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POP

No. 26

WEEKLY

ONE SHILLING

Week Ending 23rd February





'DON'T SCREAM AT CLIFF'



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FIRST SERIES

WEEK ENDING 23/2/63

ISSUE No. TWENTY-SIX

Various Cliff fans, it seems, are getting slightly irritated. I've had quite a few letters and cards all moaning at the same thing which was, "Why do so many people who call themselves Cliff fans have to shout and scream at him when he does a one-night stand?" Said one Cliff follower in a letter to me, "I am heartily sick of these so-called fans ruining my evening out—and many others, by screaming at Cliff when he appears in our town! I'm sure Cliff can't really like it, and I certainly don't! What do these so-called fans go for anyway? If they want to drown Cliff's great singing, and only go to just look at him, why don't they stand by the stage door?"

I must say I entirely agree with this young lady. Although many stars have become used to the screaming, and they are some who actually like it—it must be pretty disheartening for someone like Cliff to have to remember the words of a song, then sing it through without anybody hearing more than five or six words! I know if it was me I'd walk off-stage, but Cliff is too much of a nice guy to do that. After all, it is rather silly, isn't it? If your fave, Cliff for example, walks on-stage, O.K. give him a big scream—and do the same at the end of his act, or even after every song—but please, why the heck do it all the way through the guy's act?

Obviously, Cliff knows you haven't paid your money just to sit and scream—and he just loves appearing so why doesn't everybody compromise—and save all the screams for later? I'm sure that both Cliff and the Shadows would be grateful. Anyway, put it this way. If you go to see Cliff at the one-night stand, and scream all the way through it, how can you turn round to a non-Cliff fan and say later, "He was great! He's got such a fabulous voice!?" 'Cause you haven't even heard it! Or again, how would you feel if Cliff came on-stage and didn't bother to sing but just stood there? You might think that was terrible of him, but why should he sing when nobody can hear him anyway?

I know Cliff would never do that, but could you blame him if he did? I certainly couldn't—and if you are being fair neither would you! What do you say? Is it right? Cliff has sung his way through hundreds of one-night stands, even thousands, and yet he still remains untiring in his efforts to please his many, many fans. Isn't it about time that Cliff fans started helping Cliff, not just by listening to his records but listening to him on-stage as well. I know Cliff does a heck of a lot of one-night stands all over Britain, but he is not appearing at your local theatre every night of the week! So when he does appear there—Give Him A Big Scream—but after his performance! Please?

Hi there!

Last week I wrote about the pleasure it gave me to see newcomers hitting the high spots in the disc charts. Another thing I'm always pleased to see is a newcomer in our Pop Star Top 20, or an old friend making a comeback. Just have a look below at this week's, Eden Kane bursts back in at No. 6, and if certain rumours I hear are correct, we shall be hearing a lot more of Eden. Also swinging his way into the top of the chart is our old friend, Marty Wilde, and if anybody deserves to be there, it's Marty! Coming in and on their way up on the strength of their last two smash platters are the Beatles, and the best of luck to them!

Well, that's the pop scene, always changing, always something new. If you stand still, you are lost, as many singers and groups have found out to their cost. Even the consistent Hit Parade toppers have found that they must produce new-style platters and new sounds if they are to hold their positions at the top, the competition is real tough up there.

The editor of "Billy Fury Monthly," David Cardwell, rang me this morning with the news that the first printing of this magazine was sold out, and expressed his apologies to all of you who have been disappointed by being unable to obtain a copy. He has however ordered a further run, and hopes that most of the demand will be met. If, however, you still can't buy one, beg, borrow or steal a copy from a friend, have a look at it, and place a firm order with your newsagent for next month's straight away, 'cos, as Dave says, it'll be a real swinger, man!

The Editor



Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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.

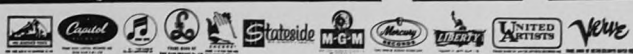
For this is the magazine that gives you the stars YOU want to read about, and every letter automatically constitutes a vote.

This Week's Pic from the second half of the Chart SHANE FENTON.

EMI

THE GREATEST RECORDING ORGANISATION IN THE WORLD

New Pops



ROLF HARRIS

Johnny Day
COLUMBIA 45-DB4979



JOHN LEYTON

Cupboard love
H.M.V. 45-POP1122



CLIFF RICHARD

Summer Holiday
COLUMBIA 45-DB4977



RICKY STEVENS

My mother's eyes
COLUMBIA 45-DB4981



THE OUTLAWS

The Return of The Outlaws
H.M.V. 45-POP1124



GENE VINCENT

Held for questioning
CAPITOL 45-CL15290

★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

- 1 Diamonds (1)
- 2 Wayward Wind (2)
- 3 Please, Please Me (4)
- 4 Little Town Flirt (6)
- 5 Next Time/Bachelor Boy (3)
- 6 Loop-de-Loop (11)
- 7 Like I Do (7)
- 8 Don't You Think It's Time (8)
- 9 All Alone Am I (10)
- 10 Sukiyaki (14)
- 11 Dance On (9)
- 12 Island Of Dreams (12)
- 13 Globetrotter (5)
- 14 The Night Has A Thousand Eyes (24)
- 15 Big Girls Don't Cry (13)
- 16 Taste Of Honey (18)
- 17 My Little Girl (21)
- 18 Walk Right In (16)
- 19 Hava Nagila (26)
- 20 Some Kinda Fun (15)
- 21 Alley Cat Song (30)
- 22 Charmaine (27)
- 23 Return To Sender (17)
- 24 It's Up To You (25)
- 25 Loo-be-Loo (22)
- 26 That's What Love Will Do (—)
- 27 Tell Him (30)
- 28 Up On The Roof (19)
- 29 Go Away Little Girl (20)
- 30 Comin' Home Baby (23)

- J. Harris/T. Meehan
 Frank Ifield
 The Beatles
 Del Shannon
 Cliff Richard
 Frankie Vaughan
 Maureen Evans
 Mike Berry
 Brenda Lee
 Kenny Ball
 The Shadows
 The Springfields
 Tornados
 Bobby Vee
 Four Seasons
 Acker Bilk
 The Crickets
 The Rooftop Singers
 The Spotnicks
 Chris Montez
 David Thorne
 The Bachelors
 Elvis Presley
 Rick Nelson
 The Chucks
 Joe Brown
 Billie Davis
 Kenny Lynch
 Mark Wyner
 Mel Torme

- (By courtesy of Cash Box)
- 1 Hey Paula Paul and Paula
 - 2 Walk Right In The Rooftop Singers
 - 3 Ruby Baby Dion
 - 4 Walk Like A Man Four Seasons
 - 5 Rhythm Of The Rain The Cascades
 - 6 You Really Gotta Hold On Me The Miracles
 - 7 From Jack To A King Ned Miller
 - 8 Go Away Little Girl Steve Lawrence
 - 9 The Night Has A Thousand Eyes Bobby Vee
 - 10 Up On The Roof The Drifters
 - 11 Loop-de-Loop Johnny Thunder
 - 12 You're The Reason I'm Livin' Bobby Darin
 - 13 Little Town Flirt Del Shannon
 - 14 My Coloring Book K. Kallen/S. Stewart
 - 15 Wild Weekend Rockin' Rebels
 - 16 He's Sure The Boy I Love The Chrystals
 - 17 It's Up To You Rick Nelson
 - 18 I Saw Linda Yesterday Dickie Lee
 - 19 Blame It On The Bossa Nova Eydie Gorme
 - 20 What Will Mary Say Johnny Mathis
 - 21 Fly Me To The Moon Joe Harnell
 - 22 Tell Him The Exciters
 - 23 A Gypsy Cried Lou Christie
 - 24 Send Me Some Lovin' Sam Cooke
 - 25 The End Of The World Skeeter Davis
 - 26 Mama Didn't Lie Jan Bradley
 - 27 Your Used To Be Brenda Lee
 - 28 Half Heaven—
 - 29 Greenback Dollar Gene Pitney
 - 30 Love Makes The Kingston Trio
- World Go Round Paul Anka

POP WEEKLY TOP 20

- 1 What Now Adam Faith
- 2 Bachelor Boy Cliff Richard
- 3 The Next Time Cliff Richard
- 4 Baby Take A Bow Adam Faith
- 5 Diamonds Jet Harris/
T. Meehan
- 6 Return To Sender Elvis Presley
- 7 Dance On Shadows
- 8 Because Of Love Billy Fury
- 9 The Night Has A Thousand Eyes Bobby Vee
- 10 Please, Please Me Beatles
- 11 I'll Cross My Fingers Allison
- 12 Like I've Never Billy Fury
- 13 Can-Can '62 Jaywalkers
- 14 Little Town Flirt Del Shannon
- 15 Sounds Funny To Me Eden Kane
- 16 All Alone Am I Brenda Lee
- 17 Wayward Wind Frank Ifield
- 18 Go Away Little Girl Mark Wyner
- 19 It Only Took A Minute Joe Brown
- 20 Don't You Think It's Time Mike Berry

Under the quaint impression that the best-selling records in the country are not necessarily the current favourite songs, Pop Weekly publishes this chart in all good faith for three reasons and your amusement: (1) The public can like a song but will not buy it, (2) The public may buy a record, but quickly tire of it, and (3) The poll of a record can drop, but not its popularity for the simple reason that the public has already bought it.

Don't take the chart too seriously will you?

Voting: When sending your three favourite artists, please add your current three favourite hits and address to:

POP-WEEKLY,
41 Derby Road, Heanor, Derby.

Chart Newcomers

JOE THE ONLY ONE

Funny old week in the charts. Apart from the odd juggling of position and the persistence of the fab teaming of Jet and Tony at the top, there's only one disc new in the Top Thirty—and that's cheery scrub-topped, wide-grinning Joe Brown.

He's knocked out that *That's What Love Will Do* you has made it so early. Especially when you think of all the troubles he had at the session.

Let Joe chatter on: "I felt lousy, mate. Lousy. I honestly don't know how we got through the recording date, because I had this chronic tonsilitis bit. Me throat felt as if it was falling apart. Come to that, I felt as if all of me was falling apart. Luckily, we got it through in about half-a-dozen takes, so me ordeal was not as bad as it might have been.

"But I'm telling you—the next week I spent in me bed. I suppose I should have done the whole session from me bed. Anyway, it's all over now and I'm feeling nothing but fit because the record has started moving."

It's moved in to Number 26. But the odd thing is that the flip side of Joe's single is *Hava Nagila*, which is currently proving a big hit by the Spotnicks. And this kinda irks Joe. He speaks some more: "I've been using the number on stage for a long, long

time. People have often asked me why I don't record it . . . but I guess the trouble is that I'd got used to the number and didn't think it different enough for the recording scene. Now, of course, I'm having second thoughts."

What else is happening in the charts? Well, a goodly riser is that *Alley Cat Song*, by David Thorne. The instrumental version, by Bent Fabric, didn't mean much in this country, despite being a hit in the States. Now, a long time afterwards, the vocal side is making it . . . from 30 last week to 21 this.

Can Frank Ifield make it THREE Number Ones in a row? That's the other interesting question posed by this week's chart. He's following closely behind Jet and Tony in second place right now and it needs only another nudge, just the merest shove, to give him the deserved tri—*I Remember You*, and *Lovesick Blues*. Meanwhile, Frank is interestingly watching sales on HIS new album, "I'll Remember You." It doesn't contain his hits, but it does contain a nicely varied programme of worthwhile material.

That's it, then. Almost a case of "no change" in the charts. Wonder what next week will bring . . .



DAVIS DOES IT!

The *Will I What?* chick has done it! As I predicted in edition 21 of "Pop Weekly," swingin' chanter Billie Davis has sold a bomb on her debut platter, the exciting up-beater, *Tell Him*. It's all due to YOU, as well. Remember I said, "What about giving Billie a big treat and ensuring that her name *does* reach the charts?" You certainly replied with a will, and now all I can do is hand you over to one very excited hit parader in the shape (and whatta shape!) of Billie Davis!

"Hi! It's very difficult for me to know what to say to all you 'Pop Weekly' readers, except a great big THANK YOU for the way you have made me feel so very happy! It was wonderful hearing that you had started to buy my disc, *Tell Him*, and it was so fabulous I can't describe it when I heard the news that I'd reached the charts! I hope that I'll have other hits in the future and that they'll be just the right kind of platter that you enjoy! Hope to be seeing you

all soon. Bye for now—and thanks again!"

What does the future hold in store for Billie Davis? Well, since I predicted that she would reach the charts, and she did! —I think I'll lay my money on betting that Billie will be one of the Top Ten's most consistent entrants throughout this year and many years to come! Not only does she have a cute voice, but she also has a heap of talent tucked away in that trim figure of hers! She is soon lined up to appear with John Leyton on a big one-nighter—and again I predict that her natural flair for beat music will just about knock holes in any stage performance we've seen from some of our recent female vocalists!

Already, bookings are flooding in for this "real femme" chanter "who," old men of show biz say, "could become one of the biggest artistes in British history." Is she really that good? I went down to one of her recent recording sessions and watched her! All I say is this. That I've

never seen anyone, with the exception of Helen Shapiro, who has so much obvious "feel" for music. Billie knows exactly when to time her breaks—and she has been waiting for quite some time for this big break!

Why wait so long? Said Billie, "Dave, I *had* to wait until everyone understood just the right kind of sound I wanted. Now I've got it—and it seems as if people like it!" That must be the understatement of the year. My advice is to keep a very close eye on Billie Davis—for I'm certain that's where we have the biggest chick record-wise, to hit the scene since Helen!

If Billie continues to take the same care over the choice of material for her discs as she has with *Tell Him*, if she is prepared to wait EVERY time until she has just the right sound, then I say she will hit the charts EVERY time. As I have told you before, Billie has not had it easy on her way to the top, but rather than make a bad platter she preferred to wait a long time for the right material, and this is the way to success. Keep it up Billie!

MIKE SARNE DROPS IN!

All you "birds" who sent in entries for our Mike Sarne Competition in Edition 24 "Pop Weekly" are probably wondering what's happened to the correct answers! But never mind—for we are still only sorting through the first post which consists of stacks and stacks of mail that really has us running in circles! Mike, at present on location for his film with top actress Rita Tushingham, is dashing into the office every chance he gets to catch up on the latest news. We will, tho' give the top fifty answers as soon as the mail is sorted out.

For those of you who haven't had the chance of entering, here is what you have to do. What do you think are the Top Ten qualities of Mike Sarne? Stage performance, handsome face, voice, sincerity? Just *What* do YOU think? For the first fifty correct answers we have, I'll make sure that Mike drops you a line penned personally by him on one of his best photographs! So, chicks! get down to details. The address is at the bottom of the page, and the rest is up to you!

What has the swingin' Mike been doing lately in the pop world? Over to you, Mike! "Hi! there! Mike Sarne calling! I see the old "Pop Weekly" staff have been up to their old tricks, and that we've got a swingin' comp in progress! Hope to see you all in the next few weeks—if not I'll do my best to answer all your post!" Actually, many Sarne fans are still recovering from the shock of having Mike drop in to see them when they didn't even know he was coming! For Mike loves to surprise his fans—and he has a new craze at the moment!

"Just For Kicks" he pops in to see them, and quite a few of the Sarne followers are turning round to their mothers and fathers, and saying, "Didn't I tell you?" I was with Mike when he picked up a list of his fans' addresses and picked out another three or four to drop in on over the weekend! So any Sarne followers in the London, Middlesex and Essex areas had better watch out, 'cause it's quite likely that Mike will pop in for tea! "It's great fun" Mike told me. "The only trouble is that I'd love to drop in on everyone, but it's just not possible! So, if any of my fans aren't prepared—they'd better get the tea on!" he laughed.

Address for Competition answers: David Cardwell, Features Editor, "Pop Weekly," 234 Edgware Road, London, W.2.





NEW TO YOU ★★

Gino is shortish, very good-looking, dark, enthusiastic, talented, happy-go-lucky . . . and wealthy. His family are in the import and export business in Greece and surrounding countries—but in a BIG way.

This likeable lad, whose golden tones can be heard on a new Parlophone release, *The Secret*, out this week, could have had it made a long, long time ago if he'd chosen to go into the family set-up. That's what poppa Gino wanted more than anything.

But Gino was outspoken enough to say he wanted to sing. And sing he has. He's sung his way into the Top Twenty in Greece and he became, almost overnight, one of their highest-paid stars. Still, Gino wasn't satisfied . . .

He said this week: "You can do what you can in any other country, but England is still reckoned the place to find stardom."

"I had been to England on holiday several times before this last visit—and I'm being very serious when I say I loved the country and the people. Here, right here in London, is where the stars are born. I just felt I had to give everything else up in order to make a real effort to make the grade."

If these quotes from Gino make it sound as if he speaks good English . . . well, that's fine. For he has a rich education and has spent most of his spare time learning different languages.

Some tapes of Gino's voice were heard in Britain—by courtesy of the EMI set-up in Greece. And they immediately intrigued Norman Newell, who is certainly no slouch when it comes to sorting out likely talent for the Top Twenty. He invited Gino to London to sort out ideas for future discs in English. And he encouraged him so much that Gino went into his *The Secret* session with a positive minimum of butterflies in his stomach.

Gino said, "For a while, I'd worked in my father's business, on the import and export side—but somehow it didn't seem right for me. Then, while still in Italy, I mentioned to a friend how I'd like to try the pop singing business. He was very helpful and introduced me to a man named Manos

GINO HAS A SECRET!

HE'LL SHARE IT WITH YOU ON HIS FIRST BRITISH DISC

THE SECRET BY GINO

(ON PARLOPHONE 45R 4997)

(THE HITMAKER FROM GREECE)

PUBLISHED BY MELCHER MUSIC, 30 OLD COMPTON ST., LONDON, W.1.

GINO ★★

Hadjidaki. He was the man who wrote *Never On Sunday*—and he was a very, very important figure in the Greek music business.

"He was kind enough to write a song specially for me. I recorded it gladly. And, you know something, it went straight to the top of the Hit Parade in Greece."

That started it off for Gino, who immediately became in top demand for night clubs, radio and television. He was a SUCCESS. But he started thinking about London and Britain. For, in Greece, London is considered THE centre for show business . . . much more so than America.

So he arrived. No real money troubles because his father, by now used to the idea that Gino was FOR show business rather than the family business, had agreed that he should have every possible chance. He was in no hurry. He wanted to wait for precisely the right sort of material to come along. Then came *The Secret*, a number Norman Newell thought was tailor-made for Gino.

Gino's real name is Georgino Cudsi. He was born in 1940 . . . in the Sudan.

Gino's voice has real distinction in the tone and quality. Through his aptitude and willingness to learn, he has earned the confidence of Norman Newell.

208 COMPETITION

PETER ALDERSLEY, dee-jay and disc critic for "Pop Weekly," has laid on a fascinating competition for his Radio Luxembourg series "This Is Their Life." He has asked listeners to nominate the programme from the last series they would most like to hear REPEATED on March 6th.

To help eliminate the applications, each listener is also asked to give their best reason WHY they want such-and-such a programme played over again. And there are £5 worth of records to the winner, plus a chance to re-introduce the programme on the air with Peter Aldersley.

Pretty nearly every big name was represented in the last series—Cliff, Buddy Holly, Acker, Russ Conway, the Everlys. But Elvis is NOT eligible because he's already had a programme in the current series.

Don't miss out on
No. 27



CLASSIFIED ADVERTISEMENTS

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BILLY FURY Official Club s.a.e. to Frances Crook, 75 Richmond Avenue, Barnsbury, London, N.1.

BEATLES FAN CLUB (Southern Branch)—s.a.e. to 106 Sheen Road, Richmond, Surrey.

THE BEATLES FAN CLUB (Northern)—s.a.e. 107 Brookdale Road, Liverpool, 15.

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

JOE BROWN Official Club, s.a.e. Stan Laundon, 12 Dyke Street, West Hartlepool, Durham.

JOHN LEYTON Fan Club—s.a.e. Mary Brigett, 234-238 Edgware Road, London, W.2.

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.

PETER JAY and THE JAYWALKERS Fan Club—s.a.e. Secretary (P.W.), 21 North Drive, Great Yarmouth.

ROLF HARRIS Official Fan Club—s.a.e. Eleanor Russell, 49 Mount Nod Road, London, S.W.16.

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

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

THE HOUNDDOG HOUNDS, **ELVIS PRESLEY** Fan Club, don't miss first Magazine, 18th February, s.a.e. to Jill Sandil, 65 Grafton Road, Dagenham, Essex.

POP STAR FAN CLUB—s.a.e. 90 High Street, Romford, Essex.

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 Record Club, Lyndum House, Petersfield, Hants.

JOHN LEYTON'S LATEST AND GREATEST CUPBOARD LOVE

ON HMV POP 1122



IT'S A SMASH HIT !!



Photo News



1



3



5



2



4



6

- 1 Hayley Mills, all dressed up for movie-going. All smiles. Just about the cutest little teenager in the whole of show business. And very popular with you all, too.
- 2 Didja know that Kenny Ball plays drums as well as trumpet? Truth is, he says: "When I first went to a group, we tooted up to see who'd play drums and who the trumpet. I lost..."
- 3 Shadows on their way off for another touch of the world tourneys. Left to right, in a variety of clothes, Liqueur, Hank, Brian and Bruce. A well-dressed foursome.
- 4 Earnest conversation, caught by the camera, of Johnny Paris, leader of Johnny and the Hurricanes, and "Pop Weekly" features editor Dave Cardwell. And so another exclusive story is born.
- 5 Definitely all happening for Patsy Ann Noble, the Liz Taylor-looker from Australia. Dave King TV series, big-selling disc... the lot! Could that be her new fiancee she's calling up?
- 6 Touch of the Wayward Wind for Frank Ifield. He belts out his latest big-time hit, twanging himself along on his guitar.



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TOP MOVIE-MAKER ALSO A FAN ELVIS HAS PRIVATE CINEMA

THERE'S no dispute about Elvis Presley being one of the greatest international stars ever to make movies in Hollywood. But this STAR is also a FAN of films—one of the most enthusiastic in the celluloid city.

During filming of "Girls! Girls! Girls!" for instance, he used to invite friends and fellow artists round to see movies on his home projection unit—an expensive piece of machinery which gives near cinema-class reproduction.

And one evening, reports a mate of El's, he actually ran off five full-length movies, one after another. He rents all kinds of films, from Westerns to romances. But there's one stipulation: no Presley pictures!

Comedian-singer Harry Secombe is one of the keenest home-movie folk in British show business. And he joins Elvis in a love of making his own films . . .

SHADOWS' SUCCESS STORY

THE two ORIGINAL Shadows remaining, Bruce Welch and Hank Marvin, were talking about their friendship since their first met up together in Newcastle and left, together, to find fame and fortune in London.

They found, instead, near-malnutrition. "We starved. At times we were so hungry we'd stay in bed all day to conserve our energy and save ourselves the frustration of seeing shops full of goodies we just didn't have the cash to buy."

But they wrote home optimistically. They told their folks they were on the verge of a big break-through into the big time. Their parents didn't believe them—and usually sent in a couple quid to help tide the boys over.

Today, both have healthy bank balances. And their song-writing, through the Shadows Music Publishing Company, adds loot to their wallets.

"It's swingin' now," said Bruce. "But we'll never forget those days when we really knew what it was like to be hungry."

Bruce's fave food nowadays is Indian curry; and Hank agrees. Didja know Hank's real name is Brian—which would have meant THREE Brians in the same group if he had not changed it.

"ELVIS MONTHLY" COMPETITION

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

MISS V. JONES,
 13 Dorset Road,
 Tuebrook,
 Liverpool, 6.

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

GUITAR GET-TOGETHER

BERT WEEDON was on his way to a one-nighter at Torquay. And, seeing as how he's there for a season this summer, he thought he'd leave early so he could have the whole day to try and find a family flat there.

On the way, something nipped off the road and smashed his windscreen. He couldn't see a thing. Luckily, an AA man was just behind him. The AA gent phoned through to get the windscreen repaired, warning Bert it'd take a long time.

The only stockist in the area (which meant a trip from Basingstoke to Salisbury) agreed to do the job. Over drove Bert. "It'll take five hours," said the mechanics. Bert decided to have a cuppa.

Then one mechanic said: "I've a 15-year-old daughter who thinks you're marvellous."

The other mechanic said: "I've an 18-year-old son who is studying guitar and thinks you're wonderful."

The son and the daughter were phoned up. They met, gog-eyed, the time-to-kill Bert. And, in one part of the garage show-room, he played and talked to them for three hours. Then, eventually, he got on his way to Torquay. Arriving at three o'clock in the cold, dank morning.

And, you know? He never did find a suitable flat in Torquay!

TOP LINE-UP

A FANTASTIC line-up of stars has been announced for "Top Of The Pops," the first of three big shows by the BBC at the Royal Albert Hall, on March 14th. Second half of the production will be broadcast in the Light Programme.

Brian Matthew and Denny Piercy share the compering and the line-up reads: Russ Conway, Billy Fury, Helen Shapiro, Danny Williams, Craig Douglas, Mark Wynter, Clinton Ford, Acker Bilk and the Paramount Jazz Band, Maureen Evans, Kenny Ball's Jazzmen, the Karl Denver Trio, Bob Miller and the Millerlens and The Rabin Band—so reflecting "Saturday Club," "Easy Beat" and "Parade of the Pops."

The two other concerts are on April 18th (mainly a jazz show) and May 9th. Tickets for the March 14th show are available from agencies or from the Royal Albert Hall.

BOBBY'S ALL-STAR FAN CLUB

BOBBY RYDELL is a talented young star who makes hit after hit in the States—but British fans are slow to push him, chart-wise. But he has a fantastic list of star performers who line up to be honorary members of his fan club.

How's this for a list? Elvis Presley, Evely Brothers, Bobby Vee, Dion, Frankie Avalon, Chubby Checker, Neil Sedaka.

And from Britain: Cliff Richard, David Jacobs, Mark Wynter, Eden Kane, John Leyton, Jess Conrad, Adam Faith, Frank Ifield, Helen Shapiro, Tony Meehan, Craig Douglas, Shane Fenton and (the latest) Joe Brown.

Lots of lesser lights, too, are only too glad to be associated with the brilliant Bobby.

PHOTO CAVALCADE

RICHI HOWELL supplied pictures of Joe Brown, Helen Shapiro and Frank Ifield.
CAMERA PRESS LTD., that of Billie Davis.
PHILIP GOTLOP, the study of Cliff.
ELVIS is seen in a shot from "Girls! Girls! Girls!"
 A Hal Wallis production, A Paramount Picture, which was supplied by Keystone Press Agency, who also provided that of Mike Sars.
SHANE FENTON by Cyrus Andrews.
MARK WYNTER Brenard Photographic Service.



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

Discussed by
Peter Aldersley

Four more L.P.s this week to catch your attention, but don't let the title of the first one fool you!

FRANK IFIELD: "I'LL REMEMBER YOU"

COLUMBIA. 33 SX 1467.

A bit of a catchpenny title here because Frank's golden "single" is NOT included in the fourteen tracks; mind you, it makes a nice change for a first L.P. to contain none of the artist's hit singles and this is a disc into which Norrie Paramor and Frank have, obviously, put much thought and time. It is a smooth piece of work from beginning to end, with Frank in fine voice. My only comment is that the disc tends to become a little heavy-handed, when played straight through, for lack of variety of mood and tempo; and half the time I was waiting for Frank to yodel his head off. I make the latter comment only in fun, really, because Frank is a good singer in his own right and there is no need for him to be expected to yodel all the time. Take your selection of the tracks and you can be assured of some excellent orchestration and good voice, all well recorded. There are some very well known songs included such as: *The Glory Of Love*; *San Antonio Rose*; *The Wisdom Of A Fool*; *Heart And Soul*; and there are two of Frank's compositions as well—*Lonely Teardrops* and *I Just Can't Lose The Blues*.

**KENNY BALL—GARY MILLER
"GARY ON THE BALL"**

PYE: GOLDEN GUINEA: GGL. 0171.

A pun of a title which adds up to fun on a disc! This "marriage" of singer and No. 1 Jazz musician is quite inspired and I think the occasion brings out the very best in Gary himself. The crisp, clean-cut sound of Kenny and his boys is as exciting as ever and when Gary is good, he's very good; but there are times when I get the feeling he's a little out of his depth, because his "straight" treatment against the jazz backing doesn't always quite come off—but the whole thing is a very easy and pleasant experience. My favourite tracks are *Easy Street*, in which Gary and the boys work together excellently, and *Lazy River*, on which there is some particularly outstanding trumpet from Kenny. Other titles include: *Steppin' Out With My Baby*; *Let's Put Out The Lights*; *In A Shanty In Old Shanty Town* and *Sometimes I'm Happy*.

CHET ATKINS: "CARIBBEAN GUITAR"

R.C.A. VICTOR: RD 7519.

You like Chet Atkins? You like guitar? Then you'll love this platter of nostalgic, sometimes exotic sounds.

Chet gives us music that simply caresses the ears and makes us long for the peace and quiet of far-flung, sun-drenched foreign climes! And if that's a bit prosaic, then you can blame Chet—because he sends me right off with his Caribbean string-plucking! Just the stuff to take you out of the ice-bound British Isles are numbers like *Mayan Dance*; *Yellow Bird*; *Wild Orchid*; *The Bandit*; *Jungle Dream*; *The Banana Boat Song*; *Montego Bay*; *Come September*; *Moon Over Miami*; *Come To The Mardi Gras*; *The Enchanted Sea* and *Temptation*. And all this exotic melody apart, its sheer, plain good guitar—what more can a lover of the guitar want?

And here is more music of sun-soaked climes, but with a big difference:

IVY PETE: "IVY PETE'S LIMBOMANIACS"

PYE: GOLDEN GUINEA: GGL. 0166.

And, as the title suggests, this disc is for Limbo enthusiasts and will surely be a "must" for parties. It positively exudes energy and the hypnotic West Indian rhythms got even MY feet tapping (and I can't dance a step!). I think it's expected that "The Limbo" will take root as a dance here, outclassing "The Twist" and "The Madison" etc. in popularity. I don't know so much—can you imagine yourself getting an invitation to a party (bring your own cross-bar?)! But, seriously, you'll like the various calypso rhythms—dance or no—so don't condemn this platter to the Limbo of Unwanted Discs! There are some very well-known melodies including *Jamaica Farewell*; *Mary Ann*; *Somebody Bad Stole De Wedding Bell* and *Man Smart, Woman Smarter*.



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HELEN SHAPIRO WINS

"Will Carol Deene be more popular than Helen Shapiro in 1964?" I asked a few weeks ago! Man! Did the mail come in! From every town and village (it seemed) someone sent a letter about the controversy! Every time we thought there couldn't possibly be any more, another few hundred arrived to swell the fantastic total to well over 1,500 letters!! And the answer? HELEN! HELEN! HELEN! HELEN! It seemed to me that the entire record-buying population in this country, who own a Shapiro platter, sent in at least one vote for the girl—because many of the letters were signed by anything up to one hundred fans!

Carol Deene? She also got a lotta votes—but I'm afraid nowhere near the amount of votes that Helen piled up! So many of you have also asked us questions on Helen that we have been

swamped by letters at both our Northern office in Derbys, and our London office! So please Shapiro fans, no more votes—or we'll be forced to leave the "Pop Weekly" offices and let the letters take over!

I gave Helen's secretary a ring and asked her to pass on the big news to Helen. In less than half-an-hour Helen was back on the line thanking all her fans who helped to push her forward—and unfortunately, Carol Deene backwards! At the time of ringing Helen was just off to the United States, and I passed on my best wishes and those of all you ardent Helen fans that she will have a great time over there! I know one thing! There'll be a lotta Lee followers who will also become Shapiro fans when Helen hits the States. 'Cause Helen will hit the States the same way as she does our charts, with one Big Bang!

READERS WRITE

... but aren't always!

LET US HEAR YOUR VIEWS.
Address your letters to: The Editor
POP-WEEKLY, Hearnor Derbyshire

Wants Back Room Boys

The Editor, in his weekly chat, asked for ideas from readers about features for this magazine. What I should like to see is a weekly article on some of the people behind the stars, such as managers, A and R men, song-writers or even technicians, because, after all, these people are as important in their own way as the stars themselves and must be very interesting.

Stella Bold (Nottingham)

Digs New Sounds!

I read the letter in your column from James Brown of Manchester, and must agree with his views. The particular "bees" which I have in my bonnet are, One, that the new record by The Ventures, *The Two Thousand Pound Bee*, on Liberty was given the brush-off by many pop-fans who did not recognise this great new sound. The other record is by the Flee-Rekkers, a group which is virtually unknown but create a terrific new sound on Piccadilly with *Sunburst*.

K. Pike (Cupar, Fife)

Historic Hit

I have just finished my "Pop Weekly" and enjoyed it as usual. I was interested to read that Janice Nicholls was making a recording. I wonder if you will be interested in the following. My gran and I were walking around the National Portrait Gallery and just had to stare at a picture of Mary Tudor. Apart from the dress of the times we almost expected the lips to open and say "Oi'll give it foive" the likeness is remarkable.

Vanessa Hill (Gravesend)

Stars Wha Haena

I would just like to ask this one question. Why do the great package shows that tour England never come up to Scotland? Apart from a visit from Brenda Lee last year the only "stars" to come to Glasgow have been Cliff and the Shadows. You would think that we are uncivilised barbarians who go round in kilts, munching haggis and brandishing swords.

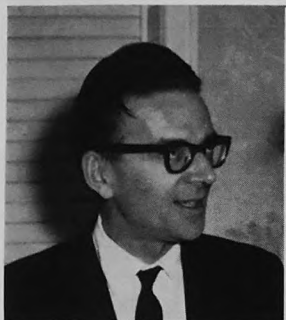
Andrew Lowe (Glasgow)

Here We Are Again

In our edition of 2nd February 1963, of "Pop Weekly," Tony Dorner asks for the opinion of other readers on the Jet Harris-Tony Meehan combination as against the Shadows.

It is plain to see what will happen in that direction. First Jet left the Shadows, then Tony, who promptly joined Jet. Now, one by one, the others will decide that they can team up with each other, make a few records, and join forces with Cliff Richard. We will be back with them all together, where we started a few years ago. Iris Dunkey (Dudley)

**A TRIBUTE TO
ALBERT HAND**



With the sales of the new "Fury Monthly" shooting sky-high, yet another successful new publication is due to the influence of Albert Hand. Since over three years ago when he started a book on Elvis titled "Elvis Monthly," against heavy competition, and also fierce criticism, his name is now known throughout Britain as the successful producer of "Elvis Monthly," "Pop Weekly," "Fury Monthly" and many, many books about Elvis that have *all* received sales of over 100,000! Since it was learned that Albert Hand intended to start "Pop Weekly" many competitors have rushed out with new publications—but it is evident that the man known as "Mr. Presley of Great Britain" has done it again (as was shown by the 2,000 new orders for "Pop Weekly" in the last two weeks!)

D. C.

**DON'T FORGET THE
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POP SHOP TALK

Frank Ifield, his first British L.P. already out, takes time out next month to cut a special long-player for the American market . . . Fifteen specially-written numbers in the score of "It's All Happening," the Tommy Steele star-studded being led at Shepperton Studios . . . John Leyton recently locked in a cupboard for a publicity picture to illustrate his fast-movin' single *Cupboard Love* . . .

Bill Fury has several interesting hobbies, including building model cars. Johnny Dankworth and Chris Barber share his enthusiasm—and Chris and Bill also like racing REAL cars . . . Don't believe any stories of alleged rivalry between Jet and Tony and the current Shadows. 'S'lot of rubbish—and Jet and Tony have shares in the group, anyway . . . Bang goes another top trad group. Forrie Cairns and the Clansmen are disbanding. "Fed up with playing the same old stuff round the same old halls," says Forrie . . . How about that criticism from the Yugoslavs about Cliff's movie "Summer Holiday"? . . . Very good disc by Tonia Bern, alias Mrs. Donald Campbell, speed ace. She'll be featuring *The Duck* when Donald goes to Australia attacking the land speed record . . . Mark Wynter ran straight into a fan-club rally when he landed in Australia for TV dates . . . Sixteen tunes set to be featured in the major movie being made by Acker Bilk's company, Pensford Productions . . . Temperance Seven showed up well in the Spike Milligan show at the Mermaid Theatre, London . . .

Helen Shapiro expects to do at least twelve titles down in Nashville, Tennessee, when she records there with the Jordonaires . . . And Acker is to record the title theme for the new Janet Monro movie "Bitter Harvest" . . . Between 'em, the Beatles reckon to have written over one hundred songs,

though some of them are not really meant to be taken seriously . . . When he's relaxing at home, Tony Meehan likes listening to folk music and Irish music. But his favourite is Joe Morello of the Dave Brubeck group . . . Would



Billy Fury get YOUR vote as the most exciting performer in the British pop business? . . . Tommy Steele, now 26, admits he'd like to get back in the charts . . .

Though Duke Ellington is rated top band by most critics, most of the top stars dig the Count Basie group even more so . . . Chris Montez delays his return to the States by going out on a personal tour of ballrooms during the first couple weeks of April . . . Alma Cogan looked real harassed when she had to do a special version of *Tell Him*—in Japanese, for the Far East market . . . Watch out for Gino, top popster in Greece, on his debut for EMI . . . Roy Castle back in Britain on July 29th . . .

Everything happening, of course, on Elvis Presley's newest single, *One Broken Heart For Sale* and *They Remind Me Too Much Of You*, both titles coming from the movie "It Happened At The World's Fair" . . . Sheet music sales of no less than 2,000,000 on the Bent Fabric piano solo *Alley Cat*—and, believe us, this is fantastic . . .

Big case going on in the States over whether songstress Dinah Washington made insulting remarks to her audience during a performance near Pittsburgh last year . . . Mel Torme, still baffled with his recent chart success, did ten days at the Off Broadway and was so successful they held him over for a further seven days . . . Everyone ravin' here about Acker Bilk's *Only You*, which looks set to consolidate him in the charts hereabouts . . . As we've said before: watch out for a huge stab at a come-back by the one and only Johnnie Ray . . . Terry Melcher, son of Doris Day and Marty Melcher, now busier than ever on his recording-manager duties—and he's working specially hard, disc-wise, on a new gospel singer called Hannah Dean . . . The chart-hitting Kirby Stone Four now busy on commercials for television, with Kirby writing all the lyrics. Chevrolet cars is the subject—but it doesn't mean Kirby gets a free sample . . . Louis Prima may be working away from Keely Smith but he's all overboard about his new singing find Gia Maione . . .

Daisy Dial is a new singing name. But one critic sees her as a cross between Aretha Franklin and Dinah Washington . . . Atlantic here released the Shadows on *Dance On* and it looks like repeating its rapid break to the top as in Britain . . . Gerry Goffin teamed up with Jack Keller on Little Eva's latest, *Let's Turkey Trot* . . . Recent anniversary: Judy Garland celebrated the 5,000th vocal job on *Over The Rainbow*, which she first warbled 25 years ago in "Wizard Of Oz" movie . . . Mel Torme still kicking out against the rock singers. Says he'd hate to be associated with any of 'em . . . Look out for Bobby Vee's "Golden Greats" L.P., for it's already sizzling up the American charts. . . . Nat King Cole says he is now nearly 100 per cent sure to visit Britain in mid-July . . .



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DISCUSSION

Are we ready for a rather mixed bag of this week's releases? Right! First of all, let's spin in:

"No Peace Of Mind," on Pye, which brings us the ex-member of Joe Brown's Bruvvers, Johnny Bev, with an assured bit of vocalising against a very swinging backing that moves along brightly and well within the accepted present-day idiom. If there IS any doubt about this disc it is that Johnny's treatment is very straightforward without any stroke of individuality to make it stand out. It is an acceptable platter but one which could easily get lost in the crowd. Try and rescue it and give it an ear.

The next one really MUST be given an ear, just to see if you agree that it should get this week's:

★★★★★ **BOUQUET** ★★★★★★
 ★ Faron Young gives a lot of ★
 ★ warmth to a sad love-lyric called ★
 ★ *The Yellow Bandana*, on Mercury. ★
 ★ This is Faron Young in his best ★
 ★ "pop" style, giving the attractive ★
 ★ waltz-like lilt of the melody so ★
 ★ much colour that the attention is ★
 ★ riveted on the tragic love story of a ★
 ★ girl and a soldier in New Mexico. ★
 ★ At the same time, the rhythm of ★
 ★ the whole thing has a fascination ★
 ★ of its own. Vaguely reminiscent ★
 ★ of Marty Robbins' big hit *El Paso*, ★
 ★ it has, for me, exactly the same ★
 ★ attraction. Here is a well-★
 ★ produced disc that deserves a fate ★
 ★ far, far better than that endured ★
 ★ by the New Mexican soldier's ★
 ★ luckless lover!
 ★★★★★★

Johnny Ray has a fresh approach on his new Brunswick release "Lookout Chattanooga," and if the disc takes you unawares you may not be too sure who it is, even if you're a fan of his. On closer inspection, though, there is no doubt! Through the crisper notes and generally higher registers we can still detect the vocal tones which he made unmistakably his at the height of his "rave-fame." In short this is Johnny very much in the current trend with a strong backing that should attract many fans; fans of the beat! Fans of Johnny, both old and new.

On Capitol Gene Vincent will please his ardent fans with "Held For Questioning," although I doubt whether it will satisfy the general POPulace! It's a fairly fast-moving composition, lacking a definite melody, with what I call a "too-busy-backing." Everything seems to be going on all at the same time to such an extent that it is difficult to focus the attention on the main blueprint of

things. Thus, it loses impact. Gene is the same as ever, which will please his army of followers, but the disc falls short of satisfying me, I'm afraid.

Instrumentals being all the rage at present, I think you'll like "The Routers" and "Half-Time" on Warner Bros. It is a lively, fast-moving hand-clapper, feet tapper, head-nodder or what-you-will, with an insistent rhythm and a constantly repeated phrase that is quite catching. This group knows what it is setting out to do, and does it concisely with gusto.

One of the most pleasant Boss Nova records I've heard comes from a new name on Stateside—Tippie and The Clovers. "My Heart Said" gives us a pure Bossa Nova rhythm against which Tippie's vocal does much to enhance the gentle, almost relaxing mood of the disc. The exotic rhythm is perfect—perfect, also, for the Dance AND for lazily dreaming of far-away places! It is smooth, neat and polished.

I like "Mr. Bass Man" by Johnny Cymbal, on London. It is a fast-moving novelty, bubbling over with fun. The breathtaking tempo both disguises the simplicity of the whole idea and accentuates Johnny's knack of making impressive use of a simple stutter and impression of a bass. It is something different, and very neatly and effectively done, too.

I wish I could say the same about the next one, but I can't. In fact, it is so much the reverse that I am going to award it this week's:

BRICKBAT

Ricky Stevens' voice is so high-pitched on his new Columbia disc, *My Mother's Eyes*, that it is devoid of warmth, feeling and contrasts. He really belts it out to such an extent that it becomes harsh and unmusical, which robs this sentimental "mother" song of any charm or sincerity. This is a really "do or die" effort, as though Ricky was absolutely determined to sing higher and louder than he's ever done before. I would have said the time has gone for such a gimmick to be successful; but whether in vogue or not, I do know it jarred and frayed my nerves. There is no art in that kind of singing, and little craft. Whatever the gimmick may be, for goodness sake let's have some control of tone and some light and shade in the interpretation. And let's remember that a sentimental song, above all, needs a little heart and sweetness.



Stripped of its lyric "That Was The Week That Was," as an instrumental, is a much better "pop" proposition. Ron Grainer's music on Decca, with blaring saxophones and driving tempo, makes a good job of it. I think the melody too elusive and the overall effect a little too indecisive for a really popular appeal, though.

Not a madly exciting week on the whole and so I look forward with renewed vigour and hope the next, when I hope you'll join me again.

'Bye for now.

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ONLY JOE KNOWS

"They" said, that although Joe Brown has got "it"—for some reason he couldn't make it. "They" said he had personality, but nobody seemed to realise it. The people who said this were saying these things just before—*A Picture Of You!* Now they are getting used to the idea that every Joe Brown platter since then has hit the Hot 10! Like, for instance, his latest waxing *That's What Love Will Do*. It seems the love of his fans for Joe is doing precisely what everyone expected—putting the platter chart-wise!

Joe is currently wowing all of his fans on a big one-nighter that is drawing packed houses wherever he goes. Heading the list with him are the Tornados, and Joe is keeping everybody on the show in fits of laughter at his antics backstage! On to another point that many of you have written to "Pop Weekly" about. Is Joe gettin' married? Many are the rumours but I gave Joe a tinkle to see what was in the offing. However, all I could get from Joe was, "Who? Me? Get married? No! Not 'til later in the day, anyway" and then a big laugh!

He followed this up with, "Still, Dave, it's not a bad idea—I'm gettin' fed up mate, of eating my kind of food! But I don't know—maybe I might. What Who me? Have I got anyone in mind. No! Still, I suppose I'd better have someone in mind who I've got to marry—that's if I get married, mate!"

If you can deduce from that small conversation whether Joe will, won't, or may get married—you're a better cat than I am! Still, looking at the title of his latest release makes one think, doesn't it?

PIC of the WEEK

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ALL AFTER SHANE!

Wow! Man! All this week I've been buried with letters asking for dates! Not with me (unfortunately) but with Shane Fenton!! Since I wrote in the "Pop Weekly" Edition 23 that Shane Fenton was looking for the "right" girl I've had loads of perfume-covered letters asking (and even threatening) that if I don't get them a date with Shane I've had it! Actually, it's lucky I didn't have Shane helping me open the mail or he would have fainted with all the offers of dates in the letters I received! Here are some lines from different messages, so you can see what the fans think of Fenton. "Dear Dave, please pass this on to Shane. I just want to say that I think he is absolutely fabulous—and I'll buy all his records and visit his shows if I could only get half-an-hour with him!"

Another letter said, "Dear Dave, Please tell Shane that I think he is the one and only—and that anytime he needs someone to help him or to just pack his guitar away, mention my name to him." Personally, I like this message to Shane, written on a card soaked, but soaked in perfume! "Dear Dave, tell Shane that I think one of his guitarists needs replacing. As I am pretty good on a guitar I'd like to apply. By the way, is Shane still looking for his ideal girl?" That is one of the craftiest ways I've ever heard of meeting Shane Fenton!

One of the funniest things was told to me by Shane himself the other day. Shane was appearing at a local cinema on a one-night stand, and as usual a big crowd of his fans turned up to wait for him to go through the stage door. Shane, however, had come around the other side of the cinema, and decided to walk to the stage door entrance. Coming up behind a crowd of people waiting outside the door, he asked them who they were waiting for. Said one of the girls "We're waiting for Shane." So there they stood, all the teenagers waiting for Shane and Shane with them!

What happened? Let Shane tell you himself. "I couldn't let them stand there in the cold all night, Dave, so I just said after a while, 'I'm ah—Shane Fenton!' I rather wished I hadn't said it" he grinned ruefully. "They had their backs to me at first—and when I said that they all looked round and practically picked me up and shoved me through the door. I wouldn't have minded only the door was closed" he laughed. "Still" he continued, "we had some grand chats for the next few minutes."

So—watch it in future, Shane! I can see about 2,000 Fenton fans coming from all over the country to mob you outside the stage door!!!



POP WEEKLY

NUMBER TWENTY-SIX
Week Ending 23rd February

ONE
SHILLING

Mark Wynter

