

GIANT DOUBLE-PAGE PICTURE OF BOBBY VEE INSIDE  
FULL PAGES OF CLIFF ★ BILLY ★ JOE BROWN ★ JOHN LEYTON

TWO PAGES  
PHOTO-NEWS

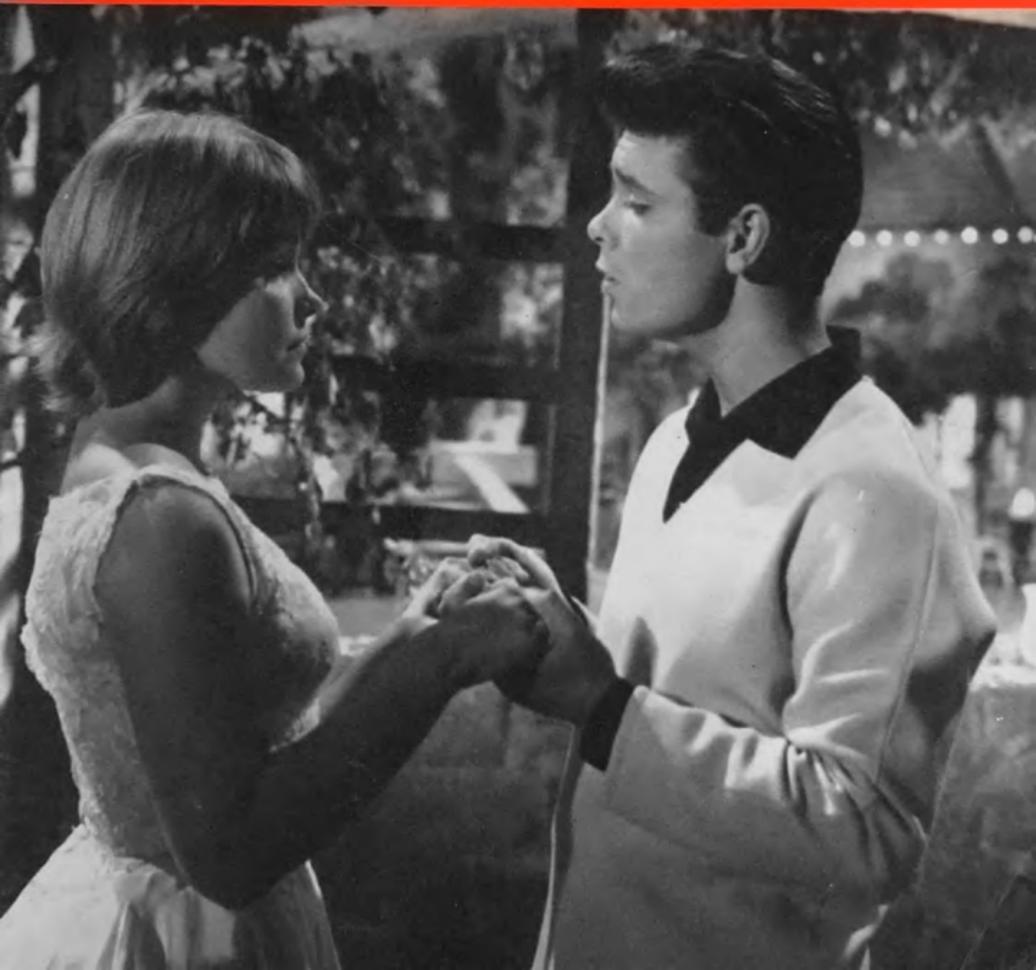
# POP

No. 38

## WEEKLY

ONE SHILLING

Week Ending 18th May





# A VERY NICE GUY!

On October 4th Billy Fury pulls out on the longest one-nighter tour that any big star has ever undertaken. Reports that he is seriously ill are completely untrue, although he is certainly not in the best of health. When I spoke to him last week, however, he was buoyed up with satisfaction at being able to meet so many of his fans. "It's great to be covering almost all the country, Dave," he said. "Like always, man, I really like meeting my fans, and touring is about the only way one can really meet one's fans. I'm very pleased at the reception that I'm gettin' all over the country, and the fans have been just great. I'm hopin' that someone will be arranging that I have some kinda big party soon, so that I can see what all my fans thought of the shows I've done recently, although they seem to like them.

"My autumn tour will be the biggest one I've ever done, and altho' it's stopped me doing the film I've got lined up, meeting my fans is more important. Still, the tour will take me up to Christmas, and after that I'll have a short rest and then start work on the film in January. But, man, I can't wait until October and see all my fans again!"

Although Billy didn't mention it, things are really swingin' with him at present. What with his new L.P. selling like the proverbial bomb, a new E.P. ready to be released, and a new single "in the can" plus TV and radio appearances becoming more and more frequent, young Mr. Fury is only missing one thing. That's the fact that although his many thousands of fans openly adore him, he still can't trust himself to spend too long signing autographs, because of the many fans who would, as one girl put it, just love to tear him to pieces.

Some days ago, he told me of the letter he received from a so-called fan who accused him of copying his stage act from Elvis. "It's silly, Dave" he said. "I just can't stop movin' when that big beat gets going and boy! The number of times I've nearly fallen over the edge of the stage!" Knowing Billy's many ardent fans I'm bettin' that many of them in the front row wouldn't mind Billy falling over the edge of the stage provided that he fell on them, and that he didn't get hurt. Billy switched his talking to Girls! "I've started to take out a lot of fans for a night or two" he told me, over a Coke. "They enjoy it, I enjoy it, and it shows them that I can be just an ordinary guy when I'm off-stage."

I hope Billy won't mind me contradicting him, but the last girl didn't seem to think he was an "ordinary guy," for when Billy took her out to dinner, she almost fainted over the first course!

## POP WEEKLY

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FIRST SERIES

WEEK ENDING 18/5/63

ISSUE No. THIRTY-EIGHT

Great Britain's only Pop Star Chart!

### POP STAR TOP 20

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

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!

Last week I wrote on the increase in the number of groups now appearing in our weekly Popularity Poll and in particular the tremendous leap by the Beatles into third place. Well this week you will see that they have moved up again, pushing Cliff out of the second position and are only being held off the No. 1 slot by the mighty Elvis.

Also bursting into the top 10 this week are their fellow Mersey-siders, Gerry and the Pacemakers, who as I told you nearly made it last week.

Much has been written about the "Mersey Sound" and the "Big Beat" and there is no doubt that these boys have hit the right style for today's tastes—they are with it, but definitely.

To me, it proves that there is always room at the top for newcomers with real talent.

*The Editor*

(ALBERT HAND)



Chosen from the second half of the chart this week: JOE BROWN.

# ★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

1 From Me To You (1)	The Beatles	1 I Will Follow Him	Little Peggy March
2 Can't Get Used To Losing You (5)	Andy Williams	2 Puff (The Magic Dragon)	Peter, Paul & Mary
3 Say I Won't Be There (6)	The Springfields	3 Can't Get Used To	
4 How Do You Do It? (2)	Gerry & Pacemakers	Losing You	Andy Williams
5 From A Jack To A King (3)	Ned Miller	4 If You Wanna Be Happy	Jimmy Soul
6 Nobody's Darlin' But Mine (4)	Frank Ifield	5 Pipeline	The Chantays
7 Scarlet O'Hara (10)	J. Harris/T. Meehan	6 Surfin' U.S.A.	The Beachboys
8 Brown-Eyed Handsome Man (9)	Buddy Holly	7 He's So Fine	The Chiffons
9 In Dreams (7)	Roy Orbison	8 Foolish Little Girl	The Shirelles
10 He's So Fine (16)	The Chiffons	9 Rev. Mr. Black	Kingston Trio
11 Rhythm Of The Rain (8)	The Cascades	10 Two Faces Have I	Lou Christie
12 Walk Like A Man (15)	Four Seasons	11 Losing You	Brenda Lee
13 Foot Tapper (12)	The Shadows	12 Take These Chains	
14 Folk Singer (11)	Tommy Roe	From My Heart	Ray Charles
15 Deck Of Cards (23)	Wink Martindale	13 Mecca	Gene Pitney
16 Losing You (13)	Brenda Lee	14 Hot Pastrani	The Dartells
17 Two Kinds Of Teardrops (14)	Del Shannon	15 Charms	Bobby Vee
18 Say Wonderful Things (17)	Ronnie Carroll	16 Baby Work Out	Jackie Wilson
19 The End Of The World (21)	Skeeter Davis	17 I Love You Because	Al Martino
20 Casablanca (22)	Kenny Ball	18 Killer Joe	Rocky Fellas
21 Do You Want To Know A Secret? (27)	Billy J. Kramer	19 Another Saturday Night	Sam Cooke
22 Count On Me (24)	Julie Grant	20 Come Cats	The Rooftop Singers
23 Young Lovers (29)	Paul and Paula	21 Ain't That A Shame	Four Seasons
24 So It Always Will Be (30)	Everly Brothers	22 This Little Girl	Dion
25 Island Of Dreams (25)	The Springfields	23 Don't Say Nothin' Bad	
26 Summer Holiday/Dancing Shoes (18)	Cliff Richard	About My Baby	The Cookies
27 Let's Turkey Trot (19)	Little Eva	24 Watermelon Man	Mongo Santamaria
28 Charmaine (26)	The Bachelors	25 Young And In Love	Dick & Dee Dee
29 Code Of Love (—)	Mike Sarne	26 Linda	Jan and Dean
30 Like I've Never Been Gone (20)	Billy Fury	27 On Broadway	The Drifters
		28 Da-Doo-Ron-Ron	The Crystals
		29 Little Band Of Gold	James Gilreath
		30 Days Of Wine & Roses	Andy Williams
		30 Days Of Wine & Roses	Henry Mancini

## Chart Newcomers

# MIKE SARNE BOUNCES BACK !!

Well, here's a right turn-up for the charts! Not a newcomer in sight this week, unless you count Mike Sarne's *Code Of Love* rebounding in again at No. 29 after dropping out last week. This saucy number of Mike's was worth more success than it had in the charts, but will probably prove one of those long-term sellers whose success is not always reflected by chart positions.

Still holding off all comers at the top are those fab Liverpoolians, The Beatles

with *From Me To You* still notching up tremendous sales for the boys. Their fellow Merseysiders, Gerry and the Pacemakers are easing down slightly to No. 4 with their *How Do You Do It?*, but still in the same district, Billy J. Kramer is seeing his debut disc, *Do You Want To Know A Secret?* moving sharply up from 27 to 21.

The Springfields, making it quite clear now that they are in our charts to stay, move up into third place with

*Say I Won't Be There* and they certainly deserve to be there.

In only its third week in the charts, Wink Martindale's disc, which was first issued nearly four years ago, has shot up to fifteenth place, a remarkable performance for a platter which didn't make much impact on its first appearance. I shouldn't think anyone is more surprised than Wink himself. Just proves you never can tell!

Paul and Paula moving steadily upwards with their follow-up hit *Young Lovers*. So they're not "one hit wonders" after all; must be quite a few people eating their hats in the disc business.

Well I think next week's charts will provide a few surprises and show a bit more interest than this week.

# SHANE FENTON'S NEW RELEASE "A FOOL'S PARADISE"



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# ELVIS'S L.P. LEADING FOR TOP

The Elvis L.P. "It Happened At The World's Fair" is making great strides in State-side charts. In Billboard's ratings it is listed as a "Star Performer" in both the Monoaural and Stereo sections, having jumped from twelfth to sixth position in Mono and up to eighteen in Stereo.

Available now in Britain and selling a bomb, it is certain that this piece of solid Presley waxing will figure largely in L.P. ratings on this side of the Atlantic too.

The showing of the movie in this country (due to open at the Empire, Leicester Square towards the end of the month) will, of course, serve to boost sales still further.

## 'ELVIS MONTHLY' COMPETITION WINNER

This week's winner of the "Elvis Monthly" Competition is: Miss P. WISE  
6 Bridge Road, Walthamstow, London, E.17, who will receive a copy of Elvis's "Elvis Is Back" L.P.

## PHOTO CAVALCADE

PHILIP GOTLOP supplied pictures of Billy Fury and Marty Wilde.

CLIFF is seen in a shot from "Summer Holiday", an Ektavision Distributors' Production for Warner-Pathe release.

BOBBY YEE, JOE BROWN and THE SPRINGFIELDS from Columbia Pictures' "Just For Fun."

## CLASSIFIED ADVERTISEMENTS

Rates: Up to and incl. 15 words, 10/-; 16-40 words, 21/-; Series discount: 10% for 10 insertions; 15% for 20. Cash with order.

### FAN CLUBS DIRECTORY

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

MIKE BERRY Fan Club—24 Cranmer Close, Eastcote, Ruislip, Middlesex.

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

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

JULIE GRANT TEENSTARS CLUB—s.a.e. to Karen Goodman, 45 Claverley Grove, London, N.3.

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

TEMPERANCE SEVEN FRIENDS SOCIETY—s.a.e. to Sue Davies, 53 Britwell Road, Burnham, Bucks.

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POP Weekly

18/5/63



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## TERRIFIC TRIO !!

Whenever the name of Dusty is mentioned men sigh throughout show biz, and the odd twenty thousand males outside show biz also drool over their TV screens. The same happens in reverse when Mike and Tom are mentioned, this time with the *chicks* all over the country. Reason of course, is that together they are the Springfields, the biggest, most alive and swingin' vocal trio, a bunch of cool cats who turn out great waxings with the cool precision of an engineer screwing a nut and bolt together. After establishing themselves in the charts of many countries abroad, it took them only slightly longer to start teaching everybody in this country that they are really with music of the times. Their latest chunk of wax is still going down like a bomb on their tours. I managed to catch the busy, but busy trio on their last tour with my good American friends Del Shannon and Johnny Tillotson.

Dusty, being the only female member

of the show, was having one heck of a job learning to find a dressing-room that wasn't being used by everyone else. "How are things going?" I asked. Dusty, looking wonderful in a pink dress (she'd look wonderful in a sack, anyway) gave a brief embarrassed smile. "Oh! I'm delighted about the record and the way it got in the charts so quickly!" she said. From the next part of the dressing-room came loud shouts from Tom and Mike. "So are we. It's great, man!" Del Shannon breezed into the dressing-room, saw me with Dusty, winked, and said, "Tut tut." Dusty promptly tried to floor Del, but being an ex-footballer, he wasn't having any and promptly disappeared. Mike and Tom Springfield joined us, and I said, "Have you got any big plans for the future?" Mike looked thoughtful, Dusty looked thoughtful, and Tom added, "We still don't think we're quite established enough."

"You see, what we really want to do is to be in as many big shows as we

possibly can, and also make a heck of a lot of records that people *really* like. Our *Island Of Dreams* was a big seller as was our latest, and both did very well in other countries. But we'd love to have a No. 1. Isn't that right?" he enquired of the other two. Dusty nodded, and continued, "But we mean to spend as much time as possible in Britain, for although we had more success in other countries before Britain, this is our home and we intend to make it our 'hit diskery' if we can! The audiences are marvellous, and we enjoy playing and singing as much as they seem to enjoy listening."

Now the Springfields are really swingin', and it's a cert bet that 1964 will see them really winging their way into the Top Ten with every new platter released. No! On second thoughts I'd better change that. Since they get into the Top Ten anyway, let's just make it that they'll get into the Top Three, and that every other single hits the No. 1 slot! For if it doesn't it will be one of the biggest surprises of the century!

# Photo News



*Top Right:* A striking group, **The Orlons**, whose latest, *South Street*, reached No. 3 in Stateside charts.

*Left:* **Jet Harris**, without Tony this time, in a shot from Columbia's teen movie, "Just For Fun."

*Bottom Right:* Looking thoughtful **Maureen Evans**. Is she wondering whether her newie will repeat the chart success of *Like I Do!*? Pic from A.B.C.'s "Thank Your Lucky Stars."



*Top Left:* **Frankie Avalon**, lined up for a singing role in the teen movie, "Beach Party."  
*Top Right:* With their follow-up disc, *Young Lovers* doing well Stat-side and now moving up our charts, Philips\* Duo Paul and Paula can afford to relax.

*Bottom Left:* **Kenny Ball** looks happy about the success of *Casablanca*. He's a regular chartist nowadays.

*Bottom Right:* Currently wowing audiences all over the country in the Robert Stigwood presentation, "All Stars '63," **Billie Davis**.



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# POP Weekly News!

It's Naughty, But It's Nice  
**'CODE OF LOVE'**  
By **MIKE SARNE**

on Parlophone R5010

## WORLD-WIDE APPEAL OF PAUL 750 ANKA FAN CLUBS NOW

PAUL ANKA now has 750 fan clubs scattered round the world. He's travelled the world, with the exception of Russia—and he's very popular there anyway, according to the members of the Leningrad Ballet Company he met recently.

So it's only right that he should be one of the stars picked to launch the new RCA Victor series "Our Man," currently on sale at 32s. 2d. Paul is selected to be "Our Man Round The World" and he includes numbers from his native Canada, Paris, Berlin, Madrid, Rio de Janeiro, Tokyo and London. He includes one of his own numbers, *Parce*.

Paul, at 21, has travelled from America to England, Scotland, France, Belgium, Germany, Italy, Finland, Sweden, Spain, North Africa, Japan, Hong Kong, the Philippines, Hawaii, Puerto Rico, Chile, Argentina, Brazil. And on the new L.P. he is helped out by lush arrangements by Don Costa.

The other stars involved in this ambitious new series are: Henry Mancini and his Orchestra, "Our Man In Hollywood"; Chet Atkins, "Our Man In Nashville"; the Limelitters, "Our Man In San Francisco"; The Melachrino Strings and Orchestra, "Our Man In London"; and Sonny Rollins, "Our Man In Jazz."

Said an RCA-Victor spokesman: "We plan further releases using the world's finest talents. Already, we feel we have a fine selection, well-varied and using material rarely heard from them before."

## APPEAL TO TEMPS' FANS

THE TEMPERANCE SEVEN have been burgled—or at least the headquarters of their fan-club have. And it's thrown the organization, a thriving set-up, into chaos and confusion.

Said club executive Mrs. Davis: "Thieves broke in and removed all the files and lists of members. They also went through the petty cash—but that is not as important as losing membership details. Quite frankly, I don't know how we are going to get back to normal again.

"But would 'Pop Weekly' help out by asking each club member to write to me, giving their club number, address and date of joining the club. I know most of the members read the magazine and this is the quickest way of getting through to them all."

So please help out one harassed club organizer. Write to her at 53 Britwell Road, Burnham, Buckinghamshire.

*Footnote: It's unlikely the thieves will be reading this. But if they are: how's about sending back those all-important lists?*

## ROLE FOR KENNY

TRAD ace Kenny Ball has an acting part in the upcoming movie "Live It Up," in which his group is starred along with Gene Vincent, Patsy Ann Noble, Sounds Incorporated, Andy Cavell, the Saints, the Outlaws, Kim Roberts and ex-Tornado Heinz.

It's a lively comedy, and includes a round dozen numbers composed by Joe Meek, Kenny Ball, Norrie Paramor and Bob Barratt.

Story line has a group of four post office messengers forming a beat group. They make a demo record and their leader (David Hemmings) is told to try and fix a commercial recording.

He has to deliver a telegram to a film producer on the set of a film—and there meets his idol, Kenny Ball, who is starred in the movie. From there on . . . everything seems to happen in the pursuit of fame and fortune.

## TURKISH VISIT

JOHN BARRY recently went to Istanbul, in Turkey, to "soak up atmosphere" prior to writing the theme music for "From Russia With Love," the new James Bond movie—and he went with Sean Connery, who plays the title part.

Said John: "I also met the local musicians, collected some records of Turkish music and listened to some of the local orchestras."

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## New to You **FREDDIE AND THE DREAMERS**

Beat, **BIG** beat, tends to get a bit stereotyped in its presentation. All rather heavy-handed, not too much smiling. All a bit relentless. But all that is changed when Freddie and the Dreamers get under way. They go for the big beat, all right—but for comedy, too.

They're a naturally funny bunch . . . though that doesn't detract from their musical standards. They're *distinctly different*, which can't be bad. They're from Manchester, which evens out a bit the recent domination by Liverpool set-ups. But they're now building a fast reputation all over the country.

Come back to the beginning of the story—the days before they cut *If You Gotta Make A Fool Of Somebody*, on the Columbia label. Coincidence is the major thing in the story.

A blustery March morning. Freddie and the boys are due to make a demonstration disc. They'd got the studio set but were hunting round the West End of London for a room where they could rehearse before the "paid-for" session. In desperation, Freddie rang his Manchester agent, Danny Betesh.

Now at the same time, coincidentally, Danny was on the line to an old friend, music-publisher Leslie Conn, in London. And he urged Les to loan his office to the group for an hour or so.

Agreed. But Les began to regret his hospitality when a van-load of equipment materialised on his best carpet.

Then bandleader-composer-arranger John Barry called in to discuss some recording details. He suggested they went out to a coffee bar, where they could at least hear themselves speak.

But John was already involved with the group, taking notes, suggesting arrangements, offering advice.

It was John Barry who supervised the "demo" session, took a copy of the tape to Columbia's John Burgess—and, on March 28th, Freddie and the Dreamers were recording that first single.

Freddie himself has been called "The Arthur Askey of Rock" and "The Jerry Lewis of Longsight." The group has played Hamburg, at the Top Ten Club, for the highest fee paid to a (then) non-recording group.

Cockney song-writer Alan Klein watched the group work in a London dance hall. He was looking for talent for his first film musical "What A Crazy World"—and immediately lined up the boys for a two-spot guest appearance in it. A rival Manchester beat group reported: "Ah, well. This'll be the first British musical to carry an 'X' certificate."

Back in July, last year, Freddie was a milk roundsman with a large northern dairy. He started work at the crack of dawn. Around breakfast time, he received a message from the group's manager, Jim O'Farrell, that he was to attend a BBC TV audition at 10 a.m.

So Freddie drove his milk float home, changed into stage clothes and drove

on to the BBC studios, parking his float outside. Half-an-hour later, irate housewives were ringing the dairy complaining that they'd had no milk.

The dairy located the milk float outside the TV studios. One minute later, Freddie gave up the ghost and decided to become a professional musician, encouraged by the dairy bosses.

Now meet the boys:—

Freddie, 5 ft. 6 in. tall, born November 14th, 1940, plays guitar, dislikes humorless people, likes food and fast cars, has written *This Feeling Of Love*, *You're The One*, *Feel So Blue*. Main ambition is to write and record a big hit.

Bernie Dwyer: drummer, also plays piano, likes girls, dislikes group member Pete Birrell's driving. Was born September 11th, 1940.

Derek Quinn: lead guitar, doubling on harmonica. Likes girls. Dislikes losing sleep. Was born on May 24th, 1942.

Roy Crewdson: rhythm guitar and piano and drums. Likes girls. Dislikes cold weather. Was born on May 29th, 1941.

Pete Birrell: bass guitar, plus string bass and accordion. Likes girls. Dislikes traffic wardens. Was born on May 9th, 1941.

They're the boys who make up Freddie and the Dreamers, one of the most refreshingly different groups to hit the ever-crowded scene in many a beat-filled month.

They're good. Try and make a point of meeting up with them.



# READERS WRITE

*...but aren't always!*

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

## Dion Fan Club

Your readers may be interested to know that I have taken over the Official British Dion Fan Club. The new address is given below.

Cynthia Edwards  
The Bungalow, Lyons Gate, Cerne Abbas, Dorchester, Dorset.

## Under 15's Poll

After reading in "Pop Weekly" the over 25's pop star chart I thought you would be interested in a recent survey to find out the favourites of the under 15's so I have enclosed it. I assure you it has not been "arranged" as I myself prefer Joe Brown to any other pop stars. Although I find myself with quite a soft spot for Adam after this survey.

The under 15's pop star chart

position	artist	points
1	ADAM FAITH	52
2	BEATLES	40
3	EDEN KANE	35
4	JESS CONRAD	32
5	CLIFF RICHARD	27
6	FRANK IFIELD	26
7	BILLY FURY	21
8	GERRY & PACEMAKERS	19
9	SHADOWS	18
10	ELVIS PRESLEY	16
11	JOHN LEYTON	13
12	SPRINGFIELDS	12
13	BRENDA LEE	11
14	BOBBY VEE	10
15	JOE BROWN	8
16	TORNADOS	7
17	SHANE FENTON	6
18	NED MILLER	4
19	SUSAN MAUGHAN	3
20	CONNIE FRANCIS	2

Susan Boss (Leicester)

## That Brown Boy

"Elvis has a Good Luck Charm, Cliff has Dancing Shoes, Susan Maughan is Bobby's Girl So Frank has Lovesick Blues. Brenda Lee is All Alone, Her heart is full of pain, The Cascades are busy listening to, The Rhythm Of The Rain, Johnny Leyton has a Cupboard Love Mike Berry Thinks It's Time, Just in case you're wondering Where's the point in all this rhyme, Well! the best record in the charts today, And by far the best singer too, It's the one and only Joe Brown singing, 'That's What Love Will Do' "

Congratulations on the best weekly on pops EVER!

A Joe Brown fan, Ann Dale (Hamilton)



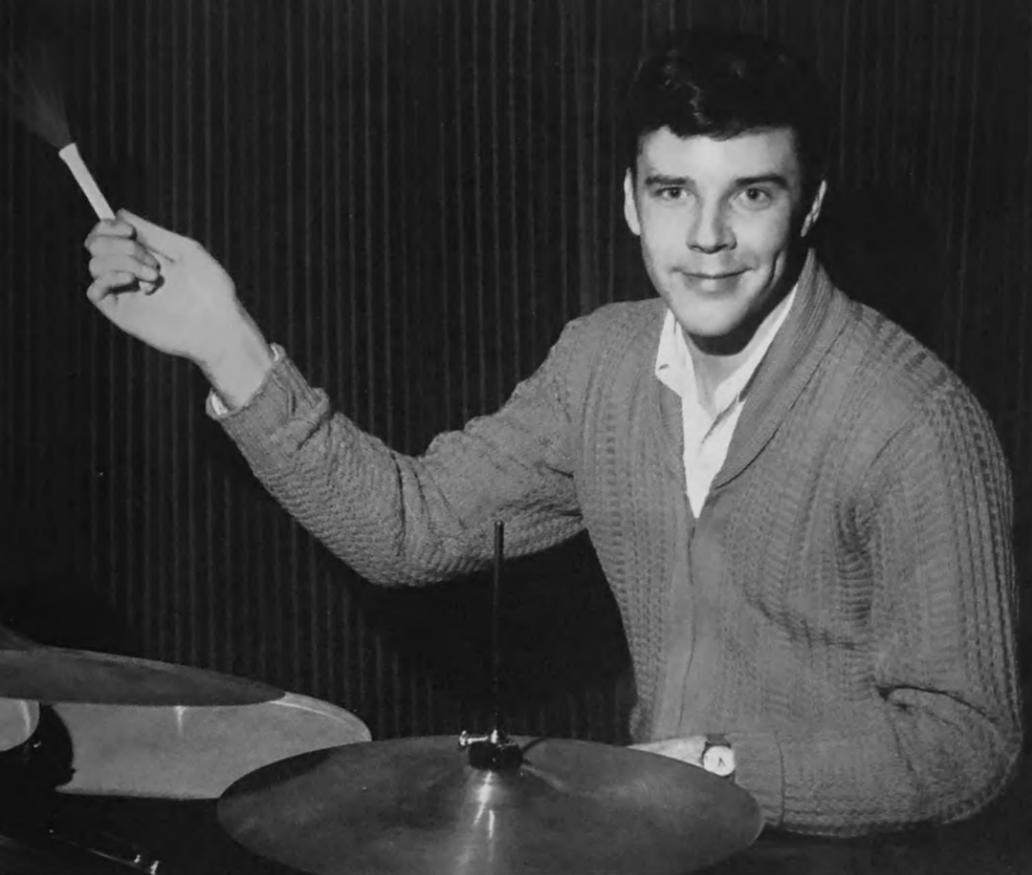
# ROY'S RAVIN'!

The most unpredictable platters in Britain and America, including Elvis's. Whose? Roy Orbison's of course. For he is in and out of the charts like a kangaroo. His last but one never even plugged on the radio, or hardly at all. Yet his latest British release, *In Dreams*, is fairly zooming the record shop owners to being millionaires plus playing Roy the swingin' c and w singer into the Top Ten. The L.P. of his in the United States, "Roy Orbison's Greatest Hits," is still selling in large quantities especially to those people who thought Roy Orbison nothing better than a one-hit guy. Why does Orbison not visit this country? No-one knows, but he has said that he will come in July of this year, providing that he can make suitable arrangements for a good tour!

It's certain that he will have a big success, for like Elvis, he more or less hides himself from the limelight, and only occasionally does one ever see photographs of him in the United States

magazines. But his popularity is on the increase every week and British promoters are screaming themselves hoarse that he still hasn't come to these shores for a big tour. Although not as popular here as Presley, (who is?) in the country and western field he is regarded Stateside as the "King." One point I get asked many times by "Pop Weekly" readers is that is Roy's voice "made" louder by the use of electronics? Answer. No, definitely not.

Roy has a tremendous voice range. To demonstrate this he put a wine-glass on a table (so the story goes) and BEFORE he had even reached his top notes he had cracked the glass. Sounds incredible, but listen to Roy's voice, and how high it gets on any of his platters where he goes up high at the end. Yes! Where Roy appears on a big bill at the country and western shows in his own country, there aren't any worries over the mike breaking down! The way Roy's hittin' the charts here, it's the Top Ten that's breaking down!



## POPPIN' UP!

Taller than average, good-looking, as great a guy as one ever met, and day by day his popularity increases. His name? Marty Wilde of course. Marty is "shocked," but "shocked" at the tremendous applause, screams and yells that he is gettin' from his act. "It's just like it used to be, Dave," he said. "Before I slipped in the charts, there didn't seem to be any difference in the audiences. Then, when I didn't get a hit for a few days, everyone was a bit quieter in the audiences. But, Dave, you can tell all my fans I'm absolutely knocked out! It's fantastic the way they're going mad at my appearances now. My record, *Lonely Avenue* goes down like a bomb, and everyone is really swingin' after the first number. The only complaints I get now are from people who can't hear me singing at all because of the noise of the audience!"

At the time of going to Press, Marty was not in the Top Twenty, but that is

his next step, and one that will, I'm sure be certain in the next few weeks. Unfortunately, he has two discs out on the market almost simultaneously, due to his old company Philips, and his new company EMI both fighting to push Marty in the best-sellers. This, naturally, has cut down Marty's chances of gettin' into the charts, as many of his fans are buying both singles. But Marty is now more confident of reaching the charts when EMI start to release some of his newly-recorded numbers. "They're much better than some I've done," he told me, "and I'm hoping that we will be able to get some of them in the charts. With the way my tours are going, and the success of *Lonely Avenue*, I'm feeling confident about the future."

"Soon, very soon, I'm hoping that with one big smash, I'll be back in the Top Ten. Personally, it's not something that worries me a great deal, but I have about 5,000 really, really ardent fans

who have stood by me since I have reached No. 1 in the charts and even when I wasn't in the Top Forty, so I think I owe them something that I couldn't possibly repay any other way."

Again, as I've seen on many of Marty's latest tours, especially when he's been with Billy Fury, his applause has equalled that of Billy's and never fallen short of being the second highest in the show. To the people who say that an artiste is dead because of a "slipped disc," I say Talk Sense!

So come on, guys and dolls, let's show that we aren't behind the times with Mr. Wilde. It's Marty who's out in front, but he still needs our support to keep him there. As any Marty fan will tell you, you couldn't meet a nicer bloke. Says Albert Hand, on his first meeting with Marty, "I had the biggest surprise of my life. Marty had just come off-stage, and I expected to have to wait until he'd finished dressing and everything before he even spoke to me. Yet he stood there, tired as he was, and I made a firm friend."



# DISCUSSION

Hello, then! Ready for a few spins? Right, off we go with:

Pat Boone who comes up on London with a very pleasant bit of romantic reminiscence called "Memory Mountain." It bounces along at a fair pace and Pat gives it lots of warmth and life. The composition itself is pretty ordinary, though, and it's one of those melodies on which one cannot quite put the finger—you know, an indecisive "I-think-I've-heard-something-like-it-before" tune; nevertheless the whole thing has appeal.

On Reprise, Sammy Davis Jr. gives an original treatment of an Anthony Newley number called "Bee-Bom" and this is S. D. Jr. in restrained tones. It moves along quite gently and, as a pop disc, it lacks impact to command too much attention, although it is fascinating to listen to the way he handles the lyric. There is no one quite like Sammy Davis Jr., and that's a fact, but I think this is a long way from being one of his best singles.

Of this week's varied batch of discs the one which gets the

★★★ **BOUQUET** ★★★★★★  
★ is that colourful character Jerry ★  
★ Lee Lewis's *Teenage Letter*, on ★  
★ London. With a really driving and ★  
★ rocking vocal from Jerry Lee and a ★  
★ pounding piano fighting it out with ★  
★ a blaring sax, this new offering ★  
★ from the Rock Age is undoubtedly ★  
★ well co-ordinated resulting in a ★  
★ clean-cut effect. So often on discs ★  
★ of this kind, the sound is either ★  
★ distorted or "woolly" and the ★  
★ instruments fight among themselves ★  
★ for prominence. Not here. All is ★  
★ well-ordered and effective. Personally ★  
★ I don't care for this type of ★  
★ disc, but for those who do, it is a ★  
★ "must." Whether it'll be a success ★  
★ nowadays depends, of course, on ★  
★ how many people go for the ★  
★ out-and-out rocker now.

"He's New To You"—both ways! Ricky Reynolds is now to you and *He's New To You* is the title of Ricky's Decca release; of a few versions of this song, it has been given a pronounced beat. Ricky's rather "gentle-growl" of a voice holds a fascination and the overall sound makes this one of the more commercial propositions of the much-covered song.

"Dance, Puppet, Dance" by Dave Duggan is a lively, well-recorded number

and, although I didn't care very much for it on first spin, I found the beaty-rhythm and Dave's rather unusual accent growing on me after two or three more turns on the old 'table. My final decision is that it does lean a little towards monotony before the end (which DOESN'T fade out!!) but it should please many ears.

On Fontana we greet a new lass of song by the name of Kiki Dee. Her first recording, "Early Night," is not for the charts but the unusual orchestration holds a fascination. I don't think the fast, almost rippling rhythm which is interesting is fair to Kiki for it tends to distract the attention from her clear, unaffected voice. The two don't really get together enough for my liking.

The smooth tones of Al Martino do full justice to the slow romancer "I Love You Because," on Capitol, but I feel the chorus of "femmes fatale" is totally unnecessary on this one. There is much charm and the gentle lilt of the melody makes it good for the later-hour listening.

## BRICKBAT

Darlene Love intones the lyrics of *The Boy I'm Gonna Marry* on London against a dirge of inconsequential noises which make up the backing. It is lacking completely in definition. I find it—well, "just a noise"; and it sounds as though it was recorded through a few thicknesses of blanket! I don't care very much for the song itself because I find it lacking originality and a bit overloaded with words. Darlene sounds, sometimes, as though she can only just get all the words into a phrase of music! No! Not for me, I'm afraid. I would have been happier to hear a better defined orchestration, cleaner recording and a little more melody from the backing.

The man with the big, big voice of Big Hitsville of a few years back returns now on C.B.S. with all the trappings of modern-day success. Frankie Laine, in gentler voice, gives "Don't Make My Baby Blue" a caressing touch. This slow ballad has a most attractive sound from orchestra and chorus. Given a couple of attentive ears, this one could be a success with you. You'll like the lilting rhythm, the beat and the warm sincerity of Frankie's voice.

Hope you enjoy most of this week's selection. I'll have some more for you next week—so Pop Around then, eh?



## And The TOP 4 L.P.s

SANDY NELSON. "TEENAGE HOUSE PARTY"  
LONDON: HA-P 8051.

This is a rousing L.P. if you like your parties to go with a swing to a drum beat. Listening to the disc all through it gets a bit of a bore, but I'm sure it's not intended for private listening—only for when the spirits are high and everyone wants to dance. THEN, this is it! You get little opportunity to appreciate Sandy the Drummer because, for the most part he plays only the dominant rhythm—but very good rhythm at that!

JULIE ANDREWS and CAROL BURNETT. "JULIE & CAROL AT CARNegie HALL".  
C.B.S.: B.P.G. 62139.

Not so long ago you may have seen "My Fair Lady," Julie Andrews in a television show with Carol Burnett; this was the show that was originally transmitted in America and THIS is the soundtrack of that TV show. It is crammed pack-full of the versatile talents of the two songstresses and lends itself to close listening. There is lots of comedy and much melody throughout—both extremely well done.

JOE BROWN. "LIVE!"  
PYE. NPL. 38006.

This L.P. really lives and Joe is in the fullest blossom of being alive, because it was recorded live before an audience at Stockton-on-Tees. Joe really rises to the occasion and every track oozes his infectious personality. Here is his stage act in full including *Hava Nagila*; *The Sheik Of Araby*; *What A Crazy World*; *El Relicario* and others. This disc will be a hit with all Joe's fans and it deserves to be. However, I doubt the wisdom of the gimmick opening, which has nothing to do with Joe's "live" performances.

PEARL BAILEY. "COME ON LET'S PLAY WITH PEARLY MAE".  
COLUMBIA: 33 SX. 1487.

The sleeve announces that this disc is "Restricted from Air Play" which is a good enough description of Pearl Bailey's night-club act but a bit of an exaggeration so far as the L.P. is concerned. True, Pearl gives us the benefit of the sauciness of her inflections and double-edged meanings, but seldom is she out-and-out censorable! Nevertheless, here is all the warmth and well-timed delivery of an exquisite artist. 'Bye for now.

# Crazy! - It's Joe!

Joe Brown has definitely made it! To his fans, he made the grade in show biz a long, long time ago! But show biz people are tougher nuts, as Joe would say, and now even they know that the boy destined to be "stuck" halfway up the ladder of success has finally reached the top rung! With his film, with Marty Wilde and Susan Maughan, "What A Crazy World" now swingin' in its production, and with his platters selling like, well, like fast platters, the cheery scrub-topped hero of millions of females throughout the country is fast heading for even more fame. "Well, mate" he said when I met him on the film set, "I ain't one of those Laurence Oliviers, but I enjoy havin' a bash at the old film making lark."

He laughed, giving me that impish Joe Brown grin, and continued, "I like muckin' about before the cameras, but I still can't understand that funny fellow who keeps shouting 'Cut.' Blimey, just because I tripped over a wire, and did a bit o' a dance with one of the cameras he shouted 'Cut.' Meself I thought we should 'ave left it in the picture, but he didn't think so!"

As you can guess, Joe is "avin' a ball" on the film set, but he still doesn't know who's who! Said one photographer, "He's got more energy than anyone I know. It's terrible trying to take pictures of him, he's always jumpin' about all over the film." Like the time Joe got up late, and drove halfway to the film set just to find that he hadn't got his trousers on! Or the time when he got that bucket stuck on his foot!

But the people in the film, and the people on the film set, are all becoming Joe Brown fans. All the people I met said they'd never had so much fun making a film in their lives. "He's a real nut" said a make-up girl, and then added, "but the nicest nut I've ever met."

But one thing has pleased Joe lately. "Everybody's stopped talking about me and my marriage, Dave. Honest! Nearly everybody I met was on about me gettin' married, and who was the girl etc. I wouldn't mind but I don't know what girl they're talking about. I hope they tell me who it is before I get married, 'cause I'd hate to disappoint her at the church" he laughed. "By the way" he said quickly, as someone shouted he was wanted on the film set, "where's the church?" and laughing gaily, he tripped daintily over three or four chairs, cannoned into a camera, shook hands with the camera-man, and proceeded in the wrong direction to where he was supposed to be going! The cameras rolled and Joe stood before them tenderly singing a love song.

As I mentioned earlier, the film is called "What A Crazy World," but why they need a story I really couldn't say! All they've got to do is follow Joe about for a few days!



## MIKE'S MOVIN'!

Life is swingin', but swingin' for one Michael Sarne at the moment. With his new film, "A Place To Go" really moving on production, his platter, *Code Of Love* selling a small bomb, and his stage performances receiving unrivalled admiration, coupled with his many TV and radio showings, the intellect with the Cockney style of vocalising is hittin' the highspots. But, Mike is not counting his chickens just yet, for as he remarked to me not long ago, "It's a dodgy business, show biz, and I want to see how everything goes for a year before I start knowing whether I'm going to be there at the front for any time."

As more bookings flow in for the chanter, Mike is faced with one rather big problem. "What's going to happen to all those marvellous girls I could be taking out?" he said sadly. "I've got so much work on at the moment that it's pretty certain that I won't be seeing any of the 'birds' for a few days yet. S'pity really, but I guess I'll have some time off after the film." What does Mike think of his co-star Rita Thudging-

ham, the young lady who has collected so many acting awards in the last few months? "Very nice, Dave. In fact, she's the sort of bird I wouldn't mind coming on my tandem with me" he laughed. "Seriously, she's very good, and I must say I admire her acting style."

"We've got on great, so far! I only hope she knows what she's letting herself in for," said Mike with an unsettling flirtatious smile. But although Mike jokes about his new film, it is certain that he knows how important it is to be his career. Whereas other pop singers are starting off with musicals, or straight 'pop' movies, Mike is taking a quick plunge into the world of straight acting. Not that he isn't an experienced actor, but what will his many teenage fans think? Mike's reply? "I think they'll like it. Of course, some will say they'd rather see me in this sort of film or that sort of film, but you can't please everybody, can you?"

The way Mike's working—I'm not so sure of that!



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