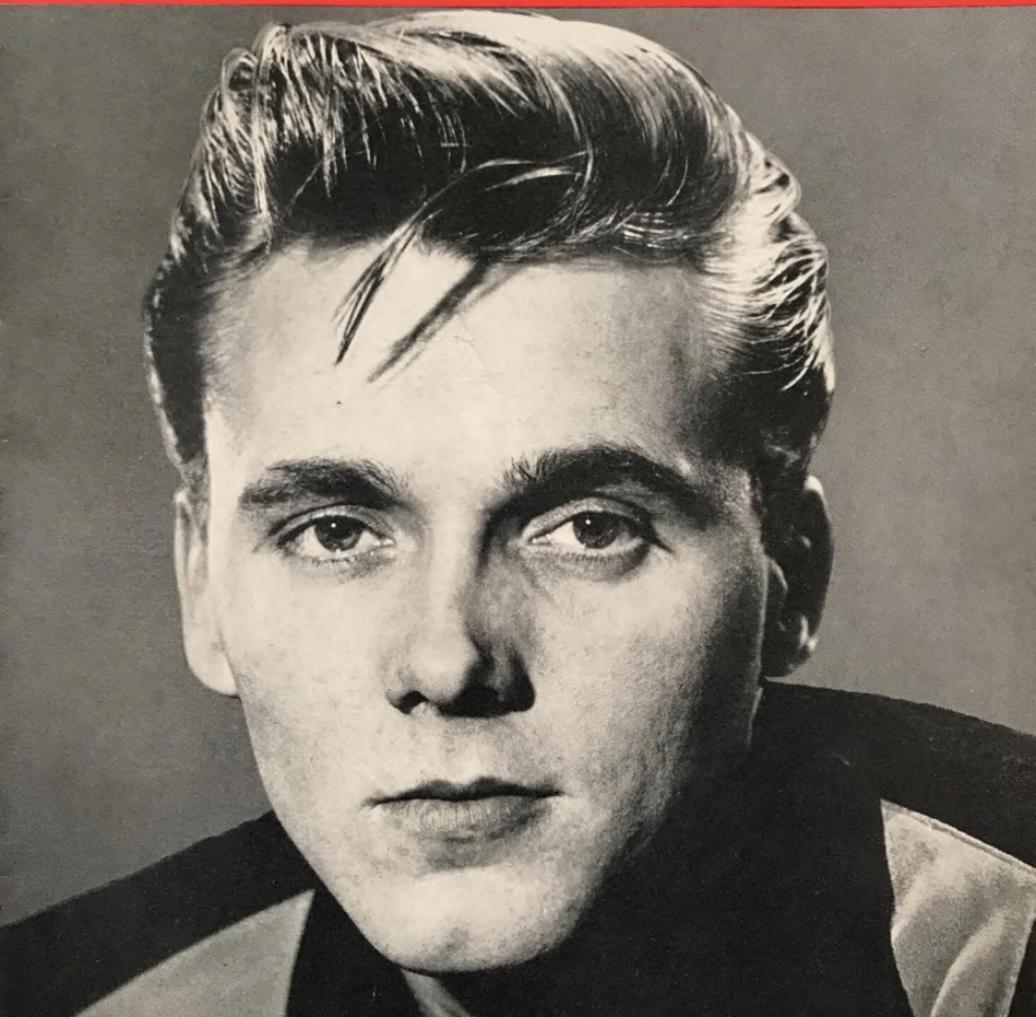
# POP

ONE  
SHILLING

No. 2

Week Ending  
7th September

# WEEKLY





# DOUBLE-SMASH FOR BILLY J.

Bang! That was just about the sound made a few weeks ago as Billy J. Kramer and The Dakotas whistled to the top of the charts with their second smash follow-up *Bad To Me*. It may be bad to someone but just who, no one has yet decided. But what a fantastic entry! Rivalling some of the strongest pop competition for years, the disc smashed through to the top slot in a matter of just two weeks!

For the lad who has been described as a cross between Elvis and Billy Fury facially, Billy J. Kramer has showed that he also has the potential selling power of these two fave singers. But what a disc—whatta guy—whatta solid smash chunk of wax. This cool, handsome he-man has already proved that he's no one-hit guy, for *Do You Want To Know A Secret* was also a bang-on No. 1!

Whatever one says about Liverpool groups, whether one likes or dislikes them, one must admit that groups of the calibre of Billy J. and The Dakotas have given a bigger boost to the disc industry than any other artiste or artistes since Elvis, Billy and Cliff appeared on the scene. But Billy himself is also very knocked out by the fact that his backing crew The Dakotas have smashed their way into the best-sellers with an instrumental called as you all know *The Cruel Sea*, and which is of such a high standard that their diskery here has rush released it in the United States under the title *The Cruel Surf!* Billy J. is justly proud of the group, and they too have always given their strongest support to Billy both off-stage and on!

A few days ago I travelled down to a TV studio to watch Billy and the group record a TV spot—and to say the crowds of girls outside were amazing, would be an understatement. For Billy's face seems to be already as easily recognisable as Elvis's now! Although he did manage to sign some autographs he eventually had to leave, knowing that many of the fans couldn't get autographs but knowing full well that had he stayed a moment longer he would have caused a riot! As it was he was lucky to get away without having the many hundreds of fans tearing the studio to bits. Now all that Billy J. Kramer wants is one thing! "A top item for The Dakotas and another good seller for me, if that isn't being big-headed!" he says rather shyly.

Well, judging by the fact that he is now in a strong enough position to command almost any fee he wants, Billy J.'s dream looks like it will certainly come true before the end of the year! I for one sincerely hope that he will head the charts again, for a nicer personality and a nicer voice is hard to find these days. Which is just about what a quarter of a million people known as FANS are saying this very moment!

# POP WEEKLY

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and Advertisement Office  
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SECOND SERIES

WEEK ENDING 7/9/63

ISSUE No. TWO

Hi there!

The sales of "Pop Weekly" continue to rise, which, believe it or not, frightens editors more than the decreases do! If a thing decreases in sales one just *knows* something is wrong, and this is remedied pronto. But if you're on the rise, one tends to sit back and just . . . beam!

But our staff? Never satisfied. Improve, improve and improve. And if everything looks OK, just think of something else to put in "Pop Weekly."

Well, here we go again, and someone *has* thought of something, and I'm telling you right now that there are five or six people in the pop market with whom we have had a private word about "Pop Weekly's" new feature, who think that it's the greatest idea in the pop magazine industry that has ever been dreamed up!

Details? Next week. Start of it? The week after. And this is a pre-warning: IF YOU ARE A CASUAL READER, MAKE IT LIKE FAST TO YOUR NEWSAGENT AND PLACE YOUR FIRM ORDER FOR "POP WEEKLY" EVERY WEEK. Otherwise you could miss something real good.

Keep swingin'

*The Editor*

(ALBERT HAND)

## NEW! NEW!! NEW!!!

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# BRITAIN'S TOP THIRTY

- |    |  |                    |
|----|--|--------------------|
| 1  | Bad To Me (1)                              | Billy J. Kramer    |
| 2  | I'm Telling You Now (3)                    | Freddie & Dreamers |
| 3  | Sweets For My Sweet (2)                    | The Searchers      |
| 4  | She Loves You (—)                          | The Beatles        |
| 5  | I'll Never Get Over You (8)                | Johnny Kidd        |
| 6  | "The Legion's Last Patrol" Theme (7)       | Ken Thorne         |
|    | You Don't Have To Be<br>A Baby To Cry (12) | The Caravelles     |
| 9  | It's All In The Game (13)                  | Cliff Richard      |
|    | In Summer (4)                              | Billy Fury         |
| 10 | Confessin' (That I Love You) (5)           | Frank Ifield       |
| 11 | Just Like Eddie (15)                       | Heinz              |
| 12 | Twist And Shout (E.P.) (6)                 | The Beatles        |
| 13 | I Want To Stay Here (24)                   | Lawrence/Gorme     |
| 14 | Dance On (21)                              | Kathy Kirby        |
| 15 | Sukiyaki (13)                              | Kyu Sakamoto       |
| 16 | Devil In Disguise (11)                     | Elvis Presley      |
| 17 | Da-Doo-Ron-Ron (10)                        | The Crystals       |
| 18 | The Cruel Sea (17)                         | The Dakotas        |
| 19 | Welcome To My World (22)                   | Jim Reeves         |
| 20 | Still (28)                                 | Karl Denver        |
| 21 | Twist And Shout (20)                       | B. Poole/Tremeloes |
| 22 | Come On (23)                               | The Rolling Stones |
| 23 | You Can Never Stop Me Loving You (16)      | Kenny Lynch        |
| 24 | Two Silhouettes (—)                        | Del Shannon        |
| 25 | Atlantis (18)                              | The Shadows        |
| 26 | By The Way (25)                            | The Big Three      |
|    | I Want To Stay Here (—)                    | Miki & Griff       |
| 28 | Only The Heartaches (—)                    | Houston Wells      |
| 29 | Whispering (—)                             | The Bachelors      |
|    | Surf City (—)                              | Jan & Dean         |

## GREAT BRITAIN'S ONLY

### ★ POP STAR CHART ★

## POP STAR TOP 30

Send the names of your 3 favourite stars to POP WEEKLY, Heanor, Derbyshire.

Position	Artist	Last Week	Position	Artist	Last Week
1	ELVIS PRESLEY	1	16	EDEN KANE	15
2	BILLY FURY	3	17	THE JAYWALKERS	24
3	CLIFF RICHARD	2	18	JOE BROWN	22
4	THE BEATLES	4	19	SHANE FENTON	20
5	BILLY J. KRAMER	7	20	JET & TONY	19
6	THE SHADOWS	6	21	R'D CHAMBERLAIN	16
7	JOHN LEYTON	5	22	BUDDY HOLLY	23
8	FREDDIE & DREAMERS	10	23	THE SEARCHERS	25
9	HELEN SHAPIRO	9	24	HEINZ	30
10	ADAM FAITH	13	25	THE SPRINGFIELDS	—
11	BOBBY VEE	8	26	MIKE SARNE	—
12	GERRY & PACEMAKERS	14	27	THE TORNADOS	—
13	BRENDA LEE	12	28	ROY ORBISON	—
14	MARK WYNTER	11	29	MARTY WILDE	—
15	FRANK IFFIELD	17	30	BOBBY RYDELL	—

# AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

1	Hello Muddah, Hello Fadduh	Allan Sherman	17	Monkey Time	Major Lance
2	My Boyfriend's Back	The Angels	18	Devil In Disguise	Elvis Presley
3	Fingertips	Little Stevie	19	Painted, Tainted Rose	Al Martino
4	Candy Girl	Wonder	20	Wipeout	The Surfaris
		Martha/Vandellas	21	Green, Green	Christy Minstrels
5	Blowin' In The Wind	Peter, Paul & Mary	22	Mickey's Monkey	The Miracles
6	If I Had A Hammer	Trini Lopez	23	Make The World	Go Away
7	Judy's Turn To Cry	Lesley Gore	24	Then He Kissed Me	Timi Yuro
8	More	Kai Winding	25	You Can Never Stop	The Crystals
9	Hocking Bird	Inez Fox	26	Me Loving You	Johnny Tillotson
10	Heat Wave	Bobby Vinton	27	Wonderful, Wonderful	The Tymes
11	Blue Velvet	Wayne Newton	28	Wait 'Til My Bobby	Gets Home
12	Danke Schoen	Randy & Rainbows	29	Martian Hop	Darlene Love
13	Denise	Freddie Scott	30	I (Who Have Nothing)	Ran-Dells
14	Hey Girl	Sam Cooke	30	True Love Never	Ben E. King
15	Frankie & Johnny	Beach Boys		Runs Smooth	Gene Pitney
16	Surfer Girl				

# NEW FROM

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POP Weekly

7/9/63



## FACTS ON THE STARS COMPETITION

### No. 9—Frank Ifield

Back again this week with a competition on the guy who's a favourite with mums and dads, teenagers and just about everyone in show biz. Name of Frank Ifield. The yodelling boy with the built-in dynamics that have enabled him to have three No. 1's and a Top Five entry out of four singles, which is some going! Anyway, let's see what you can do and what you know about Frank. Let's see if you can answer the questions below. Get them all right and we'll send you an album of your choice.

1. Where was Frank Ifield born?
2. What was the name of his first release in this country?
3. What record of Frank's reached the Top Ten in the United States?

Answers, please, on postcards only to David Cardwell, Features Editor, 234 Edgware Road, London W.2. Please send postcards as quickly as possible!

The "Fury Monthly" winner is: Miss Christine Cookson, 20 Bishopham Crescent, Higher Croft, Blackburn, Lancs., who has asked for Billy's "Halfway to Paradise" L.P. "Pop Teen Page" (No. 7) John Lennon winner was: COLIN BASS, 106 Bookhold Rd., Southfields, London, S.W.18., who will receive The Beatles "Please, Please Me" L.P.

### The things we're asked . . .

- Q Could you tell me if there is a record of Russ Conway and Geoff Love playing *Brazil*?—D. Wilworth, Stockport.
- A No. Many artistes have recorded this number but not those you mention.
- Q Is Chuck Berry's recording of *Memphis, Tennessee* available as a single?—Linda Codling.
- A It is being reissued on Sept. 24th on Pye International 7N 25218
- Q Is Cliff's *Time To Rock*, which sells in Holland, available here?—Allan Goddard, Nottingham.
- A No, unless it is under a different title.
- Q Has Sandy Nelson recorded a number called *Bouncy*?—J. O'Neil, Manchester.
- A Yes, on an L.P. only.
- Q Can I obtain Billy Fury's *Last Kiss* on a single?—Margaret Kitt, Hull.
- A No, it has been deleted.



### COMPETITION WINNERS

This week's winner of the "Elvis Monthly" Competition is: Miss PAMELA RAFFERTY, 31 Chester Street, Sandford, Newcastle-upon-Tyne, 2, who will receive a copy of Elvis's "G.I. Blues" L.P.

### POP WEEKLY RECORD INFORMATION SERVICE

We do our very best to answer your questions on whether certain records are available, and wherever possible even help you to get the recordings you are after.

Send a stamped addressed envelope with your query, to:

Pop Weekly Record Information  
41 Derby Rd., Heanor, Derbys.

and then leave the rest to us. This service is free, but if an artiste's complete list of recordings is required, a secretarial and/or printing charge of a 6d. P.O. must be enclosed with your request.

PLEASE NOTE. Answers will be strictly confined to records available. Requests for actual dates of release, and positions in charts, will be ignored.

Posts only to "Pop Weekly", Heanor, Derbys. Mark "Pen Pals", "Swap Shop", or "Fan Club". Although every care is taken, and these announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered, the running of the Fan Clubs listed, or persons advertising in or replying to the Pen Pals Column.

If you wish to "jump the queue" enclose 2/6 postal order, which will ensure immediate insertion.

### SWOP SHOP

Wanted: "Blue Hawaii" by Elvis Presley. Offered: Helen Shapiro's I.E.P., "Helen" and Cliff Richard's "Living Doll" and "The Young Ones." Elizabeth Garder, 17a Dryden Avenue, Hanwell, London W.7.

Offered: Bobby Vee L.P. "Take Good Care Of My Baby." Wanted: Any Brenda Lee L.P. or else Helen's "Sixteen" L.P. Arthur Jury, 5 North Scale, Walney Island, Barrow-in-Furness, Lancs.

Wanted: The Beatles L.P. of "Please, Please Me." Offered: The L.P. Elvis, and the single *One Broken Heart For Sale*. Lesley Pratt, 21 Heathcote Drive, East Grinstead, Sussex.

Wanted: Little Miss Lonely: Tell Me What He Said by Helen Shapiro. Offered: The Young Ones by Cliff: Take Good Care Of My Baby by Bobby Vee. C. Reeves, 3 Ripley Close, New Addington, Croydon, Surrey.

Offered: Cliff Richard's *The Next Time*. Wanted: Johnny Tillotson's *Poetry In Motion* or John Leyton's *Wild Wind*. Christine Rose, 23 Charles Road West, St. Leonards-on-Sea, Sussex.

Offered: Elvis Presley's *It's Now Or Never* or Helen Shapiro's *Walkin' Back To Happiness*. Wanted: Roy Orton's *Running Scared*. Elaine B. Isaacs, 139 Butcherfield Lane, Prestwich, Manchester.

### PEN PALS

Elizabeth Townshend, 46 New Street, Erdington, Birmingham, 2, Female, 13, Cliff, Hayley Mills.

Judy Egar, 208 Highfield Lane, Newbold, Chesterfield, Derbys. Female, 16, Bobby Vee, Elvis.

Ann Fitzpatrick, 19 Llewellyn St., Newport, Mon. Female, 16, Frank Ifield, Springfield, Bobby Vee.

Ann Grady, 23 Holland St., Pendleton, Salford, 6, Lancs. Female, 16, Cliff Richard, Shadows.

Penny Rout, 10 Lillia Rd., Fulham, London, S.W.6. Female, 13, John Leyton, Billy Fury, Beatles.

Sandi Brick, 374 White Avenue, Brentwood, Missouri, U.S.A. Female, 15, Cliff, Billy, Adam.

Averil Warren, 40 Prospect View, Crosby Road, Northallerston, Yorks. Female, 14, Elvis, Bill Fury.

Linda Cooper, 35 Twinnies Road, Lacey Green, Wilmslow, Cheshire. Female, 16, Elvis, J. Leyton, Elise A. Bairstone, 6 Harecroft Road, Otley, Yorks. Female, 16, Cliff, Shadows, Beatles.

Ron Dobson, 10E, Warwick Street, Newsham, Blyth, Northold, Male, 18, Helen Shapiro, J. Brown, Marion Thomson, 19 Marches Drive, Armadale, West Lothian, Scotland. Female, 13, Elvis B. Fury.

Jenny Turner, 12 Gordon Court, Loose, Maidstone, Kent. Female, 16, Joe Brown, Pacemakers, Beatles, Ruth Simcock, 28 Malpas Rd., Runcorn, Cheshire. Female, 15, Beatles, Billy Fury, Dakotas, Pacem'krs.

Pamela Bickham, 47 King George Avenue, Bridgwater, Som. Female, 15, R. Orblson, Del.

### FAN CLUBS

ELVIS PRESLEY Official Fan Club—s.a.e. 41 Derby Road, Heanor, Derbyshire.

MIKE BERRY Fan Club—s.a.e. c/o 234/238 Edgware Road, London W.2.

JOHN LEYTON Fan Club—s.a.e. Mary Briggette, 234/238 Edgware Road, London, W.2.

BILLIE DAVIS Fan Club—s.a.e. Ann Douglas, c/o 234/238 Edgware Road, London, W.2.

MIKE SARNE Fan Club—s.a.e. Penny Masters, 234/238 Edgware Road, London, W.2.

DARYL QUIST Fan Club (Midland Branch)—s.a.e. Diane & Maureen, 70 Green Park Avenue, Stowlay Bilston, Staffs.

FOUR SEASONS Fan Club—s.a.e. Miss Carol Lewis, 65 Shelton Lane, Lewisham, London, S.E.13.

THE EAGLES Fan Club—s.a.e. Susan Meacham, 43 Wallingford Road, Knowle, Bristol 4.

BOBBY CURTOLA Fan Club—s.a.e. Jill and Sandy, c/o 57 Sussex Gdns., Chessington, Surrey.

NEW MARLYN (P.T.A.) KABEL F.C.—s.a.e. Ray, c/o 2 Lark Hill, Swilly, Plymouth, Devon.

STRICTLY ELVIS CLUB—s.a.e. 62 Claydons Road, London, S.W.8.

MARK ANTHONY & EMPERORS F.C.—s.a.e. Janice & Jean, 69 Fallowfield Rd., Solihull, Warks.

# Photo News



*Top Left:* Val Doonican who had a plug on "Lucky Stars" with his latest.

*Top Right:* Swingin'—from a lamp-post, Graham James, who leaves the show "Blitz" next week to devote himself to a Pop career.

*Bottom Left:* Turning from films to Pops, Gregory Philips has waxed a Tom Springfield composition titled *Angie*.

*Bottom Right:* Mrs. Brenda Daniel, placed first in her heat of the Pop Vocal Contest at Butlin's Holiday Hotel at Cliftonville.



*Top Left:* TV and disc artist **Glenda Collins** with her pet "poodle." Glenda is certainly one of the most attractive budding singers on the scene today.

*Top Right:* A couple of real buddies with every reason to look pleased. **Del Shannon** with his *Two Silhouettes* moving smartly up the charts and **Johnny Tillotson** whose cover of **Kenny Lynch's** *You Can Never Stop Me Loving You* is moving well Stateside.

*Bottom:* **Peter Murray** with some of the artists from A.B.C.'s "Lucky Stars" show which included newcomer **Rey Anton** and "Britain's **Brenda Lee**," **Beryl Marsden**.



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★ ★ ★ ★  
**JOHN LEYTON - MIKE SARNE**  
**MIKE BERRY - DON SPENCER**

★ ★ ★ ★  
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## 'TOPS' THE WORLD OVER EVERYONE WANTS OUR ARTISTES—

**ENGLISH** artistes again smash international charts and are making British artistes the most-wanted in the world. Gerry and The Pacemakers and The Beatles are both in the Australian Top Fifteen. Cliff is No. 1 in France and No. 2 in Belgium.

Last week he was No. 1 in Holland also, but this week he drops to No. 2 but continues to stay at No. 1 in Hong Kong. Yet another triumph for his disc company also in Hong Kong for the Shadows look certain to overtake him with *Atlantis* at the No. 1 slot.

Israel also has Cliff at No. 1 last week with *Lucky Lips*, but this week he moves to 2nd position and is joined in the same charts by fellow Columbia recording artiste Frank Ifield who also looks a strong bet to hit the No. 1 slot. In Mexico the only British artiste to make any move at all was surprisingly Hayley Mills with her almost forgotten British hit *Let's Get Together* which zoomed from nowhere to No. 2. In the Norway charts, EMI (Cliff's disc company) pull off a triple feat when Cliff, The Shadows and Frank Ifield all take positions in the Top Ten.

South Africa has Cliff at No. 1 again, with the *Shadows* also in the Top Ten. This gives the Columbia label a fantastic lead on any other English label, plus of course the fact that Cliff is selling very strongly in the United States with "Lucky Lips."

## PANTO PLANS

**MANAGER** Robert Stigwood confirmed that John Leyton, Mike Sarne, Grazina, Mike Berry and The Innocents, and Irish singer Billy Boyle will all star in a lavish pantomime this year. Although the venue is still in doubt, Robert Stigwood Productions hope to confirm the Adelphi as soon as the Lionel Burt musical "Blitz" finishes its autumn run. The show is scheduled to open on Boxing Day and will run for two months.

John Leyton and Mike Sarne will soon prepare for their co-starring roles in their colour film musical "Three Boys In A Boat" which has now been put back to April. Leyton, however is skedded for another three films under the American film company Mirisch Brothers, with whom he is under contract.

## Top Trio's Tour

**A**MERICA'S popular trio Peter, Paul and Mary, fly in to star at the London Palladium on September 22nd. Their disc of *Blowin' In The Wind* although given good reviews here has yet to show in the Top Thirty. In their own Hot 100 in the United States, they have already reached the No. 1 slot with the number.

Before they fly into Britain they will visit Germany for recordings in German and also radio and TV spots, and will undertake a small series of one-nighters.

## DION HEADS STAR SHOW

**DION'S** off-on tour, which has been cancelled, rebooked and cancelled again for Britain, is ON at long last. It also looks pretty definite.

The tour will only run for the scheduled ten days at present opening Finsbury Park Astoria on October 19. Two big surprises for British fans are that *It's My Party*, smash hit parade entrant Lesley Gore will be on the tour PLUS Brook Benton rated by many British singers as the most perfect voice in the world. Also on the package will be Timi Yuro, the female vocalist who has yet to have a hit here...

## CLASSIFIED ADVERTISEMENTS

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### PHOTO CAVALCADE

**CYRUS ANDREWS** provided pictures of Billy Fury and Joe Brown.

**PICTORIAL PRESS LTD.** those of Cliff and Bobby Vee.

**PHILIP GOTLOP**—Billy Fury.  
**A.B.C. TELEVISION**—Billy J. Kramer, Jan Burnette and Kenny Lynch.

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# DISCussion

Welcome to another little round-up of ever stopped to wonder just how long the shape of the almost countless groups who

An interesting point to ponder; but it can be banked upon that the selected few will remain with us for some time to come. Maybe *this* talented little gathering will be amongst them—

**Brian Poole and The Tremeloes** rush full pelt after their big success with *Twist And Shout* and make an equally energetic onslaught with Decca's "Do You Love Me?" After a talky-talky opening Brian and the boys drive, twist and shout with the same energy that gave them their first big hit and I can see no reason why it shouldn't give them their second! The pounding drive they achieve is concise and well-balanced—they know what they are doing and how they are doing it, which makes all the difference. There is a slight touch of the *Twist And Shout* melody here and there but, all-in-all the many good points outweigh that small one.

**Paul and Paula** continue their romantic saga and get married on Philips with "Something Old, Something New" (. . . AND something blue, of course!) Once again, they give us a variation on their original theme which, I find, is wearing a bit thin by now. There is still some charm but I don't think what was a most refreshing gimmick should be repeated so many times. Personally, I wish "the happy couple" would live happily ever after and turn their talented attention to some other refreshingly different type of disc.

## ★★★★★ BOUQUET ★★★★★

I have no hesitation in awarding top marks this week to Duffy Power for his excellent performance of *Hey, Girl*, on Parlophone. The impression made on me by his *It Ain't Necessarily So* . . . is still with me and I was slightly disappointed in his follow-up, *I Saw Her Standing There*. On this new one, however, Duffy's interpretation has all the warmth and depth to command the attention of those who like to hear the emotional strength of the R 'n' B type song. It is a well-paced performance of strength and the exciting disc is completed by Ken Jones' backing which is unobtrusively fascinating. I'm sorry to think that the disc has not got a general popular appeal; at present, Duffy is a little ahead of his time for that—but when the time does come he will be way out in front.

## ★★★★★

The velvet tones of **Marty Robbins** caress the words of C.B.S.'s "Not So Long Ago," and there is lots of appeal in this slow ballad. Unfortunately, I find the composition lacking in sufficient originality to make it outstanding.

some of the recent releases. Have you "Liverpool Sound" will be with us, it have cropped up in the past few months?

A bouncy little thing called "Memphis Tennessee," on Decca, gives **Dave Berry** little opportunity to prove his real talent. The rhythm backing is quite infectious, but the lyric is a bit heavy-handed. I get the impression that Dave is struggling to fight a losing battle all the time. It's one of those discs that "I like—don't like—like again . . ." and end up by not knowing whether I'm coming or going!!

**Mike Sarne** foregoes cockney humour for a straight beat ballad on his new Parlophone single—"Please Don't Say." It jogs along happily enough with a strong, effective backing from Alan Tew and in his lower registers, Mike gives the lyric a certain appealing warmth; but I find the overall effect less commanding than some of his earlier discs.

Very much along the same lines as their chart-entry, *Da Doo Ron Ron*, **The Crystals** confide " . . . And Then He Kissed Me" on their new London label contender. The sound and the tones which have made this group so popular are ever-present and a recurrent melodic theme adds extra attraction. If you like this type of group work, you won't be disappointed.

## —BRICKBAT—

What might be described as an adult version of the evergreen nursery song, *Teddy Bears' Picnic* is given doubtful treatment, on Piccadilly, by Jackie Lynton. By "doubtful" I mean that I find it difficult to understand the train of thought behind Jackie's unusual interpretation. I'm all for the unusual, and the experiment, always providing the original charm and foundation remain. What Jackie does is done well but it goes totally against the grain of the composition. *Teddy Bears' Picnic* is nothing short of a charming, inoffensive little song but here we have a treatment far too big and complex which, for me at any rate, ruins the atmosphere which is "Picnic's" secret of long success. It's no picnic this time—rather a big hefty meal! And it's too much for my digestion.

**Danny Williams**, complete with full-bodied, luscious strings gives much warmth to the first-rate lyric of "A Day Without You," on H.M.V. An impressive slow romantic ballad, this; beautifully done in all departments. Whether it will be a hit or not depends on how many folk go all dreamy with soft lights and sweet music. I'm one of them, for a start. How about you?

What now? Well, how about going to the top of the next column?



## And The TOP 4 L.P.s

THIS IS BROADWAY'S BEST. C.B.S. DPG. 66000

Here is another in the C.B.S. series of double albums—two for the price of one. The four sides of this album let us re-cap some of the memorable performances of Broadway show-stoppers. Even if you have the L.P.s of the various shows, I think it's a good idea to have all the songs in one sleeve! Here you can have an encore of **REX HARRISON** and **JULIE ANDREWS** with *The Rain In Spain*; **MARY MARTIN**, *The Lonely Goatherd*; **JUDY HOLLIDAY**, *The Party's Over* and hit songs from shows like "West Side Story," "South Pacific," "Bye Bye Birdie" and others.

**JOHN LEYTON, MIKE SARNE, MIKE BERRY, DON SPENCER.** "ONE NIGHT STAND" COLUMBIA 33 SX 1536

Backed by The Innocents, John Leyton, Mike Sarne, Mike Berry and Don Spencer can be heard in live performances with all the attendant atmosphere of an excited teenage audience. The individual performances are more striking as is usual when a singer has his audience to give him that extra boost. This is another album of bargain value. A few of John Leyton's hit songs, along with some from the two Mikes and Don Spencer, gain much on this replay under live-show conditions and the L.P. is definitely one of the better recordings of such an occasion—either stage or TV.

**THE CHIFFONS.** "HE'S SO FINE" STATESIDE SL. 10040

For those who like the sound of this type of group this L.P. must be the one. The Chiffons are an excellent example and each track really moves along with bite and life. Group-work of this kind is not for me, but I can appreciate the technique AND that the girls' combined talents have a rightful place in the hearts of many thousands.

**HARRY SECOMBE.** "PICKWICK" PHILIPS AL. 3431

The atmosphere of this highly successful stage adaptation of Dickens' "Pickwick Papers" has been caught on this original cast album. It is entertaining, even if the melodies are not particularly memorable. Harry Secombe bubbles over with warmth and good-humour for lovers of musical shows. 'Bye for now.



## CHATTIN' WITH BILLY . . .

I sat back slightly more in the front seat of the green Jaguar as Billy Fury opened her up to slightly over 100 miles an hour and casually passed a red sports car with about two inches to spare. "I like driving" he said slowly. This had become obvious ever since we had reached the beginning of the M.1. We hadn't done less than eighty miles an hour since we'd joined it! Billy saw the large restaurant on the left hand side, flicked the car over with a quick twist of one hand and we roared into the courtyard. Ten minutes later, over hot dogs and coffee, Billy confessed that when he gets tired of listening to records, and his schedule allows him time off, then this is where one can usually find him.

"Sometimes I prefer to drive in the dark" he grinned. "Actually it's a lot better driving on this road at night. I like being alone a lot, and this gives me about the only chance to be alone" as

he pointed to the still-smoking Jag outside. "I guess" he added seriously, "some people would say it's all publicity or something like that when I say I'm on the road on my own all the time, and I like to be away from everyone, but it's true man!"

"When I get sick of records, TV, radio, as every artiste does sometimes, especially when he's tired, then I do one of two things if I have the time. I either go back home to Liverpool to see my family, or else I come out driving. No one bothers me when I'm driving. I can just put the radio on, bring a portable record-player and some sandwiches and coffee, and I'm alright for five or six hours." I asked him about girls. "Do you ever bring any with you on these drives Billy?" He shook his head. "No, they're part of another sort of life. Sometimes I feel I want to, but then you get over that.

"It's much better being on your own.

You just think of all the things that you once used to do and what you do now. Would I change my life? What could I change my life to? I mean I've been in show biz nearly all the time. I've worked on the docks, and things like that but I certainly don't want to do that all over again. Anyway, I like the life, except when I'm getting near the end of a long tour." He grinned and said, "It's funny, y'know. Everyone thinks that at the end of a big tour all the artistes go out and have a big party, but nine out of every ten do one thing. Head straight for plenty of sleep." He looked at his watch, and added, "I don't think I'm gonna get much today. Not unless we do over a ton on the way back."

Watching the happy gleam in his eye as he climbed into the driving seat of the big Jag I had no doubt that we'd be doing "over a ton." And it's not only "In Summer" that he does it!!

# BUSY BROWN!

Joe Brown propped himself up against the wall, took a deep breath, and explained his position discwise. "Wot I need, mate, is a darn good number again. Like *Picture Of You* or something like that. Still, the records I've done lately have sold alright, it's just that I feel like another bash at the ol' top of the charts." He grinned, whistled a tune, looked thoughtful for a moment and said, "No, not worth turning that into a number! See what I mean? This is my trouble at the moment. All the time I'm looking around for songs. Mind you, I'll know when I've got a good 'un, and it's just a matter of time before one turns up me old son. Still, I'd like to know I've got something to really surprise the ol' fans with."

I asked Joe if he was worried about his record career and almost landed on my back with the gale of laughter that shook Joe from head to foot. "I didn't worry about my discs since I've been in show business mate" he giggled. "I don't see why I should start now, do you? Seriously, it doesn't bother me. Everyone likes hits, but sometimes it does lead to so many worries, and you know me, I don't worry. But I never did worry much about my career. Once I found out I was on demand for dates it didn't really bother me. There's some things I'd like to do—that's have my own TV show, do a couple of films again, one's like 'What A Crazy World' and I'd like to make an LP of different numbers."

"But I think I'll get around to most things I want, so I'm not going to worry my head off about them." He grinned, laughed when I asked him what he was looking forward to this year, and said, "Touring with Billy Fury mate. He's one of my best pals when we get on tour. We 'ave a right laugh on our one-nighters and we've got this big tour this year for about thirteen weeks,—and we're bound to dig up some laughs there."

After the tour Joe heads for pantomime, which he finishes in early January, then heads on to another year chockful of record sessions, radio dates, TV spots, Press receptions and all the hectic life which claims pop stars who have reached the peak in the music industry. At the same time however, he will be trying to fit in charity shows, Go-Kart racing, summer seasons and horse-riding. Spending ten minutes in the presence of one Joe Brown is going to be very tiring before the year is out!



# NEW FROM — THE MERSEYBEATS

And still they come on the scene, these groups from beat-crazed Liverpool. Up now for approval are the Merseybeats, four young lads with ages ranging from 17 to 20—a foursome with a built-in popularity up north.

The boost bit is on in a big way. Television shows this month; bags of plugs for their debut disc—*It's Love That Really Counts*, on the Fontana label; and, in October, they've been picked to star in some special colour-TV closed circuit shows in Stockport.

How did the disc come about? Fontana's Jack Baverstock rang 21-year-old show-biz manager Alan Cheetham and asked if he could line up some groups in Manchester and Liverpool for auditions. The Merseybeats were the ones picked. Oddly enough, they might have come out on the Decca label—but selected Fontana after going through their paces in the famed Cavern Club.

Down to London went the Merseybeats. With them went a sore throat belonging to bass guitarist Billy Kinsley. He did his best but his croaks meant the boys had to re-record everything after Bill had spent a few days in bed.

The thing about The Merseybeats is that they have achieved a "different" sound despite using the standard three-guitar line-up. They experiment with sounds and phrases and harmonies. Result: something which stands out creditably among the rush and fuss of current beat shows.

Wanna meet the boys individually? Right, then.

Come in Tony Crane, lead guitarist, who says: "I was born on April 17, 1945 and used to be an insurance clerk before turning pro last year. I founded The Mavericks back in 1961 and we changed over to The Merseybeats in March, 1962."

Enter now, Aaron Williams, rhythm guitarist: "My birth date was June 23, 1943. I'm the tallest in the group at 6 ft. 1 in. Used to be an engineering fitter. Been a pro musician for just on a year and joined the Merseybeats last year."

Next in line: Billy Kinsley, bassist: "November 28, 1945, was when I was born. I've been playing for two years and helped Tony to form The Merseybeats. Used to work as a shipping clerk. In the way-back past, I represented Liverpool at sports meetings."

And finally: John Banks, drummer: "I've been playing drums for three years. Used to be a commercial artist. Been with The Merseybeats since last year." Johnny was born on September 23, 1943.

Four Merseybeats with four separate personalities but ONE approach to music. Look out for their disc in the charts 'ere long.





Survey on teenagers recently says that greatest pop influence is when girls are 11, 12 and 13 . . . Didn't we say Karl would make it? . . . *I Want To Stay* Here one of best numbers ever written recently . . . **Beatles** done it again . . . **Jet Harris** and **Tony Meehan** certainly have competition for their new single . . . **The Mojos** have good sound . . . Wait for group called **Dave Kaye** and **The Dykons**—they're great . . . Seems Liverpool groups are taking it in turns for the No. 1 slot . . . Nice chanter from **Ned Miller** could re-establish . . . **Mark Wynter** plays title lead in "Robin Hood" for pantomime . . . **Ken Thorne** still knocked out at way disc is selling . . . We think that **Beverley Jones** has biggest chance ever for chart stardom. **Ray Charles' No One** should prove smash . . . **Buddy Holly's** new release *Wishin'* looks certain for Top Ten entry . . . **Little Peggy March** could prove big hit here . . . We think **Kathy Kirby** could well knock **Brenda Lee** from perch . . . **Bill Fury** seems to be lining up TV spots left right and centre . . . Yet another Liverpool group! But at least they show they come from Liverpool by calling themselves **The Merseybeats** . . . **Heinz** cut holiday short because of hit with *Just Like Eddie* but he's not bothered . . . We're betting that **Carol Elvin** (new singer) is not her real name . . . **Beatles** collect Silver Disc for their EP! Fantastic! . . . **Joe Brown** also cops disc, Silver, for his *That's What Love Will Do* . . . **Frankie and Johnny** out again by **Sam Cooke**. When are they

going to stop releasing that same old number . . .

**Mike Sarne** could hit top again with *Please Don't Say* . . . U.S. **Bonds** back here again . . . **Chris Montez** could smash again with *My Baby Loves To Dance* . . . New albums from EMI include **Cliff**, **Frank Ifield** and **The Shadows** . . . Less Manchester and Liverpool groups being signed now, for agents are hearing that Birmingham have some hefty players . . . **Phyllis Hand**, wife of Editor **Albert Hand** is "Mum" to nearly all the stars now. Her food is so good that all the stars are thinking of doing one-nighters in Derby all the time . . . "Pop Weekly" on the up and up . . . New magazine "Teenbeat" is only beat magazine on market with so many pages for so small a price . . . **Joe Brown** becoming quite a good impressionist . . . **Peter Bowyer**, Joe's publicity agent taking on many new artists . . . **Fury** fans getting impatient for **Billy** to appear on Palladium . . . **Adam** has new single ready to hit charts . . . Come on, what about a shove to get **Helen** back in the charts? If anyone deserves it she does . . .

**The Searchers** have claimed a Silver Disc for their *Sweets For My Sweet* chart-topper . . . **Gerry and The Pacemakers** are also likely to receive one, for their next single, for advance orders at EMI are reported to be "very high" . . . No truth in report from America that **Elvis** is to marry **Ann-Margret** . . . **Fabian** says he's tired of girls, so we hear . . .

AMERICAN  
LETTERGRAM

**Elvis** has new albums lined up for release . . . Most widely read magazine from Britain here on pop seems to be "Elvis Monthly" . . . **Jerry Lee Lewis**—yes, he's back on the scene here and the disc company is offering him big money to change to Liberty . . . Our **Peter, Paul and Mary** heading your way. Over here they're about our most popular vocal trio . . . *Treat My Baby Good*, **Bobby Darin's** new waxing catching plenty of air time . . . **Jo Stafford** trying for charts with new single . . . **Henry Mancini** clicking big with sales of "Uniquely Mancini" album here . . . Film soundtrack from "Dr. No" really moving on sales here too . . . **The Tymes** just about some of the most highly paid artistes over here . . . "My Son, The Nut" by **Allan Sherman** is the best and funniest album yet. **Roy Orbison** has singles, TV shows and one-nighters going mad. Now he smashes everything with a fab LP called "In Dreams."

**Boots Randolph** has covered **Andy Williams' Lonely Street** as an instrumental and it's a solid chunk of wax . . . **Your Rolf Harris'** new album is selling very big here, and his personal appearances should help a heck of a lot . . . We take it our **Billy Storm** has nothing to do with your **Billy Fury** . . . **The Smothersbrothers** have three albums on the market, all of which are likely to make them top sellers for next month or two . . . **Ral Donner** has single here called *Run Little Linda* that could bring him into a few other charts apart from the Hot 100 here . . . **Colonel Tom Parker**, **Elvis's** manager, advising **Pat Boone** on many subjects . . . **The Tymes** have two singles ready to start jostling for Hot 20, their current hit and their new one, *Wonderful, Wonderful* . . . Pity some of our old favourites don't hit here like **Bill Haley** . . . See your **Cliff Richard** is really selling with his *Lucky Lips* . . .

# THE MERSEYBEATS

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# READERS WRITE

... but are not always!

Send Postcards only to: The Editor POP-WEEKLY, Heanor, Derbyshire.

## The "A" Side Counts

I was very pleased to hear that Brenda Lee's latest record is more of the beat type record. I was hoping this would be so because if she started to release too many ballads she would most likely lose her popularity as in the case of Connie Francis.

We all know that Brenda's singles contain both beat and ballad but it is the "A" side that counts.  
Brenda Lee Fan Club Member (Leics.)

## Poor Daryl

I have just finished reading "Pop Weekly" and I noticed printed in 'Pop Shop Talk' . . . Daryl Quist disappointed with miss . . . Do you wonder it was a miss? Even before I heard his record, people were saying that he was going to be a great star. Why? Because he has had a lot of publicity and a well-known manager. I don't like having a pop star pushed onto me, I prefer to choose my own, thank you, and other people seem to hold the same view, judging by the flop of his record.

With that over, I would like to make a suggestion—that you have a grand popularity poll with ALL fans voting, to see who really IS top,  
Chris Lloyd (Cardiff)

## Why Go?

In "Pop Weekly", Joyce Bullman says she was bored to tears by Gerry and the Pacemakers, and the Beatles act was ordinary. I wonder why, if she thinks so little of these groups, did Joyce bother to pay to see them? I have seen the Beatles, and I thought they were fab., and Gerry and the Pacemakers even better! They were far from ordinary, or giddy.

A Gerry Marsden Fan (Warrington)

## Who's Haircut?

They call the latest boys' haircut a "Beatle." Surely it should be called a Marvin? A year ago, before the Beatles were popular, Hank B. Marvin had his hair cut going forward. He had it like this in "Summer Holiday," but now four new boys make a record which gets into the charts, have their hair cut forward, and the style is called after them. Why?

Christine Seddon (Stretford)

## Why Not No. 1

Why is it that Elvis's Devil in Disguise did not reach No. 1 after it took only 5 weeks to sell 250,000 and Frank Ifield's 'Confessin'' took 6 weeks to sell 250,000? R. Beaumont (London N.1.)

## Beatles And Beatles

A pop fan enquiring at a newsagent for a book on the BEATLES was told by a middle aged assistant, "All Books on Insects over there, miss." BEATLES WELL-KNOWN? NEVER!!

Ardent Cliff Fan (Eastbourne)  
I hope this doesn't lead to too many jokes about Cliffs—Ed.

## Pass That Crown Over

Thank you for proving to me that Elvis is the King of Pops, as Elvis has sold over 100 million records in less than eight years, which makes him the first artist ever in the world to have achieved these sales in such a short time.

I know Bing Crosby has sold 200 million discs, but you must not forget that he's been singing for forty years, whereas Elvis has reached half of Bing Crosby's sales in one fifth of the time!!  
Loyal Elvis Fan (Wigan)

## Attention Leyton Fans!

Where are John's Fans? Come on girls, I haven't seen him at the top of Pop Star Chart yet. Yet, he is the best, but best, and so we must vote him tops. Get those cards pouring in John Leyton fans. NOW!

Denise Pounds (Sussex) Loyal John fan

## Not Enough Cliff

In "Pop Weekly", whoever wrote that there is too much of Cliff Richard is mad. All over the world people want Cliff, and to say he is going the same way as Tommy Steele is an insult to Cliff. Cliff also likes his fans to see him so he gives as many stage shows and T.V. appearances as he can. Cliff makes one film a year whereas Elvis makes 4 or 5, and you say Cliff is making too many films.

Cliff Fan (London, N.12.)

## Likes The Idea

I like your feature, David on the Shadows in Issue 50. One film I would like to see the Shadows make is "The Shadows' Life Story". How they got together and how they came to be Cliff Richard's backing group etc.

(One Shadows Fan, (Sittingbourne))

## Best Ever

The so-called Anti-Pics-Lover who writes complaints about "Pop Weekly", needs its anti-pics-loving mind tested. This is the best ever way "Pop Weekly" has been set out. I, for one, hope it remains like it.

A-Pics-Lover (Crawley)  
Just proves you can't please everyone—Editor.

# BOUNCING ON!

He's not as big as you think he should be. Not when you really get near him. But to thousands of girls all over the world he is the guy who is big—big in their dreams every night and day as their favourite idol. His name?—Bobby Vee! One of America's products, who, like Elvis, has made himself as popular here as it's possible to do.

A string of hits in the States was followed by a successful same string here. Long tours in America (breaking records wherever he went) produced the same results here. The same with TV, radio, guest appearances in films, Press receptions—and above all, almost mass hysteria from the girls. Take any ten chicks in this country, mention the name Bobby Vee, and at least five of 'em are gonna say "He's lovely."

However, until two or three weeks ago, young Bobby was beginning to get worried. Apart from *Bobby Tomorrow* he hadn't had a hit here for some time. In the United States the situation was even worse. Not one single in the Top 100! In the LP charts not one album in the top 120! Then suddenly Bobby Vee started to come back. In smashed a new LP "Bobby Meets The Ventures," and that has been one of his best-sellers in the United States. Also for some unknown reason his popularity soared here, and the letters flowed into "Pop Weekly" in a never-ending stream demanding pix and features of Bobby.

For the boy who stood in for Buddy Holly when he was killed in an air crash, life has become even more hectic than that of the late Buddy. The nervous boy of some years ago who replaced Buddy is now more popular than Buddy, and even the pro-Holly fans who accused Bobby of copying Buddy in the earlier days, both on-stage and on disc have changed their minds. Look after the last two years at the success Bobby has had. A fantastic range of single big-sellers and the same for EP's and LP's. Plus of course, tours here which have broken the record attendances at many of the big theatres. And TV shows, except for one unfortunate Palladium that have brought critics to their knees.

No! I think that the slight drop in popularity is one that all top poppers suffer from. Elvis took a steep dive at one time, so did Cliff and Billy, and almost every other artiste you care to name. But if you really want to prove that Bobby is so very highly thought of here, just get into a bunch of girls and tell them you think Bobby's losing his popularity! But don't blame "Pop Weekly" if you get mobbed. Vee for Victory is certain when the name Bobby is also tagged on!



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NUMBER TWO  
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ONE  
SHILLING

John Leyton

