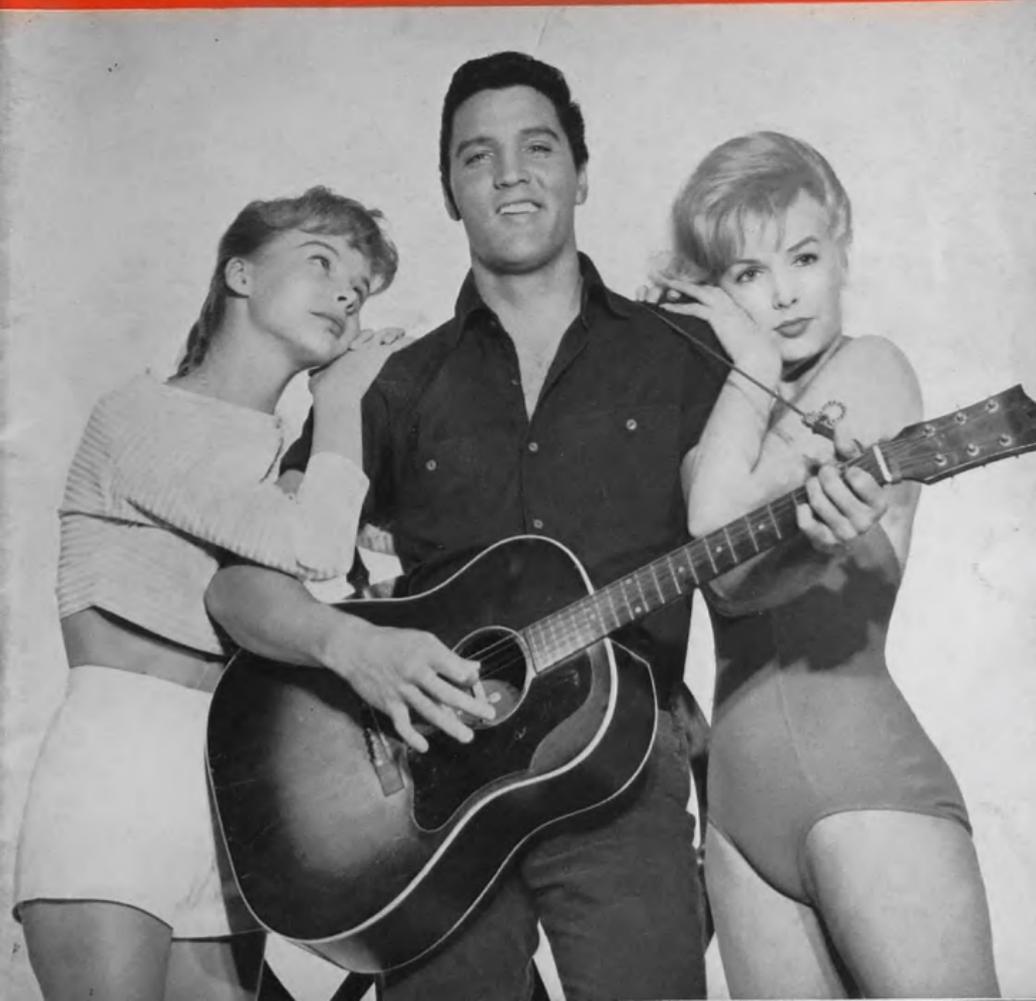


POP

No. 24
WEEKLY

ONE SHILLING

Week Ending 9th February





SWINGIN' SUSAN

"I don't really have much time for boy friends" she said, rather sadly, I thought. "I've got so much work at the moment, a big six-week tour (means I have to work seven nights a week!). Then TV in Holland in April, and plenty of radio dates in London, plus of course the usual waxing of discs! No! I'm afraid boy friends have to take a back seat for the time being! Mind you, Dave, I think a heck of a lot of my career, so any male friends I do go out with, don't have much time to see me." The speaker? Susan Maughan, the swingin' thrush with yet another deck showing chart-wise!

Since her rousing success with *Bobby's Girl*, Susan has really been hitting the high spots as far as popularity goes. Her new platter, *Hand A Handkerchief To Helen* is selling like hot cakes throughout the country, which gladdens my old heart, as I'm all in favour of hot cakes—and attractive vocalists like Susan! The Maughan followers will really be hittin' the high spots themselves soon, as out comes a collection of tracks on a really souped LP titled, "I Wanna Be Bobby's Girl . . . BUT! !!" and after the BUT there is a list of titles of boys' names!

Somehthin' tells me that the number of buyers for this album will be mainly in the male category, not that anyone could blame them! I asked Susan what her main ambition was, expecting to hear the usual, "A No. 1." But—her answer to that was, "I just want to become a fully-fledged artiste! Although I've been in show biz for some years, I still find it hard to believe all this is happening! I admire Helen Shapiro very much for the way she handles everybody with such ease, because although I've given many press interviews I still find it hard to control what I'm saying!

Actually, I find it amazing that so many people know me! I mean, I go for a walk down the street and people stop me and say "You're Susan Maughan, aren't you?" By the way, Dave," she added confidently, "Please don't let people know that I don't want them to stop me in the street, because I honestly like it! I think it's fun and I talk to such interesting folk! But I wish that some of the minority would stop treating pop stars as if they had diseases! I know a lot of pop singers who would love to take a look down the street at shops but they can't because they get mobbed. It's nice having people talk to you but when it gets a crowd everybody says—"It's your fault that so-and-so got hurt!"

"Still," she said with a twinkly smile, "I suppose that I'd go mad if nobody stopped me in the street and asked me for my autograph, Dave, after all they've done for me!" I'm betting that Susan will be signing autographs now for a lotta people—and for a long—but long time!

POP WEEKLY

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FIRST SERIES

WEEK ENDING 9/2/63

ISSUE No. TWENTY-FOUR

Hi there!

As most of you already know, it was announced last week by your features editor, David Cardwell, that on February 15th a monthly magazine based entirely on Billy Fury will be launched. This will be of the same high quality as "Pop Weekly," and full of really swingin' pix of Billy, including a fab double-page centre photo every month.

As many non-Fury fans will also be buying this mag, the only way to be sure of getting your copy is to place a regular order with your newsgiant, like fast, otherwise you may be disappointed! I say this, because I remember what happened when "Pop Weekly" first hit the news-stands, and the many letters I received from those unable to get a copy of the earlier editions. So don't forget, ask for "Billy Fury Monthly"!

Your many letters to me every week cover a very wide range of subjects in the pop-world and I always find them full of interest, particularly those I have received since I asked your opinion as to whether the cheaper L.P.s would kill the present popular single. There were many different points of view put forward, and I think, after sifting your answers to this question, that the most likely thing is, that although you will be buying more L.P.s in the future, the single will continue to sell for a long time to come.

Keep swingin'.

The Editor



Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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 weeks picture choice from the second half of the chart gives you HELEN SHAPIRO.

EMI

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ORGANISATION
IN THE WORLD

NEW POPS

SHIRLEY BASSEY

What kind of fool
am I?

COLUMBIA 45-DB4974

MATT MONRO

One day

PARLOPHONE 45-R4995

MALCOLM VAUGHAN

The love of
a lifetime

H.M.V. 45-POP1120

JIMMY CLANTON

Darkest street in town

Stateside 45-SS159

JIMMY CRAWFORD

Another of your toys

COLUMBIA 45-DB4975

BOBBY DARIN

You're the reason
I'm living

CAPITOL 45-CL15286

THE KINGSTON TRIO

Greenback dollar

CAPITOL 45-CL15287

JOHN LEYTON

Cupboard love

H.M.V. 45-POP1122

VINNIE MONTE

Joanie don't be angry

STATESIDE 45-SS156



E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1

★ BRITAIN'S TOP THIRTY

- | | | |
|----|-------------------------------|---------------------|
| 1 | Diamonds (3) | J. Harris/T. Meehan |
| 2 | Next Time/Bachelor Boy (2) | Cliff Richard |
| 3 | Like I Do (5) | Maureen Evans |
| 4 | Dance On (1) | Shadows |
| 5 | Globetrotter (4) | Tornados |
| 6 | Don't You Think It's Time (7) | Mike Berry |
| 7 | Little Town Flirt (12) | Del Shannon |
| 8 | Return To Sender (6) | Elvis Presley |
| 9 | Wayward Wind (22) | Frank Ifield |
| 10 | Some Kinda Fun (18) | Chris Montez |
| 11 | Go Away Little Girl (8) | Mark Wynter |
| 12 | Up On The Roof (9) | Kenny Lynch |
| 13 | Big Girls Don't Cry (17) | Four Seasons |
| 14 | Island Of Dreams (13) | Springfields |
| 15 | All Alone Am I (16) | Brenda Lee |
| 16 | Please, Please Me (—) | The Beatles |
| 17 | Guitar Man (10) | Duane Eddy |
| 18 | Coming Home Baby (11) | Mel Torme |
| 19 | Sukiyaki (24) | Kenny Ball |
| 20 | Lovesick Blues (14) | Frank Ifield |
| 21 | Taste Of Honey (26) | Acker Bilk |
| 22 | Loo-be-Loo (25) | The Chucks |
| 23 | My Little Girl (—) | The Crickets |
| 24 | It's Up To You (—) | Rick Nelson |
| 25 | Sun Arise (15) | Rolf Harris |
| 26 | Charmaine (—) | Bachelors |
| 27 | Bobby's Girl (20) | Susan Maughan |
| 28 | He's A Rebel (23) | Chrystals |
| 29 | Loop-de-Loop (—) | Frankie Vaughan |
| 30 | Telstar (19) | Tornados |

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- | | | |
|----|----------------------------------|----------------------|
| 1 | Walk Right In | The Rooftop Singers |
| 2 | Hey, Paula | Paul and Paula |
| 3 | Go Away Little Girl | Steve Lawrence |
| 4 | The Night Has A
Thousand Eyes | Bobby Vee |
| 5 | Tell Him | The Exciters |
| 6 | Up On The Roof | The Drifters |
| 7 | It's Up To You | Rick Nelson |
| 8 | I Saw Linda Yesterday | Dickie Lee |
| 9 | Telstar | Tornados |
| 10 | Loop-de-Loop | Johnny Thunder |
| 11 | Ruby Baby | Dion |
| 12 | From A Jack To A King | Ned Miller |
| 13 | You Really Gotta
Hold On Me | The Miracles |
| 14 | My Coloring Book | K. Callen/S. Stewart |
| 15 | Half Heaven—
Half Heartache | Gene Pitney |
| 16 | My Dad | Paul Petersen |
| 17 | Walk Like A Man | Four Seasons |
| 18 | Little Town Flirt | Del Shannon |
| 19 | Rimbo Rock | Chubby Checker |
| 20 | Lhythm Of The Rain | The Cascades |
| 21 | Two Lovers | Mary Wells |
| 22 | He's Sure The Boy
I Love | Chrystals |
| 23 | Don't Make Me Over | Dionne Warwick |
| 24 | Cinnamon Cinder | The Pastel Six |
| 25 | Fly Me To The Moon | Joe Harnell |
| 26 | Wild Weekend | The Rockin' Rebels |
| 27 | I'm Gonna Be Warm
This Winter | Connie Francis |
| 28 | Hotel Happiness | Brook Benton |
| 29 | Remember Them | The Earls |
| 30 | Mama Didn't Lie | Jan Bradley |

Chart Newcomers

BEATLES BACK IN CHARTS

Just about the most individual group in Britain: The Beatles. This strangely-named mob from Liverpool come in on a massive leap into the charts this week—*Please Please Me* is at Number 16. But the folk who say they are an overnight group are way off base; for the boys have been together a long while, building their technique and their routines.

What's more, they're getting the mob treatment these days. Not so long ago, a group of fans tried to wrench the door off their taxi as they were being driven away from a television date. And, in Manchester for further televisions, they had to foot a bill for (a) one taxi window (b) one taxi aerial (c) one taxi-driver's bad temper.

Whoops!—that's Frankie Vaughan making another excursion into the realm of chartdom. Frankie, currently at the London Palladium in pantomime, sees his *Loop De Loop* follow the Chucks into the charts. One high-brow critic said recently that Frankie sounds younger on every record he makes.

And that critic was right. A "Sunday Night At The London Palladium," two "Lucky Stars" TVs and umpteen radio pluggs have pushed his chances this time, beating out of sight the American version by Johnny Thunder.

Said Frank, ever-modest: "I had to hear only eight bars of the song to know

it was the right number for me. Nowadays I don't record just for the sake of it—I have to wait until the right thing comes along."

Frank sits, this week, at number 29. Rick Nelson is also in. *It's Up To You* is at number 24 and looks sure-fire set for higher placings. So he's another of the pop idols who manage to combat an engagement and pending marriage—and still retain the adoration of the fans. But Rick has had to face another battle, over the allegedly "concoited" implications of his *Teenage Idol* disc, which preceded *It's Up To You*.

It wasn't a particularly big hit here. And now Barry Mann is out with a micky-taking follow-up called *Teenage Has Been*.

And a fourth newcomer disc for the week is *My Little Girl*, by the Crickets. This one, too, has had an enormous amount of plugging—and the boys did themselves a whole heap of good on their last tour in Britain. They're certainly striking out on their own in terms of popularity and can now afford to pass over all the controversy going on about which singers, and how many, are supposed to be copying their former boss, the late Buddy Holly.

Back again, after a false start in the charts a fortnight ago, is the Bachelors' *Charmaine* at number 26.

CLASSIFIED ADVERTISEMENTS

FAN CLUBS DIRECTORY—4d. per word
BILLY FURY Official Club s.a.e. to Frances Crook, 75 Richmond Avenue, Barnsbury, London, N.1.

BEATLES FAN CLUB (Southern Branch)—s.a.e. to 106 Sheen Road, Richmond, Surrey.
THE BEATLES FAN CLUB (Northern)—s.a.e. to 107 Brookdale Road, Liverpool, 15.

ELVIS ARBENT PILGRIMS: President, Maureen Fricker, 3 Orchard Villas, Oldperry Street, Chislehurst, Kent. Subscription 5/6d.

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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.

RAY DEXTER Official Fan Club—Terry Diamond, c/o Roy Castle, Ward 2, Leazesden Hospital, Abbots Langley, Herts.

ROLF HARRIS Official Fan Club—s.a.e. Eleanor Russell, 49 Mount Nod Road, London, S.W.16.
Ruby Baby by DION... a hit! Join his Fan Club—Wendy, 93 Longfield Road, Horsham, Sussex.

STRICTLY ELVIS CLUB, 62 Claylands Road, London, S.W.8. Lifetime membership 2/6.

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TEMPERANCE SEVEN Friends Society. Details s.a.e. Sue Davies, 53 Britwell Road, Burnham, Bucks.

RECORDS—1/- per word

U.S.A. RECORDS (many not available here) at 4/6 each. British back numbers at 3/- each—s.a.e. details of Rendezvous Record Club, 12 Farnham Road, Guildford.



“PRESLEY’S MAGIC !!”

I don't think anyone realizes the potential of Elvis or his fantastic staying power until they have worked on a musical paper. Why? I'll tell you. The other day I received a letter from an Elvis fan (female) who quite casually mentioned that she was an Elvis fan from the beginning, when she was still at school, and quite young. She then mentioned that in a few weeks' time she was getting married!!! How many people (particularly those who scoff at Presley fans), REALLY let it sink into their heads that dear ol' Elvis has been hitting the charts for six years!!!

In that time he's had over fifty chart entries, not counting the EP and LP side of things! Also his movies make more money in one week than most of the ordinary films make in their entire run! The Elvis critics of 1956 have been silenced for ever. No longer are

heard cries from these people to the Elvis followers like "He'll never last!" Elvis HAS lasted a lot longer than anyone thought he could, and as great an Elvis fan as I am, I must confess there have been times when I thought it *humanly impossible* for Elvis to keep on hitting the No. 1 slot—but time and time again El has made me (deliciously!) wrong!

There is one unique thing about Elvis that does not (in my experience) happen with other pop stars and that is, his fans have continued to buy his platters and see his films, even tho' many of them are married or engaged—OR EVEN DO NOT LISTEN TO ANY OTHER POP MUSIC! This is absolutely true! Not only is Elvis also keeping his fans, but my desk is littered every day with letters from adults of up to sixty or seventy years old—all

who have been recently converted by the new style of Elvis's acting and singing! Parents who thought their teenage sons and daughters crazy for listening to Elvis, and reading about him, are now actually going to see any Elvis film and listening to an El platter without being pushed into it!

This is the kind of man Elvis is. Unique. Almost weird. The power of Presley. The legendary figure who is swallowed up in the mist of Gracelands his home. Almost like a handsome Pied Piper, for every time he is noticed he is immediately surrounded not by kids but by people of every age group imaginable! From six to sixty they flock to see the man with rhythm in his walk and rhythm on his records! Will he ever die from the charts? Maybe. But he'll never be just another name. He'll be Presley. Elvis Presley. The most unpredictable singer and gentleman the world of show biz has ever known.

There can never be anyone like Presley.



THE TOP-TEN TWOSOME

When Tony Meehan left the Shadows many fans stuck by him. The same happened when Jet Harris also left. When, a few months ago, they decided to team up together, their fans' reaction was to watch-and-wait! What would happen? Would everybody still be prepared to buy their records? The answer came almost overnight, for almost in the twinkle of an eye, their waxing *Diamonds* shot into the Top Ten!!! For a debut disc together the boys were overwhelmed! I talked to Jet and Tony separately, and their views were both the same—almost! Said Tony, "We never believed that the platter would suddenly whip into the charts at that speed, and certainly not as high as all that.

We were shocked—tho' very pleasantly, of course. I know before-

hand we had loads of mail from our fans saying they were going to buy the disc, but we never thought it would be as wonderful as all this!" I asked Jet for his views and he, too, was caught up with the same excitement that was gripping Tony! "It's absolutely wonderful, Dave. We never dreamt it was that popular a recording! Actually, to tell the truth, it reached the charts only a week after it had been released but we were also so sure that it hadn't, or wouldn't get a good start until the week after, that we had to be convinced by our friends that it really was IN!

It's so swingingly marvellous, Dave, that Tony and I would like you to pass a message on to all our fans. Will you please tell them that we never expected to have such wonderful, swingin' support as they have obviously given us!

We hope that in the not too distant future we may be able to have some kind of party or have a tour where we can thank all of our fans personally. Apart from that we can only say very humbly that we're proud to have such wonderful followers!" What else do the two swingin' ex-Shadows have in store for the future? Recordwise, their plans are full, so I hear, of different and exciting techniques that will have the Harris/Meehan fans really going overboard with delight, for—just think! If their latest hit, *Diamonds* is not something half as exciting as their planned future releases, what fantastic sounds and songs can we expect? All I know is that those who said they're never going to make it look like eating their words, and fast man!

To Jet and Tony—Congratulations—and I hope that we have many more fabulous numbers out of you, plus (I hope) many stage appearances that will keep you busy between hits! hits! hits! Great, fellers!

NEW TO YOU



BEN RICHMOND



Ever thought who's job it is to put those metal numbers round a dart-board? Well, if you throw your arrows in the London area, your dartboard-number-putter-on is probably one Ben Richmond. The same Ben who has come out with a swingin' Pye Piccadilly release on *Blue Bird*.

Which poses the question: how did Ben take up the profession of dartboard-number-putter-on? Let him tell you the answer . . .

"When I left school, I honestly didn't know what to do for a job. Unlike most of the stories about singers you hear, I didn't have any real ambitions in that direction. I had a bash at engineering. No good. Then I went to work in a shipping company office. Not much better. Then I hoicked things around in a warehouse. Soon got bored. Next

thing in line was a park-keeper . . . well, that's what they called it. Actually I was a sort of junior, under-gardener. Wandering around with a stick picking pieces of litter off the grass."

Ben didn't go much for that. But he met up with an uncle who makes dartboards and happened to have a vacancy, part-time, for a skilled dartboard-number-putter-on. Ben applied—and still works there part-time.

How, then, did the singing bit come in?

Said Ben: "There's a marvellous pub over in Bethnal Green, in East London, called the Rising Sun. Every night there, they lay on a big show, with people coming up from the audience. I suppose it was just a bit of a dare but one night I went up and gave 'em a song.

"That gave me the bug. Of course, I

had to wait until I was 18—I'm 21 now—before I could even go into the pub. They didn't pay me any money but it was a great experience in working to an audience."

Later on, Ben joined a local group and started working round the nearby halls at dances and socials. He still put those numbers on the dartboards. And he still called in the "Rising Sun" whenever he could.

Then, as they say, it all started happening. Tony Saxon, brother of the singing Al Saxon and a music publisher himself, approached Ben to join a new group he was forming. Through Tony, Ben met up with Dick James—the successful publisher-manager who was also a famous singing star not so many years ago. Dick was impressed . . . so impressed he took Ben along to Pye Records.

But in the meantime, someone else was impressed. A song-writer from the States named Peter de Angelis. He penned *Venus* for Frankie Avalon and *Dickie Valentine: With All My Heart* for Pet Clark; *Why* for Tony Newley—and had umpteen other hits for Fabian and Frankie Avalon.

He liked Ben's demo discs so much that he sat right down and wrote, specially, *Blue Bird*, Ben's debut disc.

Said Ben: "It all happened so fast, I guess I haven't really caught my breath yet. I'm sticking on the part-time kick for now, though of course if the record starts moving, I'll turn full professional. I'm really keen on singing now—and believe me those sessions in the pub have been of enormous value to me. You have to handle all sorts of audiences—but they're very good usually and give you a fair hearing.

"Me—I dig the Bobby Darin type of swingers. But I don't mind switching the mood around quite a bit."

Ben was born in Northampton but moved to the East End of London at the age of one. Now he's a real Cockney with the appropriate accent, too. He's over six-feet tall, fair-haired, well-built.



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

ELVIS
MONTHLY

MAGAZINE - ONE SHILLING

**WONDERFUL
ELVIS PHOTOS**

ALWAYS

100% ELVIS



Albert Hand



David Cardwell

Fabulous Talent Contest

Sponsored by Pop Weekly in conjunction
with the Birmingham Mail "Boys And

Girls Exhibition" to be held in Birmingham from the 6th to the 20th of April.

The winner will receive a: **RECORDING TEST BY NORRIE PARAMOUR**
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JUDGING THE FINALS WILL BE

JOHN SCHROEDER

(Recording manager, Oriole Records — and composer of many of the Helen Shapiro hits)

ALAN FREEMAN BRITAIN'S SWINGING D.J. !!!

PETER CALLENDER Promotion and Exploitation manager, Bron Music Ltd.

DAVID CARDWELL Features Editor, Pop Weekly and Editor, Fury Monthly.

ALBERT HAND Editor, Elvis Monthly and Pop Weekly.

and

RICHI HOWELL top show biz photographer, and friend of the stars, who will also be
your resident D.J. at the "POP CORNER" of the Birmingham "Boys And Girls Exhibition."

GET WITH IT !! IF YOU CAN SING, PLAY AN INSTRUMENT, OR HAVE A GROUP—
PUT THEM ON TAPE AND SEND IT TO :

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PAST WINNERS of this CONTEST were SHANE FENTON and THE ALLISONS
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Photo News

3

5

6

4

1 Eyes closed, lips moving feverishly, head jerking . . . that's **Shane Fenton** quite definitely "with it." The silver lame suit gleams as brightly as his new disc *I Ain't Got Nobody*.
2 The **Liverpudlian Beatles**, now well-established in the charts. Don't know what the ladder is for; everyone knows that Beatles can't climb ladders! Or is it the ladder of success?
3 **Happy Mike Berry** having a look round London's Tower Bridge.
4 Off from Britain's **Lee Age** to the sun of South Africa—one very valuable cargo . . . **Cliff**, the **Shadows** and **Young Ones** leading lady **Carole Gray**. Left to right: **Bruce Welch**, **Carole**, **Cliff**, **Brian Locking**, **Hank Marvin**, **Brian Bennett**.
5 The fans get at scruff-topped **Joseph Brown** where'er he goes these days. The chat crazy expression as the looks are shoved under his very nose.
6 Away from being *Up On The Roof* for a spell, **Julie Grant** settles down to her chief hobby . . . embroidery.

2



DON'T FORGET!

**EVERY WEDNESDAY
7.30**

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ALDERSLEY**

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of your favourite Stars
with Discs and facts—

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**POP WEEKLY, HEANOR
DERBYSHIRE**

STATESIDE TALENT EXCHANGE RESULT OF AGENCY LINK-UP

STAND by for even more top American names visiting Britain in the near future—and look out for prestige-building tours made in the States by big British stars. That's the significance of the tie-up of agents Allan Blackburn and Vic Lewis to form the Blackburn-Lewis Variety Agency.

For this organization is completing a tie-up between itself and the huge General Artists' Corporation of America. The British team will look after a roster of over 500 American stars in Britain, the Continent, South Africa and the Middle East.

Nat King Cole is the first visitor expected under the new deal. He'll be in Britain during the summer. Others on the list include Paul Anka, Chubby Checker, Perry Como, Johnny Mathis, Eartha Kitt and Connie Francis, with many more.

And the Agency is scheduled to provide a non-stop stream of British talent for the States. It calls for a minimum of 50 acts each year for Las Vegas; 30 for the Ed Sullivan TV show and 20 for the Radio City Music-Hall. Can we provide that amount of talent annually? "Yes," say Messrs. Lewis and Blackburn.

It all adds up to suggesting 1963 will be the most exciting year yet in the interchange of U.S. and British talents.

HAVE YOU HEARD?

LITTLE EVA just can't stop talking about the break in life she was given by Carole King... Ted Heath settling in well as a disc-jockey. Hardly anyone has done more than Ted to raise the standards of British dance music... John Benson, who recently stood in for Brian Matthew on "Thank Your Lucky Stars," now takes over "Candid Camera" for ABC TV while impressionist Peter Godwinright is off ill... Broek Brothers definitely booked for Sweden during July... Everybody who meets Billie Davis likes her very much. She's a sweetie who can also sing... While Kathy Kirby's *Big Man* goes on-and-on selling in the States, she wonders what went wrong with this fine disc here... Is a change of label for Roy Castle in the air. No, it's not "castles in the air"—and it's time he got a real break, disc-wise.

"ELVIS MONTHLY" COMPETITION

This week's winner in the "Elvis Monthly" Competition is:

MISS V. THORNTON,

4 Yew Tree Lane,

Cowlesley,

Huddersfield, Yorks.

She will receive a copy of Elvis's "Girls! Girls! Girls!" L.P.

ADAM'S 'RED SHADOW'

ADAM FAITH has become a dog-owner—but he was surprised to find that HE would have to undergo training just as much as the dog.

It's a red setter with a pedigree most impressive. Adam plans to call it "Adam's Red Shadow" and he bought it during his pantomime stint at Bournemouth.

He said this week: "The idea was that I wanted to have it properly trained at an obedience school before it came to me. Then they told me that the master needed to be trained just as much as the dog—so I'll be going along for lessons."

Adam added: "I plan to take the dog everywhere with me on my travels. It's a real beauty and, who knows, it may come in useful keeping off the fans."

"Course, Adam was only joking about that last bit. He digs his fans—and even had a separate dressing-room laid on at Bournemouth so that he could chat to callers in peace and quiet.

DARIN MAKES OWN DISCS

Bobby Darin is the latest American star to form his own independent record production company and he says the main reason is so he can give chances to bright new talent.

Colour Film Juke-Box

SEVERAL top British pop stars, plus Continental "names" such as Johnny Hallyday, are being lined up for a fabulous new process of "juke box" called Scopitone.

This machine provides coloured film accompaniments to pop discs, on a built-in-screen on the box—and they will be marketed in Britain on a large scale towards the end of February.

One of the earliest signings is Craig Douglas, who was present at a party to launch the new machine. Black and white films have been used before under a different process—but this is the first in COLOUR.

Judging the Twist

WHAT the High Court judge, Mr. Justice Wynn, said in a recent case was that an injured youth, claiming damages, might meet a better type of partner when doing the waltz or slow fox-trot, than if he was doing the Twist.

Now the judge has been invited to go along to a big dance-hall and DO THE TWIST. The invitation comes from Joe Loss, whose band plays every night at London's Hammersmith Palais.

In his letter, Joe wrote: "During my long professional career, I've been playing to millions of dancers and I feel I cannot agree with your remarks. And I'd like to prove my point by inviting you to the Palais.

"I do hope you will find it possible to be my guest, on an evening to suit your convenience, because you will find hundreds of decent, respectable members of the public doing the Twist as well as the waltz and slow fox-trot.

"It might interest you to know that people of all ages come to the Palais to dance the Twist because it is a dance that is enjoyed by everyone. I am sure it would appeal to you, too, if you would give it a try."

Joe still waits to hear from the learned judge.

POP WEEKLY TOP 20

- | | |
|---------------------------------|----------------------------|
| 1 Bachelor Boy | Cliff Richard |
| 2 The Next Time | Cliff Richard |
| 3 Baby Take A Bow | Adam Faith |
| 4 Dance On | Shadows |
| 5 What Now | Adam Faith |
| 6 Return To Sender | Elvis Presley |
| 7 Diamonds | Tony Meehan/
Jet Harris |
| 8 Because Of Love | Billy Fury |
| 9 Forever Kind Of Love | Bobby Vee |
| 10 Can-Can '62 | Jaywalkers |
| 11 Globetrotter | Tornado |
| 12 Don't You Think
It's Time | Mike Berry |
| 13 Sounds Funny To Me | Eden Kane |
| 14 Go Away Little Girl | Mark Wynter |
| 15 It Only Took
A Minute | Joe Brown |
| 16 Wayward Wind | Frank Ifield |
| 17 Just For Kicks | Mike Sarne |
| 18 Swiss Maid | Del Shannon |
| 19 Like I Do | Maureen Evans |
| 20 Guitar Man | Duane Eddy |

★★★★★★★★★★★★★★★★★★★★

Under the quiet 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, Derbs.**

Brian Hyland Digs Cliff

BRIAN HYLAND rates Cliff Richard one of the world's best pop singers—and he has most of his records, sent through a girl-friend in Sweden. And Cliff is a fan of Brian's, having most of the American "bashful blond" output.

Said Brian, on arrival for his British tour: "One of the things I want most to do is meet up with Cliff. Actually I was determined to see him when he was in the States, but the only time I saw him was when he was surrounded by fans outside his hotel in New York. I didn't want to interrupt him as we hadn't been introduced.

"We talked on the phone though, the next day, and we would have met up if we hadn't had to go off on separate tours. But Cliff gets a great sound on his records and I certainly dig his band, The Shadows.

"What's more, I reckon Cliff will be really big soon in the States. He deserves all his present popularity . . ."

And Cliff shares with Brian enthusiasm for the American's version of *Ginny Come Lately*. Brian rates it just about his best record to date.

PHOTO CAVALCADE

RICHI HOWELL supplied pictures of Frank Ifield, Cliff Richard, Jet Harris and Tony Meehan. **PHILIP GOTLOP** that of the Shadows. **CAMERA PRESS** the study of Eden Kane. **ELVIS** is seen in the front cover shot from "Girls! Girls! Girls!" A Hal Wallis Production. A Paramount Picture, and an Alan T. Bond picture for Keystone Press Agency. **SUSAN MAUGHAN** is by Cyrus Andrews.

ELSTREE MOVIE FOR KEN COLYER

BRITISH trad leader Ken Colyer, regarded by most musicians as "the daddy of 'em all," has been starring with actor Alfred Lynch in a new movie, "West 11," at Elstree.

In the film, a full-scale set of Colyer's London jazz-club was created—and two hundred extras twisted and jived to the Colyer group. Ken recorded six numbers for the picture: *Creole Bobo*, *Gettsburg March*, *La Harpe Street Blues*, *Thriller Rag*, *I'm Travelling and Virginia Strut*.

Afterwards, Ken said he was pleased with his film debut. But added his only criticism: "Standing up there pretending to blow after they've turned off the playback disc. It's weird, man. Real weird."

Guild in the top ten!

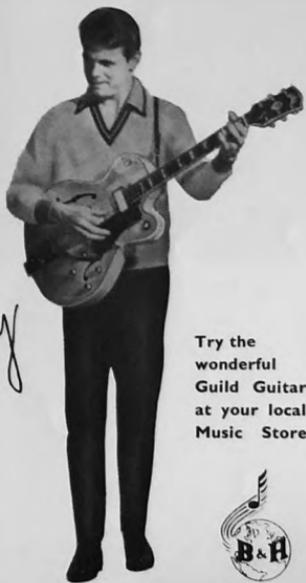
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'WHERE'S EDEN?'

"Why hasn't he been featured in Pop Weekly?" screamed one fan in a letter to me. Others put the same points, some more mildly, some very violently! The HE in this case is Eden Kane. The Pop Weekly apologises for not having featured the homely face of Kane in their last few editions, but this is not our fault. Twice I have rung the Kane office to try and find details of Eden's future plans, but to no avail. What is all the mystery? Has Eden some big surprise up his sleeve or are his future plans so secret that only he knows?

All I say is this, Eden. If you want publicity, then give the people the co-operation required. We are not the only musical paper who has not 'covered' Eden's plans and hopes. In fact, if this goes on much longer I regret to say that

the Kane fans will have a hard time to justify their claim to Eden being one of the most popular singers in this country! What happened to all the films we were supposed to be surprised with? What happened to the last couple of discs? These are the questions that the fans must be asking themselves, and only some bit of life from the Kane camp can (in my opinion) save Eden's popularity from *dying out altogether*.

Or is Eden trying a Presley? Does he believe that by hiding or, hiding literally speaking, that he is going to have everybody wondering what's happened to him—and that they will suddenly all shout "Eden?" in national headlines? It may be so, but it certainly won't work with Eden. Presley is unique. Kane may be unique as well. The pop singer who disappeared, and yet is still popular!

READERS WRITE

... but aren't always!

**THIS WEEK WE PRINT
SOME REPLIES ON THE
ELVIS — CLIFF QUESTION**

Mysterious Elvis

Why do we Elvis fans fight Cliff fans? Well my answer is, I think, sensible and honest.

Firstly we feel it is some sort of challenge for us to be able to beat our "opponents" (and that is what we really think of them as). And secondly, because we all adore and admire El, we just *can't* let these Cliff fans win. We feel we must stick for El, all the way. Why don't we like Cliff? Well my reasons are because firstly Elvis is older. I find that most girls of my age like older men. Secondly, there seems to be a circle of mystery around Elvis. This intrigues us, his eyes are so deep and strange, his manner altogether is different, because he is American. This too, is exciting and interesting. I think a lot of us are fed up with the normal, plain, ENGLISH boy. B. York (Watford)

Not Too Bad

I am an Elvis fan but I do not hate Cliff fans as many are friends of mine. What I do dislike is the way they say Cliff is better than El. Cliff is not too bad but it has been proved that El is the king. After all he almost started the popularity of beat music didn't he.

I do not believe all that I read about Elvis as some magazines contradict others and most praise him up as a 'Little Tin God,' which of course, he isn't. He's human like us.

C. Chalk (Southampton)

It's Their Fault

Referring to your column headed "Elvis Fans" last week, I think that it is the Elvis fans who are malevolent to Cliff fans, not vice-versa except in only a few cases. In my experience, an Elvis fan will usually attack Cliff, and if we call ourselves fans of Cliff, are we to stand by and hear them abusing him? We have to defend him, and therefore the quarrels. We (I think I speak for most of Cliff's fans) do not have anything against Elvis at all, we think he's great, but just not as great as Cliff, that's all. A C.R. Fan (London, N.13)

Idolistic

I am prejudiced to Cliff Richard fans as they always seem to put him before anything or anyone in the world. This is idolism and I am sure that if Cliff Richard got married these so-called loyal fans would soon drift away. Wendy Norman (Walton-on-Thames)

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

Discussed by
Peter Aldersley

And welcome to a really bumper selection this week. To start with, let's take the platters from the two Kings of Pop—Elvis and Cliff or Cliff and Elvis, as you will; I tossed a coin and it came down "Cliff," so he's first:

CLIFF RICHARD: "SUMMER HOLIDAY"

COLUMBIA. 33 SX 1472

From the sound track of Cliff's second fabulous British musical film come no less than 16 tracks of lighthearted, warm entertainment. In the main, Cliff is backed by the Shadows; and Hank, Bruce and the two Brians have three tracks to themselves, as well. Cliff's double-sided single hit is included (no need to mention titles!!) and the rest of the tracks are full of youthful zest. Unlike "The Young Ones," I think there are many tracks on *this* one that can be appreciated only after seeing the film—but all is well recorded and captures the general atmosphere. An undoubted "hit album," anyway, with Cliff at his best 99% of the time. I enjoyed it very much. See the film first and you'll revel in every track; hear the L.P. before you see the film and a lot of the tracks will make you rush to the cinema straightaway—that's how infectious it is.

Then comes the soundtrack of the OTHER Big Film!

ELVIS PRESLEY: "GIRLS! GIRLS! GIRLS!"

R.C.A. Victor. RD. 7534.

Another bargain platter; this time with thirteen tracks which include the No. 1 hit *Return To Sender*, and The Jordanares are with Elvis on all of them except the attractive little number called *We'll Be Together*, when "The Amigos" have that pleasure. Once again, here is a collection of songs featured in a film and, as such, cannot really be commented on as straight-forward L.P. material. The result is very satisfying whether or not you've seen the film. Elvis is at his romantic best on some tracks and, on others, he never falls below standard although I do not consider this the best of all Elvis' soundtrack albums. I think *G.I. Blues* still takes a lot of beating for contrast of style and consistency of achievement. But then, I thought that was also the better film; but never fear, Elvis fans, he's in good form on this one.

FRANK SINATRA: "SINATRA AND SWINGIN' BRASS"
REPRISE. R. 1005.

With Neal Hefti and his orchestra, Frank Sinatra is also in good form on this L.P. which *really* swings. Most of the tracks are very well known "oldies" into which "The Guy'nor" injects a new virility. Here is all the drive and technique of a master craftsman—if such a term CAN be used to describe



an Artiste—and the Hefti orchestra supplies a consistent and exciting drive throughout. The tracks include *Goody Goody*; *They Can't Take That Away From Me*; *At Long Last Love*; *I'm Beginning To See The Light*; *Don' Cha Go 'Way Mad*; *I Get A Kick Out Of You*; *Tangerine*; *Love Is Just Around The Corner*; *Ain't She Sweet*; *Serenade In Blue*; *I Love You*; *Pick Yourself Up*. This is the kind of L.P. that could convert non-Sinatra fans and if you're in that category, give yourself the chance of a listen!

ANDY WILLIAMS: "WARM AND WILLING"
C.B.S. BPG 62110.

If you like your love songs smooth, soft and sweet this is the L.P. for you. Some of the old standards like *Embrace-*

able You; *The Way You Look Tonight*; *Love Is Here To Stay* and *Warm And Willing* are given a great depth of feeling by Andy Williams' caressing tones, and his *Stranger On The Shore* is particularly catching. This is, altogether, a worthy collection of tracks tastefully sung and beautifully orchestrated. Other tracks, just as sentimental, include: *How Long Has This Been Going On*; *The Touch Of Your Lips*; *I See Your Face Before Me*; *Then I'll Be Tired Of You*; *My One And Only Love*; *Warm All Over*; *More Than You Know*.

The Top 4 this week are all solid value in their respective fields and I really can recommend each one. And, now, if you're interested to know what's what in the new singles, why not join me for my weekly DISCUSSION?

POP SHOP TALK

Sudden withdrawal of Tommy Roe's *Town Crier* leaves Craig Douglas with a pretty fair old clear run. But some folk wonder if Craig isn't overdoing this "cover version" trend . . . Did Pete Murray REALLY have to go on so much about Jess Conrad's lack of a singing voice on that recent "Juke Box Jury"? . . . David Jacobs holidaying in Jamaica, but all his "Jury" shows have been taped in advance . . .

Pertinent question: Did Jimmy Young, host of "625 Show" for BBC TV, learn the art of relaxing before the cameras from Perry Como? The guy is SO relaxed . . . Personal tip for 1963 stardom by Kenny Lynch is Ken Kirkham, a talented songster who has as much experience as Kenny and Frank Ifield . . .



Cliff Richard used a special beat version of *Spanish Harlem* during his South African tour and he'll be introducing it to British fans on his upcoming tour . . . How about that Brian Locking, of the Shadows. He really can play that harmonica of his . . . Brian Hyland first started singing in the choir of St. Thomas Apostle Roman Catholic Church in Woodhaven, Long Island,

New York—at the age of nine . . . Seen the vocal group the Chariots? Remind you of anyone? They used to tour as the Southlanders . . . In Japan, a Canadian Cabinet Minister met up with the Japanese Minister of Finance. Said the Oriental gentleman: "Ah, yes—do you know Paul Anka?" . . . Phase Four, from Decca, was a form of recording which was claimed as giving you a seat in the front of the stalls. Now comes "Super Phase Four," which Ted Heath says gives you a seat in the best place in a theatre—the front row of the dress circle . . .

Recording session for "That Was The Week That Was" was enlivened by a visit of Ronnie Carroll, a droll sort of Irishman. He was there with his wife, Millicent Martin . . . Benny Goodman in Moscow provides RCA Victor with four L.P. sides of excellent jazz. While it was being recorded, Mr. Kruschev turned up to talk jazz, modern art, yoga and Mozart with the great Benny . . . Sam Cooke out now with *Send Me Some Lovin'*, which was featured by Little Richard on their recent joint tour of Britain . . .

Pete Murray, on TV, was right about it being a shame that Barbara Law had had to wait so long for her disc debut. Barbara tours the Continent right now but returns for the wedding of her sister, Sheila, at Warrington on February 23 . . . Wanna bet? John Leyton's new single *Cupboard Love*, written by Adam Faith hit-writer, is a sure-fire bet to get the actor-singer right back up there in the charts. That's what we say . . . New group The Federals own a bus, specially equipped with bunks, kitchen, card table and wash-basin. Look out for it—and their new disc for Parlophone, *Brazil* . . . Beatles' *Love Me Do* success now well over the 100,000 mark and it looks as if the Liverpool foursome will be heading for Blackpool this coming summer.

Even though it hasn't caught on as much as expected, *My Coloring Book* is a firm fave with many top stars. Brenda Lee plans to include it in her next album, "All Alone Am I . . . Brian Hyland writes back he was "very jittery" when mobbed by girls at London Airport . . .

Everything set for Steve Alaimo and a big hit on *Every Day I Have To Cry*, a single moving like crazy . . . Neil Sedaka teamed with his ole school pal Howard Greenfield on both sides of his latest single. Big 'un is expected to be *Alice In Wonderland* . . . And Johnnie Royce's first release on Decca is *Look Out Chattanooga* and *After My Laughter Came Tears*. Still on the tears kick is John . . . Little Eva should make it three hits in a row with *Let's Turkey Trot* . . . Hit-maker Anita Bryant in for a long series of acting and dancing lessons. Here's an unusual Gold Disc winning group: The Philadelphia Orchestra, conducted by Eugene Ormandy. But 'strue! . . . Bobby Rydell reported "socko" as comedian in a TV pilot he made in New York studios. He had William Bendix with him . . .

New girl being tipped for the top is a 16-year-old sweetie Lori Martin, signed to Del-Fi Records. Could be you've seen her in the "Black Velvet" telly-series . . . Awards handed out to ace song-writers here include four for Carole King and the same to Howard Greenfield . . .

Said on TV here that Sergio Franchi, who used to appear at the London Palladium, is the natural successor to the late Mario Lanza . . . One guy called Moose Charlop is a composer. He recently married Sandy Stewart, blonde star currently with *My Coloring Book* in the charts. Now he's written a stage musical for her . . . *You're The Reason I'm Living* was written by Bobby Darin—for Bobby Darin. It's his next single . . . Brian Hyland's grandfather came from Wales and the "bashful blond" has a fair crew of relatives.

February is Dion month in New York. His disc label are planning hectic promotion schedules. He's with Columbia now, with Laurie . . . Chicks' names still crop up in record titles. Like Tommy Roe's *Don't Cry, Donna*.



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| 12 poses Cliff Donahue | The Cartwrights | Frank Ifield |
| 2 poses Troy Donahue | Mike Sarne | Acker Bilk |
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DISCUSSION

It's "Big Name" week, with discs from not waste one more heartbeat before we

Billy Fury will start off a few romantic palpitations with "Like I've Never Been Gone," on Decca. This is a slow love ballad and Billy takes every opportunity to exploit his lower register (and his vocal throbb), which will please many; it pleases me, particularly, because Billy is Billy on this one, making no attempt to highlight certain vocal similarities that sometimes give him an Elvis sound. This is soulful Fury; effective Fury; but I could have done with a stronger melody line with a slow one like this.

The next one makes MY heart throb with pleasure. There are so many reasons for this and, therefore, it gets my

★ ★ ★ BOUQUET ★ ★ ★ ★ ★

★ Reason No. 1 is that John ★
★ Leyton has done it! On his new ★
★ H.M.V. release, *Cupboard Love*, ★
★ gone is the "lonely" kick, gone is ★
★ the "sound" and the kind of song ★
★ that made him so successful but ★
★ which, latterly, has threatened his ★
★ chart popularity. Reason No. 2 is ★
★ that this new song has plenty of life, ★
★ pace and melody, to say nothing of ★
★ romance! The orchestration has ★
★ lots of clean-cut rhythm and ★
★ bounce, and the whole thing has ★
★ just the right amount of echo to ★
★ avoid any distortion which could ★
★ well have ruined this number. ★
★ Reason No. 3 is that John responds ★
★ to the lively backing with a ★
★ renewed vigour and has developed ★
★ a warmth and liveliness of his own ★
★ which would have been out of place ★
★ on his "lonely" discs, anyway. ★
★ Oh, yes, you'll love this one. I love ★
★ it (and I'm nowhere near any ★
★ cupboard!). ★
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Yet another Bobby Darin, only two weeks after *I've Found A New Baby*, but this time on his new label CAPITOL. "You're The Reason I'm Living," written by Bobby himself, is a slow Ray Charles-like number made more so by Bobby's surprising treatment. I'm a little disappointed in this one; he is such a talented, versatile artist and I fail to see why, he of all people, should be tempted towards the Ray Charles influence. Needless to say, he does it very well—but I say it's needless!

On "What Will My Mary Say?" C.B.S. give us the most commercial Johnny Mathis since *A Certain Smile*; although this is a good disc there have been better ones from Johnny, but this is really the kind of sound and sentiment to appeal to many for most of the time. Beautifully recorded with a well-balanced and effective background chorus, Johnny is in gentle and caressing mood with this medium-paced romancer and I see no reason why it shouldn't bring him success.

many of your No. 1 heart-throbs—so let's meet the first one:

The Guitar Man is with us again on R.C.A. only this time Duane Eddy has promoted himself to be "Boss Guitar." As before, he is accompanied by a chorus, saxophones and heavy rhythm, but this one lacks the strength of melody that helped to make *Guitar Man* so successful. Duane's guitar is well in evidence, and so is the rhythmic beat, but I'm wondering whether they are sufficient in themselves to ensure an equaliser?

Our own group The Avons tackle a cover job of "Hey Paula," on Ritz, with a nice sense of timing. This slow, "singing-conversation" is quite novel and has charm in its conception and could well attract a lot of attention. It's a well-produced disc from all aspects, and if you play it a couple of times you, too, will be fascinated. The original version, on Philips, by a couple called, appropriately, Paul and Paula is equally successful, although I think the slightly more pronounced backing is liable to get out of sympathy with the mood. I may be splitting hairs on this one, but then it's so seldom I consider two versions of the same song to be equally successful. Speaking of hairs, I'll give the Avons a hair's-breadth lead.

Watch it, girls, that tele-micro Kildare has assumed his best disc-side manner to test your blood pressure again. On M.G.M. Richard Chamberlain injects his soft, velvet tones into a revival of "Hi-Lilli-Hi-Lo." After a slightly quavering start he settles down to give this lilt quite a bit of sincerity and lots of charm. You won't need an anaesthetic for this one!

But I needed one to endure the next platter and, having "come to," I award it my

—BRICKBAT—

A very new name to me, on Liberty, Willie Nelson half-sings and half-talks a half-witted lyric called *Half A Man*. The tempo is almost dirge-like which only accentuates the far-fetched expressions like ". . . If I only had one arm to hold you, better yet if I had none at all . . .". Let's face it, there must be better and more lyrical analogies of a lover's frantic desperation! Besides which, this lacks sincerity and life and, unless my sense of humour has let me down, I gather we are supposed to take the disc seriously! No. *Half A Man* is half a disc for me with no half-measures.

And last of all, but by no means least, comes Joe Brown on Piccadilly with "That's What Love Will Do." The Bruvvers are in attendance, of course,



and help to make this disc move along very nicely, while Joe makes a neat job of the lyric of this bouncy, lighthearted number; and I particularly like one phrase that is repeated throughout which should attract many ears.

That's all. A satisfying week of discs. Hope YOU enjoy them.

* 'Be for now.

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