

POP

No. 23

WEEKLY

ONE SHILLING

Week Ending 2nd February





FAB! CLIFF! FAB!

Probably many among you have heard about Cliff's last fantastic success in South Africa. You may have been shocked to hear that he got a fantastic reception there, more so than in Britain, but what about his current S.A. tour? Over 12,000 people turned out to see Cliff leave the plane, and 3,000 fans brought their cars, and created what was described as "a tremendous row" by hooting their car horns simultaneously! A South African policeman said later, "I've never seen a reception like it in all my life. If there had been any more people we'd have to have landed the plane somewhere else!"

Said Cliff, "I'm overwhelmed! What can I say? Last time I was here they gave me a fabulous time—but this beats all!" At the time of the tour Cliff's movie "Summer Holiday" was opening in four cities at the same time! Obviously the reason here was that so many people would have tried to get to see the film at the one cinema that it wouldn't be worth anybody being hurt. But what a triumph for Cliff and the Shadows! Have we ever had anyone like Cliff and the Shadows who could draw such fantastic crowds as these abroad?

The answer of course is "No! No! No!" Possibly Elvis may be able to draw crowds like this (particularly in South Africa) as he is as popular as Cliff there, but as yet we have to see only what happens from Cliff's point of view. One thing that continually amazes me is the fact that less teenagers turn up in this country to see Cliff than in any other country. Take the British premiere of "Summer Holiday." Cliff was prevented from seeing that by the three thousand or so fans gathered outside. Yet this is the largest turnout of Cliff fans I have heard about for some time!

Cliff is the top British singer. He is an English guy. So what happens to the English fans who used to turn up in their thousands to see him? Look at South Africa! Over 12,000 followers arrive just to see Cliff step off a plane. How many British fans would turn up at the airport to see Cliff arrive back from Africa? Personally I think Cliff will be wondering what on earth his fans are up to. Anyway, here are a few notes from our French Pop Weekly correspondent, Catherine Pagezy. "Cliff is very popular here, probably the second most popular singer in this country with Johnny Hallyday leading. All of us are waiting for Cliff to come to France again so that we can all have a chance to see him! Naturally, with the Shadows who are almost as popular as Cliff, if not equally."

I don't know about you but it seems to me that—CLIFF IS GETTING MORE POPULAR WITH OTHER COUNTRIES THAN HE IS HERE. Or should I say that the teenagers of other countries are more demonstrative than ours? Yes—or No?

POP WEEKLY

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FIRST SERIES

WEEK ENDING 2/2/63

ISSUE No. TWENTY-THREE

Hi there!

Very few things are as unpredictable as the Pop World, it is very difficult to say why some artistes suddenly lose popularity, or why a particular number by an unknown singer unexpectedly hits the jackpot in the charts. There are dozens of instances I could give you of this sort of thing. I suppose the real answer is that this is the world of the young, and the young like change and dig new ideas.

One instance of the unpredictable is shown by our popularity chart, just glance at this week's. Cliff has re-established himself firmly at the top, but is followed up surprisingly by a very solid vote for the Shads, at present riding high on their No. 1 hit, *Dance On*.

The Faith fans have again got together to swing Adam back into the first three, pushing Elvis down to No. 4. The most surprising point, however, is the drop of Billy to No. 6. I think the Fury followers will put this matter right, like quick!

While we are on the subject of predictions, have you noticed how often an "expert" tells us that "this year C 'n' W is going to make it big," or "organ sounds are in," or again, "only ballads will make the charts." Just as regularly, you, the platter-purchasers prove the experts wrong by pushing an entirely different type of disc to the top! Well, to me this all makes the pop-scene more interesting, after all if the experts were always right, every disc would be made to the same pattern, to fit the Top 10, and there really isn't room for them all at the top!

Keep swingin'.

The Editor



Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

These artistes were voted the top stars of today by you. Whenever you write to "Pop Weekly", write the name of your three favourite stars in the top left hand corner of the envelope. Alternatively write your three favourite stars on a postcard, and send it to:

POP WEEKLY, HEANOR, DERBYSHIRE.
For this is the magazine that gives you the stars YOU want to read about, and every letter automatically constitutes a vote.

This Week's Pic from the second half of the Chart MARK WYNTER



This Week's

TOP 4 L.P.s.

Discussed by
Peter Aldersley

Not quite so much "pop" L.P.s this week, but more a selection which could become "popular" once given a spin; with the reduction in price you might find that you can now afford to pay closer attention to a fund of potential enjoyment at 33¢. This, for instance:

STEVE LAWRENCE and EYDIE GORME: "TWO ON THE AISLE"
UNITED ARTISTS. ULP 1011.

From his "pop" hit, *Stateside*, with *Go Away Little Girl*, Steve Lawrence teams up with his wife, Eydie Gorme, to present 11 tracks of both big band and soft-lights arrangements. As a husband and wife team they work together quite brilliantly, but they also give out with solo tracks with equal satisfaction. Don Costa is responsible for the backings and you'll find enough contrast on the whole record to satisfy many different moods and occasions. One of the tracks I like, particularly, is *A Lot Of Livin' To Do* on which Steve and Eydie really let go against a powerful backing. I'm sure you'll enjoy things like *The Party's Over* and *Put On A Happy Face*. Other tracks include: the title song, *Two On The Aisle*; *'Til There Was You*; *Make Someone Happy*; *Namely You*; *Our Language Of Love* (beautifully sung by Eydie); *It's Love*; *'Till Tomorrow*; and *Just My Luck*.

With his current hit, *Comin' Home Baby*, it's well worthwhile considering **MEL TORME: "MEL TORME AT THE RED HILL"**
LONDON. HA-K 8021.

This is the real Torme at his best in his own familiar surroundings of the cabaret atmosphere—not that this disc has the earmarks of a "live" performance. Apart from an opening announcement and a little applause at the end of the tracks, it has the quality of a studio recording and gives us Mr. Torme in clean-cut precise tones, really moving along with his famous *Mountain Greenery* and taking Torme-like, but legitimate, liberties with the lyrics of *It's Delovely*. He revives *Foggy Day* for us, and *A Nightingale Sang In Berkeley Square* and, with the Jimmy Wisner Trio Mel continues to put his unmistakable stamp on *Shakin' The Blues Away*; *I'm Beginning To See The Light*; *In Other Words*; *Love For Sale*; *Nevertheless*; *Early Autumn*; *Anything Goes*; *When The World Was Young*; and *Love Is Just Around The Corner*.

**DAVE BRUBECK
LOUIS ARMSTRONG
CARMEN MCRAE**
"THE REAL AMBASSADORS"
C.B.S. BPG 62083.

Dave and Iola Brubeck produced this one to bring together the "greats" like



Armstrong, McRae, Lambert, Hendricks and Ross and the result is quite exciting, especially for those who have a leaning towards jazz. "Satchmo" and Carmen McRae duet very well, and Brubeck and "Satchmo" are at their best on their respective instruments of pleasure. There is surely a little something for everyone on this platter which is a "must," anyway, for any serious collector of L.P.s. It's one of those rare occasions when some of the "great ones" play together and gain even more, themselves, from the experience.

All strict "pop" for our last one this week:

FREDDY CANNON: "BANG ON" STATESIDE.

The Explosive Mr. Cannon starts off with a real bang as he rocks into numbers like *Palisades Park*, together with quite a few that have never been released over here before. Frank Slay is responsible for the Big-Beat-Big-Band arrangements which give an extra lift to the largely "double-tracked" Freddy. It's rocks all the way—so much so that I was exhausted half way through! And I was sitting down at the time, as well! Oh yes, if you like Freddy Cannon, this is a proper feast!

We've come to the hole in the middle of this L.P. spot, but if you'd care to flip the pages, I'll meet you for a DISCUSSION on this week's single releases. See you?

★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

- 1 Dance On (1)
- 2 Next Time/Bachelor Boy (2)
- 3 Diamonds (7)
- 4 Globetrotter (6)
- 5 Like I Do (4)
- 6 Return To Sender (3)
- 7 Don't You Think It's Time (15)
- 8 Go Away Little Girl (9)
- 9 Up On The Roof (11)
- 10 Guitar Man (8)
- 11 Coming Home, Baby (13)
- 12 Little Town Flirt (22)
- 13 Island Of Dreams (23)
- 14 Lovesick Blues (5)
- 15 Sun Arise (10)
- 16 All Alone Am I (28)
- 17 Big Girls Don't Cry (24)
- 18 Some Kinda Fun (—)
- 19 Telstar (12)
- 20 Bobby's Girl (16)
- 21 It Only Took A Minute (14)
- 22 Wayward Wind (—)
- 23 He's A Rebel (18)
- 24 Sukiyaki (—)
- 25 Loo-be-Loo (—)
- 26 Taste Of Honey (—)
- 27 Ruby Ann (—)
- 28 Just For Kicks (25)
- 29 The Lonely Bull (29)
- 30 Let's Dance (—)

- The Shadows
Cliff Richard
J. Harris/T. Meehan
Tornados
Maureen Evans
Elvis Presley
Mike Berry
Mark Wynter
Kenny Lynch
Duane Eddy
Mel Torme
Del Shannon
The Springfields
Frank Ifield
Rolf Harris
Brenda Lee
Four Seasons
Chris Montez
Tornados
Susan Maughan
Joe Brown
Frank Ifield
Chrystals
Kenny Ball
The Chucks
Acker Bilk
Marty Robbins
Mike Sarne
Tijuana Brass
Chris Montez

- (By courtesy of Cash Box)
- 1 Go Away Little Girl Steve Lawrence
 - 2 Walk Right In Rooftop Singers
 - 3 Hey, Paula Paul & Paula
 - 4 Night Has A Thousand Eyes Bobby Vee
 - 5 Tell Him The Exciters
 - 6 Telstar Tornados
 - 7 Up On The Roof The Drifters
 - 8 Limbo Rock Chubby Checker
 - 9 I Saw Linda Yesterday Dickie Lee
 - 10 It's Up To You Rick Nelson
 - 11 My Dad Paul Petersen
 - 12 Hotel Happiness Brook Benton
 - 13 Two Lovers Mary Wells
 - 14 Half Heaven—
Half Heartache Gene Pitney
 - 15 Loop-de-Loop Johnny Thunders
 - 16 My Coloring Book K. Kallen/S. Stewart
 - 17 Don't Make Me Over Dionne Warwick
 - 18 I'm Gonna Be Warm
This Winter Connie Francis
 - 19 You Really Gotta
Hold On Me The Miracles
 - 20 From A Jack To A King Ned Miller
 - 21 Bobby's Girl Marcie Blaine
 - 22 Pepino, The Italian
Mouse Lou Monte
 - 23 Little Town Flirt Del Shannon
 - 24 Cinnamon Cinder The Pastel Six
 - 25 He's Sure The Boy
I Love Chrystals
 - 26 Remember Then The Earls
 - 27 Everybody Loves A Lover Shirleys
 - 28 Zipp-A-Dee-Doo-Dah Bob B. Sox and
Blue Jeans
 - 29 Return To Sender Elvis Presley
 - 30 Big Girls Don't Cry Four Seasons

Chart Newcomers

'WAYWARD WIND' RUSHES IN

Guess which surprise character is in the charts this week, just a few days after the release of his latest disc. It's Frank Ifield, of all people! That's just kidding. It was as certain as night follows day that his storm-whipping *Wayward Wind* would make it three major hits in a row... and there he is, already at number 22.

And Frank's all-round performance qualities are paying off. So many disc stars get their hits and can't sustain the fame on personal appearances. Not so Frank. He worked for his success over many years—and the reward is a starring spot running over several months at the London Palladium.

In, too, comes the young Chris Montez, from the States, building his pre-British tour reputation with *Some Kind Of Fun*, in at 18—the week's biggest jump. Chris is due here real soon, along with his buddy Tommy Roe... and is rarin' to meet up with his British fans. *Let's Dance*, missing from the chart last week, pops up again at No. 30.

Kenny Ball is one of Britain's most-travelled artists—he's still getting fan-mail from his recent block-bustin' tour of New Zealand, Australia and the States. And he's a world-traveller on disc titles, too, having picked material

from several different countries. His latest biggie *Sukiyaki* is from Japan.

Loo-Be-Loo next. Under the title *Loop-De-Loop*, Johnny Thunders made this age-old children's song a Stateside hit. And Frankie Vaughan, in a rush-session one cold Sunday afternoon, "covered" it here. But the lead so far comes from the Chucks, on Decca, who treat the song under its original title.

This battle is far from over. Apart from the three versions already nominated, there's another by the Dallions on Oriole.

Britain's other trad king, Mr. Acker Bilk himself, gets his rating this week at Number 26, with the soulful clarinetting on *Taste Of Honey*. There've been several versions of this catchy film opus but our Acker is having things pretty much his own way. Says his Press representative: "They do not come any more honied in tone than Mr. Acker Bilk and his clarinet. Earth has literally not a thing to show more fair, more redolent of nectar."

Also new in this week is Marty Robbins, with *Ruby Ann*. But he had made a previous entry with this single so really it's a matter of welcoming him back. Don't get his disc mixed up with the new one by Dion which is called *Ruby Baby*.

CLASSIFIED ADVERTISEMENTS

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

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THE BEATLES FAN CLUB (Northern)—s.a.e. to 107 Brookdale Road, Liverpool, 15.

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MIKE BERRY Fan Club, 24 Cranmer Close, Eastcote, Ruslip, Middlesex.

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

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

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

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'THEY'RE HERE'

Currently drawing great crowds on their one-nighters are a group who have been in the British pop record-buyers' minds for some years. Their name? Johnny and the Hurricanes. Remember their chart ridin' hits that slayed everybody? *Crossfire*; *Red River Rock*; *Beatnik Fly*; *Reveille Rock*; *Down Yonder*. Think back five months or so to their double-sided big seller, *High Voltage* and *Old Smokie*, both of which reached the Top Thirty even tho' the dee-jays spent most of their time plugging what was supposed to be the "A" side, *High Voltage*. Their new waxing is called *Greens And Beans*—an unusual title but one that is rapidly becoming well-known as it shoots across the disc bar counters at a fantastic rate!

The flip side *Whatever Happened To Baby Jane* was supposed to have been the top side, and in fact many papers have publicised it as such, but at a last-minute conference the platter was flipped. "Although," said Johnny

Paris, leader of the group, when I met him, "It's up to our fans really, Dave. They usually decide which side is gonna be the best for the charts. Our last hit over here, *Old Smokie* was the 'B' side until everyone decided that they preferred the other side of the deck to take over as the 'B.'"

I asked him what he thought of British teenagers and he grinned and replied, "Waal, I used to hear that they weren't much different from the teenagers back home in the States—but I have noticed that they are more inclined to show that they appreciate your stage acts. I hope that won't get my US fans mad! The truth is, however, that most of our fans over here, particularly the females!" (there was a big shout of "WOW!" from the rest of the Hurricanes) "well, they seem to get real wild when we get moving there on stage."

Johnny continued, "You've all been

real good to us while we've been over here, Dave, and we sure do appreciate it, don't we, fellers?" The Hurricanes, busy with their stage equipment, all looked up and yodelled, "Yuh!" This is one of the things that I find amazing about most American groups. They treat the leader of the group almost as boss to the nearest degree, and it works out surprisingly well. "The only trouble is," said one member, "that when someone wants an interview, that is, with the whole group, it gets rather difficult!" I asked Johnny, "Why?"

He explained that, "most of our group who got into London for the first time were missing after about two hours! The reason was that they all decided to spend their time sight-seeing!" I enquired of Johnny, "What are you hoping for while you're over here? Apart from good audiences, of course!" Said Johnny, almost in complete unison with the rest of the Hurricanes, "We're hoping real hard that our new single will check in on your charts." After hearing it, Johnny, So Am I!

BEATLES BATTLE ON!

One group. Two hits. One sound—but whatta sound, plus some pretty cute vocalising as well!! They are, of course, the fabulous Beatles! An outstanding name—and an outstanding team who look certain for more chart entries in the very near—but near future! Their talent is obvious by the fact that they are the first British group to reach the charts with their first release—something which even the Tornados or Shadows could not do! Their first chunk of platter (as if you didn't know!) was the swingin' bouncy *Love Me Do*, which stayed around the charts for so long that the Beatles told me, "We felt like retiring there and then!"

Their latest single, *Please, Please Me*, vetted by experienced dee-jays who pronounced "one of the best seven inches of solid wax we've heard for some time!" The four lads, John Lennon, Paul McCartney, George Harrison, and Ringo Starr all write their own songs, work out their own stage acts, and can all play a variety of instruments. I asked them about their rather peculiar name, The Beatles. Drummer Ringo Starr said with a laugh, "I don't really know how it came about, Dave. I think people put too much emphasis on the names for groups! We aren't really concerned when people think it funny."

John Lennon, however, had a different view of things. He said, "It came to me in a vision. A man astride a flaming pie said, 'From now on you will be known as the Beatles—with an "A"!' " Another unusual fact about this quartet is the fact that they all look rather like younger cousins to the Temperance Seven! About the only difference between them and the Temps is the fact that they are more inclined towards a touch of the old jollities! In fact when I had them in the office this is roughly how the interview went. John Lennon, "Wonder why we aren't in the charts? The Pop Weekly Popularity charts, I mean?"

Paul replied, "Perhaps it's because we're not all handsome." Flashed back George Harrison (lead guitar) "Speak for yourself!" Quipped Ringo Starr, "Yes, George is the handsome member of the group—but that's about all he does, isn't it?" George promptly slobbered, or attempted to slobber, Ringo with his guitar, but to no avail—as Ringo had by this time picked up his drum-sticks and was battling furiously! Then Paul McCartney told me about their combined ambitions, "You see, Dave, we think our success is due to the fact that we are *not* a copy of anyone else."

I mean, there are hundreds of professional and semi-professional acts who copy the Shadows, the Everlys, and various other people. We have a distinctive name, a distinctive sound, and a fresh stage act." I asked them what they had got in mind for the future, and they said, "To see our new platter *Please, Please Me* get to the No. 1 slot!"





SENSATIONAL

A GREAT DISC

A NEW STAR

CHERRY ROLAND

singing

HANDY SANDY

(A Belinda Recording Production)

on

DECCA F11579



She's pert. She's pretty. She stands postage stamp thickness over five feet. She was an acrobatic miss at school. And she's fantastic. Because Cherry Roland's first real stab at fame was in the lead, opposite Mark Wynter, in Milton Subotsky's great new movie "Just For Fun."

This is a leap into show business which shook everybody—for lotsa top young actresses wanted that part . . . but BADLY. And now the immensely likeable Cherry Roland is standing by to shake everybody once again. With her first Decca disc release, *Handy Sandy*, a song originally written for Connie Francis.

Imagine the feelings of this young lass. She's on a trip to a London dance hall. She lights a girl-friend's cigarette. She drops her handbag. And that guy who picks it up for her is a film company executive.

He "sees" her in movies. Not long later, she's signed for the lead in a film which includes Jet Harris, Mark Wynter, Bobby Vee, Kitty Lester, Freddie Cannon and Kenny Lynch—and many others she'd only dreamed of as a schoolgirl.

The "Cinderella" story continues. There then came that recording session, under Belinda Recordings Ltd., where

Franklyn Boyd came into the picture. Franklyn was (and is!) a fine singer under his own steam. An experienced performer-executive. When he raves about a new girl, his ravings are worth hearing. And he is raving about Cherry.

So out comes *Handy Sandy*, with the 'B' side *Stay As I Am*, written for her by Clive Westlake, who wrote a lot of the numbers for "Just For Fun."

Now Cherry is kinda teetering . . . on the brink of full fame. The schoolgirl who became a typist who became a "name" before she was seventeen thought back to her school days.

"Long before I thought of singing, I used to put on gymnastic shows for my schoolmates," she said. "Everything went well as I planned a career as an acrobat . . . until I knocked over and broke an antique vase at home while rehearsing."

Cherry turned to singing. "I worked for pocket money every Friday, Saturday and Sunday evening. Must say it gave me a kick to rush home after school on Fridays and change out of my school clothes into stage clothing. But I had to promise my dad that I'd do my homework on Saturday mornings."

Eventually Cherry met up with Barrie Perkins, now her manager. She sang

with the Ronnie Keene band for nigh on two years. Then she toured with groups called the Offbeats and the Chaperones, both formed specially for her by Mr. Perkins to gain experience.

That dramatic handbag-dropping bit at the dance hall followed . . . and Cherry was on the way. It's all happened so fast that she's still catching her breath. Especially when she thinks of all those fab pop stars that she's met recently . . . AS A FELLOW STAR.

The situation looks fabulously promising for this delightful little bundle of talent. She's contracted for three more movies by Columbia—and while one will be a musical, there's a good chance, too, for a more dramatic role.

Records coming up include, almost certainly, a single of one of the songs from "Just For Fun," which is due for April cinema release, and the Decca sound-track L.P. of the film score.

Cherry, then, is all set. With folk like Franklyn Boyd, Milton Subotsky, Barrie Perkins and many others all routin' hard for her, she should truly burst upon the show-biz scene before 1963 is very much older.

The Dartford, Kent, born lass with the black hair and the hazel eyes speaks up breathlessly. "I think it's all marvellous. It's so exciting . . ."



POP WEEKLY TOP 20

- | | | |
|----|--------------------------|----------------------------|
| 1 | Bachelor Boy | Cliff Richard |
| 2 | The Next Time | Cliff Richard |
| 3 | Dance On | Shadows |
| 4 | Baby Take A Bow | Adam Faith |
| 5 | Return To Sender | Elvis Presley |
| 6 | Diamonds | Tony Meehan/
Jet Harris |
| 7 | Because Of Love | Billy Fury |
| 8 | Go Away Little Girl | Mark Wynter |
| 9 | Forever Kind Of Love | Bobby Vee |
| 10 | Can-Can '62 | Jaywalkers |
| 11 | Globetrotter | Tornados |
| 12 | What Now | Adam Faith |
| 13 | It Only Took
A Minute | Joe Brown |
| 14 | Guitar Man | Duane Eddy |
| 15 | Like I Do | Maureen Evans |
| 16 | Little Town Flirt | Del Shannon |
| 17 | Kid Galahad (EP) | Elvis Presley |
| 18 | Swiss Maid | Del Shannon |
| 19 | Just For Kicks | Mike Sarne |
| 20 | Let's Dance | Chris Montez |



Under the quaint impression that the best-selling records in the country are not necessarily the current favourite songs, Pop Weekly publishes this chart in all good faith for three reasons and your amusement:

- (1) The public can like a song but will not buy it.
- (2) The public may buy a record, but quickly tire of it, and
- (3) The poll of a record can drop, but not its popularity for the simple reason that the public has already bought it.

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

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

GREAT TALENT SEARCH

Do you think that your voice is good enough to enter for a national talent competition? Do you know, or have you an instrumental group that would like a recording contract? In next week's "Pop Weekly" all the details will be available to maybe give you the chance of winning a **fabulous record player, many top poppers' LPs Plus! Plus! Plus!** A recording test with a **major record company!!!** This is your chance to become a top vocalist or one of the top instrumental groups in the country! All you have to do is tape record your group or your voice and send it to:-

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Tapes must arrive no later than April 6th, 1963. The judges will comprise

A Recording Manager

A Music Publisher

A Top Disc Jockey

POP Weekly Features Editor, David Cardwell

and Your Editor, Albert Hand

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Photo News



- 1 Frank Ifield casts a critical ear in the direction of the "play-back" of his latest single, *The Wayward Wind*.
- 2 Glowing with delight at the way his "Summer Holiday" movie is pulling in the crowds, Cliff takes time off from his guitar-wangler to emphasize a point.
- 3 That's Peter Jay, leader of the fabulous Jaywalkers, with his mother, who helps run his rapidly-growing fan club. There's a fresh pile of letters waiting answers every day.
- 4 Brenda Lee, natch! Little Miss Lee is looking forward to returning soon—at a fee which promoter Don Arden says is "nearly uneconomic but worth every penny."
- 5 Judging others instead of having his own judged—that's John Leyton. But he always takes his sessions on "Take-Box Jury" seriously . . . hence his thoughtful expression.
- 6 That fat threesome, the Springfields. Guitar-sisters Mike is on the left, Tom on the right—and Dusty, so-called because she used to sell dusters, provides the middle bit of glamour.



DON'T FORGET!

**EVERY WEDNESDAY
7.30**

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presents the life stories
of your favourite Stars
with Discs and facts—

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(PART 3)**

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SPECIAL SHOW FOR FURY FANS BILLY PLANS GET-TOGETHER

HOW would you feel about the possible chance of meeting and chatting to Billy Fury? You'd jump at it? Well, it **COULD** happen . . .

For Bill is laying on a special show for his fan club members—and it'll take place in April or May. It's a definite arrangement, though the final details, such as date and venue, are being sorted out right now.

However, you'll have to write in first to ensure that you will be able to get in to this great, swingin' affair. Tickets will be 5s. 6d. each—and that price includes not only an act from Bill but refreshments as well. There's likely to be such a hefty demand that it'll be a case of first applications get preference.

Interested? Then drop a line to Billy's fan club president, Frances Crook, at 75 Richmond Avenue, Barnesbury, London, N.1. She'll give you all the details as and when they're available.

"ELVIS MONTHLY" COMPETITION

Owing to an oversight by a printer, who has since been painlessly destroyed, last week's "Elvis Monthly" Competition winner was omitted.

The winner was:

SUSAN HORSEY,

31 Ovington Terrace, Llandaff, Cardiff.
We must apologise for this omission.

This week's winner is:

GILLIAN RICHARDS,

134 Church Road, Earley,
Reading, Berks.

Both will receive a copy of Elvis's "Blue Hawaii".

BRENDA SAVED POODLE

BRENDA LEE's little pet poodle, Cee Cee, is one of the most famous dogs in America and has often been photographed with the singing star.

And it was in trying to save the dog (successfully) during the raging fire which gutted Brenda's home in Nashville, Tennessee, that Brenda suffered slight injuries which needed hospital treatment.

The fire, caused by faulty wiring, whipped through the nine-room house, which is valued at nearly £15,000—leaving all but one bedroom in total ruin. And only Brenda was awake when it happened, having been watching a late telly-show before noticing smoke pouring in under the lounge door.

Her hair was singed and she also had a slight eye injury. But the thing that annoyed her most was that her stage dresses, all ruined, were not insured . . .

YES—NO JOE!

IF there's a trouble with Joe Brown it is his sense of humour. You rarely know when to take him seriously. Even when it's a matter of whether or not he's going to get married . . .

For Joe, in moments of gagging, has introduced the lovely Vicki Haseman, dark-haired beauty from the Breakaways' vocal group, as his fiancée. And a lot of people have taken him seriously.

But when penned in a corner, Joe changes his story. It seems that it might have all been a big giggle. On the other hand, Joe has bought a home—which might suggest to some the theory that he is pondering on a life of domesticity. They have, certainly, been often seen in each other's company.

What IS the truth? Well, Vicki IS leaving the Breakaways. Joe is quite clearly fond of her. But the present guess is that they have nothing remotely definite over the question of getting married.

Unless, of course, Joe's sense of humour was not going full blast. In which case they might well be wandering hand-in-hand into a registry office before this story can even hit the news-stands.

HAVE YOU HEARD?

Northern promoter-producer Brian Epstein is building up an enormous roster of talent in Liverpool, the lists being headed by the Beatles . . . That national daily critic who said "Cliff Richard cannot sing" pulled in an unusually heavy mail shortly afterwards . . .

Vocal version now out on the Tijuana Brass instrumental chart entry *Lonely Bull* . . . No matter which way you look at it, those L.P.'s by the various George Mitchell choirs are the most consistent sellers in this country . . .

Patsy Ann Noble, a hot tip for stardom here this year, gets her biggest break by touring Britain with the Shadows AND Cliff during February . . .



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Jess Conrad's TV Role

JESS CONRAD is to make another "straight" appearance in a major TV play, so pushing forward still more on his aims for an acting career. This week he records an appearance in "The Paradise Suite," planned for "Armchair Theatre" one Sunday during March.

Chief male role is played by Sam Wanamaker and the girl lead is "Baby Doll" film star Carroll Baker. Jess takes part in a Twist sequence with Miss Baker but also has an important speaking role. Story line is of a beautiful but bored film star, relaxing in her hotel suite after attending a Press reception for her latest film.

Jess has also cut his first single for his new company, EMI, having switched from Decca. It is out next week and the titles are *Take Your Time* (by Johnny Worth and Johnny Keating) and *Devil Moon and Angel Face*. EMI Chief Norman Newell is reported "delighted" with Jess's first release—and Jess himself hopes it will bring a change of luck over his chart progress.



TOP MODELS

RECENTLY there was a great deal of controversy over some shop-window dummies that clearly resembled Prince Philip, Mr. Macmillan and President Kennedy. There was such a stink, at political level, that they were removed.

Now the designer, Monsieur Jacques Bodart, of France, is to design models which look like singer-comic Ken Dodd, comedians Morecambe and Wise and Top Twenty handleader, Joe Loss.

M. Bodart told "Pop Weekly": "I have already got the permission of the artists—and I'm working now on dummies to look like these famous men."

And Ken Dodd rang in to say: "I'm flattered that Mr. Bodart thinks I'm good enough to be modelled. I see no reason why shop-window dummies shouldn't be made to look more realistic."

"CHUBBY" SUED

IN the States this week, there's a scrap going on between two heavyweights, prestige-wise, of the pop world. On your left, rockin' gently, Gary U.S. Bonds. On your right, twistin' furiously, Chubby Checker.

Gary is claiming in the courts that Chubby has "stolen" his song *Quarter To Three*, which sold a million near enough for the Bonds' set-up. And Gary backs it up by filing a 100,000 dollar claim for damages.

He says, in effect: "We sold a bomb on the number. Then Chubby Checker and some of his associates got hold of it and brought it out as *Dancin' Party*."

And, in court, it was said for Gary: "*'Dancin' Party'* was a flagrant imitation made to deceive and confuse the public and it unlawfully capitalised on the popularity of *'Quarter To Three'*".

BILLY FURY TO GO-GO MONTHLY

POP WEEKLY features editor, Dave Cardwell, released the exciting news this week that on February 15th, 1963, a new monthly magazine was to be launched called "Fury Monthly," contents of which was to be devoted entirely to the rage of the British Pop World, Billy Fury.

This shock news will delight the hundreds of thousands of Fury fans in this country, of whom many believe that 1963 will be Billy's Year.

It has been announced that the price of this 100% Billy magazine will be 1/-; the same size as Pop Weekly; but the middle will consist of a double-page magnificent Fury photo Every Month! . . . and on art paper, of course. The main purpose of the magazine will be to keep the fans up-to-date with news of Billy, and where he is appearing; maintain a constant supply of superb photos; and constructively talk about his discs and his stage shows and his films.

Fans are warned that supplies of this first issue will be very limited, due to the fact that many non-fans may buy the No. 1 from a curiosity angle, so . . . PLEASE . . . place a regular order with your newsagent NOW. The last date HE has for placing HIS order, is February 8th. Take this article to the shop, and show him. His wholesaler will readily make his supplies available to him, to pass on to you.

Move, man! Like Fury!
Ask for Billy Fury Monthly. Price 1/-. First issue February 15th (March issue).

PHOTO CAVALCADE

PHILIP GOTLOP supplied pictures of Billy Fury, the Beatles and Shane Fenton. RICHIE HOWELL that of the Shadows. CYRUS ANDREW, studies of Cliff and Cherry Roland. JOE BROWN is by Mirroptic. HELEN SHAPIRO, Evening Post, Wellington. JOHNNY & THE HURRICANES—Maurice Seymour, New York.

READERS WRITE

... but aren't always!

LET US HEAR YOUR VIEWS.

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

He's Asking For It!

What a fabulous combination the two ex-Shadows Jet Harris and Tony Meehan make.

With the best drummer and the best guitarist combining on a Jerry Lordan composition *Diamonds*, I don't see how they can fail to score a number one hit.

Incidentally the flipside, *Footstomp*, also deserves a lot of praise, and could I think provide a double chart entry for the boys.

It will prove very interesting during the course of 1963 to see who comes out on top, Jet and Tony, or the Shadows who are not half the group that they were with their original line-up.

I wonder what the opinions of your other readers are on this point.

Tony Dörner (Beaconsfield)

Somebody's Wrong!

I am writing to give a prediction on the new Susan Maughan record, *Hand A Handkerchief To Helen*. I predict it will reach No. 4. I think this record is great.

Douglas Boothby (Worthing)

My forecast on Susan Maughan's latest recording, *Hand A Handkerchief To Helen*, is that it will be lucky to get into the Top Twenty. I would say about No. 25.

Arthur Carterson (Rochdale)

Friendly Fury

I feel I must write to you about Billy Fury. I have had the pleasure of meeting Billy personally 3 times, and I could not count how many times I have seen his fabulous stage act.

I have never met such a friendly, warm-hearted person in all my life, not just because he is a pop idol, but he is so true to natural life, he is not at all big headed.

Why make so much of the so-called great Cliff, when Billy is fighting a very good battle against Cliff?

I say BILLY FURY all the time and good luck for the fabulous stage acts and all those super records. Good luck to him in 1963.

Wendy Poyner (Birmingham)

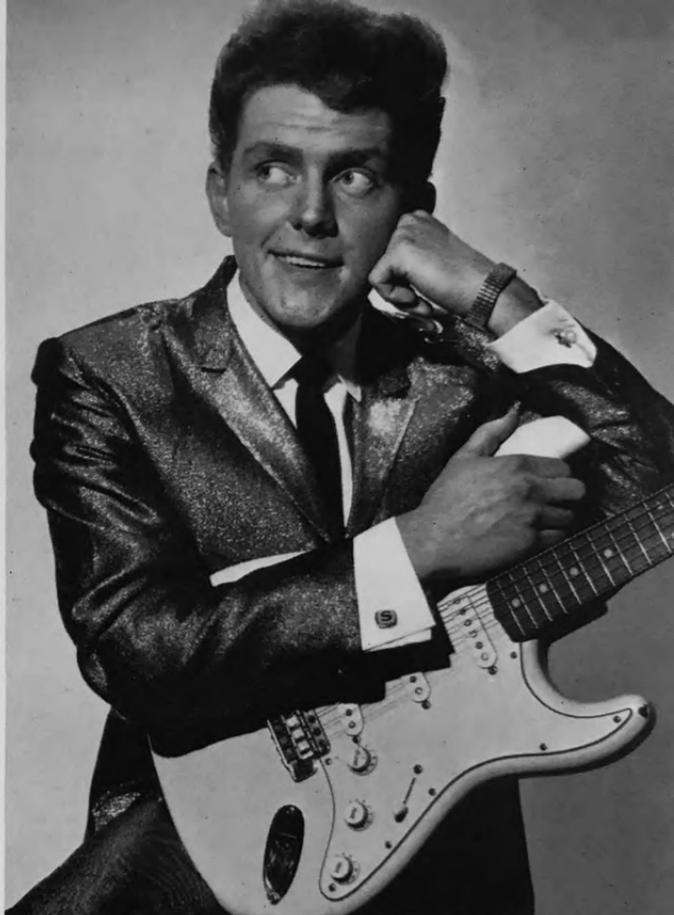
Whatta Great Mag!!

All my friends have Pop Weekly every week and can't wait to get all the latest news from the pop world.

The pics are everything that any of us could hope for and certainly make the mag even greater.

Keep up the good work.

B. Smith (Southend)



FENTON'S FANS

It seems the title of Shane Fenton's new platter, *I Ain't Got Nobody* has roused some pretty big questions from the female readers of Pop Weekly! Writes Mary Long of Scotland, "Why is it that handsome pop singers like Shane Fenton never, never get married? Is it because they're scared of losing their fans?" Other female readers said the same thing, so I stirred up Shane Fenton from a pile of fan letters, and ask him "WHY?" Shane looked rather embarrassed, and then said, "I think, Dave, that it's due to the fact that we never get enough time to see any girls to know how much we like them.

I mean, most of the top poppers of today are on the road almost all of the year, or rushing around appearing in TV shows and things like that. I'd like to get married to the right girl, but how can I find the right girl? The only time I have off is when I manage

to get my usual two or three weeks' holiday a year. After that, man! I'm back on the road again!" What is Shane's ideal girl? "As long as she can see the importance of my career, and can put up with seeing me only a few times a week, (if she's lucky!) and she is essentially good-natured I don't mind what colour her hair is or anything like that.

"I'm hoping that one day I will meet up with my dream girl, and that we will be able to have a lot of time together!" Shane also exploded the theory that a pop singer wouldn't marry one of his fans. "I think that's ridiculous! If I see a girl I like who comes to see my shows, and if she really liked me, of course we'd go out together! Eventually, we would get married—but at the moment," he laughed, "I Ain't Got Nobody!" Well, girls, any offers?

This Week's Film Choice

"THE LONELY STAGE"

Coming your way soon is a film which deserves an Oscar. No, it doesn't—it deserves *two* Oscars. The film is called "The Lonely Stage." The star you will recognise from the first quick glimpse you catch of her. One of the most fantastic singing sensations since the year dot. Who else but—the "Personality" girl herself, Judy Garland! I warn you however, that this movie will require all the handkerchiefs you have at hand, for the ending is one of the most moving I have seen for many a year. Until that sad ending tho', Judy keeps your spirits high with six marvellous songs that will keep your feet tapping and your enjoyment at the highest level!

Starring opposite her is that chunk of he-man, Dirk Bogarde, who plays the part of Judy's one-time old flame. The story is sad, but not slow, and you will find yourself crying one moment and laughing the next—that's when you're not singing along with Judy on, *By Myself*; *I Could Go On Singing*; *Hello Bluebird*; *Between The Devil*; *The Band Waggon*, and last (but not least by any means) *It Was Never Anywhere You*. This film was the first one that Judy has made outside of Hollywood, and many of the scenes were shot at our famous London Palladium.

Says Judy of her role in this film, "I can understand how easily this film could be true, about the girl who after losing her son and the man she loves, is almost forced to return to the only place left, "The Lonely Stage," where she has been nearly all of her life." For those readers of Pop Weekly who enjoy a good film, good songs, and even better acting by Judy Garland, all I add is that if you miss this film, then you've missed the chance of a life-time!

Pictured on right is Judy in a shot from the film, a United Artists' Release.



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POP SHOP TALK

Shirley Bassey reportedly "very annoyed" that Philips, her old company, pulled out an old version of her *Wayward Wind* to counter the Frank Ifield hit on Shirley's current company, EMI... In the States, Phil Everly has joined with a couple of buddies to open a new dance-hall and studio in Hollywood... Will Janie Marden, one of our most televised singers, make her disc comeback on Pye with her own composition *As It Was Meant To Be?*...

New "Go Man Go" comper Tony Withers was the highest-paid disc-jockey in Australia and used to host the "down-under" "Juke Box Jury" series... Twist expert Peppi back from the States suggesting that the "Chicken Scratch" and the "U.T." are likely to be the next dance crazes... Scottish singer Kenneth McKellar currently being featured a lot on radio in the States... Quite definitely off until May at the earliest—that tour of the States by the fantastically successful *Tornados*... Pat Boone movie "Weekend In Monte Carlo" will be made in Monaco soon—and he'll be meeting up with Princess Grace Kelly once again... Trad banjoist Pete Deuchar once turned down a quarter-of-a-million legacy because he preferred music-making to going into the family's brewery business... *Alley Cat Song* star David Thorne was offered a full-time professional job with the Harlem Globetrotters' basketball team... What about a pop series for John Benson, staff announcer, who recently deputised for Brian Matthew on "Thank Your Lucky Stars"?

Don't worry, fans—Ray Charles is finally really coming to Britain, even though it'll only be for a week from Tuesday, May 14th. If plans go through as scheduled, he'll have the *Raelets* with him... Mark Wynter's next single is an original, by a British writer, but he's hoping it won't mean a change of luck for his last two hits have been "covers" of American biggies... Radio Luxembourg dee-jay change brings in a cheery guy named Lee Peters in place of Brook Denning... A tip worth remembering: Frank Ifield is likely to be one of half-a-dozen stars for the resident revue at the London Palladium this coming summer...

Once upon a time, Kenny Lynch was a street trader in the East End of London—and he put on such showmanlike performances that he traded more than somewhat!... Maureen Evans was quoted as saying Shirley Bassey is the most important girl singer in the world today... and Shirley generally talks

about Judy Garland... Eden Kane's acting debut has suffered some hold-ups—but he's going in for some very demanding drama training these days... Piano star Van Doren, once with EMI, now with Decca, finds it level pegging in his billiards, snooker and golf matches with Craig Douglas... Limelights, new visitors to Britain from the States, rated one of the world's top folkesees guys...



Frankie Vaughan said he knew *Loop De Loop* would be a hit within hearing eight bars of the number—and hearken for news of exciting film plans for this personality singer... Susan Maughan: a bright, informative debut on recent "Juke Box Jury"... Even crowd-hardened Cliff Richard was scared by some of the receptions he stirred up early on in South African tour... Brook Brothers have every reason to claim they are Britain's most widely-travelled pop duo... Quote from Frankie Vaughan: "I think Frank Ifield's success in recent months is simply wonderful. He deserves every bit of it."...

Federals, six-strong instrumental group now with Parlophone, claim to be the only beat group to employ a Latin-American rhythm section!... Isn't it time to be honest and admit that the Bossa Nova just don't mean a thing, with or without that swing?... Doug Sheldon's *I Saw Linda Yesterday* building slowly but surely and may yet prove to be his biggest hit...

Big poll among exhibitors in American cinema circles has Doris Day as the biggest box-office draw, with Elvis way down in fifth place... Congratulations to swingin' singer, capable comic and nice guy Roy Castle on his engagement to showgirl Fiona Dickson... Danny Williams' throat, which recently kept him out of his pantomime, causing worry to his advisers.

AMERICAN MEMBERGRAM

Those rumours of an Everly Brothers split have been intensified now that Phil has married Jackie Ertel, daughter of the boss-man of Cadence Records. But we think Don and Phil will stick... Guy Mitchell moving fastish on *Have I Told You Lately That I Love You*—so fast that it looks like a real comeback... Drumming Sandy Nelson has formed his own TV-film production company to make "Teenagers World." First guests include Duane Eddy, Brenda Lee and Bobby Vee. Maybe you'll get to see it...

Gentleman named Roosevelt Nettles out here on a slick version of *Mathilda*. How about that name?... If you hear of a disc called *Who Stole The Keeshka?* and you're wondering—well, a keeshka is a make of Polish sausage... Burl Ives reported not too pleased at thought of having to shave his head to play a genie in "The Brass Bottle" movie... Everything happening in New York for Rolf Harris's *Sun Arise*, though nobody understands just what is a didgeridoo...

Bobby Vinton out with a new album "The Big Ones," which is sure-fire to boost his royalties... If you dig good stuff, do not—repeat NOT—miss the Sinatra-Count Basie album out on Reprise. Even the hysterical blurbs do not exaggerate... Gene Pitney has recovered from his bout of illness and hectically busy with both singing and writing... Doris Day's son, Terry Melcher, gave up his A and R duties briefly to cut his own new single (as Terry Day), *Be A Soldier*...

Frankie Avalon's marriage to ex-beauty queen Kay Deibel was a real quiet affair. Deliberately so—the couple wouldn't even let on where the church was... Whatta bevy of beauty went along with Bob Hope on his recent U.S. Service tour—Anita Bryant, Lana Turner, Amadee Chabot and Janis Page, with Anita singing material from her LP "Anita's Greatest Hits"... Allow record sales in the States were 16 per cent up on 1962 compared with 1961. Which has delighted the executives... Patti Page awarded the Heart Award by the Variety Club for her exceptional work for crippled children... Two new signings for the ambitious Charter label are Gogi Grant and Lena Horne... Frank Sinatra's label Reprise out for the singles market, via Nancy Sinatra, Ral Donner and Dorsey Burnette, plus lotsa new talents... Next Bobby Vee release for Britain *The Night Has A Thousand Eyes* is already a huge hit here—and his follow-up here is *An Anonymous Phone Call*, which is already moving...

Those British stories that Elvis Presley just won't visit your shores because he is afraid of flying are simply not true. There are other reasons... So Alma Cogan has recorded *Tell Him* in six different languages. Why not in American?... Johnny Thunder, who has our hit version of *Loop de Loop*, is a keen collector of matchboxes. And isn't that a great name for a singer?...

DISCUSSION

Hello, then! It's right perishing, isn't it? And I wouldn't mind betting you've been clinging even closer to your record-player (and fire!) lately. Worn out any good discs lately? If so there's plenty of new ones and here are a few of the latest releases.

Jess Conrad comes up with his first one for his new label, Columbia—"Take Your Time." In the past, Jess has been dead unlucky with his discs, really, and I think everyone wishes him a better slice of fortune from now on. *Take Your Time* is a song I can imagine Adam Faith tackling and Jess has got one of Johnny Keating's lively, distinctive backings to help him give the lyric his own interpretation. In the main, it succeeds; but I doubt whether the whole thing is strong enough, or original enough. Jess seems to have found a new strength of voice, although occasionally this fails him, either for lack of time or breath. Nevertheless, the catchy rhythm could catch your attention.

"Trouble Is My Middle Name" say the Brook Brothers with their cover version for Pye. Personally, I find this one much more attractive than the original Bobby Vinton spin because Ricky and Geoff do not allow themselves to be QUITE so sad about the whole thing. It is the kind of lyric to pull anyone down into the depths of despair, but the art of singing it should be to rise above it, a little AGAINST the mood, letting the words speak for themselves. A pleasant arrangement and the boys' performance marry together and make it a most acceptable disc. But I still think the middle names of this composition's troubles are "heavy" and "dull."

Anything but "heavy" or "dull" is Bobby Vee and "The Night Has A Thousand Eyes" on Liberty. A pounding beat drives it along and Bobby moves with it to give a performance of greater strength; this is not the wistful or sad Bobby of the "hopeful" or "lost" love song, but the assured young man giving words of warning to his girl: "... when you tell those little white lies, remember the night has a thousand eyes..." I think you'll like the power of the whole thing. I do!

And I like the sound of the next disc so much that I'm awarding it my:

★★★ **BOUQUET** ★★★
★ Duffy Power and *It Ain't*
★ *Necessarily So*, on Parlophone,
★ gave me a hefty surprise! Here's
★ a turn-up for the turntable, I
★ thought to myself! And here, also,
★ is a transformation! Hardly the
★ Duffy Power of past and less
★ successful days. Everything about
★ this disc is different and I always
★ applaud anyone or anything trying
★ to be different—'cos that's the
★ only way to make progress. From
★ the very start, when the disc gives
★ us the notes of an organ, which
★ sound like the introduction to a
★ church hymn, right through to
★ the end the treatment of this
★ Gershwin classic is refreshingly
★ DIFFERENT, and I think it comes
★ off. The organ is joined by guitar
★ and percussion only and builds up
★ into a fascinating backing that
★ certainly does not lack beat,
★ melody or attraction. The success
★ of the "experiment" is completed
★ by Duffy's own performance which
★ makes one think he was "hiding
★ his light under a bushel" on his
★ earlier recordings. Here is a
★ depth of understanding and
★ interpretation, within the limits,
★ that I would not have thought
★ possible on past showings. A very
★ satisfying disc all round. Don't
★ COMPARE it with other
★ "... necessarily so's;" take it
★ on its own merits, and I'm sure
★ you'll agree with me.

★★★★★★★★★★★★★★
★ Paul Anka reminds us that "Love
★ Makes The World Go Round" on R.C.A.
★ (by sheer force of the repetition of title,
★ if nothing else!) and also that his
★ previous disc was *Exo Beso*. This disc
★ certainly moves and has plenty of drive
★ but I found the repetitive passages make
★ it a bit monotonous, and offered
★ nothing new at all. All drive and
★ hope... no particular thought and
★ pattern.

Also on R.C.A. is Sam Cooke with



the request to make HIS world go round as he says "Send Me Some Lovin'." This is a slow ballad, with a pronounced beat but little memorable melody for my ears. Sam makes the most of it, but surely he is worthy of better material? It seems to get nowhere very slowly, and has nothing to make it stand out from others of its type.

Young Gerry Temple makes a very neat job of the lyric of "Angel Face," on H.M.V., against a clean-cut backing. While I don't think it is anything to set the world on fire, it is certainly a very pleasant sound in the right idiom, and the lyric and rhythm should appeal to many.

And here's one that doesn't appeal to me one little bit—so I'm afraid it gets my:

BRICKBAT

Teddy Randazzo, on H.M.V., tells us about his *Echoes*—and I find the composition echoes a dreary sameness all down the line. There is a rather "prissy" chorus which echoes the "echoes" of the title to no added effect and Teddy Randazzo seems to be well aware of the banality of the lyric. There is nothing to catch my attention apart from the echo-ed chorus, and I can do without that! A dull disc trying hard to be what it is not.

On the other hand, Troy Shondell gives us a disc on London that is exactly what it's supposed to be. "I Got A Woman" is a fast moving little number, with a heavy beat, very much in the rock idiom. It is, however, much the same kind of thing we've heard before, but it could well appeal to many who like this sort of thing.

'Bye for now.

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No. 24



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CRAZY WORLD OF JOE!

Some people describe Joe Brown as "electrifying." Others as just plain "great!!" Me I call him "Crazy!" Not that kind of crazy, but the happy kinda crazy that endears him to people both in and out of the world of pop music. On average he travels about 3,000 miles per week on one-night stands, usually gets up about seven or eight in the morning, which sounds quite easy, but it is pretty difficult when you consider that he never got to bed until six in the morning! He writes songs in the middle of the night, learns new guitar techniques, is so absentminded that he has been known to turn up at the wrong theatre for a one-night stand—and on top of all this, he still manages to get time off to stay at his uncle's farm in Leicestershire, and help out with the farming!

After only one hour's sleep, he'll be kiddin' about as tho' he'd been resting for a year, while other people are asleep on their feet! In the studio,

cutting his usual spate of hit platters, he fools around with the songs until even the A & R man doesn't know what's going on! By the time the recording studio is in an uproar, Joe is ready to begin—and despite all the stoppages usually has the song and the style off pat! To add to the confusion Joe's backing group, The Bruvvers, are apt to forget to tell Joe that he hasn't plugged his electric guitar in, or something of that nature—and then back they all go to start all over again!

Crazy maybe—but delightful! Said Irving Michanik, manager of Del Shannon recently, "Dave, I think that that boy's got something that no-one else in this country has got! I just love that walk of his when he comes on-stage, and boy! has he got talent! Back in the States they'd just love him—and his Bruvvers!" That's what an American thinks. One doesn't need to ask what the British people think! It's already obvious by the success of Joe's discs!

"GET WITH IT!"

"Roll on the summer!" cry the Billy Fury fans. For they know that when the summer gets here, there is bound to be news of a new Billy Fury movie. As yet no plans have been made for any kind of story, at least not yet to be published. I think, however, that it's time to have a change! Instead of waiting for a story to be released, let us have your views on what kind of film you would like Billy to appear in. Something happy and gay with plenty of songs and laughter? Or a sad story with a happy ending? Or a happy story with a sad ending?

What do you think? What sort of part should Billy play? The strong handsome type? The good guy or the bad miserable character who no-one cares about? Do you really want another film like "Play It Cool" or would you prefer a swingier story? Let us know, and we'll let you know by printing some of your views. What kind of songs do you want Billy to sing in the film? Fast beauty numbers—or ballads, or just a variety? The main object however, is the story. Happy or sad. It's up to you!

We'll really swing along with some of your letters in the next Fury feature that comes our way. On to another point. The battle between Cliff, Billy and Elvis gets fiercer every day. Where? In Pop Weekly's Popularity Chart of course! Counting last week Billy had eight No. 1's. Cliff was an absolute straight tie with eight again. Next came Elvis with six No. 1's.

Who will end 1963 victorious? Will it be Billy or will it be Cliff? Can Elvis followers stir themselves to put the "King" back at the top? A couple more personal points. I have been accused by many Pop Weekly readers of saying that my features indicate that Billy will always beat Cliff or Elvis. I MUST add that where these top three artistes are concerned I have no favouritism. The reason why I sometimes over-emphasise Billy's success as against Cliff and Elvis's is because of the way after such a long, long time he has become one of the most popular artistes in this country.

Anyway, I think, as I know all you sensible fans will agree that Billy has become a tremendous opponent for Cliff and Elvis. After all, let's get with it a bit—I find it very exciting to discover who is going to be the No. 1 artiste every week in the Pop Weekly. So get next week's copy of the Pop Weekly—and see what happens to Billy then! Will he be No. 1 again? Oh! For those readers who want to write in and see what film story they think would be best for Billy the address is:—

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To Readers of
"Pop Weekly"
Sincerely,
Helen Bay