

*Handford*

# POP

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WEEKLY

ONE SHILLING

Week Ending 5th January





# "Billy Bangs Off — Into 1963!"



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FIRST SERIES

WEEK ENDING 5/1/63

ISSUE No. NINETEEN

This new year will probably mean more to the Billy Fury fans than any other year since Billy first blazed a trail towards being a top popper! Why? Because it is on the cards that Billy will be moving into the film world in a very big—but big way! Although there are no definite plans for an actual series it seems certain that Billy will stay on the same kick as 1961's fantastic movie "Play It Cool." His first one in this new year will probably be along the same lines but said Billy "I am hoping to prove that in my forthcoming films I really can act." Even though most people in show business predicted good houses for "Play It Cool" none of them had any idea that it would be the fantastic smash box-office hit it was throughout the country.

A few days ago I dropped in on Billy and asked him what type of musical he hoped to do in this new year. Billy gave one of his famous smiles and said "Man! My type of musical Dave, that I think the guys and dolls really go for, are the ones with plenty of strong beaty music and everyone acting as if they are men and women—and not fairies jumping up and down all over the place!"

As "Pop Weekly" readers predicted way back in 1962 Billy Fury could become as popular or even more popular than Cliff Richard in this country. Whether they are right will be seen in the next 12 months, but it must be noted that towards the end of 1962 Billy was hitting the top slot of the "Pop Weekly's" popularity poll time and time again. What else do the Billy Fury fans have in store for this year? In fact, it would be easier to say what *don't* they have in store this year, for Billy has tried to please all his fans by giving them a long summer season, one-night stands all over the country, a couple of films, naturally his own radio show and even more naturally, plenty of platters!

On the question of records Billy is likely to switch to a new style altogether, and as his favourite singer is Ray Charles I wouldn't be altogether surprised to see Billy going on to a spiritual kick—BUT using a male backing choir, as many of the negro spiritual vocalists are apt to do. The only thing that appears to be missing in 1963 is Billy's own TV show, but although fans are constantly demanding to see Billy in his own show, I doubt very much whether this will be the year when it will happen—for Billy is still plagued by increasing shyness on many big occasions. Billy is now rapidly heading the same trail that Cliff took earlier on in his career and now the Tornados are a recording group in their own right, as are Cliff's Shadows, Billy is almost copying every feature of Cliff's career—although not intentionally! For Billy is an individual—yes man!

Hi there,

Welcome to 1963 with the first Pop Weekly of the New Year swingin' your way, and, thanks to your wonderful support, we are planning to make it even more attractive this year. So watch out for new features, including some real fab competitions, which no pop-fan will want to miss!

Now, the news which many of you have been waiting for—the binders to hold the first 13 issues of Pop Weekly will be available this month, and can be ordered now, price 10/- plus 6d. postage, from Pop Weekly, Heanor, Derbys. This is an idea which was suggested by many readers and the result will be an album of pictures and information on all your fave stars who are tops today and the upcoming popsters who may be topping the charts in the future.

At the same time I realise that some of you may have missed some of these issues and will now want to make your collection complete ready for your binder. There are limited stocks of all back numbers at this office, so if you have missed out on any get your order in, like quick, to Pop Weekly, Heanor, Derbys., giving the Numbers of the issues you require, price 1/3 each including postage.

*The Editor*



Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artist	Last Week
1	ELVIS PRESLEY	3
2	CLIFF RICHARD	2
3	BILLY FURY	1
4	TORNADOS	12
5	BOBBY VEE	5
6	JOE BROWN	10
7	ADAM FAITH	11
8	SHADOWS	4
9	DEL SHANNON	14
10	MARK WYNTER	20
11	JAYWALKERS	7
12	EDEN KANE	8
13	SHANE FENTON	—
14	JOHN LEYTON	6
15	R'D CHAMBERLAIN	13
16	JET HARRIS	17
17	BUDDY HOLLY	19
18	EVERLY BROTHERS	18
19	MIKE SARNE	—
20	HELEN SHAPIRO	15

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.

Chosen from the second half of the chart this week: **MIKE SARNE**



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

Discussed by  
**Peter Aldersley**

And a really swinging 1963 to you! If you've made a resolution to invest in a few more L.P.s this year, you could make a good start with these four.

**THE EVERLY BROTHERS: "THE GOLDEN HITS OF THE EVERLY BROTHERS"**  
WARNER BROS. WM 8108

There is not much more to be said about this disc than has already been said, decided and proved individually about the 12 hit singles included on it. I've seen better sleeves; this one is uninspired and the photographs of Don and Phil don't do them justice but Warner Brothers don't have to dress up this one. So you can throw out those singles you've collected and enjoy them all again "under one roof," as it were. These ARE golden hits and each one shows the boys at their up-tempo best. The hits are: *That's Old Fashioned*; *How Can I Meet Her*; *Crying In The Rain*; *I'm Not Angry*; *Don't Blame Me*; *Ebony Eyes*; *Cathy's Clown*; *Walk Right Back*; *Lucille*; *So Sad*; *Muskrat* and *Temptation*—and don't resist it to purchase this collection.

**NELSON RIDDLE and his orchestra:**  
**"ROUTE 66 THEME AND OTHER GREAT T.V. THEMES"**  
CAPITOL T 171

We've had L.P.s of our own British T.V. theme tunes and now here is one of all the great American T.V. shows, some of which are already familiar to us like "My Three Sons," "Ben Casey," "Dr. Kildare" and "Naked City." Nelson Riddle has re-scored all the music and given it his trademark; the result being that we can appreciate these themes in terms of "music to listen to," rather than as blaring, triumphant fanfares which are incidental to the vehicle for which they were originally composed. Here is a freshness, often intriguing, never dull; in fact, I think Mr. Riddle has, in a few cases, made a very fine silk purse out of a very old and tough sow's ear—such is his brilliance. Other American T.V. shows represented include: "The Defenders"; "The Andy Griffith Show"; "The Alvin Show"; "The Steve Allen Show"; "Sing Along With Mitch"; "Sam Benedict" and "The Untouchables".

**"GYPSY": starring ETHEL MERMAN**  
C.B.S. APG. 60003

This is the original Broadway cast album of the big New York hit show based on the life of Gypsy Rose Lee. With book by Arthur Laurents, music by Jule Styne and lyrics by Stephen Sondheim (he also wrote the lyrics for "West Side Story"), "Gypsy" is a



Pictured here during their service with the U.S. forces, the Everlys soon after their release started hitting the charts again.

colourful tale of American theatrical life in the 1920s and '30s and gives Ethel Merman ample scope for her striking talents and "ample" voice. Her strident tones are heard to great advantage in numbers like *Everything's Coming Up Roses* and *Small World*. This well-recorded L.P. captures the atmosphere of the show very effectively and makes us wish to see the live performance, especially that of the vibrant, electric Miss Merman. This is an album of "hit" songs as well, which is another reason why it should be added to your collection.

**MAX MILLER: "THE CHEEKY CHAPPIE"**  
PYE. NPL. 18079

Hardly pop music, this! Hardly music! So what? Hardly serious—and

just about almost clean! This latest L.P. of the great Max Miller, recorded before a "live" audience in London, is a further tribute to just about the last of the Music Hall comics. Still going strong, Maxie can wrench a dirty laugh out of an audience with a basically clean "gag"; and, on disc, you can almost see his wink, his upraised eyebrow. This is hard-hitting, straightforward comedy with no modern subtleties; a lot of the script is "corny"—we've heard it all before—but such is Max's technique of timing and nuance that it still brings a laugh. A must for lovers of this type of humour and also for the collector because there will never be another Max Miller. If you haven't heard him, try it for size. But make no mistake, it is not the kind of comedy that gets into the Top 20 today!!!

# ★ BRITAIN'S TOP THIRTY

- 1 Return To Sender (1)
- 2 Sun Arise (3)
- 3 Next Time (4)
- 4 Lovesick Blues (2)
- 5 Bobby's Girl (5)
- 6 Let's Dance (6)
- 7 Dance On (17)
- 8 Swiss Maid (7)
- 9 Guitar Man (8)
- 10 Telstar (9)
- 11 It Only Took A Minute (12)
- 12 Devil Woman (11)
- 13 Rockin' Round The Christmas Tree (10)
- 14 Desafinado (14)
- 15 Main Attraction (13)
- 16 A Forever Kind Of Love (15)
- 17 Venus In Blue Jeans (18)
- 18 Sherry (16)
- 19 Must Be Madison (19)
- 20 Bachelor Boy (20)
- 21 No One Can Make My Sunshine Smile (21)
- 22 Love Me Tender (22)
- 23 Baby Take A Bow (23)
- 24 Like I Do (24)
- 25 James Bond Theme (—)
- 26 Love Me Do (25)
- 27 Me and My Shadow (27)
- 28 Island of Dreams (—)
- 29 Up On The Roof (29)
- 30 Go Away Little Girl (—)

Elvis Presley  
Rolf Harris  
Cliff Richard  
Frank Ifield  
Susan Maughan  
Chris Montez  
The Shadows  
Del Shannon  
Duane Eddy  
Tornados  
Joe Brown  
Marty Robbins  
Brenda Lee  
S. Getz/C. Byrd  
Pat Boone  
Bobby Vee  
Mark Wynter  
Four Seasons  
Joe Loss  
Cliff Richard  
Everly Brothers  
R'd Chamberlain  
Adam Faith  
Maureen Evans  
John Barry  
The Beatles  
Frank Sinatra/  
Sammy Davis Jr.  
The Springfields  
Kenny Lynch  
Mark Wynter



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Elvis fans might like to make a note about getting the current

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## LITTLE RICHARD CANCELS TOUR

LITTLE RICHARD, just about the most dynamic beat performer on stage, has hit the headlines in America again—this time by cancelling a tour because he would be working with jazz artists.

He said: "People who think I don't take my religious singing seriously will just have to learn the hard way. I've said I don't want to be on shows with all kinds of singers—and I mean it.

"When I first quit the business, back in 1957, I hurried 15,000 dollars' worth of jewellery into a river in Australia, because I was sick of the money and insincerity of the life I was leading. I hid myself away for a long long time.

"What interests me most of all is making religious albums for my company. I wanna do stage work because it enables me to get my views across to many more people—but I always give ten per cent of my pay to the Seventh Day Adventist Church right here in America."

The star's views cost him money. His cancelled tour had chalked up advance ticket orders for around £30,000. Little Richard had to fork out . . .



# IS JOHN "LOOKING FOR LOVE?"

He had flown in from a tour of New Zealand, Australia and a brief trip to the States looking "like a Greek God." At least, that was what his fan club leader Mary Brigette said—and she ought to know! When I met him he was very busy trying *not* to think of his next film after "The Great Escape." You got it, chicks—the lonely blond bomber—John Leyton!

"Hi Dave" he said, "s'cuse me while I get this schedule sorted out into some sort of shape." After a few brief minutes he shook his golden head, and said simply "Get my new disc out soon, and after that I have just got time to fix my six week tour over here and then I must dash across to the States to promote it as it is being released there at the same time. Then I have got another film for the same company as I made "The Great Escape"—Mirisch Brothers Ltd."

He grinned, showing perfect white teeth when I asked him what was the most important thing to him, his new platter, his six week tour or another new film. "Boy! You really do ask me some stunners Dave. I guess my six weeks' tour is very high on the list, plus, of course, my film, as I have always been, deep down, an actor! But it's an extremely difficult problem.

My fans mean everything to me naturally—that's why I am delighted to be seeing them all again on this new one-night-stand effort. But I think my films rate very high as well, as they give me the chance, or rather give my fans the chance to see me without having to pay a lot of money travelling all over the place.

My new disc? Well, all I can say about that is, I hope it will be a big hit naturally, and I hope that all my fans in this country and abroad will like it—and enjoy listening to it as much as I enjoyed making it!" With that "Lonely Leyton" left the room. As always off to do some more autographs for his fans and maybe to sign yet another film contract. As a friend of mine (female) remarked once—"all he seems to want are his fans and more work!" I must add that she said this rather wistfully—but it seems she wasn't John's "lonely lost love!"

I wonder who is?

# 4 SEASONS 'THE GREATEST'

A Top Ten hit over here, two No. 1's in the States and an Xmas single which is still moving up, plus two LP's knocking the American best sellers—and certainly more hits in the offing! Described as "the most fantastic crew ever" who else but—the Four Seasons! With *Sherry*, a hit on both sides of the Atlantic and an album of the same name currently eating up sales in every record bar in the United States.

In the next few weeks the Four Seasons will again be heading for our Top Twenty platter placings with their new single *Big Girls Don't Cry*, which has also been a No. 1 in the United States. A few biographical jottings on the group.

First off—Bob Gaudio who sings tenor, also plays piano and organ. He was born in the Bronx, New York on November 17th 1942 and has girls flipping over his 6 ft. 2 in. frame but he maintains his chief "love" is football. Lead singer of the Group is Franki Valli, whose real name is Castelluccio, born in Newark, New Jersey. His hobbies are drumming and playing tennis, and he is married and has 3 daughters! Bass singer and also spare time arranger with the group is Nick Massi, real name Nicholas Macicci, is also born in Newark, New Jersey. He is also married and has two sons and a daughter, most of his spare time is taken up with horse riding, bowling, billiards and writing hit songs.

Last, but certainly not least, baritone vocalist Tommy De Vito, also born in New Jersey but in a small place called Belleville. Yes, again married, has a small son and a daughter. A real fan of Britain's swinging musical conductor Mantovani, when not playing golf. The boys have been working together for six years but known under the name of the Four Lovers. Their first release *Apple of My Eye* and *The Girl in My Dreams* was a hit a few weeks after the release date. After the waxing *Apple of My Eye* had dropped out of the best sellers they hit a bad patch and up until *Sherry* had only been booked for a few very small local engagements. Well, that is the line up.

Why is it that out of all the State-side groups who regularly hit the best sellers in their own country, why should the Four Seasons be the only quartet to do the "double?"

Answer. Because they have that dynamic type of singing which not only goes down well with just the State-side teens but has the international flavour that has put their platters like *Sherry* and *Big Girls Don't Cry* in the charts of nearly every major record-buying country in the world.





## NEW TO YOU ★

# DON SPENCER ★

**BORED! UTTERLY BORED!**—that was goodlooker Don Spencer when he left school at Tamworth, New South Wales, way, way down under. Fed up to the teeth with small town life. All he wanted to do was travel.

So he did. For five years. He proved a real "fireball" which is appropriate enough since his debut disc for HMV is *Fireball*, based on the theme of the telly-series. Do you dig that single *I've Been Everywhere*, which was originated in Aussie-land by Lucky Starr? Well, Don really has been just about everywhere.

He had two years in England and Europe. Two more in Africa and the Middle East. Another one on the road between Africa and the Far East.

'Course he had to eat. So he washed dishes in Sweden; was a chauffeur in Italy, France and Yugoslavia; a salesman in Zanzibar, Uganda and Tanganyika.

And, believe Don, **NOBODY** could be bored with that sort of life . . .

You might think that Don was so fast on the move that he had time for little in the way of hobbies. But he did. He lapped up sport. The 5 ft. 9 in., ten stone ten pound bundle of dynamite played any and every sport available.

He's won swimming championships; has played table tennis exhibition matches, with ex-champion Miklos Zsabados; was in the New South Wales hockey team before he was 21; was in the Kenya Olympic training squad; played in inter-Provincial Rugby sides; and has worked in first-class cricket, tennis, golf and squash circles.

Which adds up to an all-round sporting ability that few people could touch—and certainly puts him way ahead in the pop music industry.

So how did he become a singer? Touch of the ironics here. He spent a short while in London and there met Bob Stigwood, manager of John Leyton and Mike Sarne and others, and showed such impressive vocal form that he was slapped under a recording contract. Ironie? Certainly! Because Bob is

Australian as is Don. And though Bob was there "down under" not so long ago with John Leyton, it HAD to be London where they met.

Anyway, the lad who had been everywhere and done so many different things got on record. And that *Fireball* theme triggered off umpteen enquiries . . . so that the disc has been selling wonderfully well recently. Could easily be a chart entry, 'ere long.

Says Don; "Funny, isn't it? Here I am, after doing so many different things just to earn the odd bit of loot and up comes the chance to become a full-time singer. I'm knocked out. And you won't hear me complaining of feeling bored . . . not these days."

Don is one of the most colourful characters to hit the pop scene in many a year. And YOU, the fans, are buying his debut disc in such quantities that it seems he'll be a first-time hit-maker.

*Fireball* is the title to ask for. And "fireball" is the word to describe Don Spencer—first of the big new 'uns for 1963.



# Photo News



1



3



5



2



4



6

1 Wow! It's party time—and a lot of birds we know would love to be at a party attended by swagmen Peter Jay and his fab Jaywalkers.  
2 Brenda Lee—just about worn out from rockin' round that Christmas Tree. Says Brenda: "Christmas is fine. 'cept that I still have to help out with the washing-up at home."  
3 One of the things that makes Bobby Vee popular is that he chats amiably to everyone. Here he is with a technician on the set of "Thank Your Lucky Stars."  
4 Joe Brown has the most unmistakable nut in the business. Here he is with the Breakaways, three ex-Vernon Garts—who, incidentally, were with him on his hit *Prince of Tom*.  
5 Of course the Beatles, Liverpool-based hit makers, rehearse in a field. Doesn't everybody? What'a load of real characters!  
6 Susan emerged from 1962 as the newest big-time British girl singer. She wanted to be *Bobby's Girl* but in fact she's not going steady... 'cept with her lovable old Teddy Bear.

**AMERICAN MAGAZINES**  
**MOVIE TEEN**, April, 1961 ("A") 2/4d.  
 52 large pages. Articles and pics on Bobby Rydell, Elvis, Troy Donahue, etc. 100's U.S.A. pen pals listed in this issue.  
**MOVIE TEEN**, Summer, 1957 ("B") 2/5d.  
 78 large pages. Full colour oil-painting Elvis, articles and pics on Tab Hunter, Elvis, Jayne Mansfield, Liz Taylor, Pat Boone, James Dean, etc.  
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# POP Weekly News!

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**MOVIE TEENS DEPT.,**  
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 41 Derby Road, Heanor, Derby.

## EVERLYS DENY 'SPLIT' RUMOUR ANOTHER BRITISH TOUR PLANNED

THE Everly Brothers are upset—hurt at persistent rumours that they plan to split up and leave the pop-singing business. And they ask that their fans should clamp down on the rumour-mongers.

Said Phil in Hollywood: "Don is now just fine again and completely recovered from the breakdown that prevented him from touring Britain with me. In fact, it's likely that gossip about he and I having flaming rows contributed to his illness.

"Of course we have spats, like any other two brothers, but we plan our careers together. And you can tell our British fans that the thing dearest to our hearts is to get back there and fulfil a complete tour. Later on, maybe, we'll have to split for a while if we are to do any film acting—there aren't many parts available for brothers. But we'll keep on singing just as long as the fans want us.

"Please help stop these rumours. We're cutting some new singles and that folksy kind of L.P. that we've wanted to do for so long. Does that news look like we're at each other's throats?"

August or September, 1963, is the likeliest time of year for a British return by the two buddy-buddy brothers.

## The 58th Variety

THREE boys from Dublin, who call themselves the Bachelors, are making a fair stab at disc fame with the FIFTY-EIGHTH version of the lovely *Charmaine*, giving it a country-cum-folk treatment.

And the disc has gone down so well in the States that the trio have been booked for two big concerts at New York's Carnegie Hall.

The boys, Con and Dec Cluskey, brothers aged 22 and 20, and John Stokes (23), have worked together for nine years, starting their entertainment trek as a harmonica-playing group.

Now Decca are going all out to push them into the new surge of interest in C and W sounds. But they might never have got their disc break if Dick Rowe had not gone to Arbroath to watch boy wonder Steve Perry perform. For the Bachelors were backing Steve at the time . . .

## WILL THEY GIVE IT FOIVE?

JANICE NICHOLLS, that girl with a heavy accent who pronounces "O'ill Give It Foive" on the teen panel of "Thank You Lucky Stars", is to make a disc debut for Decca—and that catchphrase will be the title of the 'A' side.

Janice, who now gets a steady stream of fan-mail after each appearance, impressed comere Brian Matthew with her shrewd appraisal of pop discs. What was to have been just one appearance became a regular engagement.

Janice told "Pop Weekly": "Whatta thrill all this is. The girls at work are knocked out by me being on a record. But it means that the critics will be marking MY record. Just hope some of them will give it foive, anyway."

## Kitchen-sink Dept.

HELEN SHAPIRO in London, Brenda Lee in America—two young girls who find it hard to live ordinary lives. But how are they treated at home, once the show is over?

Said Brenda's mum: "Brenda doesn't get let off any of the household chores just because she's a big star. She has to help out with making the beds and doing the washing-up and even polishing her own Gold Discs. And she's a real tom-boy, rushing around leaving the place untidy—so she just has to be forced to clean up a little."

Said Helen's dad: "We don't expect Helen to do any of the housework. After all, she has enough to do in her own hectic schedule. But she's really a very tidy girl and she doesn't give her mother any trouble at all."

So . . . it's houseproud Helen; boisterous Brenda.

## NEIL SEDAKA "DISCOVERED" THE TOKENS



THE TOKENS, American vocal group, paid a recent flying visit to London and talked about the problems of being a big-selling YOUNG group.

Meet the lads—Mitchell Margo, Philip Margo, Jay Siegal, Henry Medress and new boy Joe Venneri. Their biggest British hit was *The Lion Sleeps Tonight*, which they battled out with Karl Denver's version (called *Wimoweh*).

Said Philip Margo: "Though we get lots of offers for tours and so on, we're all full-time students. Mitchell, my brother, is only 15. I'm 18 and still at college. So we can go out on the circuit only when we're on vacation. We've talked it over and I guess we all agree that our studies are just as important as earning money right now."

Then Mitchell chimed in to say: "Do the folk here know that Neil Sedaka was the guy who really got us started? We owe a lot to him. He discovered us working back home in Brooklyn and encouraged us all the way.

"Capt he slipped up over 'Lion Sleeps Tonight'. He thought it would flop. Boy, was he shaken when it sold over two million copies round the world."

The boys hope British fans will dig their latest, rush-release single *A Bird Flies Out Of Sight*.

# EMI

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# 20,000 Miles For Charity

THE longest trip for a one-nighter ever—that's the title claimed by Matt Monro for his recent trip to Hong Kong to appear in a charity concert for the underprivileged children of the area.

Twenty thousand miles—and his services given entirely free.

Said Matt: "It was a hectic couple of days but I just couldn't resist going. You see, my singing all started in Hong Kong when I was stationed there in the Army. I used to creep away from the barracks and turn up for programmes on the local radio network. Didn't make much money out of it but it helped build my confidence.

"Once I remember being in the detention cells for some trivial thing or other. I had an awful job getting them to let me out so I could sing on the air. And they made sure there were a couple of Redcaps there to watch me.

"But it was marvellous meeting up with some of the blokes I used to know way back in Hong Kong."

## 1963 EUROVISION SONG CONTEST

BIG changes in the Eurovision Song Contest of 1963 according to BBC TV bosses. And Britain is making a determined bid to get back on a winning kick with a winning song.

Plans are that seven top composers have been detailed by the BBC to write special numbers. They are Hal Shaper, Leslie Bricusse, Jerry Lordan, Johnny Worth, Norman Newell, Tommie Connor and Jimmy Kennedy. The songs have to be ready by January 7th. Then, after they have been approved, the BBC will pick six singers to perform them in the contest.

Britain's choice—the final selection—will be made in the programme "A Song For Europe". This section will be judged by a jury of viewers from all over the country.

And then the winning song and the winning singer go into the Eurovision Song Contest, to be held at the London Television Centre on March 23rd.

It has been estimated that the writer of the winning song is on to something like £10,000 in royalties. And the winning singer gets an enormous career boost . . .

## JUMPING TO FAME

JOHNNY MATHIS was a very promising high jumper who came near to Olympic standards before quitting athletics and making the grade as a singer.

Now comes another ex-jump star who is trying the jump into the charts. He is Ernie Shelby, world champion broad jumper in 1958, and he debuts on America's Capitol label with *Tonight You Belong To Me*, backed with *That I'm In Love With You*.

Ernie is taking his show business career very seriously and has already lined up several major TV and night-club dates. His recording manager Curly Walker reports: "Ernie is a very professional performer—and very willing to listen to advice."

## HAVE YOU HEARD?

Great swinging album by way-out Mark Murphy held up because one publishing company didn't like the way he took liberties with one of their numbers . . . Pat Boone's all-time favourite disc is Eartha Kitt's *C'est Si Bon*, which is a pretty unusual choice . . . Carol Deene planning to branch out on more personal appearances in the next few months.

### PHOTO CAVALCADE

RICHI HOWELL supplied photographs of Billy Fury, Cliff Richard and Adam Faith.

MIRRORPIC, that of John Leyton.

ELVIS is seen in a shot from "Girls! Girls! Girls!".

A Hal Wallis Production, A Paramount Picture.

DALE ROBERTSON is by B.B.C. T.V.



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# READERS WRITE

... but aren't always!

LET US HERE YOUR VIEWS.

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

## No, He Didn't!

On a recent visit to the States Billy Fury was recommended by Elvis to record *Because Of Love* which is Billy's current release. Now *Because Of Love* is on Elvis's L.P. "Girls! Girls! Girls!" and some people are saying that Elvis, seeing it was a good record, put it on his L.P. This is really another way of saying Elvis stole Billy's record. Could you please settle this rumour once and for all. Christine Woldnin (Dundee)

## Fab Autograph Book

I would like to say what a fabulous autograph book your Pop Weekly No. 12 made for me when I went to see the Billy Fury Show. I managed to get Peter Jay and the Jaywalkers' autographs. They were quite surprised when they found out they were autographing the photograph of them at the house-warming party of Albert Hand.

I wonder if any of the readers have used their Pop Weekly as an autograph book.

Yours sincerely,

Shirley Cowper (Halifax)

## What Do You Think?

I have just been comparing Elvis's and Cliff's filming activities. Cliff's "The Young Ones" was released shortly after "Blue Hawaii". Since then, Elvis's "Kid Galahad" has been released. "Girls! Girls! Girls!" is completed and Elvis is at present working on a film based at the Seattle World Fair. Cliff has completed only one film, "Summer Holiday", which has yet to be released.

Although I am an ardent Elvis fan, I try to keep an open mind on matters concerning him. As it is, I can't decide whether this means that Elvis is coming off best and Cliff is just dead lazy, or that Cliff is working at a normal pace and Elvis is about to kill himself with overwork.

Has anyone else any ideas on the subject?

Ann Jeffrey (Ilford)

## ... Can't Please Everybody

I am a regular reader of "Pop Weekly", and usually I think it's a very good magazine, but I can't quite see the point of all this controversy over whether we prefer Cliff singing ballads or rock songs. If he really moves to the music, he gets accused of being "sexy", and if he doesn't, he's referred to as an "ol' hen"! What is he to do, then? But surely any record handled by Cliff, whether a ballad or a fast number, is bound to be good, so why worry? Can't we just leave it to Cliff, and trust him to do the right thing?

Yours sincerely,

Anna Crampton (Northampton)



## WYNTER HEADS FOR SUMMER

Mark Wynter sees so little of his home that there are times when he can't even remember the address! Odd—but true. For the soft-voiced song star is one of the most widely-travelled of all our popsters . . .

Right now, he's lining up pantomime, as "Buttons", at Worthing. That keeps him down on the South coast for several weeks. Then it's heigh-ho for a plane for Tahiti, where he plans to soak up a little warmth, atmosphere and relaxation.

Then Australia for another season, starring in his own television shows and making personal appearances. "Aussie-land is like a second home to me," he said. "The audiences there are a wee bit wary of a newcomer at first but if they warm to you—we'll, they're very, very warm."

"On my last visit, several fans asked if they could start a fan club for me. I was happy to agree—and now I understand it's getting more and more members. Round now, *Venus In Blue*

*Jeans* is one of the biggest sellers there. And I'm looking forward to introducing them to *Go Away Little Girl*. Almost as important is the sun, though. Maybe, at last, I'll be able to shake off this perishing' cold that has bugged me for so long."

Once the Australian tour is finished, Mark flies himself off to America. Said Mark: "Trouble with all this globe-trotting is that you usually feel you want to stay on longer in some place or other. But I've got to be back in Britain for the BBC Pop Prom on March 14th."

That Mark can appear successfully in so many widespread places is a tribute to his all-round talents. He's a big pop star right now. But many shrewd judges predict that he'll be all set for a fine acting career when the results of his lead part in *Just For Fun*, the Milton Subotsky movie, are seen in the cinemas.

P.S. He'd also make a useful dancer!

Your **TV** Choice

## DALE ROBERTSON

How many adults secretly sneak looks at the children's television programmes? From the viewing figures of the popular Western programme "Wells Fargo" it's a pretty even bet that one in every 10 females manages to "sit in" on this programme. Not because they particularly like westerns but just because they can follow the trail with Jim Hardie, better known as Dale Robertson, the swingin', handsome gunfighter who hails from Oklahoma—and boy! does he hail! Before he began in the film and TV world, Dale tried for years to get one small part in anything that was going, but in his spare time his occupations ranged from a ranch hand to a stunt man, a brief spell at college, and even a prize fighter!

However, after a time somebody *did* recognise the talent of this now well-known TV cowboy and his first small role in a Hollywood film has since enabled him to be in the producers' first choice when it comes to picking somebody who is rough, tough, and the *perfect* cowboy. Many readers have complained that it is a long time since "Wells Fargo" blazed its way across the screen. But good news for them was passed on to me by his television company in this country! For Dale will be back on the screen again, if all goes well, inside the next two months, drawing yet higher and higher audience ratings.

Whether the time of the programme will remain the same or not one cannot tell at this stage, but it is hoped by many of our readers that they will be able to see this programme later than 5 o'clock. For half of the females in London and the rest of the country are half-killing themselves by rushing home to catch old Jim Hardie on his way to yet another million hearts. Be seeing you cats—downtown!



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# POP SHOP TALK



Tommy Roe and Chris Montez start their first British tour on March 9th and the swingin' Viscounts have been signed to accompany them . . . Pete Murray looks like clinching a starring part in upcoming film "The Bay of San Michele"

Could mid-1963 see an end to the current trad boom? Many bands, bar the top three or four, are finding that demand is dropping but fast . . . Lonnie Donegan says, positively, that his new album "Sing Hallelujah" is the best thing he has ever done. And he usually is very critical of his own work . . . Cliff said in an interview that he was still "nervous as a kitten" before making any sort of public appearance . . . Joe Meek's song-writing success started with picking up nearly £4,000 from Tommy Steele's hit *Put A Ring On Her Finger* . . . What ever became of that fine song-stylist Lyn Cornell. Seems very quiet, business-wise, since her marriage to drummer Andy White . . . Frank Ifield explained that he gave himself just five years to make the grade in Britain, otherwise he'd go back to Aussieland. He needed only half that time to hit the top . . . Rolf Harris has formed his own group, the Diggeros, for his upcoming tours. They've got some pretty unusual sounds to cope with . . .

Why did Helen Shapiro's *Keep Away From Other Girls* fail to make any impression on the charts? . . . Ken Dodd, the comedian who really CAN sing, makes his LP debut in January, with Geoff Love's orchestra . . . Says British MD Charles Blackwell: "The wild sort of vocal groups are the biggest thing on the U.S. market right now" . . . Says Russ Conway: "Though *Always You And Me* has done so well, I don't plan to make any more singles on the talking lines. Maybe I'll do a few for L.P.'s" . . . Booked for New York's fabulous and huge Carnegie Hall: seventeen-year-old Steve Perry—and his new single, out mid-January, is *I'll Go A Long Way*, by Messrs. Conway and Bart . . . "Like . . . Music" hardly the smoothest of TV productions, but it is MEANT to be reasonably informal . . . On disc again: fast-talking deejay Jimmy Savile, with *The Bossa Nova*. He says: "Elvis is now definitely worried" . . . Incidentally, Elvis is reported to have signed with RCA Victor right through until 1972 . . . Sugar Ray Robinson has made his first album for Continental Records. 'Tis called "I'm Still Swinging"—but those who remember him from his highly-paid Palladium TV here may wonder if it's all worth while . . .

Twist expert Peppi, who recorded

"Stories" for Decca, in America right now renewing friendship with his "discoverer" Sammy Davis Jr. . . . Wanna bet against Billy Boyle being one of the new disc "finds" of 1963? You'd lose your loot . . . How do they find so many people who don't know anything about discs to sit on the "Juke Box Jury" panel? . . .



Bill Fury do to Sunday shows only this coming summer at the beat-happy resort of Great Yarmouth . . . Maureen Evans describes herself as "mother first, singer second." Daughter Lynette just gurgles . . . Matt Monroe in for a pretty riotous time with comics Morecombe and Wise on his summer season at Blackpool's North Pier . . . Will the change of label (to Columbia) bring a change in the disc fortunes of Jess Conrad? . . . Springfields knocked out by their study of Blue Grass music while away in Nashville, Tennessee . . . When Frank Sinatra returns to Britain earlyish 1963, he'll be a guest of Marion Ryan at her plush home in Wimbledon . . . Whispering Paul McDowell has finally left the Temperance Seven to free-lance as a solo performer . . . Another fab Tommy Steele Spectacular on ITV. He wrote a lot of the songs and devised the original story . . . Jerry Lordan, the writer, surprised that *Sweet Enough*, by Louise Cordet, was not sweet enough for the charts. He also wrote her *I'm Just A Baby* hit . . . Cherry Roland one of the brightest bundles of talent in the gal ranks . . .

Elvis Presley's gift of £900 to the British Variety Artists Benevolent Fund—made because he couldn't appear at the Royal Variety Performance—was meant to be kept completely secret. That it leaked out was not the fault of the very generous El . . . So Brenda Lee's movie "Three Little Bears" is to be released in Britain from January 13. Great—but it's a shame that it is going out as a second feature for she's just fine in her singing role . . .

Starting in a few days: shooting on "Bossa Nova," a movie built round the new dance craze. And starring is Chubby Checker, who has been associated with so many new dance crazes . . . Pat Boone plans to turn movie producer for television through his own Cooga-Mooga company, but he will not be appearing in the series . . . So it's Audrey Hepburn, currently taking lessons in dropping her aitches, and NOT Julie Andrews for the big role in the movie version of "My Fair Lady" . . . How about that! President Kennedy has spent a recent holiday at Bing Crosby's house. 'Tis rumoured they even joined in a duet on *I'm Dreaming Of A White Christmas* . . . Everything possible is being done to boost Eddie Hodges to top stardom now that he's under the wing of Columbia Records on a highly-paid, exclusive contract . . . Nat Cole tried his hand at A 'n' R-ing a session with his singing discovery Joe Bailey. It was an album—and Nat said he was knocked out by working "the other side of the fence" . . .

Everybody connected with comedy records is trying to cash in on the fantastic popularity of "The First Family," the President Kennedy opus which seems to be selling fast-like in Britain . . . Heard of Candido? He's probably the greatest bongo player in the world and he's the subject of a huge new build-up by ABC-Paramount in the States, having previously worked with such as Ella Fitzgerald, Stan Kenton and Duke Ellington . . . We've warned you before: look out for Robert Goulet, the good-looking charmer, making it, but BIG, on discs in the near future . . . Neil Sedaka has built such a big international reputation that he finds it difficult to fit in dates in his own native America . . .

Sue Thompson cashing in on *Willie Can*. Maybe, she hopes, this one will NOT be covered in Britain as one of two British thrushes had a bite at the song some years back . . . Everybody fippin' here about Frank Ifield's album "I Remember You." "Disc looms as a big seller" wrote one trade reviewer . . . Mike Berry, of Britain, may tour here if his "Tribute To Buddy Holly" makes it big. That "may" should become a firm "WILL," for it's selling well . . . Connie Francis now fully recovered from her painful attack of bronchitis and busy dating—oh, yes! we promised not to give away his name . . . Firm mates during the past few weeks: your thrush Shirley Bassey and our thrush Keely Smith . . .

# DISCUSSION

Now that 1963 is with us, here are all my sincerest wishes for all the success and happiness you hope for—always; and I hope you have a whale of a year with your discs. I wonder if you share my excitement of waiting to see what new voices, sounds and trends will emerge?

I expect you do, and I look forward to DISCUSSing them with you. The first releases of the New Year have started to come through this week—so let's start off 1963 in the best possible way and award the first

★ **BOUQUET** ★★★★★★  
 ★ to the *Devil Woman* man, ★  
 ★ himself, Marty Robbins for his ★  
 ★ *Ruby Ann* which is on C.B.S. ★  
 ★ Although this disc lacks some of ★  
 ★ the vocal contrasts of *Devil* ★  
 ★ *Woman*, Marty's performance is ★  
 ★ full of life and the nicely balanced ★  
 ★ backing bounces along at a really ★  
 ★ twisting pace. There is some ★  
 ★ pretty slick guitar soloing and a ★  
 ★ prominent touch of a Brubeck- ★  
 ★ style piano adds much interest to a ★  
 ★ well produced and recorded disc ★  
 ★ which should bask a little in the ★  
 ★ reflected glory of its predecessor ★  
 ★ and then establish itself for its own ★  
 ★ sake!

★★★★★★★★★★★★★★★★  
 Well, there's a turn-up for the book!  
 First one leaves The Shadows, then the other—both to go in separate directions—and now look what's happened! Jet Harris and Tony Meehan join forces as a duo on Decca and present us with "Diamonds." This offering by the "miniature Shadows" strikes me as being nothing more than an exercise for solo guitar and solo drums, as both boys take their turn at showing their prowess without really "gelling" into united performance. It is an interesting disc, for all that, and I'm sure the boys' respective fans will jump at the chance to listen, but strangely enough the whole effect lacks the polish and presentation associated with The Shadows—and, after all, Jet and Tony were fifty per cent of 'em!

The first new voice of 1963 makes its appearance on the Philips label and it belongs to delectable Eileen Duffy—a very pretty face with vocal chords to match! She caresses the lyric of

"There's Always Tomorrow," with a very soothing tone and her general interpretation creates immediate interest. Unfortunately, it is not a song to set the world on fire and I doubt whether the arrangement has sufficient impact for a popular success. It is a very able piece of work, though. Watch Eileen, too.

Connie Francis, on her recent M.G.M. release, says "I'm Gonna Be Warm This Winter"—and this is Connie at her swinging best. Personally, I prefer her in this mood and I like this disc better than *Vacation*. The fast-moving, hand-clapping arrangement has plenty of vigour and gives Connie a chance to show off some of her vocal gymnastics to advantage. We've heard this sort of thing from Connie before—but it has usually been her formula for chart success in this country.

The formula coming up now, I'm afraid, amounts to a

## BRICKBAT

And the formula is certainly a peculiar mixture. Hiding behind the odd name of Bob B. Sox is a range of voices which can be heard in the foreground, the background, on echo and off echo. They revive an old number called *Zip A Dee Doo Dah* on London—but perhaps "revive" is not the right word, because there is hardly any life in "the voices" treatment of this oldie which once had plenty of "zip." It is now so slow against a very ponderous rhythm backing, that I find it difficult to imagine what it was "the voices" set out to achieve; whatever it was, they fail in my book and I find no charm in the rather distorted, jangling accompaniment. Nor do the Bob B. Sox raucous voices have any warmth or charm. No, I don't "bobby-sox" this one at all.



On Oriole comes a bit of romantic philosophising from Vern Rogers under the title of "Be Everything To Anyone You Love." The sentiment of the lyric and the sentimental treatment from Vern could gain many willing ears. It is a smooth, lilting ditty and very successful in its own way without giving us anything new. Nicely recorded; well performed, but I would like to hear Vern with a more striking composition.

Tommy Steele treats on the heels of his own Christmas release of *He's Got Love*, with another rocker in the original Steele style. "Butter Wouldn't Melt In Your Mouth," on Decca, has a strong, constant beat and Tommy's performance has all the gusto we expect although, unlike *He's Got Love*, I find the melody a bit elusive. A well concerted musical and choral backing blends very nicely with Tommy and the total result is worth listening to.

The Dave Brubeck Quartet aim at popular success, in the current trend, with "Bossa Nova U.S.A." on C.B.S. Dave Brubeck's mastery of the old keyboard is much in evidence and the performance is a fascinating blend of both worlds, with the Quartet in fine form throughout.

At the time this edition of "Pop Weekly" goes to press, there are no post-Christmas releases from E.M.I.—the flood starts next week, when all the disc companies will be in full armour ready to do competitive battle for those elusive places of honour in the top brackets of the charts. Let's wait to see what excitements are in store. Join me for the first of the many next week, eh? Till then,

Bye for now.

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## “OH! ADAM!”

Sometimes I feel that too much is said about pop artistes being so happy, friendly and never, of course, moody. Almost every writer in the music trade rambles on about these artistes, touching on the various points such as “what a great guy so-and-so is—never unhappy or miserable.” I must confess that I am also very guilty of this. But not, I am pleased to say, in the case of one Adam Faith, for the pure and simple reason that when Adam feels moody, Adam IS moody.

One minute he can be blue—the next second he will look up and say “Right Dave . . .” and start breezily nattering with a big grin on his face! This, I must confess, is the thing I like about Adam and I know my views are shared by most of the feature writers and pop stars in show business to-day. He doesn’t particularly mind if people say that he is moody, in fact he is sensible enough to admit that no-one is happy all the time.

On to another point. Many of you have written in to Pop Weekly asking how and when the various pop stars (like Adam) are nearly always saying that they have seen one of the latest films! What it seems you would like to know is *when* do they go to see these films? Also, of course, how do they manage to reach the particular cinema without being mobbed? Well, in the case of Adam it is probably the simplest method of all, or what Adam would describe as “a touch of the old disguises”

For you never know, the old man with the moustache, dark glasses, large scarf and long overcoat, standing behind you in the movie queue, could be an old man wearing a moustache, dark glasses, large scarf and long overcoat, but on the other hand it could be that swingin’ character Adam Faith wearing a moustache, dark glasses, large scarf and long overcoat!

It’s enough to make Adam’s Adam’s Apple rise! But—That’s Adam.

## “OLD—OR NEW!”

Hi there! Had a swingin’ Christmas? Well, let’s wake you up from your Christmas dreams by asking you about Elvis. How do you prefer YOUR Elvis? That’s the question I have decided to ask you this week—so open your Xmas star-filled eyes and give the matter your usual consideration—which is—like fast! This is the problem. Do you prefer the “old Elvis”? For example in his films “Jailhouse Rock” and “King Creole” days?

Yes? Then carry on tuning in, guys and dolls! Let’s harp back to ye olde Presley, the guy with the long side-burns and mobile hips—like *very* mobile hips! He was the guy who stunned the pop world into silence with chart entries such as the fantastic “Jailhouse Rock”—the one who really knocked you into sheer solid silence as he swung into the slinky, bluesy numbers standing on the bar with a murderous look in his eyes in one of those exciting shots from “King Creole.” Is this the Elvis you prefer? The 6 ft. singer who made platters that literally took your ears to pieces?

BUT before you decide let’s take into consideration the present Elvis. Now let’s admit it—Elvis has noticeably toned down his singing, and his golden (£) tonsils now yodel out soft, gentle ballads—and what about his fighting in “Follow That Dream?” The savage Elvis has gone almost for good, and all that remains is admittedly a good singer still—and a much more polished actor, but certainly some of the old fire has indeed disappeared! Take “Kid Galahad”—I think any Elvis follower would admit that all the fighting in this film was never, never so savage as just one punch from “King Creole” or “Jailhouse Rock.”

Most of the pop stars in Britain today, and the great majority of the American vocalists, also prefer the old Elvis on wax but not on the screen. Which do you prefer? The hip wriggling, rip roaring, swingin’ savage, gay cavalier type—The Old Elvis? Or the slower, more funny, more fatherly type portrayal that Elvis puts over these days. And, of course, his records. The slow, soft ballads with the “sweet touch.” This is the New Elvis!

Anyway, drop me a line at the address below and give me your views in this fashion. Do you prefer

- (a) Elvis in his old films, up to and including “King Creole”—yes?
- (b) Elvis on his old records—yes?

OR do you prefer Elvis

- (a) In his present films?
- (b) On his present discs?

So flip with the cards and letters, chicks! The address is—D. T. Cardwell, Features Editor, “Pop Weekly”, 234-238 Edgware Road, London, W.2.



**POP** WEEKLY

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Mike Sarne

