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FULL PAGES OF R'D CHAMBERLAIN ★ JOHNNY TILLOTSON ★ ELVIS ★ ADAM

TWO PAGES
PHOTO-NEWS

POP

No. 37

WEEKLY

ONE SHILLING

Week Ending 11th May





Dreamboat Johnny!

POP WEEKLY

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FIRST SERIES

WEEK ENDING 11/5/63

ISSUE No. THIRTY-SEVEN

Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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

POP WEEKLY, HEANOR, DERBYSHIRE.

Hi there!

Being in a reminiscent mood I glanced this morning through the first half-dozen "Pop Weekly" mags. we produced eight months ago. I think I am justified in saying that during that time the quality has improved very considerably, a fact that is borne out by the tremendous increase in sales.

However, what I was most interested in was our Pop Star Top 20 chart, and its changes over this period. In the main the established top favours of those first editions are planted as firmly as ever at the top of today's chart and look like being there for a long time yet. The main change is in the number of groups now appearing.

Indeed, this week those comparative newcomers, the Beatles, have fought their way to third place and if it had been the Top 21 their fellow Liverpudlians, Gerry and the Pacemakers would have just made it too!

The Editor

(ALBERT HAND)

One of the nicest, handsomest, and very talented American popsters breezed along to lunch with me the other week. His name? Johnny Tillotson, and his platters? Fantastic!! In America he rates as one of their top artistes and it's only recently that he dropped out of their Top Twenty with his fabulous chunk of wax entitled *Out Of My Mind*. Recently the British teenagers, guys and gals alike, have been flipping over this cool character who has been invading the TV screens and the theatres on his one-night stands. His very natural talent for impressions came to the fore when he told me of his meeting with Elvis. Says Johnny, "Elvis was hardly known at all then. In fact, I was only a dee-jay at the time, and I met Elvis when he was on a small tour with country-western artists.

"He had his name in the smallest type possible at the bottom of the bill, and when the tour (which ran thru' Texas) had finished, his name was at the top! But he had a fantastic act. He'd walk on-stage, almost bow-legged somehow. His group, he was backed by Bill Black then, would start playing and boy, he was off! They went crazy over him!!

"In a way, I suppose Elvis really gave me the incentive to get started in show biz myself. I'm sure glad I did anyway." Johnny, who by now had all the chicks in the restaurant looking at him and sighing, grinned modestly, and continued. "I'm hopin' that this tour has made me many more fans. The trouble is, back home I play two kinds of places.

"The ordinary theatres for one-night stands and the (cabaret) night clubs. I'm hoping soon that I'll be back to get some more dates here and really give my fans a good show. My latest single here, *Out Of My Mind* didn't catch on too well, but I'm keeping my fingers crossed that my next disc will really hit the charts. My fans were very good to me by making my *Poetry In Motion* No. 1 over here, and my other platter, *Send Me The Pillow You Dream On*, did very well both saleswise and in the charts! I'm very pleased and I'm sure happy to meet all the fans after my shows and sign all their autographs and things."

Tillotson fans are building up to such a rate in this country anyway, that it's certain many more Fan Clubs will be started, and that with the success Johnny is having on his shows that he will be back to this country as soon as possible. Which, as one ardent fan said after seeing the handsome lad on stage, "is just what we need!!" I'm inclined to side with her after watching the teenagers' reaction after just one number!!!



Chosen from the second half of the chart this week: FRANK IFIELD.

★ BRITAIN'S TOP THIRTY

- 1 From Me To You (2) The Beatles
- 2 How Do You Do It? (1) Gerry & Pacemakers
- 3 From A Jack To A King (3) Ned Miller
- 4 Nobody's Darlin' But Mine (4) Frank Ifield
- 5 Can't Get Used To Losing You (10) Andy Williams
- 6 Say I Won't Be There (5) The Springfields
- 7 In Dreams (7) Roy Orbison
- 8 Rhythm Of The Rain (9) The Cascades
- 9 Brown-Eyed Handsome Man (8) Buddy Holly
- 10 Scarlett O'Hara (22) J. Harris/ T. Meehan
- 11 Folk Singer (6) Tommy Roe
- 12 Foot Tapper (11) The Shadows
- 13 Losing You (15) Brenda Lee
- 14 Two Kinds Of Teardrops (27) Del Shannon
- 15 Walk Like A Man (12) Four Seasons
- 16 He's So Fine (18) The Chiffons
- 17 Say Wonderful Things (14) Ronnie Carroll
- 18 Summer Holiday/Dancing Shoes (13) Cliff Richard
- 19 Let's Turkey Trot (19) Little Eva
- 20 Like I've Never Been Gone (17) Billy Fury
- 21 The End Of The World (20) Skeeter Davis
- 22 Casablanca (29) Kenny Ball
- 23 Deck Of Cards (—) Wink Martindale
- 24 Count On Me (23) Julie Grant
- 25 Island Of Dreams (26) The Springfields
- 26 Charmaine (16) The Bachelors
- 27 Do You Want To Know A Secret (—) Billy J. Kramer
- 28 Robot (21) Tornados
- 29 Young Lovers (—) Paul and Paula
- 30 So It Always Will Be (24) Everly Brothers

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- 1 I Will Follow Him Little Peggy March
- 2 Can't Get Used To Losing You Andy Williams
- 3 Puff (The Magic Dragon) Peter, Paul & Mary
- 4 He's So Fine The Chiffons
- 5 Pipeline The Chantays
- 6 Surfin' U.S.A. The Beachboys
- 7 Baby Workout Jackie Wilson
- 8 If You Wanna Be Happy Jimmy Soul
- 9 Watermelon Man Mongo Santamaria
- 10 Foolish Little Girl The Shirelles
- 11 Don't Say Nothin' Bad About My Baby The Cookies
- 12 On Broadway The Drifters
- 13 Rev. Mr. Black Kingston Trio
- 14 Mecca Gene Pitney
- 15 Losing You Brenda Lee
- 16 Take These Chains From My Heart Ray Charles
- 17 Charms Bobby Vee
- 18 Two Faces Have I Lou Christie
- 19 Young Lovers Paul and Paula
- 20 Hot Pastrani The Dartells
- 21 Tom Cat The Rooftop Singers
- 22 Killer Joe Rocky Fellas
- 23 South Street The Orions
- 24 Young And In Love Dick & Dee Dee
- 25 End Of The World Skeeter Davis
- 26 Ain't That A Shame Four Seasons
- 27 Linda Jan and Dean
- 28 Our Day Will Come Ruby & the Romantics
- 29 This Little Girl Dion
- 30 Days Of Wine & Roses Andy Williams
- 30 Days Of Wine & Roses Henry Mancini

Chart Newcomers

KRAMER IN AT FIRST TRY

Biggest jump of the new-to-charts list this week is a real shaker. A disc first issued over three-and-a-half years by a virtually unknown American disc-jockey—a disc which didn't mean all that much back in 1959.

Now Wink Martindale's *Deck Of Cards* has whistled into position 23, largely on the strength of a couple broadcasts on top BBC radio shows. Wink himself, a religious man who resents criticism that parts of the record are not in the best of taste, is knocked out by the sudden surge of public reaction.

"I thought that record had had its day," he said this week. "But suddenly, way away in Britain, it shows up again. You can say I'm flabbergasted . . ."

Wink has made several other singles which didn't do particularly well. He returned to his deejay duties, convinced that that was the side of show business at which he was best. Now, maybe, he'll think again about the recording scene which has given him such an unusual stab at fame.

And in at Number 27 comes another Liverpool lad, Billy J. Kramer, yet another of the stable headed by live-

wire young impresario Brian Epstein. Billy, in fact, is backed by a Manchester group, the Dakotas, as explained in a recent "Pop Weekly" New To You spot.

Billy's *Do You Want To Know A Secret* has caught on in double-quick time. Another first-time hit, like the Beatles and Gerry and the Pacemakers. All adds strength to the theory that the Mersey beat sound is just about the most commercial sound in the business today. Said Billy: "We had a feeling this disc might do well. But never in our wildest dreams did we think it would do as well as this . . ."

Now for the last of the "newies." Paul and Paula, that American boy-and-girl-next-door coupling, see their *Young Lovers* up in 29th place. Their appearances here no doubt helped it out, but it's a sympathetic story, well sung. Just wonder what'll happen when all the fans hear that Paul and Paula do NOT intend marrying each other . . . though they're exceptionally good friends.

One last note: Del Shannon's *Two Kinds Of Teardrops* is just about the fastest riser of the week. His shows here have helped for sure . . . for he's a very likable young Yank.

'ELVIS MONTHLY' COMPETITION WINNER

This week's winner of the "Elvis Monthly" Competition is: A. G. BUFFERY
2 Chatley Villas, Droitwich Road, North Claines, Nr. Worcester, who will receive a copy of Elvis's "Girls! Girls! Girls!" L.P.

PHOTO CALVADEE

RICHI HOWELL supplied the picture of Eden Kane.

CAMERA PRESS that of John Leyton.

W. A. WILLIAMS—Susan Maughan.

ELVIS is seen in a shot from M.G.M.'s "It Happened At The World's Fair".

RICHARD CHAMBERLAIN by B.B.C.

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GRAZINA—John Dove (E.M.I. Records Ltd.).

ADAM, SHANE FENTON and JOHNNY

TILLOTSON from A.B.C. T.V. "Thank You

Lucy Stars."

MARK WYNTER by Peter Hall.

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

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

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

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

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

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

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GOING UP!-UP!!-UP!!!

Soon to be seen in this country will be a new movie. Title is "The Great Escape." One of the stars is? "The Great John Leyton!" Many of the Leyton fans are just recovering from their nicest double-shock in the last few weeks. One is the big tour starring John which is playing to fantastic houses all over the country, and the other is the excitement of seeing *Cupboard Love* reach the charts. In fact, John is smashing records all over the country one way and another. He is now the highest paid performer in the country, what with films, discs, personal appearances, and many other interests. Soon, we should be seeing John on another new album, plus hearing some of the new singles he has been waxing in secret sessions.

What does John say to this sudden up-surge of Leytonism? "It's all very

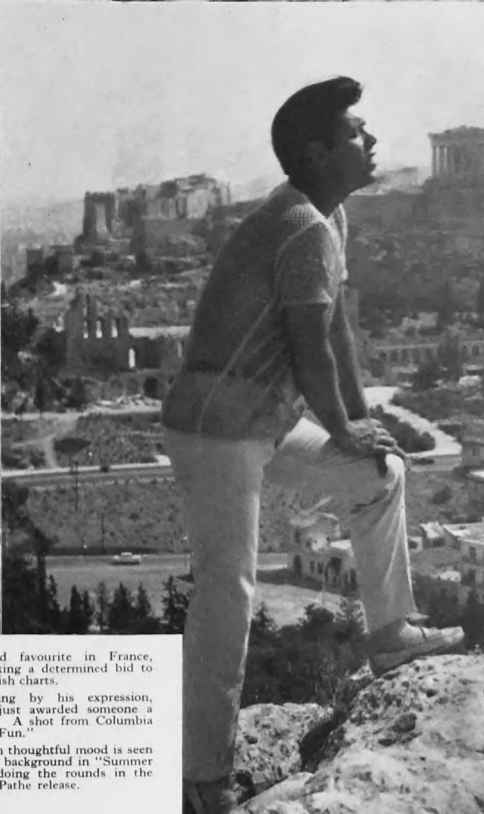
pleasing, Dave. I'm hoping that I'll be able to hit the charts again with my next release, and that all my fans enjoy the new film." This film, incidentally, shows what a great actor John is, and I'm not just akiddin'. Because of this very film, "The Great Escape," John has managed to secure one of the biggest Hollywood contracts in years, plus being swamped with offers from other film companies. But whilst this is going on, the real John Leyton has not forgotten the people who have pushed him to where he is now. His fans. A good example of this was when he received a letter from a lady whose daughter was ill in hospital.

On her birthday, when asked what she wanted, she replied, "My John." Knowing that John was fantastically busy, but still full of hope, her mother

wrote to his Fan Club asking if it would be possible for John to meet the girl, not knowing that John is one of the most sentimental guys in the business, and hey presto! before anyone quite knew what was happening, out came the answer from John, "Let's go!" One very thrilled young lady met John and to this day talks about her meeting with him, and the way the kind and sincere Mr. Leyton made her feel at home. Johnny? Yes! He had some publicity on the matter, but as he said later, "I did it because she was a fan of mine, and because it is the fans who really matter."

Yes, the real John Leyton remains hidden to but a chosen few. The chosen few are his fans who have met and talked with John and have learnt how good and kind he is. Those few, by the way, are growing every day as John meets them on his big tour. It is almost certain now that after the wonderful success of the show, that John will be back on the road again, showing to the many thousands just a few more of his own unique talents!!

Photo News



Top: An established favourite in France, **Petula Clark** is making a determined bid to get back into the British charts.

Bottom Left: Judging by his expression, **David Jacobs** has just awarded someone a resounding "MISS." A shot from Columbia Pictures' "Just For Fun."

Bottom Right: **Cliff** in thoughtful mood is seen against an impressive background in "Summer Holiday" currently doing the rounds in the provinces, a Warner-Pathé release.



Top Left: Barbara Windsor, well-known T.V. actress, tries her hand in the pop world with Sparrows Can't Sing. Pic from A.T.V.'s "Thank Your Lucky Stars."

Top Right: Another addition to the Liverpool queue for the charts, The Big Three with Some Other Guy.

Bottom: The short-named group with the long-named disc, Group X, whose offering is titled There Are Eight Million Cossack Melodies And This Is One Of Them.



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BIGGEST-EVER TOUR FOR BILL

AS finalised plans are being made, it is already apparent that Bill Fury's autumn tour this year will be the longest ever undertaken by a package in Britain. It will run from October 4 to December 20—and will include a minimum of sixty different dates.

Though the full cast has not been decided by the Larry Parnes office, Joe Brown, Karl Denver, the Tornados, Marty Wilde and Dickie Pride are certainties.

Billy, who has not enjoyed the best of health recently, is taking things as easy as possible in the summer so as to be fit for the tour. He has heavy film and concert commitments, though, and is hoping to make another major movie early in 1964.

But Billy believes firmly in the importance of not neglecting his fans. He enjoys touring and meeting his followers and has often worked despite feeling well below par.

FRANKIE'S PLANS

FRANKIE VAUGHAN is returning to a major film production. After a lay-off from movie-making since 1960, when he worked in Hollywood with Marilyn Monroe, he comes back to a colour presentation called "It's All Over Town."

Said Frankie: "We plan to start filming in June. It's all a bit of a thrill for me, for I've always enjoyed film work. I understand that two other recording artistes are also taking part."

Also definitely starring will be two 'fugitives' from "TWTWTW". Lance Percival and William Rushton.

JIM REEVES' FILM DEBUT

TOP country star Jim Reeves arrives in Britain for a short stay on May 30, during which he will play American bases in England and Germany—and fit in some concert dates in Ireland.

Jim writes: "I'm sure looking forward to the trip, especially as I hear there's a chance my new disc *Welcome To My World* may hit the charts."

But it's in South Africa that Jim is most popular. He's just finished filming there in "Strike It Rich," in which he plays an American card sharp who tries to hustle South Africa back in the old diamond rush days.

Jim also cut a special version of Ned Miller's "From A Jack To A King." Within three weeks it has sold the African equivalent of a million—and so earned him a Gold Disc.

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★ NEW FROM ★

Wheeeecow! Somethin' went wrong with Mark Wynter's *Aladdin's Lamp*, to lotsa folks surprise. But the likeable ball of fire has bounced right back now with his latest single, *Shy Girl*—and it should be only a matter of time before he's right back there in the charts.

Mark is involved in a battle on this one, with the Cascades. The American group had a huge hit with *Rhythm Of The Rain* and brought out an L.P. of that title, with *Shy Girl* on it. Now the track is out here on a single... lined up right against Mark.

You'd think that might reduce his chances. Not a bit of it. For Mark thrives on competition—even though his avowed intention is to avoid cover versions wherever possible. But the fact is that *Image Of A Girl*, his first was a hit, despite competition. Both *Go Away Little Girl* and *Venus In Blue Jeans* were in the same category.

But if Mark gets on a number held exclusively for him, then it seems it doesn't do much business in the charts. Explanation? There just isn't one. Certainly not from Mark. But he does say:

"I don't really like this business of covering other singers' successes because it doesn't seem very fair. I know this isn't a general attitude in the disc business and I suppose I'm getting over it myself these days. But I honestly felt a bit sorry for Jimmy Clanton, say, on 'Venus,' when he'd got the hit in the States and couldn't push his chances any more over this side. I kinda felt I was holding him back.

"But I could never be adamant about this matter. After all if a song comes along and it seems just right for you, then it's only sensible to have a go at it, whether it's original or not.

★ HIT ★ HIT ★ HIT ★ HIT ★ HIT ★ HIT ★ HIT ★ HIT ★ HIT ★ HIT ★

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11/5/63

MARK WYNTER

"And *Shy Girl* certainly comes into that category. I believe it is one of the best songs I've ever had to record and Tony Hatch did yet another brilliant job of work on laying on the backing. We seem to work very well together, Tony and I. And a third member of our so-important team is, of course, my manager, Ray Mackender.

"You simply can't look at a pop singer just by himself. His success is very largely dependent on other folk around him—folk who build him and look after him and generally handle things so that all he has to do is go on stage and give a performance and afterwards meet his fans."

In fact, Mark, on this new single, has taken it at a much faster tempo than have the Cascades and this may help him even further to swing the balance and get himself high back in the charts.

Also on his side is the fact that it was a "rush" release. He always seems to shine through when there's a whole lotta panic on getting a single out. This one had Mark in the studios at an early hour on Saturday, April 20th—and it was out very sharpish in the London shops well before the end of the following week.

And already the reports are roarin' in to say that the fans are digging the disc enthusiastically. They go for the light way Mark puts across the lyrics and for the way his voice gells so well with the backing instruments.

Though Mark's career has been built throughout on the lines that he is groomed to stay put in the business, without having to rely too outstandingly on hit discs, the truth is that he, like all other artistes bar a handful, does like to see his name high in the charts. He works solidly, for good loot, most weeks of the year anyway and is now a regular show-stopper with audiences of all ages.

His success in the movie, "Just For Fun" has got him across to plenty of the older folk, too—as has been reflected in his fan-mail. But generally, though, the girls go for Mark. And demand hunks of his hair, sections of his shirt—or something that is going!

Said Mark: "It's always a worrying business waiting for a disc to get under way. You don't know whether it'll make the 'Pop Weekly' charts or not. You just can't do any more to help it, in any case. No changes can be made. You stand or fall by what happened in the studios . . ."

Somehow, it seems that Mark has little to worry about. He'll be up there in the charts double-quick. A "cover" version and a rush-release. The combination is irresistible to pop star Mark Wynter.

FANTASTIC SHOW!

It's a swingin' do, all right—that fab Robert Stigwood presentation, "All Stars '63," which is currently winging its way round the country. So many stars are lined up, you're literally left breathless.

Let's start from the beginning. Comper Graham Dean walks on, Aussie-accented, backed by the Hi-Fi's. First artist on: Billy Boyle, a rockin' rocker from Ireland. Quick touch of the *Dancing Shoes*, his own white shoes winking in the spotlight. Then *Like I've Never Been Gone* and his disc success, *My Baby's Crazy 'Bout Elvis*.

Then Duffy Power, on a R and B kick. A roar-up with Duffy, ending with that great disc of his, *Ain't Necessarily So*. Screams lurch some more. And into Don "Fireball" Spencer, an athletic-looking figure, bags of personality, warm smile. *How Do You Do It?* he sings. He does it well.

Bick Ford, the *Daily Mail* reporter of the saturnine good looks and expressive eyes. Nervous? Of course. But competently appealing, too. *Charmaine* was his opener, then an adventurous *Can't Get Used To Losing You*, which didn't come off so well, and then *Cheat, Cheat*, his disc. Great promise.

Grazia, so young, so blonde, so shapely, so utterly professional Panchilly vocal through *You Can Count On Me*, *End Of The World* (attractively subdued), then her new disc, *Don't Be Shy*. A pleasure.

And the first-half show-closers. Jet and Tony. A barrage of screams, wails, howls. The group lined up behind them. Ear-drums reverberate as they set to *Man With The Golden Arm*. A break for skiffle on *No Other Baby*. Roars for *Diamonds and for Scarlet O'Hara*.

On comes Mike Berry, backed by the Innocents. Hollers of approval. *Brown-Eyed Handsome Man*, the Holly opus, opens. *My Little Baby*—and a tribute to Bobby Vee on *Love You More Than I Can Say*. And, of course, *Don't You Think It's Time*.

With Mike Sarne in brilliant form. Jerking hither and thither, filling the stage with movement. Gently mocking at times. Lapping up the adulation. The spotlight followed him with difficulty. He sang *Always*, *Bells Are Ringing*, *Summertime*, then a medley of his hits.

Enter Billie Davis. Wolf-whistles replaced the screams. Quiet enthusiasm greeted *Sweet Nuthin's*, then *Only Boy In The World*; *Will You Love Me Tomorrow* and a crescendo of cheers for *Tell Him*. This gal can meet the U.S. thrushes on their own ground and hammer them good 'n' hard.

And the star. John Leyton. Light blue suit, white shoes, mop of blond hair—plus the actor's approach to stagecraft. Comedy on *Speedy Gonzales*, then some up-tempo rockers. A potted history of his hit-making and the screams now definitely reached maximum frequency. John, somehow so shy yet so much in control, tip-toed the stage, then stalked it. He sang at the top of his form.

This show, you've simply GOT to see!

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Wait For It!

I always read your magazine
With interest and delight.
But I find there is just one fault,
On this subject I shall write.
But first I'd like to thank you,
And then I shall complain,
So thank you for that dreamy pic
Of Richard Chamberlain.
Now what about a double page
Of the group from Liverpool,
The one that sings *Please, Please Me*,
The boys that are real cool.
Of course I mean the Beatles,
No other ones will do,
'Cause it's Paul and George who've stole
my heart,
And John and Ringo too.
Then hear my plea, dear Editor,
And then please, please me do,
Or I shan't buy your magazine,
And then I won't please you.

Lynda Steer (Portsmouth)

Pleased We've Pleased

I am writing to tell you how pleased I am to see your two pages of Photo-News back. I have always liked these, particularly as they often feature singers not usually covered by your other features.

N. Hall (Colwick)

Pop Tonic!

I must write to you and thank all those concerned with "Pop Weekly."

I've just been in hospital and whilst I was there a friend of mine bought me in a lot of "Pop Weekly" mags, to read—Nos. 1 to 32 to be exact—and I can't say how much they cheered me up and made me feel better. From now on it's going to be "Pop Weekly" for me every week, whether I'm ill or not; it's a great book. Many thanks to all.

Trevor Tilley (Halstead)

Helen For The Top

Having just heard Helen Shapiro's new single *Woe Is Me* b/w *I Walked Right In*, I just had to write and tell you what a fab disc I think this is. This is a new Helen—on the topside of the disc she sings a really wild rhythm and blues number and no doubt you will notice how much higher Helen's voice is on this particular number. I am sure that we will all be seeing Miss Shapiro at the top of the hit parade very shortly.

Congrats to "Pop Weekly" and its very capable staff in supplying us all with the latest news in show biz.

Brian Field (Brighton)



'SHY' BUT SWEET GRAZINA

By N. JONES

As I approached the Alpha Television Studios in Birmingham the other evening, I saw a small crowd struggling around the door. The centre of attraction was 5 ft. 3 in. blonde, lively and laughing, in fact, the chick herself, Grazina! I wanted to interview her, but then, so did about 50 other people, so I just listened. "What was it like working with Cliff?" "Did you go out with him?" "Isn't he fab?" "One at a time please," laughed Grazina. "Yes, Cliff is a wonderful person. Yes, I did have lunch with him a couple of times. No, there is no romance in it—I'm sorry to say." So it went on for twenty minutes or so, with Grazina chatting and signing autographs, until we were back in the car streaking down the M.1—when I got my interview! "Congratulations on your new disc, *Don't Be Shy*," I said. "What do you think is going to happen to it?" "Well, I would be sort of terribly happy and

proud if it becomes a hit. I have had good luck messages from Cliff and also from Joe Brown with whom I am now making a film." "Tell me about it."

"It's a film version of *Crazy World*, and we have just finished the L.P." "How do you get on with Joe?" I asked her.

She smiled, "How does everyone get on with Joe. When I am with him I just never stop laughing. He is a wonderful warm entertaining person."

"Right," I said "Nuff said about other people, what about your fans?"

"I like to get to know them. I had tea with half a dozen of them the other day, and the tea party didn't finish 'til 10 p.m. I don't know who enjoyed it more, me or them."

At this point we left the M.1 and proceeded to her home in Hampstead where her mother was waiting to meet her. So I said goodbye to Grazina, one of the sweetest chicks on the pop scene.

DATE WITH SHANE—WINNER!

Hi cats! Well, so many cards have come in from you for the Shane Fenton competition that at last we have managed to sort out the winner. First, may I thank all of you who have written in and "had a go" for the "Date With Shane" competition. If you feel you'd like another one of the same kind please let me know (address below) and we'll see what we can manage for you. Anyway, the winner of the Date With Shane is

Miss Sandra Walsh,
103a High Street,

Harlesden, London, N.W.10,
and soon I hope to be able to print a picture of Shane and Sandra out on their date!

Out of the last ten finalists Shane and I had a lot of careful discussion, but it was very, very difficult, and as Shane said afterwards, "I always hate the fact that someone has to lose. Still, it can't be helped. I sure hope all the fans had a good time, and that not too many of them are disappointed about losing at all." I told Shane that there had been many hundreds of entries for the comp. and you couldn't have seen a more happier guy. Actually, he'd just come off-stage, and was perspiring and looking absolutely exhausted, as any fit man would after giving Shane's tremendous performance.

"I'm very pleased with my one-night stands, Dave" he said. "Some of my fans were telling me the other day that they travel two or three hundred miles to see the Fentones and myself. I'm terribly grateful, and I'm sure that my records will start to swing more. This one that Eden Kane wrote for me is doing well, my latest, *A Fool's Paradise*. I'm still convinced that it's one of the best I've done, and I've had loads of letters from friends and fans saying how much they like it. I'm glad Eden wrote it, as the friendship we built up when we were on our last tour has become one of great fun, and" he laughed, "I don't mind old Eden taking the song-writing royalties as long as I get a hit!"

At the time of writing, Shane's popularity was definitely on the up and up, and I'm sure that "Pop Weekly" readers are going all out to give Shane the biggest boost towards even more stardom than he's ever had. It's about time too, for Shane has devoted much of his time to really covering the country and there's not much of the country that he hasn't seen or that hasn't seen him. Now it's about time he had that big break, one that I'm afraid won't enable him to rest, but mean even more harder work. Still, let's make sure that he gets that break!!



Discussion

There's something to please nearly everybody in this week's spins and the first one is a real smasher about which very few folk will have bad things to say:

Opening rather like a pianoforte concerto, Decca's "When Will You Say I Love You?" soon shows that it's not, although Billy Fury gives a classic performance of a slow love ballad that will stir the heart of many a hit-minded miss! Billy shows a nice turn of phrase with lots of soul against a rather haunting background. I'd go as far as saying this is one of Billy's best discs yet, despite the fact that the song lacks the overall melodic attraction of *Like I've Never Been Gone*.

There is a battle of the sexes raging quite healthily between a couple of shy girls and six "fellers." Five of the "fellers" are known as *The Cascades* and they meet the "Shy Girl" on the Warner Bros. label. I feel that they sound much too sad about the whole thing to win the heart of any girl! A very pleasant little number this with lots of attractive melody, but the treatment lacks life and interest. The "fellers" sound too self-pitying for my liking—hardly the mood to coax a shy girl, eh?

In the other corner of the ring the battle is won, for me, and the

★★★★ **BOUQUET** ★★★★★
★ goes to the sixth "feller," who's ★
★ got the other *Shy Girl* all to him- ★
★ self—Mark Wynter. On *Pye*, ★
★ Mark comes up with his best disc ★
★ for some time. It may be a cover ★
★ of the American original but it's ★
★ certainly no copy! This is full of ★
★ life and that essential *hope* which ★
★ makes you believe that Mark ★
★ could quite well win over any shy ★
★ girl. The whole treatment is ★
★ excitingly effective and beautifully ★
★ balanced. There is so much pop ★
★ appeal in the insistent beat, and in ★
★ Mark's own performance, that I ★
★ promise to spin some Beethoven in ★
★ a future 208 programme if this ★
★ disc doesn't give Mark the big hit ★
★ he so thoroughly deserves—so ★
★ there! And that's me done! Now ★
★ it's up to all you not-so-shy fans! ★
★★★★★

Another disc to give me much pleasure this week is "Sweet Dreams" from the late-lamented Patsy Cline. The excellence of her controlled performance of this slow ballad only heightens the tragedy of her death. There is so much warmth in her voice and lots of feeling for a very good lyric; this, combined with a beautifully orchestrated accompaniment, gives us a disc with much appeal. Just to give you some idea (and I make it clear I am NOT comparing the two artistes!) I will say that this is a song Brenda Lee could send straight into the charts! So why not Patsy Cline?

On C.B.S., Andy Williams comes up with a smooth, slow ballad called

"So Little Time" which he sings with all his accustomed and polished style; it's a pleasure to hear but the melody lacks the pop appeal of *Can't Get Used To Losing You*. It is to be hoped that his hit with that pop-flavoured disc will help, along the same lines, this current, somewhat L.P. material.

I'm sorry to say that I doubt whether "A Touch Of Venus," on Parlophone, will do very much for Johnny Angel. It has beat, rhythm and all the what-you-will for modern hits, BUT it is indistinguishable from so many offerings like it through a singularly uninspired composition which lacks melodic appeal. You know, it's one of those songs that has only the occasional melodic phrase sandwiched between lots of rhythm and beat. If that's for you, O.K.—but not me, I'm afraid. Doesn't give the singer a chance!

BRICKBAT

When I heard Paul Anka's new offering on R.C.A. Victor for the first time I thought he was about to take the mickey out of himself, but after a couple of spins I decided that he couldn't be doing so; therefore, *Remember Diana* must be recorded (pardon the intentional pun!) as the most inept piece of endeavour to cash-in on past success I've heard in many a month of spins! Do YOU remember "Diana"? If you don't, it was THE song to bring Paul to fame in this country and he hasn't had exactly the same success since, really. He is a good artiste, but only Paul knows what he is doing on this disc. It is devoid of everything bar a heavy beat. The melody is half way between the original *Diana* and a lot of inconsequentialities; Paul half-screams instead of singing and the two things together make it a pretty poor attempt to turn "commercial." I don't really see why Paul thought he must resort to this extreme to regain pop favour. Oh! And 'ere! This disc fades out as well! And it is one of the very few occasions about which I couldn't care less! And THAT'S saying a mouthful!

On Liberty, Vic Dana makes a further attempt at Chartsville in this country with "Danger." Sounding, on this occasion ever-so-slightly-like Bobby Vee, I'd say he stands a fair chance with this medium-paced pounding beater. Personally, I prefer the style of Vic's *I Will*—but this one is more in the pop idiom although, perhaps it is tainted with the fatal "we've heard this style of song before" tag.



And The TOP 3 L.P.s

Only three L.P.s this week because the first one takes the pride of two places! This is the original soundtrack of the really fabulous pop-music film, "Just For Fun."

"JUST FOR FUN" DECCA. LK.4524.
It seems a pity that it couldn't be the original FULL soundtrack of the film, but record company contracts prevented the two big stars MARK WYNTER and JOE BROWN from appearing on this bit of 12 inch wax! This means that only the Decca artists of the film appear on this disc; but make no mistake, they in themselves are quite a feast. There are THE TORNADOS, JET HARRIS and TONY MEEHAN, KARL DENVER, THE VERNONS GIRLS, SOUNDS INC., BRIAN POOLE & THE TREMELOES, LYN CORNELL, CHERRY ROLAND and LOUISE CORDET. Like the film, the L.P. is uplifting and fast-moving and will give many a pleasure to the lover of pop music in the modern idiom. Although some tracks should never see the light of day, the overall effect of the disc is just as successful as the film itself.

MARK WYNTER. "MARK WYNTER" ACE OF CLUBS. ACL. 1141.

Although Mark has had to be left off the soundtrack L.P. of the film in which he so rightly stars, Decca have recently made up for it by issuing this disc with no less than 14 tracks recorded before Mark changed disc labels. A lot of his old successes are here, *Image Of A Girl*; *Kickin' Up The Leaves*; his Song for Europe *Dream Girl* and the fabulous *Exclusively Yours*. This disc is not only a feast for Mark's fans, but also an education for those yet to be converted to the Wynter Cut! Such a collection of songs, all together like this, really shows the depth, polish and showmanship of the young artist.

RONNIE CARROLL. "SOMETIMES I'M HAPPY, SOMETIMES I'M BLUE." PHILIPS. BL. 7563.

I can say wonderful things about this collection of ballads because, whether he's happy or blue, Ronnie gives each track the benefit of his experience—and THAT shows! It shows in his phrasing, timing and in his general interpretation of each song. There is much warmth and appeal. It is an L.P. that should be in the collection of all those who like the old standard ballads well sung. With no exceptions. "Bye for now."



EDEN'S POSER!

The tall figure of Ed Kane shook with laughter as we talked about the time he had to get out of a theatre into his car—and found that when he had forced his way thru the milling fans that his car wasn't there! Then the time . . . oh, that's another story! Anyway, gather round fans, 'cause Eden has a problem on his mind. "The problem is autographs, Dave. So many of my fans stop me outside the theatre and ask for autographs that I just don't know whether I'm coming or going. But that isn't the real problem. I get lots of fans asking for their autographs written on their arms and things like that!" He laughed, and pointed to a huge stack of letters. "All requests for autographs" he said.

"They just keep pouring in. At one time I used to go on tour, and when I came off I'd start writing autographs and then finish them off. But now I've got so many that I have to take them all with me. It's one heck of a job! It's not that I mind taking all the autographs around the country, but I'd hate to lose any.

Still, I haven't had any complaints yet." The next few weeks should see a remarkable change in Eden's popularity for it is rumoured that his next platter is "sensational" and many other quotes like "great," "a knock-out," "fabulous," have been passed on from people who (somehow or other) have managed to listen in on the big session.

The Kane fans themselves are disappointed that Eden's platters, especially *Sounds Funny To Me* didn't achieve the chart positions they were hoping for. But Eden is not too worried. "I look at it this way" he told me. "I've had a fair share of hits, Dave, but there isn't a single artiste who can predict what's going to happen to the next platter. It's maybe that the tune was wrong, the words weren't right, or just that it was bought too slowly. Whatever it was you can be sure that I'm doing my very, very best not to disappoint my fans on my next single."

I've got a feeling that Eden will be back in those Top Twenty best-sellers in double-quick time!

WAKE UP FANS!

By VINCE PACER

The hue and cry over Elvis's so-called "failure" in the charts has now died down. But the Elvis fans are being shaken again, this time by the Editor of "Elvis Monthly", Albert Hand, who in last month's edition of "Elvis Monthly" lashed them with a scathing tongue. "The Elvis fans must be shaken out of their complacency" he says. For Albert is angry, due mostly to the fact that the sales of the "Elvis Monthly" have gone up two thousand, the Fan Club up 200, and yet the Elvis fans are content to sit back and suffer in silence whilst Elvis is literally chewed to pieces FOR SOMETHING THAT IS NOT HIS FAULT!

The failure (if one can call it that) of *One Broken Heart For Sale* was in my opinion, due to the fact that the Mellomen (who accompanied Elvis on the disc), "drowned" Elvis too much.

What did the Elvis fans say when Elvis started rapidly going down from the charts with this single? Answer. Nothing! What did they say when Elvis was laughed at and slammed by the critics? Answer. Nothing! In other words, a big percentage of Elvis fans are content to sit back on their hind legs and shout "Surrender"—and I don't mean the title of that song either! Are all you Elvis fans too scared, too lazy, too couldn't-care-less, that you can't be bothered to send in a request card to Luxembourg shows?

Are you too concerned fighting Cliff fans to bother about sticking up for Elvis? The answer must be Yes!!! No, Elvis hasn't let you, his fans, down. It's YOU the fans who have let HIM down!! How much time does it take to drop a postcard to "Pop Weekly," and vote for him in our Popularity Chart? How much time does it take for you to send a request card to Luxembourg asking for an Elvis platter to be played? When Elvis was attacked in a newspaper or a magazine over *One Broken Heart For Sale*, how many Elvis fans attacked that writer? Judging by the way every writer seems to be slamming Elvis and getting away with it, I doubt if more than 20 or 30 ardent El fans bothered. For goodness sake, wake up Elvis followers. Don't forget, next to the United States we sell more platters than any other country, and obviously Elvis regards our country as one of the most important, yet all we do is to desert him when he needs the fans most, or rather the fans' support most!

Since writing the above, the Pop Weekly Popularity Charts have been headed by Elvis three times in succession! So it seems as if the Elvis fans are waking up!



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**ONE
SHILLING**

