

TWO PAGES  
PHOTO-NEWS

GIANT DOUBLE-PAGE PICTURE OF THE SHADOWS INSIDE  
FULL PAGES OF ELVIS ★ BEATLES ★ SHANE FENTON ★ CLIFF Etc.

POP WEEKLY  
PIN-UP

# POP

No. 44

WEEKLY

ONE SHILLING

Week Ending 29th June





# BEATLES! BEATLES!

Already people are beginning to say those few words, "They couldn't miss the charts if they tried"—and of course, they're talking about The Beatles. Who else? These pioneers of the Liverpool beat scene are proving the biggest saving grace to clubs and pubs up north. Why? Well, since the Beatles hit the charts with their fantastic solid chunks of wax everyone in the recording industry has been hot-footing it to the north, by car, bus, plane, coach and train! Every little pub and club is filled with men who are casting their eyes speculatively over the groups, most of them unheard of before and wondering whether or not there is a possibility of them being record-worthy.

But whatever new groups come from Liverpool, whether they be hit makers or not, The Beatles are the ones who are destined to stay at the top. They were the leaders in the field, and at present their song-writing activities rank higher than anyone else on the scene.

Liverpool now is bursting at the seams, and although the situation cannot be expected to remain the same, it's certain that some of the more well-known groups will undoubtedly figure in the Top Ten for some time. Heading the way will of course be the Beatles, who are recording new singles, and albums, throughout the whole of July.

But things are really beginning to move, and it's certain from the way the United States is clicking on to the Beatles, that one of the big points for the future will be a trip to the States plus a chance of a really big hit disc over there. Del Shannon (who was knocked out by the Beatles when he came over) reported that his next single release will have a flip-side called—have a guess—*From Me To You!* Certainly offers are pouring in all the time for the Beatles and the future looks rosy with their Luxembourg show being extended and their own really unique brand of music hitting the Top Five all the time; it's only a matter of time before the Shadows and Tornados, who are instrumental groups, start to worry about the many battles that will be fought between various sets of fans. First off, the Tornados are having a new EP released where they all take a hand at singing. The Shadows, of course, have been singing on disc for some time, but you can bet that the disputes between Beatles fans and other fervent followers will start any time soon.

I think the Beatles are going to put up the hardest fight ever—and I wouldn't like to say what's going to happen elsewhere.

# POP WEEKLY

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FIRST SERIES

WEEK ENDING 29/6/63

ISSUE No. FORTY-FOUR

Hi there!

Have you noticed that after some months of upheaval in our Pop Star Top 30 Chart, it has now settled back to the old familiar look at the top? That is to say the Top Three are now consistently Elvis, Cliff and Billy, as they were in the very first few issues of 'Pop Weekly.' New stars, new groups come in, but the faithful fans of the Big Three finally push their favourites solidly back into the top positions.

Surprisingly enough, even when an artiste has a period of absence from the disc charts, such as Adam Faith has had recently, his fans still keep plugging away to keep him near the top of our popularity poll. True Adam has slipped down a couple of places recently; but with a promising new disc out I am sure he will soon be challenging the top pollsters again, even against the pressure of the new groups. In passing, it is only fair to congratulate the Beatles on jumping into third place last week in a comparatively short time after their appearance on the scene.

As mentioned last week, we shall be shortly starting our Pop Teen Page, with a pen-pals column, swap-shop etc. and we have decided to add a novel competition to give more interest to it, so keep a look out and don't miss the first one!

Keep swingin'

*The Editor*

(ALBERT HAND)



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# BRITAIN'S TOP THIRTY

- |    |  |                     |
|----|--|---------------------|
| 1  | I Like It (1)                            | Gerry & Pacemakers  |
| 2  | If You Gotta Make A Fool Of Somebody (5) | Freddie & Dreamers  |
| 3  | From Me To You (2)                       | The Beatles         |
| 4  | Do You Want To Know A Secret? (3)        | Billy J. Kramer     |
| 5  | Take These Chains From My Heart (7)      | Ray Charles         |
| 6  | When Will You Say I Love You? (4)        | Billy Fury          |
| 7  | Atlantis (10)                            | The Shadows         |
| 8  | Deck Of Cards (9)                        | Wink Martindale     |
| 9  | Scarlett O'Hara (6)                      | J. Harris/T. Meehan |
| 10 | Falling (15)                             | Roy Orbison         |
| 11 | Lucky Lips (8)                           | Cliff Richard       |
| 12 | In Dreams (11)                           | Roy Orbison         |
| 13 | Bo Diddley (14)                          | Buddy Holly         |
| 14 | Two Kinds Of Teardrops (13)              | Del Shannon         |
| 15 | Young Lovers (12)                        | Paul and Paula      |
| 16 | Forget Him (18)                          | Bobby Vee           |
| 17 | Can't Get Used To Losing You (16)        | Andy Williams       |
| 18 | Ice Cream Man (21)                       | The Tornados        |
| 19 | Da-Doo-Ron-Ron (—)                       | The Crystals        |
| 20 | Welcome To My World (—)                  | Jim Reeves          |
| 21 | Harvest Of Love (20)                     | Benny Hill          |
| 22 | Pipeline (19)                            | The Chantays        |
| 23 | Nobody's Darlin' But Mine (17)           | Frank Ifield        |
| 24 | How Do You Do It? (22)                   | Gerry & Pacemakers  |
| 25 | Another Saturday Night (24)              | Sam Cooke           |
| 26 | From A Jack To A King (25)               | Ned Miller          |
| 27 | It's My Party (26)                       | Lesley Gore         |
| 28 | Shy Girl (29)                            | Mark Wynter         |
| 29 | Hey Moma (—)                             | Frankie Vaughan     |
| 30 | Losing You (23)                          | Brenda Lee          |

## GREAT BRITAIN'S ONLY

### ★ POP STAR CHART ★

## POP STAR TOP 30

Send the names of your 3 favourite stars to P O P W E E K L Y, Heanor, Derbyshire.

Position	Artist	Last Week	Position	Artist	Last Week
1	ELVIS PRESLEY	1	16	EDEN KANE	15
2	CLIFF RICHARD	2	17	JET AND TONY	17
3	BILLY FURY	4	18	DEL SHANNON	21
4	BEATLES	3	19	RAY CHARLES	27
5	SHADOWS	5	20	MIKE SARNE	20
6	MARK WYNTER	9	21	SHANE FENTON	22
7	ADAM FAITH	6	22	BRIAN HYLAND	23
8	BRENDA LEE	7	23	FREDDIE/DREAMERS	—
9	HELEN SHAPIRO	12	24	HEINZ BURT	—
10	GERRY/PACEMAKERS	8	25	BILLY J. KRAMER	26
11	R'D CHAMBERLAIN	10	26	SPRINGFIELDS	—
12	MARTY WILDE	11	27	JAYWALKERS	19
13	JOHN LEYTON	16	28	JOHNNY TILLOTSON	—
14	FRANK IFFIELD	14	29	JULIE GRANT	—
15	JOE BROWN	18	30	TORNADOS	29

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Sukiyaki	Kyu Sakamoto	16	If My Pillow	Could Talk	Connie Francis
2	It's My Party	Lesley Gore	17	Surfin' U.S.A.	The Beachboys	Rick Nelson
3	You Can't Sit Down	The Dovells	18	String Along	Prisoner Of Love	James Brown
4	Da-Doo-Ron-Ron	The Crystals	19	Prisoner Of Love	Come And Get	Martha and the Vandellas
5	Blue On Blue	Bobby Vinton	20	Come And Get	These Memories	The Tymes
6	Hello Stranger	Barbara Lewis	21	So Much In Love	On Top Of Spaghetti	Tom Glazer
7	Those Lazy, Hazy, Crazy Days of Summ'r	Nat 'King' Cole	22	On Top Of Spaghetti	Losing You	Brenda Lee
8	I Love You Because	Al Martino	23	Losing You	My Summer Love	Ruby and the Romantics
9	Easier Said Than Done	Essex	24	My Summer Love	The Good Life	Tony Bennett
10	One Fine Day	The Chiffons	25	The Good Life	Wildwood Days	Bobby Rydell
11	Still	Bill Anderson	26	Wildwood Days	First Quarrel	Paul and Paula
12	Eighteen Yellow Roses	Bobby Darin	27	First Quarrel	Surf City	Jan and Dean
13	Two Faces Have I	Lou Christie	28	Surf City	Another Saturday Night	Sam Cooke
14	Birdland	Chubby Checker	29	Another Saturday Night	Memphis	Connie Mack
15	If You Wanna Be Happy	Jimmy Soul	30	Memphis		



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# EVERYBODY'S DARLIN'—FRANK!

He's the "Darlin'" of everybody. Mums, dads, teenagers, big 'uns and small 'uns!! A couple of weeks ago his fourth disc slid into the 250,000 sales mark, and he collected his fourth Silver Disc!! Who else but that incurable swingin' Frank Ifield, whose platter of *I'm Confessin'*, his latest, is really set to go into another sales and chart madness. Perhaps I shouldn't say madness, for what's wrong with buying a disc from a guy like Frank Ifield. With *I Remember You*, *Wayward Wind*, *Lovesick Blues* and *Nobody's Darlin' But Mine* all still selling throughout this and other countries a full six-month season at the Palladium, plus visits to Australia and New Zealand at the end of the year, Frank is to be found literally bubbling over.

With German and Spanish songs soon to be available for those respective

countries, plus plans for French recordings, Frank is now certain for chart honours in many countries. In fact, Frank is about the only British boy who has really stunned everyone into silence Stateside as well. Particularly when his *I Remember You* slammed into the Top Five. More singles are being prepared, and it's a certainty that the name Ifield will rank alongside that of Cliff Richard for chart honours abroad. Cliff, by the way, has a very high opinion of Frank, and vice versa.

"I like Cliff" says Frank. Not because we have the same manager or because I used to tour with him, but simply because he is a swingin' guy! For someone as high up the ladder of show biz as he is I never once heard him complain about conditions in any of the dressing-rooms on tour. I heard that his

Blackpool show went down well, and I hope I can get down to see him one of these days." But at the moment all of Frank's time is taken up decorating his new flat, driving his car around (a new one, but naturally) and looking after his mother and father who are on a holiday in this country from Australia. Funnily enough, Frank is not too sure about going back to the country where he lived and sang for many years.

"I don't know" he mused. "It seems funny going back there after I was a well-known singer there, and then coming back after having so much success in Britain. Still, the sun shines there, and the people can't have changed much. They're like my fans, very nice. Which is very nice of Frank to say!!

# Photo News



*Top Left:* The London group with the slightly wild look, **The Rolling Stones**, now bidding for the charts with *Come On*.

*Top Right:* Is this the last Limbo? **Chubby Checker** has abandoned the Twist and Limbo rhythms in favour of a rather gospelly kick on his latest, *Black Cloud*.

*Bottom Left:* Aiming for his charts comeback with *A Very Good Year*, **Lonnie Donegan** is seen here on A.B.C.'s "Thank Your Lucky Stars."

*Bottom Right:* **Duffy Power** looks happy here, his career is beginning to widen out nowadays.



*Top Left:* Freddie, this time without **The Dreamers**, but there is no doubt that together they are doing much to even the score for Manchester against the Liverpool domination of the charts.  
*Top Right:* Happy-go-lucky **Joe Brown**, who's latest, *Nature's Time For Love*, may put him back in the best-sellers. A.B.C. T.V. pictures.  
*Bottom:* Is the sergeant saying "Hair cut, those five men"? Yes, it's **The Hollies**, the other Manchester group who have crashed the charts with their first effort.



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# POP Weekly News!

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★ **WILL I WHAT** ★ **CODE OF LOVE** ★

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## ELVIS SMASHES CRITICS WITH SENSATIONAL NEW "DEVIL" DISC

**REMEMBER** last time they said Elvis was finished? *Stuck On You*—and back retorted El with *It's Now Or Never*, the finest disc of all time.

Then who can forget the *One Broken Heart* fiasco? *Everybody* slammed it, and out came the vitriolic pens again.

And now back comes El, fighting fit, with a touch of the how-about-that-then, through the violent means of a crashing incoherent twist number guaranteed to infect all with its drive—and, glory me, that rare twist thing—tunefulness!! But here's the explosive gimmick of this superb arrangement: interspersed once, twice, thrice in the number, he cunningly puts in a slow, captivating twist passage, which, presumably, besides wooing Grannie, is intended to give his teen pals a chance to get their breath back from the exertions brought on by the fast parts!

Elvis a singer? Elvis a rocker? Elvis a balladeer?

The guy's a ruddy genius!!

### JIM REEVES DISAPPOINTED

"I RECORD just what I like, whether I think it will be a hit or not," says top country and western vocalist Jim Reeves, over here on a tour of American Air Force bases. Under the Musicians Union rule, Jim is not allowed to sing to the general public because of the laws governing Jim's group. Under the rule, if an American artiste brings a band here with him, we must also send a band back to the United States. Confessed Jim, "I'm mighty disappointed that I can't sing some of my songs to the people over here." So are a good few thousand fans!

## BEATLES TURN DOWN PALLADIUM

**THE BEATLES**, booming disc giants from the Mersey scene, have turned down big money for films, and for the Palladium. Why? They don't feel that they are good enough yet!!

"Pop Weekly" salutes the Beatles for their sensible reasoning, for although it is certain that they will be successful on any TV show, it shows that the Beatles are not being carried away by their fantastic near-international success. However, offers are still coming in at a fantastic rate for the Beatles, and their manager Brian Epstein is delighted with their successful tours, where they have played to packed houses every night.

Sad note. On "Pop Weekly's" front page in edition 41, we left out Ringo Starr. Never mind, we'll ensure that it doesn't happen again.

## Huge Demand for John

**JOHN LEYTON**, now acknowledged as the most successful actor/singer in showbiz, is finding life tough. For film companies are bidding for his offers on one hand, with contracts worth many thousands whilst promoters and record people are still trying to tie John to big tours here and abroad.

Although John is scheduled to visit Sweden and other European countries, so many offers are coming in that he is undecided what to do. John told "Pop Weekly," "It's the fact that my last tour was successful, and that my fans want me to do a bigger one, but this is also difficult because I have so many film commitments." John assured "Pop Weekly" that whatever happened he would make certain that his many thousands of fans will get to see more of him in the coming year.

Footnote: John's "I'll Cut Off Your Tail" his new platter will be a certainty for the Top Thirty say people in the disc business. Teenagers are already asking in record bars whether they can get it before it's proper release date.

## EVERLY'S TOUR

**THE** Everly Brothers are fixed to return to Britain in September for a month's tour. And the opening date is September 29th at the New Victoria Theatre, London.

This settles a long-standing ambition of the two boys who were very distressed when Don was ill on the last projected tour here.

*They felt they'd let their fans down, even though it was something they couldn't avoid.*

"We want to make up to the British public, specially those fans who stayed with their tickets on the last tour. Britain and the fans there have always been very important to us. And please settle any of those stories that there's a great feud going on between the two of us—because it just isn't true." They've passed on that message to "Pop Weekly."

## CLASSIFIED ADVERTISEMENTS

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### FAN CLUBS DIRECTORY

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### PHOTO CAVALCADE

**PHILIP GOTLOP** supplied pictures of Gerry and the Pacemakers and Cliff.

**RICHI HOWELL** that of Brenda Lee

**CYRUS ANDREWS**, Shane Fenton, Daryl Quist and Billy Fury.

**MIRROPIC**, the study of Frank Ifield.

**ELVIS** is seen in a shot from "Fun In Acapulco." A Hal Wallis Production, A Paramount Picture.

**CONNIE FRANCIS** from M.G.M.'s "Follow The Boys."

**THE SHADOWS**, "Summer Holiday." A Warner-Pathe release.

**THE BEATLES** from A.B.C.'s "Thank Your Lucky Stars."





Pop Weekly Pin-up

No. 7 Connie Francis

# DISCussion

Hello, then! All set for another look at some of the latest releases? Right—off we go with

John Leyton who has recorded a bouncy little number by Johnny Worth called "I'll Cut Off Your Tail," on HMV. The melody doesn't make a lasting impression, but the rhythmic beat has great attraction and John injects a lot of life and conviction into the lyric which has some originality even if it does stretch the imagination; but then, sometimes, a bit of imagination goes a long way in romance, doesn't it? I think you'll like this disc, and I'm sure John's own version of the hiccough, on words like "hail" and "tail," will find many willing ears. Everything here is fresh, lively and neat.

On Philips we are taken a stage further in the romantic chronicle of those young lovers Paul and Paula. Now we have the couple's "First Quarrel." It is very much the mixture as before—same rhythm, same charm; and they perform it with their usual appeal. While I liked the original idea, I can't help feeling that the gimmick might wear a bit thin on this third disc. Having established the image of the young couple, I don't think there would have been any harm in changing, even slightly, the format of the new song. There it is; if you can take a third helping as it is, then you will enjoy it.

## BRICKBAT

There is a gentleman by the name of Ace Cannon, on the London label, who serves up an instrumental with an almost apologetic chorus punctuating here and there. It is called *Cottonfields* and starts off with a very pseudo plantation chorus and suddenly bursts into brass! To say nothing of a few handclaps. The chorus and the instrumental don't gell together for me and I find the beat and the repetitious melody rather monotonous. It might have had more interest and impact had the chorus been more clearly defined; as it is I find the voices distracting because they give me the impression that they're none too sure whether they should be singing or not! No, not for me.

Petula Clark is in gentle, caressing mood on her Pye release "Valentino" and she gives this slowish ballad much warmth. She is accompanied by rhythm and a rather discreet organ, all of which is nicely balanced and very effective. With the addition of a lilting melody, this one should have a general appeal.

Rolf Harris says "I Know A Man," on his new Columbia disc which is a change from his aboriginal-type songs of the past. Rolf gives a distinction to a well-

written lyric that tells of a man who is so rich that he will take Rolf's girl from him. There is an attractive beat and the ever-changing styles in the backing are fascinating. It's all been worked out very effectively, but I doubt if it's the type of disc to command a flow of coins into the juke-boxes. To appreciate this one, it's necessary to listen to it pretty attentively.

That threesome from Liverpool, **The Big Three** make a strong showing on Decca's "By The Way," which is a vast improvement on their first platter. This one gains effect by being more controlled and the song itself has much more melodic appeal. The whole thing is in the current "Liverpool group" idiom but in the department of the more gentle lither-with-a-beat. In the words of Gerry Marsden, 'I Like It'!

## ★★★ BOUQUET ★★★★★

Another group disc gets my top award this week—but not from Liverpool. **Tommy Bruce's** backing group **The Bruisers** have gone solo (if a group can go "solo"!)) on Parlophone, and their *Blue Girl* is an excellently balanced piece of work both vocally and instrumentally. The boys give a very ordinary little composition the benefit of a slightly out-of-the-ordinary treatment which is effective and infectious. It swings along very merrily and is one of the better discs to come from the large variety of new groups thrust on the scene just lately. I'd like to think **The Bruisers** will make their mark with this first one.

**Brian Poole** and the **Tremeloes** are "doing a Beatles" on us with their new Decca single, "Twist And Shout." Let there be no mistaking the fact that it is a really excellent disc; Brian and the boys go to town with all the force and drive the composition requires and it is thoroughly deserving of a big hit. I just think it's a pity that **The Beatles'** recording is so well known, because folk are going to say "oh! it sounds like the Beatles!" As this disc is a single, I'm just wondering whether that matters on this particular occasion. But by any standards, 'tis a right cracker!

That very talented vocal group, **The Viscounts** have "It's You" on Pye; a medium-paced number with a very pronounced beat which the boys handle with great assurance but I think the song itself is against them this time, despite their interpretation which is always interesting. For one thing I think a stronger melody is required with a song of this type.



## And The TOP 4 L.P.s

**JIMMY JUSTICE.** "SMASH HITS FROM JIMMY JUSTICE" *PYE. NPL. 18085*

The title doesn't mean Jimmy's own hits—but those made really big hits by other people such as Bobby Vee, Tommy Roe, Del Shannon and Billie Davis. Jimmy treats each track in his own way and he does it all very well—which makes me think that if he had been the first to record some of these big hits, that elusive chart-success might have been his more often. Nevertheless, he is at his best with such numbers as *The Folk Singer, Can't Get Used To Losing You, The Night Has A Thousand Eyes.*

**BOBBY VINTON.** "SINGS THE BIG ONES" *COLUMBIA. 335N. 1517*

Another L.P. with an artist singing other people's hits! Bobby shows a versatility of style and mood, although I think he is sometimes liable to drag out a slow ballad. There is much warmth and appeal, however, and I like his *The Twelfth Of Never, Ramblin' Rose and Autumn Leaves.* Other tracks of interest are *Be My Love and I Remember You*—although, after Frank *Yield's* big impression with this one, you'll probably find it difficult to accept Bobby's very slow rendering, which sounds somewhat sad, too! A polished L.P.

**FRANKIE LAINE.** "WANDERLUST" *C.B.S.*

The big voice of the big hits a few years back is with us again in a selection of Wide-Open-Space songs, and most acceptable all of them are. For those who like big songs sung with a big heart, this is it! There is great excitement on tracks like *Night Riders In The Sky, The Road To Mandalay and Live Till I Die,* and Frankie's warmth and sincerity will appeal to many.

**THE GANG SHOW.** "THE GANG SHOW—1932-1962" *ACE OF CLUBS. ACL. 1143*

Want a sing song? Want to remember your scouting days? Or perhaps had would like to remember his? This Gang Show recording covers the years of song and youth, and is a tangible souvenir of the good work **Ralph Reader** has done for both the Scouts and show business over the years. The disc bursts with youth and enthusiasm but, to be fair to you, I can't say you can twist or jive to it. Never mind—you could join in the choruses. "Bye for now.



# BRENDA'S COMING BACK!

Marriage they say, ruins a pop singer. Well, at last that theory has been kicked out of the door, for Brenda Lee, married only a couple of months ago, in a surprise secret wedding, is being asked back to Britain by the fans in this country although she was here not long ago. Now she intends to come again in October, tho' she told American reporters, "I did want to spend more time with my husband." Brenda's new singles and albums are selling like hot cakes in the United States, and over here, since the news of her marriage, many girls have become fans of Brenda whereas before they didn't care.

Said one male fan, however, "It just won't seem the same somehow. After all, it was nice meeting her back-stage, and maybe even kiddin' yourself that you may get a chance to take her out. Still, I'll still go and see her." In America many magazines are printing stories by Brenda called, "How to make-up properly by Brenda Lee, POP-SINGER AND WIFE!" How's that for jumping in quick! Seriously, reports indicate that marriage is suiting "little Miss Dynamite" very well. Whether her career will suffer in any way remains to be seen, but I doubt whether anyone can ever say definitely that Brenda will not be the biggest star in this or any other country.

For abroad, although it has taken her time, she is now becoming the really well-known figure that she is here and in her own country. Where Helen Shapiro may have slipped on a few discs, Lee has stood her ground, yet her answer to the hit formula is simple. "I put a beat number on one side, and a ballad on the other" she told me on her last tour here. "In the States, I find my ballads go down well, whilst over here I see that my beat numbers are the ones that get into the Top Ten."

However, Brenda is going to find things are changing rapidly, for now over here her ballads are beginning to sell, and in the States they are still the same as us. Now it's ballads that both countries want, and Lee is trying her hardest to puzzle out the situation.

However the situation ends up, it's certain that the name Brenda Lee will still be a permanent resident in the Top Ten!!

# THEY'VE DONE IT!

Remember the last Gerry and the Pacemakers feature? We asked you what you thought of the Pacemakers and Gerry gettin' to the No. 1 slot with their *How Do You Do It?* It seems it wasn't a fluke with you fans anyway, for the disc that has shattered everybody, but everybody recently has been their fabulous rendering of *I Like It*, which has also given them chart-topping honours! Says Gerry, "What can I say? It's fabulous! We're recording a lot of new titles in July and we're hoping that some of them are potential hits, too." I don't think Gerry will have to worry about having potential hits, just about keeping himself going on the successes he's having throughout the world.

For *How Do You Do It?* is becoming a fast selling world hit and countries like Norway, Sweden, Denmark etc. are really flipping over this solid deck, probably the best lyrical pop number to be released this year. Even the Beatles *From Me To You* is having a fight to keep down the Pacemakers' number abroad. Heading for the Top Ten is *How Do You Do It?* in many countries. This, of course, presents quite a problem to the Pacemakers. For it means that they'll have to satisfy their many new fans abroad, and this means that British audiences are going to have to put up with seeing less of Gerry's cheeky grin.

Which is a great pity the British females tell me, for whilst the Pacemakers are not too well-known as a group yet, the cheeky good-looking grin of Gerry is really knocking out the chicks, especially in London, where they haven't had as much opportunity of seeing Gerry as the Northern females have. Said one London girl after seeing a show by Gerry and the Pacemakers, "I think they're wonderful and the way Gerry sings is absolutely fab"! But on the track of what Gerry's main appeal disc-wise is, I managed to catch fifty young Gerry and the Pacemakers fans. I asked them all what they like about Gerry on disc. "Because he sings happy songs" was the final verdict.

In fact, the combined opinion of the "panel" was this. "We are sick and tired of hearing miserable discs. Although many of them are nice to listen to, we want someone who makes us happy without necessarily making us want to dance. That's what Gerry and the boys make us feel like." You can guess that there's going to be a spate of happy platters rushing to the shops any day now, but heading the list I'll give to Gerry and the rest of the fabulous Pacemakers! They've got the talent and the formula for hit waxings, so what's to stop them?





## New from— Daryl Quist

**Daryl Quist.** That's his real name, honest! And he's a mighty important new face on the pop scene because he's the latest singer to be given the big star treatment by impresario Larry Parnes. His debut disc, *Thanks To You*, on Pye, is being given a steamrolling publicity boost to the charts.

This slender, floppy-haired lad from Canada may sing *Thanks To YOU*—but it's thanks to HIM, and his sheer bulldog determination, that he's taking his place in British popdom.

Back home in Canada, he's been dancing since he was only four. He left school at 15, well-known locally. He took just one year to decide what to do. And, at 16, he drew out his savings and made the trip across the Atlantic.

Once there, his nerve held out. He went round to the London Palladium, figuring that you might as well start at the top, and asked to see dance director George Carden. George was shaken but impressed. He put Daryl on to colleague dance-expert Joan Davis, who promptly booked the lad for pantomime.

"Trouble was I had to wait a few weeks before rehearsals started," said Daryl. "So I took a job in a grocery store in Manchester for a while. But that panto eventually brought me really good luck. Good luck named Larry Parnes.

"I was only dancing in that show but Mr. Parnes asked me if I was interested in singing. Well, I hadn't really tried but when I did he seemed quite impressed."

Now Mr. Parnes builds slowly. His stars have to go through a grooming process first, including tailoring, voice-training, stagecraft. Billy Fury went through all this—and look at Bill's progress! Daryl was not thrust on stage in the deep end.

He had a tiny little showing with Bill at Great Yarmouth. Then just a shade more work with a tour with Joe Brown. Then he got his own act—and an enlarged one for this summer at Blackpool. By the autumn tour, starting on October 6, he'll be well set . . .

Larry is determined that Daryl won't be labelled in any one category of the business. He wants him to be a vocal all-rounder. That he's well on the way was seen at the recent Bill Fury concert, run by "Fury Monthly," at the Royal Albert Hall. His dance training, clearly, shows through in his dynamic stage movements.

Daryl's boyish good looks and easy charm have combined to give him a huge fan club already, with three major branches. "The Quist Kid," they call him. A shy boy, eager to please, utterly confident in the grooming process laid on for him by Larry Parnes—even if he sometimes gets a little fretful that things haven't moved at lightning speed so far.

Daryl WILL make it. It's just a matter of time . . .

# POP SHOP TALK

Rolf Harris TV show going to be a real gas . . . Billy Fury's car, only a few months old, already covered in scratches . . . The Ramblers new and dazzling stage act can last up to three hours, and it's bringing them plenty of bookings . . . Elvis all set to be No. 1 in charts here with his *Devil In Disguise* . . . Two prominent musical papers going to become one? . . . Keith Goodwin, noted publicity agent, moving to better and bigger offices soon. Congratulations, Keith, and many artistes will confirm your good pub. work . . .

Mike Pickworth of the Springfields had a one-day honeymoon after his recent marriage . . . Shadows proving that they can still hold own with Liverpool groups . . . Congratulations to Brian Epstein, whose brilliant management has pushed Gerry and the Pacemakers, the Beatles, Billy J. Kramer, and other new groups to top of charts . . . Billy Fury's next single remaining close secret until release date . . .



Buddy Holly selling better than ever on disc . . . Now Tornados jump in on singing on disc. Should be interesting to see what the outcome is . . . George Martin, A & R man for the Beatles, and all top Liverpool names, may branch

out as independent recording manager, or so rumours say . . . Bobby Darin could have his biggest hit ever with *Eighteen Yellow Roses*. It's so sad that could it be a tribute to his wife . . . Shane Fenton really moving in popularity polls, even tho' he took steep slide in "Pop Weekly" charts . . .

John Leyton pleased with reviews of his new 45, and other countries who had big success with his *Cupboard Love* are trying to set up immediate release dates . . . Mike Sarnes fans are waiting to see him in latest film, "A Place To Go" . . . Everybody, but everybody is jumping in on the independent record production business . . .



Joe Brown set for chart-smashing success with Top Ten a cert . . . Elvis reported searching for another film in the same mould as "Wild In The Country" . . . Frank Ifield very pleased with life these days . . . Johnny Cymbal big hit with teenagers here . . . Adam Faith given up worrying over hit disc, but reports that he'll be set for charts with new platter to be released . . . The Hollies, new group selling well on wax, are managed by Shane Fenton's manager, Tommy Sanderson . . .

Billy Fury tied Cliff almost for chart honours for latest single . . . Karl Denver, one of hardest working guys in business, "Very pleased" with sales of *Indian Love Call* . . . How Do You Do It still a big hit in many countries . . .

Music from "Cleopatra" one of the biggest talking-points throughout the States, following the movie showing. Look out for stacks of discs on it . . . Neil Sedaka, one of the nicest guys in the business, had a row with his wife. It lasted for three minutes flat, according to friends! . . .

Dave Brubeck's "At Carnegie Hall" two-LP set selling fantastically well and soon set for British distribution . . . And Frank Sinatra's Reprise label enters a new field by building a repertory theatre so that he can send out discs of top Broadway musicals . . . The "Concert Frank Sinatra" album features the song-maestro, plus a 65-strong orchestra led by Nelson Riddle, his old-time mate now with the label . . . Line-up of the Jordanaires, for the benefit of British readers intrigued by the recent "Pop Weekly" story of how they'll record in future for Columbia, reads: Hot Hawkins, Gordon Stoker, Neal Mathews, and Ray Walker . . . That Buddy Holly hit with *Bo Diddley* is the fourth so far on the number. Composer Diddley admits to being knocked out by it all . . .

Connie Francis may have slumped on her disc sales but she's a big success playing some of the most sophisticated clubs in the States . . . Odd how the critics have hammered the Elvis movie "It Happened At World's Fair." They say he MUST soon be given a real chance to act . . . Del Shannon saying that he got lost at least fifty times when he was over in London . . . It looks nearer and nearer—that rumoured wedding of Eddie Fisher to up-and-coming Ann-Margret . . . But getting further and further away is the romance of Chubby Checker and Dee Dee Sharp . . .

Coming in soon to Nashville, Tennessee, is German song star Heidi Bruhl to study U.S. recording techniques.

Vince Edwards considering a big-time offer for a cabaret spot in London and looks like he's going to accept . . . Hawaiian music getting some great boosts via television in the States and a lotta discs are planned . . . Del Shannon reports he had some swingin' late-night sessions with your fabulous Springfields . . . Gene Pitney and Skeeter Davis are in the throes of arranging a tour of ballrooms in Britain some time just before Christmas . . .

George Maharis suffered yet another breakdown in health, but this time was able to keep on working . . . Brenda Lee considering investing some of her loot in a string of restaurants. Maybe she was encouraged by the success of Pat Boone in this field . . . Critics here reckon that Bill Fury would be a wow if he toured America . . . Reason why Jim Reeves couldn't play any public dates in Britain the other week: he simply won't work without his own backing group, the Blue Boys . . . Bobby Vee leapt down a flight of stairs and put himself in bed with a twisted ankle . . .

# READERS WRITE

... but aren't always!

Send Postcards only to: The Editor POP-WEEKLY, Heanor, Derbyshire.

## Pop Fairy Tale

Do You Want To Know A Secret? Well when *Scarlett O'Hara* met the *Folk Singer* on a *Summer Holiday* in *Casablanca*, she said *He's So Fine*, he's a *Brown-Eyed Handsome Man*.

As they listened to the *Rhythm Of The Rain*, he said *Be Nobody's Darlin' But Mine*, and she said *Wonderful Things*.

That night as she slept she saw him *In Dreams with Charmaine*. She knew he had broken the *Code Of Love*, but there are *Two Kinds Of Teardrops*, so she sent him a letter saying *I'm Losing You* and *I Can't Get Used To Losing You*, *How Do You Do It?* She signed the letter *From Me To You*.

When he read the letter, he told his friend, *If Charmaine* asks where I am *Say I Won't Be There*. Then he put on his *Dancing Shoes* and *Walked Like A Man* to *Scarlett O'Hara*. He said let it be, *Like I've Never Been Gone*. So she said you can *Count On Me*.

He then told her he was a *Foot Tapper*, so she said *Let's Turkey Trot* and they did, just like *Young Lovers*, all the way to an *Island Of Dreams*. So *It Always Will Be*. E. Gibbons (Dublin)

## He's Back On Top Now

I see in a recent issue of "Pop Weekly" there is hardly anything in it about Elvis. I do not buy "Pop Weekly" regularly because of this, although I have had it quite a few times I always find this. Why?

I think if you put more about El in it more fans would buy and support it.

I also took a note of the popularity poll of this year; Elvis ties with Adam Faith at third place. El is ten times better than "...". I hope the fans see the chart—will you remind them he is in third, and not in his rightful place on TOP.

Carol

*I think you have been unlucky in the issues you have bought, we devote a good proportion of space to Elvis—Ed.*

## Neglecting Jess

Surely "it's about time"(!) we had some info. on and a double-page pic of Jess Conrad. Not one single pic in your mag. has been larger than 2 x 3 inches. I feel that no real interest at all has been taken in this fabulous and handsome singer-actor. Numerous other artists have their names and/or photos published in every issue!

Lesley Botting (Croydon)

## Burying The Hatchet

Thanks a huge for that double-page pic of the Beatles in "Pop Weekly", although I had great difficulty in obtaining a copy as a result—all the newsgagents were sold out!

But I must lodge a complaint against the loud-mouthed duffer who writes "Pop Shop Talk." Never have I been so taken aback: he had the effrontery to print the following statement:

"New Cliff single showing the Beatles a thing or two."

### HOW DARE HE ?

If he walked around with his eyes and ears open instead of just his mouth, he would be aware that:

1 In several other Pop Charts, Mr. Richard's record has ground to a halt below the top three. In two charts it is actually on the way down.

2 To quote Cliff: the Pop scene is not a "battleground," as Mr. Know-all seems to think.

3 Cliff is actually a fan of the Beatles (who isn't?) and has a copy of their fab L.P.

4 Mr. R. doesn't need to show them anything—they seem to be doing pretty well without his advice.

In conclusion, (with all due respects to Cliff) will the author of this slanderous statement kindly refrain from sticking his neck out. Next time, he might not get off so lightly: i.e., with his head.

Signed in blood, One livid Beatle Fan, Angela Patmore (Walthamstow)

P.S. If this writing is illegible, it's because my hands had a touch of the quakes-of-anger. Also it is difficult to write with an axe under one's arm-pit.

## Sorry!

I am a new reader of the "Pop Weekly" and like your magazine very much, but I think you made a boob in last week's issue when you put the pin-up of Helen on the back of the picture of Hayley Mills. Now what are we talented boys supposed to do when we want to put up both these beautiful pictures.

John Edward (Aberdeen)

## COMPETITION WINNERS

This week's winner of the "Elvis Monthly" Competition is: G. CHAPPELL, 50 Jackson Road, Holloway, London, N.7., who will receive a copy of Elvis's "It Happened At The World's Fair" L.P.  
The "Fury Monthly" winner is: A. PERLES, 4 Sycamore Road, Camp Hill, Nuneaton, Warwickshire, who has asked for Billy's "Billy" L.P.

# Swingin' Shane

Right, then? Right. There's a new disc out by Shane Fenton just about now. So how's about all his fans getting together, putting in a mighty great shove, and really getting this fabulous swingin' guy right up there in the charts, as he so obviously deserves. For Shane has gotta lot on his side that the other group-leaders don't have. But on discs, he has to struggle to make the top chart positions. What's more, you can't put it down to lack of trying, or lack of experimentation.

Remember *Fool's Paradise*? That was written for him by Eden Kane, one of his rivals in the pop stakes. The flip was a Fenton original. Before that there was *I Ain't Got Nobody*, an oldie which was brought slap bang up-to-date by Shane. That didn't really do the trick, either. And there was a Lionel Bart special, *Too Young For Sad Memories*—all done for the song-star as a special tribute to his talents. Did it do the trick? Nope.

Shane's biggest hit was *I'm A Moody Guy*, though there are those who say that *Cindy's Birthday* was actually the most popular.

Now Shane Fenton and those brilliant Fentones were going strong long before the emphasis switched to Liverpool, Manchester and the other Northern points. Says Shane about this: "Quite honestly, I think it's a good thing that there is so much competition these days. It can only lead to a higher standard generally of music and anyway it makes the scene so much more interesting. And I'll tell you this: I think the Beatles are fabulous." But Shane scores strongly over quite a few of the newcomer groups—no names, no pack-drill! And this is why.

Watch some of the chart-making groups of today working on stage. Their hit disc number comes across as a highly rehearsed, brilliantly performed item. Maybe the 'B' side is produced well, too. But far too often they slump badly on other material... it often coming across as poorly conceived, inefficiently arranged. You don't get that with Shane. His act doesn't depend on the big build-up to the hit record, with everything else regarded as just padding. The guy works with the same powerhouse efficiency on all his numbers. Result: the fans get something to cheer all the way through.

By the time this feature appears, Shane will have taken his first steps into the realm of high society. He'll have met Princess Margaret at St. James's Palace and he'll have appeared at Lambeth Palace. Quite an honour for a young gentleman of beat. He's got TV dates in the offering, plus dancehall dates. One thing's for sure: you'll never hear him complain about the long distances he has to travel to meet his fans.



**POP** WEEKLY

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Week Ending 29th June

ONE  
SHILLING



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