

GIANT DOUBLE-PAGE PICTURE OF CLIFF RICHARD INSIDE

POP

No. 30

WEEKLY

ONE SHILLING

Week Ending 23rd March





SHEER SKILL —FABULOUS!

Hit follows hit, and as I have said many times, and will say again, the Shadows are always potential chart-toppers—provided that they stick to their rule of being different on every platter. Their latest offering *Foot-Tapper* and the smoothly swinging *The Breeze And I* again look set for the highest chart honours possible. Actually, it's a rather funny thing about their version of *The Breeze And I*. First group to really feature this fabulous number were the Tornados. After seeing the success it had on their stage performances they decided to make a single of it. This was before their big hit of *Telstar*. BUT—before they could get the platter on the market, even tho' it was already pressed and waiting to leave the factory—Bang!

Wait for it! Out came a disc by the Fentones called *The Breeze And I*. Yes! The very same waxing! The Tornados had a "fink" and decided that it would be rather stupid to have two versions of the platter on the market at the same time, so they had their disc stopped! Instead, they asked Joe Meek to write them another melody. The other melody he wrote was a number by the name of *Telstar*—and you all know what happened to that! Exit the Tornados! Enter the charts—or rather entering the best-sellers at the same time was a disc called *The Breeze And I* by the Fentones. It did well saleswise—but chartwise didn't make too much of a dent in the Top Thirty!

After which, exit the Fentones! Enter the Shadows, who after all the strong competition, and various goings-on, finally decide to release their one, as you well know, a couple of weeks ago! Although the Fentones mopped up some pretty strong sales on their version of the dreamy instrumental it seems that it's going to be left to those chart-wandering nomads, the Shadows, to really start showing everyone what a great number this can be, in the Shads own particular style naturally. Personally, I offer my congratulations to the boys for a wonderful—and wonderful is an understatement—double-sided hit—and also to Norrie Paramor for a really great job well done!

It appears to me that the Shadows and Norrie are turning out more polished platters than they have ever done before—including the L.P. "Out Of The Shadows"! I must confess that my first listening to *Foot Tapper* left me with rather a strong dislike, but after two or three playings I found myself—tapping my feet! I think many Shadows fans were taken unawares by this recording chiefly because it was a completely different—rather dulled sound by the lead guitar.

Usually one hears Hank banging his guitar way out front, but in the case of *Foot-Tapper* he is toned down to drive alongside the rhythm guitarists. But... who's interested how he gets toned down? Like his fans, I'm interested in what a fabulous platter this is!

POP WEEKLY

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FIRST SERIES

WEEK ENDING 23/3/63

ISSUE No. THIRTY

Great Britain's only Pop Star Chart!

POP STAR TOP 20

Position	Artiste	Last Week
1	CLIFF RICHARD	—
2	BILLY FURY	1
3	ELVIS PRESLEY	4
4	ADAM FAITH	3
5	SHADOWS	5
6	ALLISONS	12
7	JOE BROWN	6
8	BOBBY VEE	7
9	JOHN LEYTON	8
10	BEATLES	10
11	HELEN SHAPIRO	16
12	FRANK IFIELD	15
13	R'D CHAMBERLAIN	14
14	JAYWALKERS	13
15	MARTY WILDE	11
16	JET HARRIS	17
17	BRENDA LEE	20
18	DEL SHANNON	—
19	BRIAN HYLAND	18
20	MIKE SARNE	—

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.

Hi there!

Three weeks ago I asked for your votes on whether you preferred the giant double-page centre picture, or the Photo News pages we had previously. Well, as usual, I was buried under a pile of letters and cards, your replies. Now I have come up for air, I can let you have the verdict, you are overwhelmingly in favour of the double-page pic, so on we go, and this week a real swinger of Cliff, hope you all like it.

If by any chance you Fury fans haven't already obtained your copy, don't forget No. 2 of the great new "Fury Monthly" is selling in the shops now, and I do mean selling, so if you don't want to be disappointed, Go Man! like now!

A more familiar look about the top of Pop Star Top 20 chart this week isn't there? Funny how things change in a couple of weeks.

The Editor

(ALBERT HAND)



This week's choice from the second half of the chart MIKE SARNE.

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AND HIS ORCHESTRA

High noon

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RAY CHARLES

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H.M.V. POP1133



WES SANDS

There's lots more where this came from

COLUMBIA DB4996



CHUCK AND GIDEON

The tender touch

PARLOPHONE R5011



MIKE SARNE

Code of love

PARLOPHONE R5010



★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- | | | |
|----|-----------------------------------|---------------------|
| 1 | Summer Holiday/Dancing Shoes (1) | Cliff Richard |
| 2 | Please, Please Me (2) | The Beatles |
| 3 | That's What Love Will Do (5) | Joe Brown |
| 4 | The Night Has A Thousand Eyes (3) | Bobby Vee |
| 5 | Like I've Never Been Gone (6) | Billy Fury |
| 6 | Tell Him (7) | Billie Davis |
| 7 | One Broken Heart For Sale (15) | Elvis Presley |
| 8 | Foot Tapper (19) | The Shadows |
| 9 | Cupboard Love (10) | John Leyton |
| 10 | Rhythm Of The Rain (25) | The Cascades |
| 11 | The Wayward Wind (4) | Frank Ifield |
| 12 | Island Of Dreams (11) | The Springfields |
| 13 | Hey Paula (13) | Paul and Paula |
| 14 | Charmaine (14) | The Bachelors |
| 15 | Loop-de-Loop (8) | Frankie Vaughan |
| 16 | Diamonds (9) | J. Harris/T. Meehan |
| 17 | From A Jack To A King (22) | Ned Miller |
| 18 | Say Wonderful Things (27) | Ronnie Carroll |
| 19 | Walk Right In (12) | The Rooftop Singers |
| 20 | Little Town Flirt (16) | Del Shannon |
| 21 | Hava Nagila (18) | The Spotnicks |
| 22 | Sukiyaki (20) | Kenny Ball |
| 23 | All Alone Am I (17) | Brenda Lee |
| 24 | Brown Eyed Handsome Man (—) | Buddy Holly |
| 25 | Hi Lili, Hi Lo (23) | R'd Chamberlain |
| 26 | Next Time/Bachelor Boy (21) | Cliff Richard |
| 27 | In Dreams (—) | Roy Orbison |
| 28 | Let's Turkey Trot (—) | Little Eva |
| 29 | Like I Do (24) | Maureen Evans |
| 30 | Old Smokey Locomotion (—) | Little Eva |

- | | | |
|----|-----------------------|---------------------|
| 1 | Walk Like A Man | Four Seasons |
| 2 | Rhythm Of The Rain | The Cascades |
| 3 | Our Day Will Come | Skeeter Davis |
| 4 | Ruby Baby | Dion |
| 5 | Hey Paura | Paul and Paula |
| 6 | The End Of The World | Jan Bradley |
| 7 | Blame It On The | |
| | Bossa Nova | Eydie Gorme |
| 8 | You're The Reason | |
| | I'm Livin' | Bobby Darin |
| 9 | What Will Mary Say | Johnny Mathis |
| 10 | One Broken Heart | |
| | For Sale | Elvis Presley |
| 11 | Wild Weekend | Ned Miller |
| 12 | He's So Fine | The Chiffons |
| 13 | In Dreams | Roy Orbison |
| 14 | Walk Right In | The Rooftop Singers |
| 15 | Our Winter Love | Bill Purcell |
| 16 | South Street | The Orlons |
| 17 | From A Jack To A King | Ned Miller |
| 18 | Mama Didn't Lie | Jan Bradley |
| 19 | Let's Limbo Some More | Chubby Checker |
| 20 | I Wanna Be Around | Tony Bennett |
| 21 | Let's Turkey Trot | Little Eva |
| 22 | Greenback Dollar | Kingston Trio |
| 23 | Alice In Wonderland | Neil Sedaka |
| 24 | Butterfly Baby | Bobby Rydell |
| 25 | Little Town Flirt | Del Shannon |
| 26 | All I Have To Do | |
| | Is Dream | R'd Chamberlain |
| 27 | Don't Set Me Free | Ray Charles |
| 28 | You Really Gotta | |
| | Hold On Me | The Miracles |
| 29 | Follow The Boys | Connie Francis |
| 30 | Mr. Boss Man | Johnnie Cymbal |

POP WEEKLY TOP 20

- | | | |
|----|-----------------------|-----------------------------|
| 1 | Like I've Never | Billy Fury |
| | Been Gone | Cliff Richard |
| 2 | Summer Holiday | Adam Faith |
| 3 | What Now | |
| 4 | One Broken Heart | |
| | For Sale | Elvis Presley |
| 5 | Please, Please Me | The Beatles |
| 6 | Totem Pole | Jaywalkers |
| 7 | The Night Has A | |
| | Thousand Eyes | Bobby Vee |
| 8 | Foot Tapper | The Shadows |
| 9 | Dancing Shoes | Cliff Richard |
| 10 | Diamonds | Jet Harris/
Tony Meehan |
| | Allisons | |
| 11 | I'll Cross My Fingers | Adam Faith |
| 12 | Baby Take A Bow | Elvis Presley |
| 13 | Return To Sender | John Leyton |
| 14 | Cupboard Love | Cliff Richard |
| 15 | Bachelor Boy | Frank Ifield |
| 16 | Wayward Wind | Helen Shapiro |
| 17 | Queen For Tonight | Frankie Vaughan |
| 18 | How Do You Do It ? | Gerry and
The Pacemakers |
| | The Pacemakers | |
| 19 | Little Town Flirt | Del Shannon |
| 20 | That's What Love | |
| | Will Do | Joe Brown |

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, Hleanor, Derby.

Chart Newcomers

Two For Little Eva

Four new discs in the charts this week. Only three artists. And one of those, unfortunately, has been dead for just over four years. Of the others, two belong to the fantastic Little Eva and one to Roy Orbison.

Little Eva's disc company posed a problem when it came to the release of her second single—the follow-up to *Loco-Motion*. They said BOTH sides were as good as each other. They left it to you, the fans, to make up your minds which was best.

And the result is that BOTH have got into the charts under their own steam. *Let's Turkey Trot* has a slight advantage at this moment, coming in at Number 28. But there's little in it with *Old Smokey Locomotion* making its presence felt at thirtieth position.

Also showing in our chart this week is Roy Orbison's *In Dreams* which has already made considerable inroads on Stateside ratings.

Just one other disc in the chart-listings. *Brown-Eyed Handsome Man*, by the late, great Buddy Holly. A huge hit as usual, within days of release—and an incredible tribute to a man who died so tragically in a plane crash four years ago.

Rest of the charts? *Summer Holiday*, by Cliff, at the top, of course. And big jumps by the Cascades with *Rhythm Of The Rain* and *Say Wonderful Things*, by Ronnie Carroll.

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Britain's Bobby

Anyone who dared to say that Bobby Vee is slipping in popularity would have to be half crazy to do so—or would they? Take a look at Bobby's success—not in this country but in his OWN COUNTRY! For over there, the name of Bobby Vee is slipping from the charts, fast—but fast. With *The Night Has A Thousand Eyes* out of the top sixty, and his new release only just lined up, things are not looking so bright for Bobby. Usually, he has a couple of hot singles already in the American Top Thirty by the time his "old" single has completed its business in the Top Ten and is on the way down. But this time—Oh! No!

Another point as well. The stronger Bobby gets in Britain, the weaker he seems to be in popularity in the States, and throughout the international charts. My last glance at the world Top Twenties showed Bobby in only two charts. One was in Australia, where he was rapidly slidin' from the Top Ten, and the other one was—Great Britain! Album-wise Bobby is goin' great guns over here. But in the States? Only one album out of the top 150 best-sellers and that was going DOWNWARDS from the fiftieth position! Why this sudden drop in world chart popularity for Bobby? For although Britain's best-sellers are recognised as the most important in the world barring the U.S. charts, it doesn't say much for the name of Bobby Vee. But it's a funny situation. Read on . . .

Whilst Bobby is fallin' in record hits on his side of the Atlantic, other well-known American vocalists are beatin' heck out of the international platter placings! Take a look at Chubby Checker's world positions a couple of weeks ago. In Argentina, No. 1. In Chile, No. 3 plus another one at No. 7. Belgium, he had just come into the charts at No. 8. Holland at No. 2. France and Italy he was roaring towards the charts at a fantastic pace! Yet in Britain he wasn't even in the Top Thirty! Take another United States star to be fair. Paul Anka. Argentina, No. 10 and No. 15. Chile, No. 8. Hong Kong, straight in at No. 1 from nowhere! Mexico, No. 8. Peru, one at No. 6 another at No. 9. Philippines, one at No. 9.

Don't get the idea that I enjoy seeing Bobby disappear from the charts around the world—because I don't! For it was I that was guilty of saying a few weeks ago that it was about time that we honoured Bobby Vee as one of the world's favourites! Frankly, I can't understand it. While artistes like Rick Nelson who has been out of popularity and who is now hittin' every world chart in sight—why should a consistent performer like Bobby find himself only in Great Britain's charts?

Me, I'm hopin' that it's just temporary, anyway—and I know that's what the rest of you Bobby Vee fans will be saying!

Five L.P.s to be won Plus a Boomerang!!!

Hey? Feeling poetical? Got a touch of the lyrics? Then grab your pen and start swingin', chicks! 'Cause lined up for you we've got five *Sun Arises!* In other words five copies of Rolf Harris's new album, "Sun Arise"—plus, for the first lucky winner a BOOMERANG—PERSONALLY AUTOGRAPHED BY ROLF HIMSELF! But, so's not to disappoint you people who win the other four albums we've got Rolf to autograph those as well! So there you are, one boomerang and an L.P. for the first best entry, and for the other best entries, at least for the next *four* best entries, we've lined up some pretty good autographs from Rolf on the fabulous front covers of these LPs!

There's only one small snag . . . ! You have to be one of the five winners! Still never mind, 'cause we've made sure that the comp is not going to be too hard. Here's what you have to do. Compose the last line on the verse printed below. It can be funny, sad, pop music language, anything, in fact, that *YOU* want to put there. So here's the verse—and the rest, my friends, is up to you—

Rolf Harris, the pop singer from
'down-under'

Is a lively guy 'tis true,

And although his platters solve chart
matters,

'Scuse our wordage, but that's all we could think up in time! Still, I can think of one word associated with Rolf that rhymes with "true" for a start but . . . well, it's *YOUR* competition, so I'll leave all the heavy brain-work up to you. As our last competition brought in such a heavy mail, however, we have decided that entrants of this competition can only have one chance—and that means, I'm afraid, that you *MUST* use the coupon below for your entries.

Just attach your entry to the coupon below and all will be well—particularly if you have the luck to win a copy of the brilliant Rolf Harris album. By the way, there are only two judges. One is me, and yep! you've guessed it! the other one is *ROLF HARRIS!*

Entries *MUST* be sent to David Cardwell, Features Editor, "Pop Weekly", 234/8 Edgware Road, London, W.2.

From Rolf and I—the best of swingin' luck—and we only wish you could all win!

Name

Age

Address





NEW TO YOU

WES SANDS

Richard Sarstedt made a big name for himself in the pop business. Now the disc moguls are wondering if his 19-year-old brother, Clive Sarstedt, can emulate big brother's success with a debut disc on Columbia—*There's Lots More Where This Came From and Three Cups*.

Sarstedt! Name doesn't mean anything to you? Well, Dick is better known as . . . Edén Kane. And Clive has settled on WES SANDS as his platter moniker. Edén made it a bit dodgy for Wes to get his chance . . .

"Trouble was that my mother didn't want me to go on the stage, what with having one son already in this precarious business. To please mum, I agreed to train as an accountant but I couldn't stick it after a year."

What happened then was that Wes joined a group as a guitarist. The group FLOPPED. He started one of his own, the Sundowners. It didn't exactly FLOP—but they reckoned they were in the chips if they made as much as a fiver in a week.

Then Wes joined an insurance company. That lasted seven months. He formed another group, the Citizens. That's when it started happening. They backed Edén Kane in the North, then had a month in Germany.

Back home, they admittedly had to break up—but Wes met Joe Meek and decided to concentrate on solo singing, having started on the vocal kick with the Sundowners.

Wes is six feet tall, weighs 11 stone and has black hair and green eyes. His off-stage hobbies are playing guitar, reading thrillers, tackling any form of physical exercise—and eating lotsa curry.

One thing's certain. If the amiable Wes makes the grade, no-one will be prouder than . . . Edén Kane.

A Great New Disc on Columbia

'THERE'S LOTS MORE WHERE THAT CAME FROM'

Sung by

WES SANDS



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NOW THE JORDANAIREs JOIN UP FOR HELEN'S FAN CLUB

THE JORDANAIREs, fabulous group who have backed Elvis Presley on many of his biggest hits, have become honorary members of the Helen Shapiro Fan Club.

This came about after they'd supplied all the vocal backings for Helen during her two-day recording stint in Nashville, Tennessee.

Helen's personal secretary, Greta Warden, writes: "They're a wonderful group and, at the end of the sessions in the Bradley Studios, each one of them said how much they'd enjoyed working with Helen. Helen loved every minute of her hectic two days working with them and when the time came for them to say goodbye, they all said 'Come Back Soon'."

"I can honestly say they were all knocked out by her."

And they signed on then and there for honorary membership of Helen's thriving club.

PHOTO CAVALCADE

RICHI HOWELL supplied pictures of Billy Fury, Bobby Vee and Tornados.

PHILIP GOTLOP that of Shane Fenton.

CLIFF and the SHADOWS are seen in two shots from "Summer Holiday," an Eelree Distributors' Production for Warner-Pathe release.

ADAM FAITH by Mirrorpic.

ROLF HARRIS in a study by Group Three Photography.

JET HARRIS and TONY MEEHAN—Bernard Delfont Agency Ltd.

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Putting Donegan On Again

LONNIE DONEGAN's popular "Putting On The Donegan" ATV series comes back on April 5th in a late-night slotting and he will be featuring the Bob Wallis trad group on at least the first three shows in the run.

Said Lonnie: "There'll be other guests popping in from time to time, but generally it will be the same formula as before. Some singing and clowning around—and as wide a variety of songs as we can get together . . ."

Lonnie has also been asked to make a return trip to the States, to play at the Village Gate Club in New York, where he was a big success last October. Several other top clubs are anxious to have him in cabaret and Lonnie is almost certain to make the trip. Maybe around early autumn.

REACH FOR THAT GUITAR

KEN STREET, founder-member of the Original Checkmates, is a great-nephew of Buffalo Bill, William Cody. And that's no kidding, though Ken himself totes a guitar instead of a six-shooter.

He explained: "Buffalo Bill came to Britain some sixty years ago with his famous rodeo show. He met, and married, my great-aunt and took her back to America with him."

"Now I've got one big ambition. I want to get to the States, so I can trace as many of his antecedents as possible. I bet they've got some marvellous stories to tell about the old days in the Wild West."

With the Checkmates' new disc of *You've Got To Have A Gimmick Today* doing so well, that trip to the States might be nearer than Ken imagines . . .

Troublesome Pinta

UNTIL recently, Mike Pickworth (newest member of the Springfields) lived at home with his parents. But eventually he found himself a flat in North London.

And it all happened on his very first night there . . .

He returned, tired after a TV session, and went straight to bed. Then he remembered the milk had been left outside. Clad only in pyjamas he went down for it. And heard the click of the door closing behind him!

For ten minutes, he shivered outside before making ground floor residents hear him and let him in. But once in, he couldn't get into his own flat, for that door had closed too.

So Mike spent the whole night sitting on the stairs outside his flat, clutching a pinta milk. Eventually the daily help turned up with a duplicate key.

Said Mike: "Flat-living is all very well. But I didn't have this trouble when I was at home with my parents."

NEW D.J. ON 208

RADIO LUXEMBOURG's newest disc-jockey is not yet twenty-one—and he spent most of his life in South Africa, having emigrated there with his family when he was only five. His name: Phillip James.

He started broadcasting in drama before he left school, until he eventually became South Africa's first and only teenage disc-jockey. Resisting family efforts to get him into a tailoring business, he had many important parts on stage.

COMPETITION WINNERS

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

COLLIN BAKER,
10 Westgate Hill, Tong, Bradford, 4, Yorks
Who will receive a copy of Elvis's Rock'n Roll No. 2 L.P.
Billy's autographed L.P. for the "Fury Monthly" Competition goes this week to:

MISS ALMA YATES,
18 Beech Grove, Fern Gore, Accrington, Lancs.

PIC of the WEEK

The picture of the Tornados on the back cover reproduced as a jab

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

Discussed by
Peter Aldersley

The first of our L.P.s this week is bound to be a winner, and it deserves to be! And fans of Tommy Roe will be at one over that!

TOMMY ROE: "SHEILA"

H.M.V.: CLP. 1614.

What with his tour of this country and the smash-hit popularity of *Sheila* and *Suzie Darlin'* (both included in this collection), Tommy can be assured of plenty of interest in this very slick album. He has THE Jordanaires backing him (by courtesy of Capitol Records, Inc.—and Mr. E.P. ??) and the overall effect is most satisfying. We have Tommy Holly Roe and just plain, ordinary Tommy Roe—and both are equally good, but I prefer him when he's not on the Holly kick, myself. With both styles of singing, however, Tommy gives out with a lot of warmth and I like the whole disc very much. Other tracks include some very well-known songs: *Piddle de Pat*; *Little Hollywood Girl*; *Heart Beat* (Almost pure Holly this one) as is *Look At Me*; then we have some interesting variations of Tommy's talents in *I Found A Love*; *Blue Ghost* and *Maybellene*. And I wouldn't mind betting you'll love his own composition called *There Will Be Better Years!* (THAT one is pure Roe!)

CARMEN McRAE: "SOMETHING WONDERFUL"

C.B.S.: BPG. 62123.

This one lives up to its title, with Carmen McRae at her exciting best in a collection of very famous songs made famous by other famous singers! Taking songs from shows and films, we have her salutes to Ethel Merman, Gertrude Lawrence, Dolores Gray, Pearl Bailey and others, but Carmen gives each tribute her own style and interpretation. She is on top form with her colourful voice doing full justice to some pretty exciting arrangements.



What about some of these titles, then?—*Hello, Young Lovers*; *Getting To Know You*; *Warm All Over*; *Anything Goes*; *Long Before I Knew You* and *Just In Time* are but a few. If you like warmth, sincerity and good singing—this L.P. is for you!

SUSAN MAUGHAN: "I WANNA BE BOBBY'S GIRL, BUT . . ."

PHILIPS: 632 300 BL.

Here's the brightest spark of female talent in our own "pop" world proving again and again she can hold her own with the best of 'em. All the promise of *Bobby's Girl* is here—with some plusses, too! I'm a bit heartbroken because Susan doesn't sing any song about Peter!! There's nearly every other boy's name from *I'm Just Wild About Harry* through *Oh! Johnny . . . to Happiness Is A Thing Called Joe!* and eight others, with her *Bobby's Girl* as full measure. I think this is one of the very few occasions where the release of an L.P., after only two hits, is fully justified and which lives up to

expectations. Congratulations, Susan. And how many boys will want to sing, "I wanna be Susan's boy . . . ! ! !"

JUDY GARLAND: "GAY PURR-EE"

WARNER BROTHERS: WM. 8121.

The title is pussy-cat language for Gay Paree, of course, and the disc is the soundtrack from the full length animated cartoon in which all the citizens of Paris are cats of various shapes, sizes and degrees of character! The voices of the leading "cats" are taken by Judy Garland, Red Buttons and Hermione Gingold and they have some excellent, characteristic lyrics set by E. Y. Harburg (who wrote Judy's immortal *Over The Rainbow*) to the music of Harold Arlen, who has given us songs like *Paper Moon*, *That Old Black Magic*, *Stormy Weather*. Not having seen the film, I'm sure I've missed quite a bit on this L.P.—but then, such is often the case with certain soundtrack L.P.s. I would be inclined to say, see the film first to gain the maximum enjoyment from this disc.

The Grade Organisation Ltd.

**REGENT HOUSE,
235/241 REGENT STREET,
LONDON, W.1**

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PLEASING EV'RYONE

by LINDA L'AVENTURE

Please, please US, you crazy Beatles, and keep it comin' good 'n' strong like always! Forever and for sure! Well, one and all, many a group has climbed the shaky ladder of the charts but these Beatles are poppin' thru' the top rungs every other day! These guys are so wonderfully exhausting that I'm wondering what type of fuel they fill up with! But I'm not fussy on the mixture . . . it's the mileage every time! Especially with such high-g geared gunners at the wheel! Way back in '56 John Lennon, Paul McCartney and George Harrison

(drummer Ringo Starr catches the act later) began to pick guitars as a team—after Liverpool school hours, that is! Two years later the Beatles had graduated from unknown quantities to famous celebrities—being eagerly swallowed up in North West England and Germany. Add another four years, making it like '62, and these cats were well in the groove—millions of fans, TV appearances, *Love Me Do* selling like Wow, Man, Wow!

How's it all done? Well, guys 'n' dolls, it isn't just luck—perhaps it's partly luck that the Beatles have hit the right time, the right sound wave! But no, it's more

that these boys are beating us a different kind of music, a kind of music which we hear apart from the rest. There are a thousand and one swingin' adjectives we can pin on the Beatles . . . I like to think the most important one is "original." The style is all theirs. The Beatles know how tiring the carbon-copy, in-and-out type noise can be on the public ear. And so consequently, we know it's strictly Beatle beat comin' from that crazy disc soon as we catch even half-an-ear load! What's more, this high-powered group has written over a hundred original songs (that's including *Love Me Do* and *Please, Please Me*)! Like, Man, we'll be in business for another century or three!

READERS WRITE

.. but aren't always!

LET US HEAR YOUR VIEWS.
Send Postcards only to: The Editor
POP-WEEKLY, Heanor Derbyshire

Seen Charlie?

Can you tell me what's happened to the American singer and guitarist Charlie Gracie? I remember seeing him on the Liverpool Empire Theatre a few years ago and I think he's fabulous. I bought two of his records, *Wandering Eyes* and *Butterfly*, but after those records I didn't hear anything of him. What's happened?

Peter Anyon (Irby, Wirral)

Dreaming Of A White Coat

I'm dreaming of someone fairhaired and tall,
He sings *Love Me Tender* and that is not all,

He acts on T.V. as "Dr. Kildare",
With his lovely bright uniform,
He always has to wear.

I never miss tele on Friday at 8,
As it is for me a very special date.
I always buy "Pop Weekly" just in case
There's a wonderful picture of his
wonderful face.

So please print a picture for his fans
and me,
Just as big and fabulous as can possibly
be.

Anne Lister (Coupar Angus)

Scalping Party

Read a letter in "Pop Weekly" suggesting that Cliff and Elvis fans bury the hatchet. So far as I can see, the only place they are likely to bury it is in each other's heads!

Loretta Cummins (Bristol)

ELVIS FANS!

ELVIS FANS!

ELVIS
MONTHLY
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ELVIS PHOTOS**
ALWAYS
100% ELVIS

Another Fab Competition!

WIN A DATE WITH SHANE

In Edition 26 of "Pop Weekly" I remarked that Shane Fenton was rather on the "lonely" side. Since then I've had hundreds of letters from fans of his who want a date with him! Which is natural enough, I suppose. Since Shane is a naturally handsome guy with a natural swingin' way that would make any chick want to really keep cool. Off the hip talk for a second. How would you like a date with Shane Fenton? 'Course you would—and how would you like to pick what to do for that date? Great! Because dear ol' Shane, being a great friend of mine, has offered his services for a whole day! Would you prefer to go to the movies and then lunch somewhere—or should I say an evening out somewhere?

What about having Shane just drop in for the day—have a "cuppa" and then drop out again, leaving (naturally) as many autographs for you as you want—PLUS all those personal details that you want to know about, and . . . well, what more could one want? Anyway, this is the set-up. You have the chance of meeting Shane Fenton, and deciding where you want to go or what you want to do. Now all you've gotta do cats, is win that date with Shane—which should be fairly easy! Because here's all that you've got to do. Tell me, in no more than fifty words, what you like best about Shane. For instance, if it's his voice, then you have to write fifty words, and *fifty words only*—on the fabulous Fenton voice!

If it's his stage performance—then describe what you like best about it (assuming you've seen it of course). What about a fifty word feature on Shane's face? Certainly! In fact—anything connected with Shane you can write about! The winning entries will be judged by Shane and I—and may the best chick win.

However, as usual a couple of very important points. You must state your age, and print your address clearly! As soon as we have picked out the winner, the lucky "bird" will be notified—and she can decide what she would like to spend her day out with Shane doing.

Go to the movies? A late night supper?

It's up to you! Entries MUST be sent to:

David Cardwell,
Features Editor,
"Pop Weekly",
234 Edgware Road,
London, W.2.

So get writing 'cause closing date for the comp. is two weeks from now!

Please mark your entries "Shane Fenton Competition".



POP SHOP TALK



Johnny Tillotson, due to tour with Kenny Lynch, Del Shannon, the Springfields, from April 20th, hopes to extend his visit by a month so he can fill in with a lot of ballroom dates . . . Great new Cliff Richard L.P., "Cliff's Hit Album," slotted for July release in Britain—and the Shadows should have a collection of their big sellers out the month before . . .

Look for a return to the scene of Russ Conway, who is finding his hip operation was a success and hopes to be back on radio, at any rate, on April 10th . . . Rolf Harris will make some comedy appearances as well as do his own act when he starts his first-ever summer season with Joe Brown, Mark Wynter and the Tornados at Great Yarmouth from June 14th . . . Is Eden Kane giving any help to his young brother, Wes Sands, on the singing business? . . . The Kenny Ball musicians are all getting speaking parts in a new movie being made early April at Boreham Wood . . . The Eagles

group even dress alike—and wear the same clobber even when off-stage . . . Phil Everly is doing some "extra time" in the U.S. Marines, but he'll be with his brother for their tour in September . . . A new flat for Frank Ifield in London—and it's being very plushly furnished . . . So many fellow artists are delighted that John Leyton has whipped back into the charts with *Cupboard Love*, for he's a popular guy . . .

The Original Checkmates, who were formed first to back Emile Ford, include two real-life brothers of Emile . . . Looks like the "Sidewalk" will be the next big dance success . . . Heinz Burt leaves the Tornados to find a solo career success. His blond hair is distinctive—but there's someone in the Eagles who looks very similar . . . And Heinz' first solo disc has already been recorded by Joe Meek and is ready for April release . . . Doug Sheldon and Iain Gregory are signed for a new British movie, "The Yellow Golliwog," being made right now . . .

AMERICAN LETTERGRAM

It's been a happy birthday for Cameo-Parkway records here in the States. They started with a tentative release called *Butterfly*. Six years later, they grossed nearly eight million dollars on sales . . . Album out soon by Eydie Gorme, called after her hit single *Blame It On The Bossa Nova*. And the same company (Columbia) also bring out a debut L.P. by Andre Watts, a 16-year-old classical pianist who, off-duty, digs the jazz . . . Whatever you may hear, Chubby Checker is far from being a sell-out success when he goes on tour . . .

Talk about titles for L.P.'s. One on the way is "The Jazz Sound of World War THREE" and another is "My Son The President Walks Right In To Dig The Bossa Nova Limbo" . . . How nice to hear Nat Cole, currently riding high with *All Over The World*, saying that it doesn't matter how big an artist gets he still needs a hit record . . . Why do so many folk think Skeeter Davis, of *The End Of The World* fame, is a guy. She's a shapely lass who is well installed in the Country 'n' Western provinces . . . The worst part of Patsy Kline's unfortunate death in a flying accident is that she was all set to make commercial discs for the British market and could so easily have become a real big star your side . . . Four Seasons really looking forward to touring in Britain . . .

IT'S NAUGHTY BUT IT'S VERY NICE!

MIKE SARNE'S

GREAT NEW RECORDING

ON PARLOPHONE

'CODE OF LOVE'



DISCussion

I'm pleased to say it's a good week for discs; I hate it when it isn't, believe me, because I like all the excitement of well-produced, well-performed ANYTHING!

There's quite a lot of interest spinning around this week and so on to the turntable first comes:

Johnny Tillotson, on London, with "Out Of My Mind," which is gentle, romantic luller about a young man who is "out of his mind" over his girl friend. While Johnny's performance is very smooth, I would have preferred him to sound just a little bit less sad because, as it is, the song teeters on the edge of dreariness; it is saved by Johnny's warm personality but not sufficiently to make this stand out as one of his best discs. There is a pleasantly relaxed quality about it, nevertheless.

When I heard the first spin of the next one, it caught my interest so much that I had to play it again, immediately; then again; after which I decided "here's something pretty exciting" and so I am awarding it this week's

★★★ BOUQUET ★★★★★★

On H.M.V., Michael Cox returns to the recording scene again with *Don't You Break My Heart* and shows himself to be "right with it" in the strictly current "pop" idiom. I think he comes off extremely well with this medium-paced bouncer and I see no reason why he shouldn't attract a lot of overdue attention. Musically, there is a pronounced beat and the melody, although vaguely familiar in places, is quite catchy. Overall, there is lots of impact and the whole disc commands the ear and sets the old feet tapping. It is recorded with "the sound" with which we've become so accustomed on many British discs but, this time, it is more controlled, less distorted which lets us appreciate the song and the singer in the right perspective. Yes, I like this one very much—and hope you do.

★★★★★★★★★★★★★★★★

All Dee-Jays, please note! Heed Shirley Jackson, as she pleads by courtesy of Decca, "Don't Play Me A Love Song." All Dee-Ells (Disc-Lovers), please note! Play yourselves this rather pleasant love song which has a pleasing little melody. Shirley has a most appealing quality as she asks a Dee-Jay not to play a love song for her when she feels "this way" after her boy has left her. An effective lyric plus a neat orchestration plus Shirley's performance all add up to a successful platter. It's ever-so-slightly different in its approach and its simplicity greatly adds to the total effect.

If you like the particular style of The Four Seasons, their new release on Stateside called "Walk Like A Man" will please you. It is much the mixture-as-before although, perhaps, a little more restrained than "Sherry" & Co.! The heavy, pounding beat is there and the vocal gymnastics; but the latter strike me as less raucous with a more musical tone, which will endear the disc a mite more to all whose ears are a bit tired of that high-pitched, raucous intoning so prevalent these days.

"Punish Her" and "... kill her with kindness ..." advises Mike Preston, on Decca. After a very gentle opening the tempo is whipped up to become a very bright and fast moving romancer, with Mike giving it plenty of contrasted feeling and "go." In fact, it's all "go" from start to finish, building up to a nice clean ending and even the "la-la-la-ing" of the "evergreen" female chorus seems nicely in place for once. A happy, rather infectious little number, this.

A couple of new names on Parlophone have "The Tender Touch" in more ways than one. Chuck and Gideon are tenderly sentimental with this touch of the tender sentimentals! It's a smooth bit of work and makes for very relaxing listening. I like the boys'



technique even if they do sound like a bit of The Everlys, The Brooks and even Miki and Griff at times—but I suppose with this kind of duo that's almost inevitable; and maybe because those snatches of familiarity are only fleeting, Chuck and Gideon hold the attention even more with what is all their own. A charming touch of tenderness this, girls!

BRICKBAT

I really don't know how to class *Pipeline*, on London, by The Chantays unless, according to my book, I call it nebulous; because I do find its main purpose most indistinct and hazy. It seems to go on and on and yet get nowhere. There is little melody to commend it and precious little else to make it eligible for a great deal of attention. It is a fast moving instrumental in which the main body is very much background. It is possible it could grow on you after many spins but only through the sheer monotony of it all. Frankly, it drove me mad! But then that's nothing very serious because I've been that way for years!

Now I must pop-off till next week. Join me then to share the delights of yet another batch of new releases. 'Bye for now.

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COMIN' BACK —ADAM!

The fight by the Faith fans to put Adam back into popularity that I predicted a few weeks ago is certainly being shown! Adam has stuck to the Top Three in our Popularity Charts for weeks now, regardless of the strength of such characters as Billy Fury, Cliff Richard and the once unbeatable Elvis (who slipped alarmingly to the fifth position in the Top Twenty Poll, the biggest slip of his career!) But Adam? Perhaps you will have noticed that he is fighting like nobody's business to reach the No. 1 slot, and only the mighty staying power of Cliff is holding him back from being the proud possessor of a mighty important "No. 1".

Unfortunately, one thing has rather dampened the ardour of the Faith followers and that is the failure of the bouncy platter that was to have marked Adam's triumphant return to the best-sellers, a number titled *What Now*. A rather appropriate phrase at this point in Adam's career?

Why—after all the publicity Adam has had lately from a daily newspaper—plus the fact that he is certainly storming other charts like our own with his name,—why after all that—did his platter fail so miserably to make any indentation on the Top Ten—or for that matter on the Top Twenty? Is Adam heading towards a Tommy Steele career? One of big money films, TV appearances, his own TV show, but—disc-wise no chart rider whatsoever! For although Tommy is one of the most capable and experienced variety artistes in the country—the plain truth of the matter is that his waxings just don't make the grade—chartwise!

Saleswise, like Adam's they certainly do make the grade. But I think the Adam Faith fans are out to put Adam back into the charts, where, they say, he belongs—and right they are, too! The only thing is, how are they going to get old Adam back into the charts. In my opinion (for what it's worth) Adam is using much more variety on his platters now, and it's about time that something happened to make one of his singles the surefire chart riders they are in theory but not in practice! There is no sure way of hitting the Top Ten, as any pop singer in show biz will tell you, not unless you have the magical power of a Cliff, Elvis, or anyone of that nature.

Adam, I know, admires his fans for their persistence in trying to help put his platters at the top of the charts—and he is certain to admire them even more soon, for like me, I think the Adam fans are more confident of gettin' Faith back into the best-sellers! In other words their efforts are paying off—and any day now should see the once regular name of Adam Faith making a very welcome come-back into the Top Ten. I, for one, will cheer as loudly as the rest of his eager and persistent Fan Club!



SORRY, BOYS!

Ouch! That's my ears burning after the letters I received on my feature in Edition 28 about Jet and Tony. For one of the lines read that "at the best, the boys can only find themselves in the lower regions of the charts . . . unless they come up with a hard-hitting platter." This was, of course, talking about their follow-up to *Diamonds*. To Jet and Tony my sincere apologies. What this should have read was, "As an instrumental duo they will have a much more difficult job to reach the No. 1 slot at least ten times harder than that of a vocalist. But—due to Jet's illness, which luckily has disappeared, the delay may cost them a much lower chart position than they would have normally received."

Anyway, to put everything into its proper perspective, and to be very fair, I'm sure that the boys' follow-up will be something with their unique sparkle and brilliance that will set them for another stay in the best-sellers. Already other countries, usually wary of British instrumentalists, are begging to get hold of the Harris/Meehan waxing that is selling

abroad like the proverbial bomb! In Australia the disc is raking in popularity from every corner of the country, while Norway and Ireland (No. 1) are currently arguing as to whom is going to keep the boys in the charts the longest! Already, musical magazines abroad are reaping larger sales from photographs inserted of the boys—the only difference being that they don't have feature writers who talk out of the back of their heads like I do!

I think when I wrote that couple of lines on Jet and Tony I must have been listening to some pretty bad platters at the same time, and taken my wrath out on Jet and Tony! Still, things are really swingin' now, because as I mentioned earlier, Jet is over his illness, the follow-up to *Diamonds* is in the can—and I'm assured that it's gonna be a whacker of a hit by the few people who have heard it! Which I sincerely hope it is! Next time I'll keep my big mouth shut! Until, of course, the time comes to cheer the new platter in!



