

# POP



No. 21

WEEKLY

ONE SHILLING

Week Ending 19th January





# Wilde! Man! Wilde!



Head Office  
and Advertisement Office:  
Craven House, 234/238 Edgware Road,  
London, W.2. Tel. PADdington 7485

Editor:  
A. HAND, 41 Derby Road, Heanor, Derbyshire.  
Tel.: Langley Mill 2460

Features Editor:  
D. CARDWELL  
234/238 Edgware Road, London W.2.

Postal Subscriptions: £3 2s. per annum

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FIRST SERIES

WEEK ENDING 19/11/63

ISSUE No. TWENTY-ONE

Can an artiste make a comeback after a long period from the charis and general popularity? That is my question—but I hope in the next few months it will be answered for me—not by "Pop Weekly" readers for once, but by a six-footer in the shape of—Marty Wilde. But let's hark back to former faves, like Bill Haley. He tried a comeback. Position? Nowhere. Jerry Lee Lewis. O.K. so he came back—and then disappeared again. Since then?—nothing. Terry Dene?—still trying! Fats Domino. Big in the U.S. Over here?—nothing! The list is endless. Some have achieved some degree of success, but the majority have almost been forgotten. BUT—not Marty!

Most out-of-popularity pop singers have to try like heck for work. But take a look at Marty's schedule and you'll find it as full as any other pop star—by any other pop star I mean the top-flight boys like Cliff, Billy, Adam, Sarnie, etc. Believe me, to be a forgotten pop idol is a terrible thing. Picture it for yourself. One day surrounded by thousands of offers, fans, and most of all, friends. The next, you're shoved out in the cold—with a great big bundle of NOTHING! Obviously, not everybody can carry on being successful. Eventually, the one's who you like remain—the rest go on the scrap-heap!

Enter one Marty Wilde. His platters sell more than Cliff's—and then he is suddenly labelled as "Not Wanted." Not by everyone anyway. But here comes the difference. On the scrap-heap? No siree! Twice recently Marty has reached our Popularity Charts, and if anyone doesn't believe they're hard to reach—try doing it! If there is any manager in show biz who thinks his artiste should be in the charts—and thinks we're fiddling it—the "Pop Weekly" will certainly show him the thousands, and I mean thousands of letters that come in to our offices. But on to other things.

For a long time now Marty's platters have been slipping, but his popularity has remained throughout the greater part of the country. And gradually, he is winning. At the last look at the charts Marty wasn't in the Top Thirty but he was in the Top Forty! I prophesy that his next one will be in the Top Thirty. After that, we'll see what happens.

But naturally it depends on you. Anyway, either take my advice or don't. But I'll give it to you for what it's worth. If you see Marty's name on a one-night stand, go and see what kinda effect he has on you! I'm betting that some of you who only vaguely remember his name will be in for a shock when you see what a terrific performance you get! Once you've seen him, I reckon you'll want to see him again. If you haven't got the energy, spin his latest platter. It's real Wilde, man!

Hi there,

Questions are often put to me about matters in the world of show-biz, and in particular, pop music. I have always found that the best way to get a reliable answer is to pass the question on to you, the readers. After all, you are the guys and dolls who spend your hard-earned loot buying the discs and travelling across the country to the one-night stands of your favourites.

This week's question concerns platters, and is being asked by many people who make and sell them. A couple of weeks ago, as you know, purchase tax was reduced on records and players, something which many of us thought was overdue. One of the first results of this was a boost in the sales of L.P.s, and this brings us to the question: is the day of the single waxing over? Now that L.P.s are noticeably cheaper, do they represent a better buy than the popular single and will the disc companies revise their policies to meet a new demand for the long players? Let me know what you think about this, do you prefer L.P.s at the new price, or will you still go for the singles?

Favourable reactions from those who have seen the new "Pop Weekly" binders to hold the first 13 issues, they really do make a smashing album, bringing together all the top stars. If you haven't ordered yours, it's not too late, just write to "Pop Weekly," Heanor, Derbys. They are priced at 10/- plus 6d. postage. If you have missed out on any issues, we will send them to you, 1/3 including postage.

*The Editor*



Great Britain's only Pop Star Chart!

## POP STAR TOP 20

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

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

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

This week's pic from the bottom half of the chart JET HARRIS



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

Discussed by  
**Peter Aldersley**

Now that L.P.s are a little cheaper to buy, do you find yourself thinking more about them? If you watch the monthly releases closely there are plenty of hard bargains whatever the price. I'll give you a "for instance" straight away:

**EDDIE COCHRAN: "CHERISHED MEMORIES"**  
*LIBERTY. LBY 1109.*

This might well be described as a memorial album to the idol who died so tragically in April, 1960 in a road accident when on his way to London Airport—and home. For his fans, some of the tracks will be cherished memories indeed; and those tracks which have never before been released will be exciting, new experiences. Eddie possessed an individual style which endowed his performances with a feeling of "the complete performance," and all this is apparent on nearly every track of this disc. If there are any shortcomings we can blame only the rapid changes of idiom and recording standards over the past three years; even so it is remarkably fresh. You can hear much versatility on *Cherished Memories*; *I've Never Waited So Long*; *Never*; *Skinny Jim*; *Half Loved*; *Week-End*; *Nervous Breakdown*; *Let's Get Together*; *Rock 'n' Roll Blues*; *Dark Lonely Street*; *Pink Pegged Slacks*; *That's My Desire*; *Sweetie Pie* and *Think Of Me*.

**DEAN MARTIN: "DINO LATINO"**  
*REPRISE. R 6054.*

The smooth tones of Dean Martin are combined with Latin-melodies and rhythms on this one. It is all very restful, but not an L.P. to which I could listen right through at one sitting because I find little contrast to hold the attention; in fact the relaxed quality of Dean's tone is identical on each track and makes ME feel more tired than just relaxed! Individually, though, there are some excellent tracks and Don Costa's restrained arrangements are worthy of note. A lot of the old favourites are featured including: *El Rancho Grande*; *Manana*; *Tangerine*; *South Of The Border*; *In A Little Spanish Town*; *What A Difference A Day Made*; *Magic Is The Moonlight*; *Always In My Heart*; *Besame Mucho* and *La Paloma*.

**TONY BENNETT: "TONY BENNETT AT THE CARNEGIE HALL"** (Two albums)  
*C.B.S. B.P.G. 62117.*

Recorded "live" before a packed audience at New York's Carnegie Hall on the 9th June, 1962, this two part L.P. (each part can be bought separately) shows once again how much an artist's performance really does depend upon



that mysterious thing—the atmosphere of a real, live audience. C.B.S. have caught the full feeling of that excited audience and Tony Bennett gives out as he seldom does on a "cold" recording, as good as he is even then. With Ralph Sharon and his Orchestra, he rises to great heights of achievement and sweeps all before him with such songs as *Sing You Sinners*; *Love Look Away*; *Always and Sometimes I'm Happy*, to name only four.

**"THE FIRST FAMILY"** Featuring  
**VAUGHN MEADER**  
*LONDON. HA-A8048.*

You've seen and heard President Kennedy and Jackie on Television and

now, on this L.P., you can hear the Mickey taken in some clever skits on the American Constitution, the President's private life and Jackie Kennedy's parties and tours of the White House. A lot of it is wickedly funny, with sharply defined observations to leave us in no doubt that there is little tongue-in-cheek about it. Vaughn Meader and Naomi Brossart sound very much like the American K's and the whole disc is well produced; but I warn you—if you want to get the full value of the humour don't play both sides through at one go; not ALL the tracks are as funny and the joke can wear a bit thin. However, if you enjoy satirical humour, I think you will like this disc.

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

- 1 Dance On (4) The Shadows
- 2 The Next Time (1) Cliff Richard
- 3 Return To Sender (2) Elvis Presley
- 4 Bachelor Boy (19) Cliff Richard
- 5 Guitar Man (6) Duane Eddy
- 6 Lovesick Blues (5) Frank Ifield
- 7 Sun Arise (3) Rolf Harris
- 8 It Only Took A Minute (8) Joe Brown
- 9 Go Away Little Girl (13) Mark Wynter
- 10 Telstar (9) Tornados
- 11 Like I Do (18) Maureen Evans
- 12 Bobby's Girl (7) Susan Maughan
- 13 Up On The Roof (14) Kenny Lynch
- 14 Let's Dance (10) Chris Montez
- 15 Desafinado (17) S. Getz/C. Byrd
- 16 Your Cheatin' Heart (12) Ray Charles
- 17 Swiss Maid (11) Del Shannon
- 18 Don't You Think It's Time (25) Mike Berry
- 19 Coming Home, Baby (—) Mel Torme
- 20 A Forever Kind Of Love (15) Bobby Vee
- 21 Globetrotter (—) Torandos
- 22 Main Attraction (21) Pat Boone
- 23 He's A Rebel (—) The Chrystals
- 24 Me And My Shadow (20) Frank Sinatra/Sammy Davis Jnr
- 25 Love Me Do (26) The Beatles
- 26 Diamonds (—) Tony Meehan/Jet Harris
- 27 Lonely Bull (—) Tijuana Brass
- 28 Must Be Madison (24) Joe Loss
- 29 Devil Woman (22) Marty Robbins
- 30 Ruby Ann (—) Marty Robbins

- (By courtesy of Cash Box)
- 1 Telstar Tornados
  - 2 Go Away Little Girl Steve Lawrence
  - 3 Limbo Rock Chubby Checker
  - 4 Bobby's Girl Marcie Blaine
  - 5 Return To Sender Elvis Presley
  - 6 Hotel Happiness Brook Benton
  - 7 Pepino—The Italian Mouse Lou Monte
  - 8 Big Girls Don't Cry Four Seasons
  - 9 Tell Him Exciters
  - 10 My Dad Paul Petersen
  - 11 Night Of A Thousand Eyes Bobby Vee
  - 12 Zipp-A-Dee-Doo-Dah Bob B. Sox and Blue Jeans
  - 13 You Are My Sunshine Ray Charles
  - 14 Two Lovers Mary Wells
  - 15 Up On The Roof The Drifters
  - 16 It's Up To You Rick Nelson
  - 17 Lonely Bull Tijuana Brass
  - 18 I Saw Linda Yesterday Dickie Lee
  - 19 Release Me (Little) Esther Philips
  - 20 Shutters And Boards Jerry Wallace
  - 21 Everybody Loves A Lover The Shirelles
  - 22 Walk Right In Rooftop Singers
  - 23 Half Heaven—Half Heartache Gene Pitney
  - 24 Don't Hang Up The Orions
  - 25 I'm Gonna Be Warm This Winter Connie Francis
  - 26 Don't Make Me Over Dionne Warwick
  - 27 Dear Lonely Hearts Nat 'King' Cole
  - 28 Wagon Wobble Les Cooper
  - 29 My Coloring Book K. Kallen/S. Stewart
  - 30 Remember Them Earls

## Chart Newcomers

# SURPRISE FROM MEL TORME

Take a look at this week's charts. Peer at Number 19. Quick double-take. Find yourself rubbing your eyes in disbelief? For Mel Torme, song-stylist supreme, is a most unlikely entry. Mel, a brilliant all-rounder, has of course recently been dominating the album field and the plush night clubs.

But commercially? Not only is he a non-charter—he has been outspoken to the point of saying: "Rock 'n' roll is heinous . . . almost a musical sin. I don't want anything to do with it." But his *Comin' Home Baby* has caught on in a big way, both sides of the Atlantic. Certainly it's more commercial than anything he's done since *Mountain Greenery*, which was a largish hit for him.

'Twas a foregone conclusion that the Tornados would follow their million-selling *Telstar* into the charts double-quick with *Globetrotter*. And the way they're selling all over the world would easily make them globetrotters in the next few months. Seems everybody wants this group who couldn't raise 4d. between them just eight months ago.

Welcome to the Chrystals, with a touch of the American Rhythm 'n' Blues on *He's A Rebel*. Five lush birds, all born in Brooklyn and they line up as Lala, Mary, Dee Dee, Barbara and Pat. They've had an earlier release in Britain

on *There's No Other (Like My Baby)* but it didn't mean a light.

Almost as sure-fire a bet as the Tornados is the entry, at 26, of *Diamonds* by the massively-popular Jet Harris and his ex-Shadow mate Tony Meehan. "Telepathy" is the reason given by Jet for his teaming with Tony—they both thought of it at the same time . . . but in different parts of the country. Says Tony: "I am knocked out that this has got in so soon."

Instrumentals generally are getting more of a break these days—and few are as wildly boisterous as the huge American hit *Lonely Bull*, by the Tijuana Brass. The single took off States-wise and now this roarin' brassy group is selling fast on L.P.'s as well. They're in here at 27.

*Devil Woman* saved the bacon for Marty Robbins because he was slipping somewhat in the disc ratings. But that naughty little girl boosted him, internationally-speaking, and *Ruby Ann*, a rather nicer type of lady according to the lyrics, was a natural follow-up. Though only at Number 30, so far, looks set for a fastish trip to the Top Ten.

That's it, then. A lot of action in the charts—and a mixed old bag of newcomers. But nothing is more surprising than the emergence of Mel Torme . . .

## CLASSIFIED ADVERTISEMENTS

**FAN CLUBS DIRECTORY—6d. per word**  
**BILLY FURY** Official Club—s.a.e. to Frances Crook, 75 Richmond Avenue, Barnsbury, London, N.1.

**BEATLES FAN CLUB (Southern Branch)—s.a.e. to 106 Sheen Road, Richmond, Surrey.**  
**ELVIS PRESLEY** Official Fan Club—s.a.e. to 41 Derby Road, Heanor, Derbyshire.

**FRANK IFIELD** Fan Club. For details send s.a.e. to 61 Westgate, Whitworth, Rochdale, Lancs. and **MARK WYNTER** Fan Club. For free photo and Fan Club details please write to Carol Lindsay, c/o 13 Bruton Street, London, W.1.

**MARTY WILDE** Fan Club. Write to Kathy and John, 7 Perrots Close, Fairway, Cardiff.

**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.

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

The fabulous 'HERE WE GO' star **RAY PETERS** Club is at Hobmoor Terrace, Dringhouses, York.

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

### RECORDS—1/- per word

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

### BOOKS AND MAGAZINES—1/- per word

**POP WEEKLY BINDERS** for first 13 issues. Order Now, 10/- plus 6d. postage. Any Back Numbers you require to complete your collection are available at 1/3 including postage from Pop Weekly, Heanor, Derbyshire.

### PHOTOGRAPHS—1/- per word

**SEVEN FABULOUS** real photos Billy Fury (2" x 3") 1/3 plus 3d. post from Frances Winfield, Woodlands, Mapperley Lane, Mapperley, Derby.

**TWELVE FABULOUS** real photos Elvis, (2" x 3"), 2/- plus 3d. post from Frances Winfield, Woodlands, Mapperley Lane, Mapperley, Derby.

**TWELVE FABULOUS** real photos Cliff, (2" x 3"), 2/- plus 3d. post from Frances Winfield, Woodlands, Mapperley Lane, Mapperley, Derby.



# “Tell Everyone —It’s Billie”

“Tell Him!” “Tell Him!” “Tell Him!” Now I’m tellin’ you! Tellin’ you that right on the scene and really making the scene so fast is a bomb in the shape of a cute thrush known as Billie Davis! Name sound familiar? It should do, for Billie is the lass who “answered” Mike Sarne on his solid chart beater *Will I What?* Now she makes her disc debut with *Tell Him*—a swingin’ version—and a better version of the platter that is currently raiding the United States Hot 100! It makes a change for a waxing particularly a cover job to sound better than the original—but the only person not convinced in show biz that it’s the best is Billie herself!

The critics who chant their usual cry of “no girls in the charts” will have to change their tune in the next few months, for I’m convinced that if *Tell Him* is what Billie can produce as her first platter—when she really gets down to work she’ll be making the charts jump to her command! If your ears haven’t been saturated with plugs from Luxembourg over this platter, ‘cause I hear even the dee-jays like this one, then you’re investing good money when you get the cute voice of Billie Davis on *Tell Him*.

Now a few facts and figures on the “doll” herself. Billie I’m sorry to say, was never a rich kid who joined show biz because she had nothing else to do! Her life was hard, and she lived in the poorest conditions one could imagine for some time. When she reached the age of sixteen her ambitions overcame her fear, and Billie (intent on a singing career), headed for the bright lights of London. Then it happened. For the girl who had had to eat practically hand-to-mouth entered a talent competition, and from there on she received the green light! “Go! Girl!”

Her first moment of triumph came on the Mike Sarne single, *Will I What*, and the skinny kid from outer London became the blossoming beauty with the sweetest personality that is in complete contrast to her sharp voice! Billie has had too many hard knocks in life to get big-headed about having her first platter released, so when I asked her how she felt about her disc being a chart entrant all she could say shyly was, “David, it will mean so much to me that I really couldn’t tell you what I’d do if it was a hit!” So, dolls, what about whipping up a bit of a treat for Billie and ensuring that her name *does* reach the charts?

I can’t think of a better person or platter I’d rather have it happen to. And take my word for it, nor will you after hearing *Tell Him*. On second thoughts you’d better buy two copies, as your boyfriend will certainly want one copy. You’d better “Tell Him.”

# “MOVE— LIKE FURY”

So many people have written in to me regarding Billy's stage performances, some for—some against, that something must be said on this subject. First, though, a couple of lines from one of the letters “I think Billy Fury's stage performance is silly—and if he wasn't so funny and childish I would feel sorry for him.” The second letter reads “What a great and fantastic stage act Billy does. I think he is the greatest since I saw Jerry Lee Lewis on stage a few years ago! I have been to see him five times and I will travel anywhere to see him.”

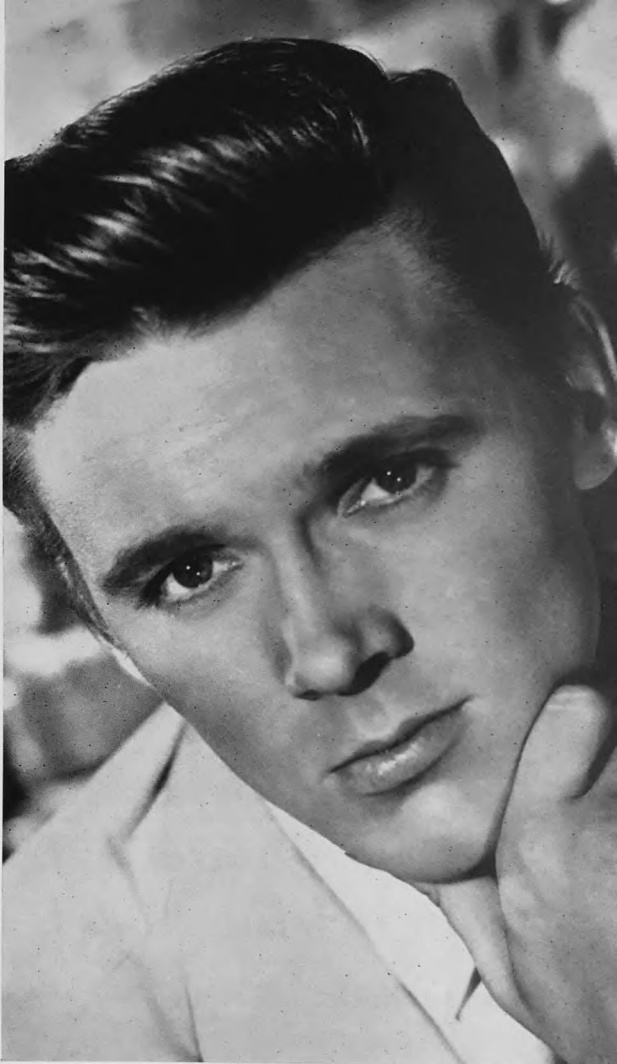
That is the view of two Billy Fury fans, for strange as it may seem, the first writer is also a collector of Billy's records.

Now down to business. I think it would be better if I added that after the tremendous success that Billy had in Great Yarmouth last year he has now been re-booked for an indefinite number of weeks at the same place. In his last summer season at Great Yarmouth (1962) over half a million people travelled from all over Britain and some even from France to see the fantastic spectacular, but in particular to see the Fury stage act. It is certain that he will again be the main draw this year for many, many thousands of fans and it is hoped that this time anything up to three-quarters of a million people will travel to see an even *more* spectacular show than 1962's was. Personally I think Billy Fury is about the nearest thing we have had to the earlier hip-wriggling Elvis of 1957. Be honest—who didn't like Presley then?

Furthermore, what vocalist in the pop world today can whip the fans up into such a frenzy as Billy Fury? Who else can bring tears to the eyes of middle-aged people who one minute were saying he was obscene or ridiculous and the next minute are clapping for him so hard that the roof of the Windmill Theatre in Yarmouth literally shakes? This is no myth, this actually happened in 1962, and any fool can prophesy that it will also happen again in 1963.

No siree! When Billy Fury sings his fantastic number *I'm Nobody's Child* the only dry eyes I saw at Yarmouth were those of the men, and coming out of the theatre afterwards I heard not one complaint but only praise for this and all the other songs combined. If one is going to ridicule Billy Fury then let's start doing it with everybody, for there is not one pop artiste who has a great many fans who is exempt from these ridiculous remarks!

I spoke to Billy to find out his views on the subject. He admitted to me that at one time he had received quite a lot of cards and letters from people who dislike his stage act, “But” he said “this has always been the same with



every other artiste in the pop business, Dave. I guess some people only come to see a certain singer who is on the same bill as me. Of course, when they get to my act they may be feeling slightly bored waiting for their own favourite singer and just out of sheer spite will ridicule any singer, particularly if that singer is a bigger personality popularity-wise than their own idol.” Another point I put to him was the one that many fans have raised over the past few months, “Is it true that your stage movements are all ‘put on’ and are not just pure and simple

movement to beat music?” The Crown Prince of Popularity sighed deeply and said, “You know that nearly every pop singer has to ‘put on’ a certain amount of stage movement but in my case most of the moving is simple because I *feel* the music deep down. Once you are on stage with a good backing group behind you you find you cannot do anything but move to the tremendous beat effects. Sometimes I do get a bit carried away but this is because of the music and not simply because I want to give my fans a good show.” Carry on—Billy!



*enough to uncurl  
your aching toes!*

GERRY TEMPLE

VOCALISES

# ANGEL FACE

on

H.M.V. POP 1114

**THIS DISC IS NOT FOR OLD SQUARES**

Solid material - Gerry Temple gives penetrating vocal - teen appeal

JOE (TELSTAR) MEEK WAXED  
ANGEL FACE IN HIS NORTH  
LONDON RECORDING STUDIO

## LONDON SOUND

*Many Americans are calling London the "Nashville of Europe" because the records being produced by people such as Joe Meek have a unique and different sound. If you listen to "Angel Face" you will immediately recognise what is meant by the term "London Sound".*

**QUESTION — how many  
musicians provided the backing  
for "Angel Face" ?**





# Photo News



- 1 Hey, did you know that **Marty Wilde** is a great exponent of the Twist? Here's a fine, all-action shot of his 6 ft. 2 in. frame being bent into the appropriate contortions . . .
- 2 A mass of grins from the swirgin' **Tornados**. It's excusable —because their *Telstar* has been one of the biggest hits in the world—and is even now selling. Watch the follow-up *Globetrotter*.
- 3 Anyone asking who **THIS** is, go to the bottom of the class. And that suit he's wearing, is one of the reasons he was voted one of Britain's ten best-dressed men during 1962.
- 4 Dee-jay **Jimmy Savile**, who starts touring duties this year, is a real old nut. But you can't blame him becoming pop-eyed over the fab features in "Pop Weekly."
- 5 That's **Helen Shapiro**. And with her, chatting her, is "Pop Weekly" features editor **Dave Cardwell**. Keeping an eye on proceedings is Helen's manager **Alan Paramor** and Helen's mum.

# EMI

## NEW POPS

### RONNIE

### HILTON

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H.M.V. 45-POP1106



### BABY JANE

AND THE ROCKABYES

How much is that Doggie  
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UNITED ARTISTS 45-UIPIO10



### DICKEY LEE

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MERCURY 45-AMT1196



### PATSY ANN

### NOBLE

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change your mind

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# Ten Years of Pop Charts

TOP Twenty lists dominate the pop music business. Newspapers are built round them, programmes are based on them, reputations rise and fall by them.

But in Britain, top-selling charts have been in existence for only ten years. In fact they celebrated their tenth anniversary towards the end of December. The Hit Parade is an older institution in America—and earlier lists published in Britain were based on sales of sheet music.

And a survey of the top-selling artists over the whole of the ten years shows that Americans dominated the top section to the tune of 14 out of the top twenty.

THE top star? Elvis Presley, of course. And the remarkable thing is that he did not make his first appearance in the charts until well into 1956. In other words, he has mopped up all the opposition in only six of the ten years under review.

Now who says Elvis isn't king of the whole wide world?

## KEN DODD'S FIRST L.P.

MANY comedians end their acts with a song—but few sing as well as Ken Dodd, who has had several of his singles in the charts. Now he comes up with his first L.P., "Presenting Ken Dodd", out this week on his new Columbia label.

And the mystery is that such a zany, buck-toothed, wild-haired funny-man can caress lyrics with such feeling. Titles include: *I'm Always Chasing Rainbows; My Heart Tells Me; The More I See You; Beautiful Dreamer; Fools Rush In; Romantica and The Wonder Of You.*

Said Mr. Dodd, smooth-haired for a moment this week: "Dunno what it is about me. It's just that I seem to have a bit of something the public like. You know, the mums and dads. They like me... but so do some of the teenagers."

Mr. Dodd is right. *Love Is Like A Violin*, a much-requested single in the past year or so, took him into the Top Thirty along with such pop stalwarts as Cliff Richard and Elvis Presley. Which only goes to show what a funny old world the pop world is...

## BRITISH BRENDA?

HAS Britain found the new Brenda Lee? Already critics and dee-jays are comparing the talents of little Beverley Jones, a 16-year-old from Coventry, with the world-shattering appeal of the American star.

Says Beverley: "This is all very fine—especially as I admire Brenda Lee more than anyone else in the recording business. And it's true I once won a talent contest by singing a Brenda Lee song. But I don't want to encourage people to say there is any link because I'd much rather make it as the first Beverley Jones rather than the second Brenda Lee."

Listen to Beverley's first disc, *The Boy I Saw With You*—and see if you can see any similarity. It's a fine disc which could easily make the charts first go.

## HAVE YOU HEARD?

Bob Newhart, surely the funniest man on records, is due to marry later this month... Twist expert Peppi back from a tour of his native America and with promises of upcoming Ed Sullivan shows... Funny, ain't it, how the old stalwart Joe Loss has come right back into the picture as our most popular big-band leader?... Connie Francis now taking a serious course of dramatic lessons. She admitted recently: "I'm a lousy actress".

### PHOTO CAVALCADE

RICHI HOWELL supplied pictures of Del Shannon and Eddie Cochran.  
PHILIP GOTLOP that of Adam Faith.  
MIRROPIC, the front cover pic of Billy Fury.  
ELVIS is seen in a shot from "Girls! Girls! Girls!"  
A Hal Wallis Production. A Paramount Picture.  
DEAN MARTIN in another Paramount Picture.  
"Who's Got The Action?"  
MARTY WILDE is a study by Chris Ware of Keystone Press Agency.  
GERRY TEMPLE by Dezo Hoffmann.

### GET WITH IT! GET WITH IT!

get your fab de-luxe

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(for the first 13 issues)

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# READERS WRITE

*... but aren't always!*

LET US HEAR YOUR VIEWS.

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

## Top of the Pop Chart

Being off work (sick) I had nothing much to do so I decided that I would find out who was top in Pop Star Top 20 for the length of time the mag. has been running. For a No. 1 position I gave 20 marks, No. 2 position 19 marks and so on. At the end of this I added them up to find the total. I enclose a copy which I thought you might be interested in seeing.

Pos.	Name	Marks
1	Cliff	460
2	Elvis	457
3	Billy Fury	450
4	Shadows	390
5	Adam Faith	365
6	John Leyton	324
7	Bobby Vee	314
8	Eden Kane	305
9	Joe Brown	191
10	Helen Shapiro	190
11	Frank Ifield	147
12	Jet Harris	141
13	Richard Chamberlain	135
14	Shane Fenton	131
15	Hayley Mills	115
16	Tornados	110
17	Rickie Nelson	99
18	Brenda Lee	84
19	Mike Sarne	72
20	Del Shannon	68
21	Jaywalkers	59
22	Buddy Holly	58
23	Brian Hyland	55
24	Everly Brothers	55
25	Allisons	47
26	Kookie	46
27	Mark Wynter	36
28	Marty Wilde	27
29	Johnny Tillotson	19
30	Jess Conrad	19
31	Roy Orbison	4
32	Russ Conway	2
33	Chubby Checker	1

Clifford Allen, (Smalley)

## Kids' Stuff

Please print this for me. Is there a Frank Ifield fan younger than seven months old, my niece goes mad as soon as we play his disc, *She Taught Me How To Yodel*. So what will she be like when she is my age 16, she will probably be worse than me. But what an age to dig Frank. He sure is a Flip for all ages.

Patricia Messer, (Shaftesbury)

## More Glamour Wanted

Don't you think it's about time you introduced a bit more glamour into your mag.? Your female readers get all the male "pin-ups" regularly every week. What about giving the boys a break and including a few more shapely females. What do other male readers think?

Alexis Stanelosov (Littlehampton)



## "TIME" NOW-FOR MIKE

*Don't You Think It's Time* echoes Mike Berry on his latest platter and the time certainly is ripe for Mike to smash the charts! From the success this waxing is having all over Britain, Mike will soon be known not as Mike *Tribute To Buddy Holly* Berry, but as Mike Berry—Hit maker Superb! Funnily enough, Mike's follow-up record to *Tribute* was also a very similar title to his latest chart number. The title of *that* platter, however, was *Just A Matter Of Time* and in no time at all it had sold well over 60,000 copies! It seems very hopeful that his latest will beat those figures!

Mike (aged 21, 6 ft. tall, fair hair and blue eyes) knows exactly what he wants in the pop world—and that is Hits! Hits! Hits! Where Buddy Holly left off Mike means to carry on, for who did the late Buddy's own Crickets ask to join their English team but—Mike Berry! Mike has only one complaint about his success and that is "Too many people

think I am trying to copy the late Buddy Holly! I am not—it's just that my style of singing is the same as Buddy's! Still it's no use getting mad! After all, in a way it's rather a compliment—as Buddy Holly is my favourite vocalist."

Once a brilliant athlete at school, Mike is now jumping again, this time for joy as he watches the sales of *Don't You Think It's Time* shoot sky high! "What I like doing is going into a disc bar and listening to some of the people's comments on my record" says Mike. "It got a bit sticky once though, a girl asked me 'what do you think of Mike Berry's latest record?' What could I say?" ended Mike. "Well, Mike" said I after a short silence, "What did you say to her?"

Mike grinned, "I just said it was great, what else could I say?" and off strolled the up-and-coming hit maker, one of the brightest hopes 1963 will ever see!



This Week's Film Choice

## "Who's Got The Action?"

Hey! Like a chunk of good entertainment? Want some warm fun on a cold night? Then take your boyfriend to see the latest Dean Martin movie "Who's Got The Action?" At the time of going to press we didn't have much idea what the date would be, but one thing—it is appearing at the Plaza Theatre, Piccadilly. All you have to do is scan the newspapers for the opening date for, believe me, chicks, this zany screenplay will have you in it's grip all the time! Mind you, if you're hoping that the golden voice of Dean is going to blast off into song every few minutes, then you'll be disappointed, for this film has Martin as the talkingest guy in any of his films!

Seriously, here is a real humdinger of a movie in which Dean plays the role of Steve Flood, a guy who is unknowingly breaking up his marriage by receiving mysterious telephone calls! Co-starring with Martin is the lovely Lana Turner, who plays his wife in the film, Melanie. Somehow the story of the film gets tangled up with crooks, gamblers, judges, prison, couple of songs, divorce, and a real beaut of a chick known rather surprisingly as Saturday Knight! After seeing this picture—perhaps it isn't so very surprising!

Since I've never been a great fan of Dean Martin, I find that this is one of the only times I have ever really enjoyed his work, and I'm sure that many of you teenagers who only think of Dean as a one-time hit-maker will change your mind after seeing "Who's Got The Action?" So if you're getting dead bored with the old weather and want to have a swingin' night out—like I say—grab your boyfriend's hand and get queueing for 93 minutes of great entertainment!

Just to keep you happy until the film comes your way, here's a picture of Dean.

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# POP SHOP TALK

Susan Maughan's first L.P. out next month. Title is "Bobby's Girl", but she mostly sings about other-named men . . . Three "Thank Your Lucky Stars" panellists now disc-making: Janice Nicholls, Ray Nortrop, Bill Butler . . . New EMI "find", 16-year-old Beverley Jones busy saying that she sounds like Brenda Lee by accident not design . . .

Shane Fenton's latest single *I Ain't Got Nobody* is his first without the backing of the Fentones. He uses the Johnny Spence Orchestra and the Mike Sammes Singers . . . Well done, John Benson, stand-in for a snow-bound Brian Matthew on a recent "Thank Your Lucky Stars" . . . Quote from dee-jay Alan Freeman on Brenda Lee: "To me she has all the magic of the greats—and it shows not only in the beat but also in her tremendous flair for interpretation when it comes to a ballad." . . . And a quote from the Shadows (all four) on new Decca girl Jackie Frisco: "She's one of the greatest little singers we've ever seen" . . . Upcoming soon a debut LP by Brian Poole and the Tremeloes, featuring most of the 1962 hits . . . Alan Klein, what with *What A Crazy World*, normally writes comedy material with bite and satire. But *Just Can't Fool My Heart* is his first serious ballad—for Danny Storm on Pye Piccadilly . . .

Down in Fargo, North Dakota, they're so proud of Bobby Vee that they've named a street after him. So it could be Bobby driving down Vee Street in his Vee-Eight and wearing a Vee-neck sweater . . . Colonel Parker reported to have smeared Elv's pictures all over Pat Boone album covers on show in a Las Vegas hotel! . . . Gooey new book out on Helen Shapiro—"Pop Princess", a paper-back by John S. Janson . . . Cliff Richard and the Shadows due for a ten-day tour of Israel in April, so following in little Miss Shapiro . . . Marcie Blane was unknown a few months ago in the States. Now she's a big name through *Bobby's Girl*—but she's still a full-time student. Bobby Pickett, the *Monster Mash* boy, is a distant cousin . . . Kenny Lynch's *Puff* has hit the States. His follow-up, Britain-wise, *Up On The Roof* is already a hit there via The Drifters . . .

"The Longest Day", the pop-star laden movie, is already breaking records everywhere. It took more loot in the West End of London in 68 days than the previous record-holder had in 126 days . . . Eileen Duffy sounds Irish. In fact, she's Scots—and has a useful new disc out on Philips, *Better Loved You'll Never Be* . . . Look out for a fine

composition from Jerry Lordan for the "Song For Europe" telly-contest . . . Dean Martin reportedly delighted with working with Lana Turner on "Who's Got The Action?"—but then who wouldn't be delighted? . . . Frank Ifield predicted stardom for Kenny Lynch and Peter Elliott. Ken's on the way—but what about the swoon-inducing looker Peter? . . . Favourite film stars of Helen Shapiro: Paul Newman, Jimmy Darren, Liz Taylor and Joanne Woodward . . . New series of eight telly-programmes for Marion Ryan, to start mid-February.



U.S. critics saying that Karl Denver (his *Pastures of Plenty* has been released there) reminds them of Frank Ifield. What does Karl say? . . . Cliff says he used to imitate the Elvis lip-curl. Now he just lets his face go blank and lets it fit the mood of the songs . . . Contrary to some opinions, the Conrady Kennedy "First Family" LP (two million already sold) IS suitable for British audiences . . . A further warning: *My Coloring Book* will be the first big song of 1963 . . . *Little Town Flirt* moving like mad for Del Shannon in the States . . . Dion has now switched to American Columbia. And his first single release was *Ruby Ann*—yep, the Marty Robbins' fast-climber . . . Remember *Moon River*, the number which established Danny Williams, who recently celebrated his 21st birthday? Composers Henry Mancini and Johnny Mercer have now collaborated on *Days of Wine and Roses* . . . Maureen Evans and the Oriole label jointly congratulated for *Like I Do*. Oriole never had a hit like this—though they've deserved one for quite a while. A bow, please John Schroeder . . . Disc Sales were actually UP on 1961, even before the purchase tax concessions. 1963 should show further increases.

## AMERICAN LETTERGRAM

So Telstar really made it at Number One spot here. A fantastic achievement by a British group . . . America's biggest hit of the year was Chubby Checker's *Twist*—and that's based on sales and chart positions . . . Johnny Tillotson genuinely knocked out by the way he is registering over your side.

Mercury Records here all on a folk-music push for February and Josh White is their spearhead . . . Springfields from Britain gave Philips Records in the States their first LP chart entry—"Silver Threads and Golden Needles," named after their single smash. Philips have been operational for just a year . . . Come back ten years to find the biggest single of 1952. 'Twas Johnnie Ray's *Cry*. Folk here hope John can make it big again . . . What they're saying here about Gene Pitney: "He's clearly geared for greatness." So right—as singer AND writer . . . Big-time ads taken by the Kingston Trio say they are "the most imitated group in the entertainment industry." Who are they kidding? . . .

Hayley Mills seems much more popular this side than in Britain, where discs are concerned. We take her seriously and dig her uncertain note-hitting and phrasing. What's more, *Castaways* looks like being a hit . . . Look out for a change of label for the fabulous McGuire Sisters. Not happy with Coral . . . Sentence on Alan Freed, top dee-jay of the Rock Era, was a suspended six months in jail and a 300-dollar fine. Payola was the offence . . .

Whether sales show it or not, Frank Sinatra has gathered some enormous talent for his Reprise label. And specially look out for his teaming with Count Basie on an album . . . Buddy Greco whose year 1962 certainly WAS is to make an all-piano album, the first of his career . . . Congratulations to Johnny Marks. Who is Johnny? A composer who has just had his third big Christmas hit in Britain with *Rockin' Around The Christmas Tree* for Brenda Lee. Previous ones: *Rudolph The Red-Nosed Reindeer* and *I Had The Bells of Christmas Day* . . .

Mark Wynter hopes to be back in the States during March for radio and TV dates. We hope so too . . . Nat Cole quoted: "I need a hit single. Established stars who say they don't are talking a lot of rubbish . . ." . . . Bobby Vinton soon due to start his movie career—and the lad is a very fair actor.



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# DISCUSSION

Last week I hinted at lots of exciting things to come our way this week, and the releases have come up to expectations. There is a stack of big names from one of the major groups; from another, an equal stack of unknown names and I've found my weekly spin through the releases more fascinating than ever.

First, I'm going to take the one that both excited and fascinated more than any other and award it my

## ★★★ BOUQUET ★★★★★★

★ In view of the fact that I was ★  
★ disappointed at his previous disc, ★  
★ it pleases me more than usual to ★  
★ hear Adam Faith on his new ★  
★ Parlophone release *What Now*. ★  
★ I think this is the best Adam for ★  
★ some time and should put him right ★  
★ back on top. Although it is a sad, ★  
★ romantic lyric, both Adam and ★  
★ backing give it a light-hearted lift ★  
★ that makes the whole thing bounce ★  
★ along with lots of life and warmth. ★  
★ In addition to all this Adam has ★  
★ developed his version of the "vocal ★  
★ hiccup" which will, doubtless, ★  
★ catch on with his fans and which ★  
★ certainly adds to a natty performance, ★  
★ along with a new sound that ★  
★ is exactly like a musical saw— ★  
★ very effectively introduced into the ★  
★ predominantly rhythmic backing. ★  
★ All told, a refreshing and fascinating ★  
★ platter. Well produced and ★  
★ worthy of every success. ★

## ★★★★★★★★★★★★★★

You'll remember Billie Davis on Mike Sarne's *Will I What* and will be interested to hear her debut as a solo artiste on Decca with a cover-version of "Tell Him." This excites me more than the original American version because the overall sound, with its throbbing beat, has greater impact. Despite the fact that Billie has a powerful backing to contend with she emerges with credit but I would like to hear her with an arrangement that didn't strain her vocal range quite so much. Nevertheless, a successful debut and I'm sure you'll like the sound.

Frank Ifield is here again, girls! He attempts the No. 1 Hat Trick with a nicely arranged revival of "The Wayward Wind" on Columbia. He has not forsaken his yodel completely, but this is a much more straightforward, dramatic performance of strength. The old ballad has been given new life with a solid, plodding beat and the whole disc has the polish of professionalism.

It is, however, the kind of thing that may have missed-out in the popularity stakes had it not been for Frank catching the imagination, finally, with his two number ones. This one deserves the continuation of that imagination. May the wind of success be anything but wayward!

Excitement, yet again. This time with "that" sound of the *Spotnicks* on Oriole. The enterprising Swedes come up with a performance of "Hava Nagila" that is full of drive and contrast. One day this group will "make it" fully in this country and I'd like to see this disc do it for them. How about you? Go on, give it a good, hearty hearken.

Want a laugh, with a "pop" beat, about a dead-beat "pop" star? Barry Mann gives a delightfully soulful account of a "Teenage Has-Been" on H.M.V. It tells of a singer's fall from popularity ("... first record sold a million, the second one only three! Mother bought one, Father bought one and I bought one!"). Mind you, the moral has a sharp point and might strike home with many "one-disc wonders," but it shouldn't be taken too seriously. It has a catchy melody, rather reminiscent of *Teenage Idol*, and the rhythm together with Barry's warm personality should make it most acceptable.

A second new girl on Decca this week. Wendy Walker says "There Ain't A Boy In The World" and she says it with considerable gusto in the heavy beat idiom, but I find the whole thing without any individuality of style or treatment. An adequate platter, but there have been so many like it. It's all bang, bang, bang with no feeling or contrast. A pity because with a little more consideration it could have been raised to a higher level.

"Trouble Is My Middle Name" announces Bobby Vinton on Columbia. I've been looking forward to his new disc and I greet it with mixed feelings. It lacks the melodic charm of *Rain*, *Rain Go Away* and is very slow moving



but Bobby endows it with a certain charm of his own and whether that, in itself, is sufficient to make the necessary impact rather depends on how much you value a lively rhythm and a constant melody. Personally, I like Bobby's performance but the whole thing falls just a little short of completely satisfying. Yes, I know!—"Nark" is my middle name! When Spring comes (let it be soon, eh?) you'll be able to say "Hark, hark—the nark!" Still, my nark's worse than my bite! Ouch!

I'm afraid you'll think that I am going to both bark (sorry, "nark") AND bite at the next disc because I am giving it my

## BRICKBAT—

I had to spin *In The Night* by Jamie Lee on Decca at least four times before I could sort out the many images of Jamie from the over-abundance of echo and jangling backing. Obviously, a very big attempt has been made to re-create the sound and effect of both *Telstar* and the early John Leyton hits. Admittedly, this kind of sound has been successful in the past, but I can't help feeling that matters have been carried too far this time. There is so much echo, so much distortion, that I found it almost impossible to concentrate on the melody (such as it is), the beat and (more important) the singer whose words are so distorted by the amount of echo and tracking that a great deal of them are undecipherable. I consider it a case of lack of clarity and over-distortion to no good effect. Why over-milk the gimmick?

And that's the end of a very exciting selection—a wonderful week for discs! 'Bye for now.

**FRI 11th JAN** *What's important about this date?*

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## POP—POP—POP—POP?

What's happening to Adam? A few months ago it seemed impossible for him ever to drop in popularity. Now, it seems he just cannot hold his position consistently at the top of "Pop Weekly's" Popularity charts. The Faith fans are asking themselves "Why?" Probably, it's a fairly even bet that inside Adam the same struggle is going on. Why has he dropped in popularity to such an extent? If one were to name the three top British artists Adam would probably be third with Cliff first and Billy second. But take a look at the way his popularity in the "Pop Weekly's" charts has been bouncing up and down and you will see why I am asking what has happened to Adam?

He started off in the first "Pop Weekly" at No. 7 and for a while went from No. 4 to No. 5 with almost monotonous regularity. Then he began the big slide down, right down to as far as No. 11! Then up again, then down.

In edition No. 19 "Pop Weekly" he was No. 7. Why? His platters, in many people's opinion, have got better and better, and his one-night stands still have everyone in screaming hysterics! In other words everything has pointed to Adam being on the upswing. So why this funny drop in popularity? In our charts he should still be a consistent No. 4, but apart from a leap to No. 2 last week he appears to have been gradually losing ground to other artists week by week.

Since I wrote a feature a few weeks back on Adam saying that the Adam fans were going all out to get him back to the top of the Popularity Poll I've had many letters from Faith followers saying that they are all helping to put him back where he belongs—as they say—At The Top!! All I can add is "Get weaving then—for it's about time that Adam saw himself at the top of the Popularity Poll and he certainly can't vote for himself!"

# "ELVIS FANS"

Elvis fans—gather round! Once again I need your help, for if anyone knows what there is to know about Elvis it's his fans—NOT the writers who make up some of the most astonishing rubbish about El! Not so many weeks ago I asked all you Elvis fans what were the qualities that you liked best in Elvis. This week I want to go one step further and analyse other parts of the Presley magic. I'm going to try and go about it in a rather roundabout way. First off, why do most of you dislike Cliff or (should I say) the people who term themselves as fans of Cliff?

Before one or two members among you start sending me postcards of Cliff with daggers in his back—DON'T! For here is another point I have found about the Elvis fans—YOU—that any time I ask a question I will get a sensible and clear answer! Sadly, there are very small numbers of you who ridicule Cliff, and any other pop star, for that matter, without really knowing why. Most of you, however, are sensible, clear and you know why YOU fight the Cliff fans, if you do, that is! That's one question—now on to yet another. Do you honestly believe all you read about Elvis? I don't just mean in the "Pop Weekly," but in other mags like "Elvis Monthly," etc.?

May I add an extra point here? I have in my personal platter collection every waxing that Elvis has ever made, yes! including the numbers that weren't released here! I have seen every Elvis film up to and including "Girls! Girls! Girls!" I think I can truthfully say that I have read every major feature on Elvis, and that in the past six months I have written about a quarter of a million words on him! So you're not telling any guy who thinks he knows about Elvis!

Anyway, all I want you Elvis followers to do is spare a few minutes and answer the two queries. Do you believe that (as one book said recently), Elvis's mansion gleams blue and gold at night-time? Well, if you do—forget it! 'Cause, cats, that's just a lotta tripe! But what do you believe about Elvis? Anyway I'll leave it to you. Question 1. Why do so many of you Elvis fans hate Cliff fans? Question 2. Do you believe everything you read about Elvis?

In a couple of weeks' time I'll print the results. I'm hoping also to give you the answer to your letters which flowed in to my Elvis query in edition 19, "Pop Weekly." Do you prefer the old Elvis or the new Presley? So swing with those quills, cats—and let's have some cool facts! Address is, David Cardwell, Features Editor, "Pop Weekly," 234-8 Edgeware Road, London, W.2. Don't forget to put the stamps on! We don't want them "Returned To Sender!"





**POP** WEEKLY

**NUMBER TWENTY-ONE**  
Week Ending 19th January

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SHILLING**

Del Shannon

