

POP

No. 12

WEEKLY

ONE SHILLING

Week Ending 17th November





BROOKS BLOW IN!

Probably the most successful twosome in this country (with the exception of the Everly Brothers) are a British duo. Yes, you've guessed it! The Brook Brothers! Actually, unless I wanted to get strung to the nearest tree I just had to write something on the boys! I've had so many letters and cards from the Brooks fans. Wrote one ardent fan, "You can't like the Brooks very much, you never write anything about them!" Well, I DO like the Brooks very, very much.

With their last success *Welcome Home Baby* still ringing in their ears, the Brooks are still knocking up fantastic sales with their latest single, *Town Girl*! Are the boys, Ricky and Geoff, as popular as they were when their *Warpaint* hit the best-sellers? The answer's YES! They have been so long in show business, even tho' they are very young, that they are heralded by people in and out of show biz as—the "young veterans!"

The Brooks are artists who also have one ace up their sleeves and it is always

the same ace—that nearly all the flip-sides to their top platters are of an extremely high standard. Such is the case with their latest solid waxing, *Town Girl*. The flip, a beaut of a melody in a commercial C & W vein must have caused Pye some anxiety as whether or not to use it as the "A" side! Titled *I Can't Make Up My Mind*, it shows that the Brooks are perhaps the best duo in this country capable of carrying such a number so brilliantly and with such bright feeling!

Any chance of the boys breaking up? "Not so likely" they said, the last time I saw them. "We're sticking, man. Like sticking!" So there you are, fans. Like—they're sticking! Talking about sticking, the boys did mention that the only thing that would break them up would be—birds! So, my feathered friends—I meant girls! But—they added quickly—there has not been anything serious to cause this as yet, and I know many fans will keep their

fingers crossed that it never does! I had one letter from a fan of the Brook Brothers which at first made me laugh—and at second reading made me think very seriously. It read something like this. "Dear Dave, do you think that it would ever be possible for a fan, assuming that she met one of the Brook Brothers, and he asked her out, that one of them could marry her? That's if they were in love with each other, of course." Well, I must admit that's not the only letter I've had on the same subject, certainly not the first one regarding the Brooks, who appear to "look" the marrying kind!

Is it impossible? No! It's not. I've known many famous pop stars take their fans out for a date. Many of the fans get over their initial shyness, and find that, in nine cases out of ten, they like the artiste concerned better than they did before! The trouble is of course, being able to get near their idol! So watch out, you Brooks! I can see the ol' postman arriving with about two hundred proposals of marriage!

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ISSUE NO. TWELVE



Hi there!

There's nothing in this world like persistence. It's a quality I greatly admire, and a wonderful example of this occurred on the night Heanor was descended upon by a cascade of stars.

Surprisingly a bevy of cars drew up outside 3 Douglas Avenue, Heanor (my home) that bitterly cold night. Only a mere handful of people stood outside in the cold, so well had the secret of the visit been kept. One by one the stars hurried into the house, and when the final guest had arrived the doors were bolted for the night. Or so I thought!

Unbeknown to me, however, a timid yet persistent knock on the front door was finally answered, and after frantic whispers, counter-whispers, discussions and investigations, two teenagers made the grade and were allowed to drift among the illustrious visitors just as if they were stars themselves.

Come 2.30 a.m., Betty and Sandra, still with stars in their eyes, thanked us for making them so welcome.

Like I say. I'm a sucker for persistence.

The Editor

P.S. The pic chosen out of the bottom ten Pop Star 20 Chart features Bobby Vee, with him, of course, The Crickets.

Great Britain's only Pop Star Chart!

POP STAR TOP 20

Position	Artiste	Last Week
1	BILLY FURY	3
2	CLIFF RICHARD	2
3	ELVIS PRESLEY	1
4	THE SHADOWS	6
5	TORNADOS	10
6	FRANK IFIELD	7
7	JOHN LEYTON	8
8	HAYLEY MILLS	—
9	ADAM FAITH	4
10	JET HARRIS	16
11	EDEN KANE	9
12	BOBBY VEE	5
13	BUDDY HOLLY	18
14	BRIAN HYLAND	15
15	HELEN SHAPIRO	13
16	R'D CHAMBERLAIN	11
17	MARK WYNTER	14
18	MIKE SARNE	17
19	RICK NELSON	—
20	BRENDA LEE	—

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.

Mark Wynter



★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

- 1 Lovesick Blues (3)
- 2 Let's Dance (2)
- 3 Telstar (1)
- 4 Swiss Maid (8)
- 5 Locomotion (4)
- 6 Venus In Blue Jeans (5)
- 7 Rain Until September (6)
- 8 Sherry (10)
- 9 Ramblin' Rose (9)
- 10 Sheila (7)
- 11 Devil Woman (14)
- 12 Bobby's Girl (15)
- 13 What Now My Love (12)
- 14 No One Can Make My Sunshine Smile (16)
- 15 She's Not You (11)
- 16 I Remember You (18)
- 17 You Don't Know Me (13)
- 18 Oh, Lonesome Me (24)
- 19 Because Of Love (21)
- 20 James Bond Theme (27)
- 21 Lonely (17)
- 22 Kid Galahad (22)
- 23 Sun Arise (29)
- 24 She Taught Me How To Yodel (23)
- 25 It'll Be Me (19)
- 26 Guitar Man (—)
- 27 The Pillow You Dream On (20)
- 28 The Pay Off (30)
- 29 It Only Took A Minute (—)
- 30 Must Be Madison (—)

- Frank Ifield
Chris Montez
Tornados
Del Shannon
Little Eva
Mark Wynter
Carole King
4 Seasons
Nat 'King' Cole
Tommy Roe
Marty Robins
Susan Maughan
Shirley Bassey
Everly Brothers
Elvis Presley
Frank Ifield
Ray Charles
Craig Douglas
Billy Fury
John Barry
Acker Bilk
Elvis Presley
Rolf Harris
Frank Ifield
Cliff Richard
Duane Eddy
Johnny Tillotson
Kenny Ball
Joe Brown
Joe Loss

(By courtesy of Cash Box)

- | | |
|--------------------------------------|-----------------------------|
| 1 Big Girls Don't Cry | 4 Seasons |
| 2 He's A Rebel | Chrystals |
| 3 All Alone Am I | Brenda Lee |
| 4 Return To Sender | Elvis Presley |
| 5 Only Love Can | Break A Heart |
| 6 Monster Mash | Gene Pitney |
| 7 Do You Love Me | Bobby Pickett |
| 8 Gina | Contours |
| 9 Limbo Rock | Johnny Mathis |
| 10 Next Door To An Angel | Chubby Checker |
| 11 Popeye (The Hitchhiker) | Neil Sedaka |
| 12 Sherry | Chubby Checker |
| 13 Bobby's Girl | 4 Seasons |
| 14 Close To Kathie | Marcie Blaine |
| 15 Patches | Mike Clifford |
| 16 Don't Hang Up | Dickie Lee |
| 17 What Kind Of Fool | The Orions |
| | Sammy Davis Jr./ |
| | Am I Anthony Newley |
| 18 Cha Cha Cha | Bobby Rydell |
| 19 I Was Such A Fool | Connie Francis |
| 20 Desafinado | Stan Getz &
Charles Byrd |
| 21 Ramblin' Rose | Nat 'King' Cole |
| 22 James (Hold The
Ladder Steady) | Sue Thompson |
| 23 Nothing Can | Change This Love |
| 24 Love Me Tender | Sam Cooke |
| 25 Ride | Richard Chamberlain |
| 26 (Dance With)
The Guitar Man | Dee Dee Sharpe |
| 27 Torture | Duane Eddy |
| 28 Surfin' Safari | Kris Jensen |
| 29 Lonely Bull | The Beach Boys |
| 30 Leah | Tijuana Brass |
| | Roy Orbison |

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'SHOW SOME FAITH!'

Not more than a few months ago, cinemas all over the country were showing a movie called, "Mix Me A Person". You swingin' characters don't need the details, you all know that it was Adam's movie. You all know that Adam was praised for his performance and that the critics slammed the actual film, which most of them described as "a lot of rubbish." As far as the film goes I agree with them. I certainly agree with them that Adam should be praised. S'funny, you know. Every time old Adam does something, there's always the few who criticise him.

Furthermore, especially with Adam, some members of the public seem to enjoy slamming him in the newspapers, on TV, anywhere they can—more than happens to any other singer! I don't know why! Take his TV show. Some said it was "lousy" others thought it was great. I thought it was better every week! I'm *not* by the way, an Adam fan. I do like his platters, some of which I think no-one else could have made a better job of. But just because I don't buy all his records doesn't mean to say I slam him all over the show! Adam, to me, is a gradual artist.

He does a TV show, which gradually got better and better. His films gradually get better and better. His waxings are certainly a heck of a lot more improved! What makes me laugh is the people who say how easy it is for Adam to make a hit! How easy it is to sing pop songs! I'd like to see them try! The most difficult songs to sing, are—POP SONGS! Believe me, when you've seen how long it takes an experienced artiste to get a song just right, you wouldn't like to try it!

In this country those pop singers who have a different sound and a different style are the ones that will still be with us in 10 years time. And who ever heard anyone try and sing in Adam's particular style and get away with it? Not many among you, I'll be bound! Adam is like Elvis in a way. His music is different—and now he is beginning to change his styles of singing as well, as he did on his *Don't That Beat All* which did beat all—all the other platters into the best-sellers! I feel a strong sympathy for Adam.

Some pop singers, when they read stupid articles about themselves usually written by *doubly* as stupid people, just shrug their shoulders and forget about them, but Adam doesn't! He worries immensely—so much so that at times he almost makes himself ill! So if you Adam fans see any articles written on Adam and they are written in such a way that you can see the writer is only doing it to be stupid, let me know—and we'll see whether these writers can do all what Adam does—and work as many hours per day as Adam does—and still be better than Adam!

Somehow, I just don't think that many of them could stick the heavy schedule that Adam does every day of the week!



NEWS!—ELVIS WOOS!

Feeling in a slightly big-headed mood, I hope you guys and dolls won't mind if I say that I consider myself one of this country's top Elvisologists. Whenever a reader asks me something about El I always try and tell them the answer. One of the questions that has, for some reason unknown, been coming in quite a lot lately about the Pres is, "When is he going to get married?" Well, as you ardent fans know very well, dear ol' El will be at the tremendous age of twenty-eight years on January the 8th.

What I really mean is, it is a tribute to Elvis that at this age which is very old for a "top popper," he still hits the charts at the same speed and the same regularity which he has done for the last six or seven years. With *She's Not You* dropping out from existence after hitting the No. 1 slot (as per usual) his follow-up *Return To Sender* is a cert for

a half-million sales and the same No. 1 spot. In the meantime, his EP "Kid Galahad" is knocking the EP best-sellers silly with six really cool numbers. Backed by this, the "Blue Hawaii," "G.I. Blues" and "Something For Everybody" albums are still reaping huge rewards all over the world.

We can expect more songs on wax in the future from, "Girls, Girls, Girls", and "Take Me To The Fair". "Girls" I've already had the pleasure of seeing, and believe me, it's a real swinger! To date, the only news from the Presley stronghold is that an album will be released with up to twelve tracks from the film. Two of the tracks are, *Return To Sender* and the flipside, *Where Do You Come From?*, both well in advance of the actual movie. Elvis's songs for "Take Me To The Fair" are already in the can. They are, "FABULOUS!"

Say, cats, I've really deviated from my original question, "When is Elvis going to get married?"—haven't I? As you know, I can't possibly know the answer to this BUT—I will tell you whom I think Elvis will marry, if and when he gets around to it! Anita Wood. You already know why, or should do. Because Elvis has dated her ever since the beginning of his career. Because, and this is a fact, Anita is *terribly in love* with Elvis. She is the only girl Elvis can really be at rest with. She isn't like the others, who nine times out of ten want to be dated by El just for the publicity and the chance of making a film with him. She is sincere, gets on well with El's mother and father—a very strong point! Plus this she is talented, both acting and singing-wise—and she is a real dream to look at!

I'm almost certain that Elvis loves her—but don't forget, he can't show that love to the public until he is ready, certainly not by dating her! But whom does El, the Golden King, pick up the 'phone to after he has been away for months on a film? Yes—Anita Wood.



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Brenda Lee said: "They're just about the best group I've worked with." Little Richard opined: "Man, they just swing. They really swing." Sam Cooke said: "I'd take them with me everywhere if I had the chance." And half the British side of pop music agree.

Under the spotlight, then, the fabulously instrumental Sounds Incorporated. A widely-toured group of six matey young men who are currently tearing up audiences in Germany and who are off to the States in January to work round again with Brenda Lee and, later, with Little Richard.

It's all happening for them. Apart from the praise lavished on them, they are lined up for several numbers in Milton Subotsky's upcoming star-laden "Just For Fun" movie. They'll do a couple of spots on their own and back other artists, including the explosive Freddy Cannon. And they've just come out with a honey of a disc for Decca—*Sounds Like Loco-Motion*, which hit-writer Sammy Samwell's Four-Four company made for major distribution.

If that disc isn't an immediate success, then an awful lot of hats are going to be eaten by a lot of big star names . . .

Let's look more closely at this so-professional, so-ambitious group:

How did they get their break? They say: "Through what we thought was just one heck of an April Fool joke. It was April, 1961. We were playing a

dance at Leyton in East London. This bloke comes up to us and says he's Gene Vincent and how would we like to accompany him on a forthcoming tour of Britain. So we give the horse-laugh. But in the middle of our laughing someone comes up and recognises Gene. We stopped laughing. We watched the kids rush him for his autograph and realised it was true."

Since then, they've worked regularly with the pernickety Gene—a high tribute to their skill. And they've toured France, Germany and Italy. They accompanied, by her special request, Brenda Lee on her last "Sunday Night At The London Palladium" show.

How did they get their name? They were all talking, in a round-table conference, about how they didn't want to produce just the guitar-type sounds but wanted to incorporate many different sounds. Piped up the younger brother of one member: "Why not call yourselves Sounds Incorporated?" Suggestion immediately accepted.

They say now: "Although we use guitars, we can—by having such instruments as tenor and baritone saxophones, flute, piano and electric organ—create many different sounds. We are never completely satisfied. We think there is always room for changes and improvements."

Now let the individual members introduce themselves:

"I'm Wes Hunter, I'm 20, and I play bass guitar. Originally I was a clerk, working in insurance, but I dug a career in music. Barnehurst, in Kent, is my home town."

"My name is Tony Newman. I'm the drummer and, at 18, the youngest in the group. I'm the one who likes fooling around—maybe I'll become a comic one day. Harrow, Middlesex, is my home town and I was once an engineer."

"Me?—I'm Griff West and I play tenor sax and trumpet. I used to be a television engineer but, at 21, I reckon music is now my life. I hail from Welling, in Kent."

"Barry Cameron is my name. I was trained as a classical pianist and now play piano, electric organ and baritone saxophone. I'm the old hand—23-years-old. I was once a quantity surveyor and I come from Belvedere."

"Al Holmes—that's me. I'm 21 and play tenor and baritone, plus flute and guitar. I learned back home in Sidcup, Kent. Once I was an electrician—now my hobbies include photography and tinkering around with my Jaguar car."

"Last but not least—that's me, Johnny St. John. I used to be a film salesman but now I just play guitar for my wages. I'm a Sidcup man, too. Songwriting is my main hobby—I wrote *Sounds Like Loco-Motion*."

There they are, then. One of the brightest aggregations ever to hit the British music scene. Six boys who can show the Americans something when it comes to laying down a real solid beat.

Chart Newcomers

FRANK'S 2nd HIT

Not new to the charts, but certainly deserving pride of place in the first paragraph, is Frank Ifield, now with his second Number One hit on the trot. *Lovesick Blues* has hit it, double-quick—and it looks like staying there as long as the fab *I Remember You*.

Says Frank: "To be honest, I didn't know whether this one was as commercial as 'I Remember', but I felt all the way that the important thing was to turn out a good quality disc as the follow-up. I genuinely believe that to be the vital thing, irrespective of where it gets in the charts."

"Knocked out? Course I'm knocked out. It's a truly wonderful thrill."

Exit Frank as we lay the spotlight slap between the eyes of three new entries for this week. And highest of them is (at Number 26) the dependable Duane Eddy. Let's say right off that this is the most off-beat thing the master of twang has turned out in a long, long while.

For a start, he introduces his girly group "The Rebelettes" who chant away on the lyrical side. It's the same old twang guitar, though, and the success of this single must help persuade Duane that he's just gotta spend more time on touring and one-nighters.

But he admits to having the acting bug. Right now, he's in Hollywood taking a big part in a pilot show for a new television series and his excursions into movies have drawn appreciation from the studio staffs. Says Duane: "My problem seems to be not getting enough time. Sure, I love going out to various centres and meeting up with fans everywhere. But I do want to expand my career along the acting lines."

And that's the cheeky-faced Joe Brown in again, sticking his broom-type nut in at number 29. *It Only Took A Minute*, he sings. Actually it took a couple of weeks . . . but already this single looks like being a bigger hit than *Your Tender Look*, his follow-up to the high-and-mighty *Picture Of You*.

To all his fans, the eloquent Joe says "Ta." But there are those who say he's gonna find it very hard indeed to find a number as strong as "Picture Of You", in terms of top-most charts success.

If anybody deserved to hit the charts as a result of the new craze for the old Madison, it must be Joe Loss. Number Thirty this week for the music-for-dancing king—and, again, it looks like rising much higher. Joe doesn't think the Madison is going to oust, completely, the Twist. But he does think it will catch on to an enormous extent in ballrooms all over the country.

Said Joe: "I believe in boosting as hard as possible any new dance craze, whatever the type. Nobody ever made progress by standing still."

Which is, for sure, the reason that Joe remains so solidly popular wherever he goes. He is one of the highest-paid men in the pop business.

POP WEEKLY TOP 20

- | | | |
|----|-----------------------------------|-----------------|
| 1 | It'll Be Me | Cliff Richard |
| 2 | Because Of Love | Billy Fury |
| 3 | Venus In Blue Jeans | Mark Wynter |
| 4 | Let's Dance | Chris Montez |
| 5 | Swiss Maid | Del Shannon |
| 6 | Lovesick Blues | Frank Ifield |
| 7 | She's Not You | Elvis Presley |
| 8 | Telstar | Tornadoes |
| 9 | Sheila | Tommy Roe |
| 10 | Once Upon A Dream | Billy Fury |
| 11 | Lonely Johnny | John Leyton |
| 12 | Sherry | Four Seasons |
| 13 | House To Let | Eden Kane |
| 14 | Keep Away | |
| | From Other Girls | Helen Shapiro |
| 15 | No One Can Make My Sunshine Smile | Everly Brothers |
| 16 | Don't That Beat All | Adam Faith |
| 17 | Locomotion | Little Eva |
| 18 | Bobby's Girl | Susan Maughan |
| 19 | Can Can 62 | Jay Walkers |
| 20 | Warmed Over Kisses | Brian Hyland |

Under the quiet 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,
2 West Street, Heanor, Derby.



- 1 "Who put Can-Can 62 on the turntable?" shouted some bod. And the Jaywalkers all pointed an accusing finger at their leader!
- 2 "Take a short of we three, with Albert Hand's two children, John and Carole", begged Marty. And the cameraman promptly obliged.
- 3 Billy smilingly watches the proceedings (see 6). "Gosh! Some gatecrasher!" he said.
- 4 "Despite the fact he's pinched my hat all is forgiven," grinned Marty. And Albert (on he's a much smaller bloke) likewise grins—with relief!
- 5 "Pose us a special for all our 'edgar fans,'" the Tornados were asked . . . and here's the swingin' result.
- 6 The slap-happy sun-glassed candidate (fugitive from the Jaywalkers) gets a 'twistin' with Sandra, the gal who made a big name for herself on that so-exclusive Party Night.

ELVIS FANS! Your Book! "MEET ELVIS"

An Informal Date in words and Personal Album Pictures with Albert Hand, editor of *Elvis Monthly*.

2/6d. plus 4d. postage from *Elvis Monthly*,
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Derbyshire.

FROM FOURPENCE TO FORTUNE TORNADOS ROCKET ON TELSTAR

JUST ten months ago, on Christmas Eve, 1961, five young musicians had a financial check-up. Between them, they managed to raise . . . fourpence! Now they're at the top of the Hit Parade and celebrating with NEW CARS all round.

The group: The Tornados. The hit: *Telstar*.

Now they get the star treatment. Which includes a daily car-wash to remove the lipstick stains. About 400 fan letters a week. Two thousand miles' travelling a week. A fan club with more than 2,000 members.

Real off-disc stardom doesn't come, though, until December 15th, when they go out as a solo attraction. In the meantime, they are travelling on a package bill in which they are NOT billed and on which they have only three minutes on stage.

But that's show business. They were contracted to do the Larry Parnes' touring show many months ago. *Telstar* was hardly thought of—and the boys were included just to back Billy Fury. What's more, so many stars are on the show that no room could be found for a solo act. And they were left off the publicity billing.

Odd, isn't it? A huge-selling disc but no billing and only "Telstar" time on stage. But in their three minutes dead, they get enormous applause . . .

Away From It All

THROUGH the shimmering steam in a London Turkish bath glowed a cigar-ender. It was a long cigar. At the unit end of the cigar was a well-known face.

"Excuse me," said one of the Turkish-bathers. "Aren't you Pat Boone?"

"Yes," said the man at the end of the cigar.

"Do you come here often?" asked the Turkish-bather, rather tame.

Said Pat: "Well, to tell the truth there are so many people around the Savoy Hotel that I felt I just had to get away from it all. And a Turkish bath kinda livens you up. Also, normally, you can hide away in the steam and nobody even asks for an autograph or anything."

But the CIGAR! A cigar rapidly getting damped down in the humid atmosphere. It was only recently that Pat, the original wholesome American boy, admitted even to puffing at a pipe for relaxation.



Put That Kangaroo Down, Sports!

REMEMBER "Pop Weekly" running a story about the eternal search of Frank Ifield—the search for real, gen-u-ine kangaroo-tail soup? About how he couldn't understand why British shops didn't stock this succulent mixture?

Please, he implores you, FORGET IT!

So many of his fans have rallied round that his offices in London's West End are knee-deep in tins, even packets, of kangaroo-flavoured soup! Frank is grateful but overwhelmed. He could comfortably exist on the soup for many weeks but he feels that a non-stop diet of it would become a trifle boring.

Besides, there's always a danger that too much of kangaroo soup would cause him to HOP on stage instead of walk on casually as he does now . . .

STAR-STUDED STEELE MOVIE

IT'S definitely ON. Tommy Steele is to star in a big British musical movie, "It's All Happening", which will start production early December and will be packed with star "guest" names.

Tommy is to play an a and r man who also sings—which is appropriate enough in view he expressed on his recent single "Hit Record." Norman Newell and Phil Green are handling the musical score and the movie will be directed by Kenneth Hume, Shirley Bassey's husband.

Though the shooting will be completed by mid-January, the film will not go out on general release until Easter at earliest.

Among the artists being lined up as guests are Russ Conway, Danny Williams, Marion Ryan, Johnny de Little, a couple of jazz units (possibly the Clyde Valley Stompers) and American visitor Dick Kallman who has just had his first single released in Britain. Australia's Patsy Ann Noble is a possible, too.

HAVE YOU HEARD?

Surprising admission from Billy Fury is that he didn't like, and doesn't like, his recording (a hit already!) of *Because of Love*. But then they often say that AFTER it's hit the charts . . . We don't use Dennis Lotis much on disc here, which is a pity. But German company Ariola have signed him up and are glad to have him . . .

Joe Brown, on his recent Spanish holiday, tried water-skiing—and found it a lot harder than he imagined. What's more, he's got the bruises to prove it . . . Why on earth didn't Frank Sinatra and his advisers change the tempo of the ten tracks on "Great Songs From Great Britain" LP? They're all identical in pace . . . Presley fans seem to be grumbling about Richard Chamberlain coming out with a version of *Love Me Tender*. Why? . . .

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No. 13

POP WEEKLY

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Ex-Shads Get-Together

THE teaming, any day now, of ex-Shadows Tony Meehan and Jet Harris on a Decca disc—with Tony arranging, directing and playing on it—should finish, once and for all, rumours that all is not harmony between the two "leavers" and between them and the current Shadows.

As Jet has said on many occasions: "There simply is no foundation to rumours of rows and arguments since the changes of personnel in the Shadows."

Since going solo, Jet and Tony have frequently seen the present Shadows and Cliff Richard. They visit each other, attend the same parties—enjoy the same old laughs.

But whenever a successful group shows changes, there are always carpers and knockers ready to read the very worst into the moves.

Note: Tony worked with Jet on *Besame Mucho*, though was not on the disc credits. He is now basically an independent producer, though keeps up his drumming. And Jet is sorting through suitable material for a debut album.

What IS Your Name?

THE trouble with Doris Day's freele-faced son Terry is that he's never too sure just what his place in the pop music industry in the States.

He sings for Columbia Records, and calls himself "Terry Day". His debut disc was released in Britain and gained plenty of acclaim from the critics.

But singing is only a part-time occupation for him—on mother's advice. He was determined to learn the recording business from "the other side," so he became a recording executive for Columbia.

His first disc as a and r man is just out, States-side. It's called *Some Of Your Lovin'* and *There's A Time*, both sung by newcomer Emil O'Connor.

But as recording manager, Terry is known as "Terry Melcher"—his real name, for Doris Day is married to Marty Melcher.

Ask Terry "What's in a name" and he'll readily reply: "Only a whole heap of confusion." He's showing exceptional promise in both fields of activity.

STEVE DOESN'T DIG ADAM!

WHEN Mel Torme says of a British seventeen-year-old lad: "He's the most impressive young singer I have met in recent years," then it's worth listening. And if Nina and Frederik dig him so much they hoick him off for special recordings in Denmark... again, listen on.

That lad is Steve Perry, latest disc *Young And In Love*. And next month he sets up a new record by being the youngest artist to present his own act in a plush London night-club (the Astor).

Says Steve: "I wish people would stop saying I look like a new, younger Adam Faith. Adam's a great guy but... Well, he doesn't really sing, does he? He kinda sells songs—but he doesn't really sing."

NEW CONWAY WAXING

THOUGH Russ Conway is still apt to decry his own singing voice, he is still anxious to make a vocal debut on disc. But there's still no sign of anything happening in this direction...

However, he WILL be heard talking on disc in the next week or so when Columbia Records bring out a side he cut with composer Lionel Bart—a piece called *Always You And Me*.

In fact, this disc has been issued in America via the MGM label but it is being re-recorded here with Geoff Love and the orchestra—a slightly shorter version than the U.S. one.

"But," says Russ, "I'm determined actually to sing. That is a threat..."

THANKS FROM HELEN

A NOTE from Helen Shapiro to her fans everywhere: "I'd like to thank all who sent cards and presents for my 16th birthday—which you all know I celebrated in New Zealand. I can't tell you how thrilled I was to receive a lovely bouquet of red roses... And the greetings telegram."

But a further surprise is in store for Helen. Fan-club secretary Brian E. Field is handing over, any time now, a solid gold wrist watch, specially engraved "To Helen, with love and best wishes, your Fan Club."

Meanwhile, Helen is engaged in a hectic tour of one-nighters throughout Britain. All are at major cinemas and theatres and advance bookings are "extremely high."

And Lorna Music, Helen's principal publishers, are producing an album of six of Helen's greatest songs, together with hitherto unpublished pictures and stories about her.

Footnote: Helen's fan club is one of the biggest in the world for a girl singer. Honorary members include: Cliff, Frank Ifield, The Shadows, the Allison's, John Leyton, Matt Monro, Craig Douglas and Danny Williams.

PHOTO CAVALCADE

RICHI HOWELL supplied shots of Cliff Richard, Mike Barry, Brook Brothers, Eden Kane and "Pop Weekly's" Party.
MIRRORPC Those of Adam Faith and Cliff and The Shadows.
MIKE SARNE is a Pop Weekly exclusive; photographer Leslie A. Lee.
SOUNDS INCORPORATED is by Dezo Hoffmann.
ELVIS is seen in a shot from "Girls! Girls! Girls!".
A Hal Wallis production, a Paramount Picture.
BOB DYLAN with the Crickets, by Philip Gotlop.
MARK WYNTER by Michael Barrington-Martin.



DO FANS WANT 'ROCK CLIFF?'

Since the article on Cliff and whether he was wrong to record an almost outdated rock number appeared in the Pop Weekly No. 10, I've had quite a stream of letters flipping in to me from you, his fans! Some say that he is right to record this number, or these type of numbers, others disagree violently. So here's what I've decided to do. There are thousands of you Cliff fans who read the Pop Weekly every week. Many among you know me personally, because you know when I'm needing anything on Cliff I drop in on you to find out what I can.

So, will you help me? Just drop me a line, on a letter or postcard, on anything, cats. Tell me two things. Whether you prefer (a) Cliff singing on discs his slower numbers or his rock numbers. Mark your card like this. "Cliff. On disc. Rock" (or slow ballads) whichever it is. Then I also want you to write.

(b) Whether you prefer Cliff singing rock or slow ballads on his stage performances. Again, mark your card, (sounds like Bingo, doesn't it?) in this fashion. "Cliff. On stage. Rock." (or slow ballads)!

Right?—Write! I will say one thing. That whenever Cliff does do a beat number on stage, a really fast tune, it usually has more effect, it appears to me, than does his slower *Looking Out Of The Window* melodies! Still, it's up to you. Personally, I prefer Cliff singing rock numbers on stage AND rock numbers on wax! But this only when he has an original song. I thought his, *Do You Want To Dance* was really cool!

Anyway, guys and dolls! Get tuned in—and here's the address,

David Cardwell, Pop Weekly Ltd.,
234 Edgware Road, London, W.2.
You'd better mark your letters Cliff Controversy. Thanks—and thanks!

READERS WRITE

... BUT ARE NOT ALWAYS!

LET US HEAR YOUR VIEWS

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

Jaywalkers Can-Can Make It

I would like to say how glad I am to see that the marvellous group, Peter Jay and the Jaywalkers are at last being recognised as one of Britain's top groups. I have seen their act five times in the past two years or so, and each time they have improved tremendously.

The boys needn't worry that *Can Can 62* won't be a hit as long as the D.J.'s give it plenty of plays. I have yet to meet anyone under 20 who does not agree that they are the greatest.

Olwen Gotts (Norfolk)

Jet Harris, Ex-Shadow

I was very pleased to see that you had, at last, published an article on Jet Harris but my delight soon turned to disgust when I saw that whoever wrote the article had referred to Jet as "Jet Harris, ex-Shadow".

Jet is popular enough and famous enough to be known as Jet Harris. It seemed as if the person who wrote the article added "ex-Shadow" as an afterthought, thinking that someone may never have heard of Jet Harris. This, in my opinion, is a great insult to Jet, which I didn't think "Pop Weekly" was capable of.

I hope you will still continue to print photos and articles featuring Jet, but please, please stop referring to him as an "ex-Shadow".

Sandra Cooper (Sutton Coldfield)

What About Pat?

Pat Boone . . . It's curious how his name has never entered your Pop Star Chart. Is he not popular among you British? In what place is he voted by his British fans? Elvis! Always Elvis! Mind you, I'm not degrading Elvis, but it's reasonable that you cannot compare the sweet melting voice of Pat with that of Elvis! Take it from me, the Elvis' platters reach the No. 1 spot because he is popular and not because of his voice, or the disc is something special.

Anthony Briffa (Malta)

Vote Note

Why stop printing how many votes the Stars have in Pop Star 20? I like to know how many people like My Favourite Pop Star and the ones I don't like. Pop Weekly's great but please put back the voting numbers.

Susan Connolly (London)

Extension Question

I am writing to congratulate you on producing a very good popular music magazine. However, I think you could improve the magazine by extending from the top thirty to the top fifty.

K. Robson (York)



"POP WEEKLY'S" PARTY

Grateful thanks to all the managers concerned and to Peter Beyer Publicity Ltd. for their kind assistance with this feature.

The show had just finished at the Gaumont, Derby. Billy Fury, Marty Wilde, Mike Sarne, the Tornados, Peter Jay and the Jaywalkers and Jimmy Justice were frantically dressing—shouts of, "Where the heck's my trousers—who's pinched my shirt—I can't go without any clothes on!—and did you pack the guitars?"—echoed from out of various dressing-rooms! Billy Fury rushed past, saw me, and yelled, "Dave, where's my trousers?"

Said a Press chap to me. "This is the fastest time I've ever seen this lot dress in. What's up?" I turned to him scornfully, "You mean to say you haven't heard? The Pop Weekly Editor, Albert Hand has just opened a new house at Heanor, a few miles from here. We're all having a house-warming party tonight!" Just then came a shout from that terrific guy, Marty Wilde (who, experts say, will make the biggest comeback to the charts in the next few months). "Dave, did you bring the—" and then, seeing Albert Hand a few steps away, lowered his voice and whispered, "THE THING!"

I nodded, "Got it hidden under a stack of guitars, Marty!" Marty breathed a sigh of relief, and trotted off to find his hat! Eventually, everyone

was ready, and a small stream of cars roared away from the Gaumont with Billy Fury driving with his road manager Hal Carter, who sat holding Albert Hand's hand! Believe me, when you've been in a car with Bill driving—even if it's only a little way, you need someone to hold your hand! Marty Wilde's car zoomed past me, while those crafty whatsits the Jay Walkers belted along in a whacking great coach!

By the time I got there, Albert Hand was playing his favourite stack of Elvis records and being taught how to sing by Billy Fury and Marty Wilde. Mike Sarne relaxed with a member of the fair sex in front of the fire watching the Tornados arguing with the Jaywalkers over who was to have what girls to "twist" with! While we were chatting, jiving, twisting, eating, drinking, Madisoning, (kissing, who me?) our cameraman spotted Billy Fury giving Mrs. Hand a greeting kiss, as they had never met before! The highlight of the party came just after two telegrams had arrived, one from Joe Brown who couldn't come because he was sick—and one from Mark Wynter—who was still looking for the party!

Oh! Yes, where was I? The highlight of the evening—that's it! Suddenly, someone switched off the radio-gram, everyone stopped talking and Albert Hand looked around to see what the

trouble was! As he did so, that hip-swingin' golden yodeller, Marty Wilde stepped forward, carrying a silver coffee set, and looking extremely happy and shy. Albert Hand, not knowing what the heck was wrong, stood there eating a petit-four until Marty began to speak. "Albert Hand, on behalf of all the record stars of Great Britain, and for those who would have come tonight but were booked on shows, I present this silver coffee set to you. It is in appreciation of all the fine work you have done for British artistes in this country thru your magazines, the Pop Weekly and the Elvis Monthly."

After that Marty presented a scroll from all the stars in this country, while Albert Hand, (did he have tears in his eyes?) stammered his thanks while being drowned by a chorus of "He's a Jolly Good Fellow" from all the artistes present! The presentation, which came as a complete surprise to Albert, had been arranged by the stars a few days before. Apart from myself, Marty and the rest of the artistes were the only ones who knew! After that, the party really went with a bang—and it was 5.30 in the morning before the last of the artistes left—leaving behind scraps of conversation which will never be printed, because they knew no-one was there for Press reasons—and that everyone was friends!

POP SHOP TALK

Tony Newley's fabulously successful "Stop The World—I Want To Get Off" comes off—on November 17th in London. As author, composer, star and producer, it must already have grossed him over £100,000. The Broadway production, starring Newley, still runs to capacity... "Pop Weekly" features editor David Cardwell absolutely adamant that **Marty Wilde** will be a huge, huge star all over by early 1963—and he's likely to be A.1. correct...

Kenny Ball, and three members of his band, came within an inch of disaster when their car in Australia crashed with another vehicle... **Paul Anka**, confident that *Eso Beso*, his latest single, will click in Britain, is currently on a tour of the Caribbean, visiting Jamaica, Puerto Rico, Barbados, Trinidad and Venezuela... Look out for another promising British pop star joining the Audio-Enterprise set-up, the group which already handles **Eden Kane** and **Jess Conrad**...

How unfunny can an apparently knowledgeable dee-jay become when staring a telly-camera in the lens? **Sam Costa** was way, way out in his recent "Juke Box Jury" session... **Chris Farlowe**, newcomer to the Decca label, won an All-England Skiffle Championship back in 1956 but he wisely waited until 1961 to turn full-time professional. His debut disc is *Air Travel*...

"What A Crazy World", the **Alan Klein** musical at the Theatre Royal, Stratford, London, E., is not half as bad as the butchers of National newspapers made out. Idea for the show came from Alan's composition for **Joe Brown**—*What A Crazy World We're Living In*... **Things**, by **Bobby Darin**, sold over 250,000 in this country and the follow-up *Baby Face* looks like doing every bit as well... Can **Cloda Rodgers**, 15-year-old, become another **Helen Shapiro**? **Mike Preston** introduced her to Decca 18 months ago and she's had a long, long wait for her first single, out now (*Believe Me I'm No Fool*)... Disc jockey **Ted King** presented, last week, with his fourth child, daughter **Juliette**. Makes it two boys, two girls in his family...

Monty Norman, who wrote the *James Bond Theme* to get the **John Barry Orchestra** into the charts, was once a £250-a-week singing star with **Cyril Stapleton**, **Stanley Black** etc.... **Norman Newell**, of EMI, gone the proverbial bundle on the vocal talents of **Dick Kallman**, now in Britain from the States for recording and TV dates... Looking for a commercial trad group to join Messrs. Ball and Bilk in the Top Twenty? Then latch on to the talents of **Alan Elsdon** and his *Jazzband*... **Shane Fenton** works extra hard at Christmas-

time. For the second year running he is on BBC Light Programme's "Music For Your Party"...

Mike Sarne said to be looking for a public house to buy—preferably one in the London area... **Craig Douglas** involved in a car crash in Scotland recently but was not injured, though one newspaper gave the incident alarming headlines. Craig was just a passenger...



Cliff Richard said he was slimming. Well, you'd hardly think so to judge by the amount of huge American steaks he's tucked into in recent weeks... Producer **Milton Subotsky**—"It's Trad Dad", "Just For Fun"—agrees with many others that **Christine Campbell** could be a big star on films. Christine gets married in March to her stage partner **Colin Chadwick**... **Chris Baroer** records a **Paul Anka** number! Surprised? So is Chris who bashed through *The Longest Day* theme at a private session and found that EMI were mad about it and pushed it out pronto on their Columbia label... **Ian McShane**, in the running for title of "Most Handsome Pop Singer", insists that he's an actor and sings only under great pressure and with the greatest reluctance...

Look out for **Grazia Frame**'s first disc. She uses only her first name on the label but she turns in a honey of a performance... **Susan Maughan** speaks: "Ray Ellington, whose quartet I leave on December 1st, is one of the greatest showmen I've ever seen." Susan, as *Bobby's Girl*, is now a winner herself... Our bet is that the **Limbo** will be bigger in popularity than the **Twist**. "Another national phenomena," says **Chubby Checker**'s company, **Cameo-Parkway**... Unsolicited testimonial from **Craig Douglas** to **Harry Robinson**: "He's a marvellous musician and I'm sure *Oh, Lonesome Me* is the best he's ever done..."

Matt Monro to guest on the next **Roy Castle TV Spectacular**, around December 8th.

Bobby Darin knocked out at news that he's to have a 25-piece orchestra backing him when he opens his **British tour** on February 9th (tentative date)... Looks like **Helen Shapiro** will be back here in the States for Nashville, Tennessee, recording dates in January, which is the month **Ed Sullivan** expects to get her back on his programme...

Our guess here is that the **Two Everly Brothers** will be back in Britain for a rather happier tour before the summer of '63... Remember the old *Hurry On Down* gal **Nellie Lutcher**. She used to be a Hit Parade regular, your side and ours, but is now engaged in a comeback with the **Wilbur de Paris band**... **Dave Brubeck** speaking: "I never aim any single deliberately for the Top Twenty. I just try to be sincere and hope the public latch on..." **Acker Bilk**'s third string album, cut here recently, away to rave enthusiasm from the critics. It's just for the States, this one... **Little Eva** is a skilled dress-designer but now she's in the loot she finds her biggest hobby is going out and buyin' 'em...

Measure of **Rick Nelson**'s importance here is that he has asked for (and is likely to get) a **TWENTY-FIVE** year contract from the Imperial label here. That'd work out at about £350 a week for that quarter of a century... But Rick is "wanted" by other major labels... Is it true that the **British Tornados** are soon winging their way to America via "Telstar"?... **Pat Boone** and his wife **Shirley** have cut an album of oldies, mostly, for the Dot label...

Don't believe those gossip-writers who say that **Eddie Fisher** will wind up marrying up-and-coming **Ann-Margret**. The thrush is being well-chaperoned by her momma... We think you're going to dig **Brenda Lee's Rockin' Around the Christmas Tree**, her next for Britain... **Didja** know that **Ray Charles** has, off-stage, a slight stammer but that it disappears completely when he starts in to sing?... **Connie Francis**: "Somehow I seem to scare boys off—what with my three secretaries and so on. Anyway, in America, the men hate the women to be earning more money"... **Johnny Mathis**, already well-spoken in five different languages, is brushing up on a couple others. Says his study relaxes him...

Cookie Byrnes isn't making discs nowadays—"I don't regard myself as a singer and nor did the critics"—but he's being wooed to put across some more of his personality stuff on records by a major company... **Connie Francis** says she is soon off to do television spots in France, singing along with Continental top rocker **Johnny Hallyday**... Come on—let's see the ultra-talented **Jimmy Darren** make it big at last in Britain with *Hail To The Conquering Hero*... And look out for **Mavis Rivers** breaking through, too, with her *Slightly Out Of Tune*...

Everybody's "Bossanova" crazy in the States. All sorts of unlikely folk are getting on disc with it.

DISCUSSION

It's mainly girls and Christmas, this week. The Yuletide releases have started on their merry way, all hoping to gain seasonal recognition in the Charts.

The most (happily) extraordinary thing is the number of discs from the fair sex; quite a turn-up for the book for those who complain of a lack of discs and news from the female front. I'm lining up five of 'em straight away!

The first is Brenda Lee who goes festive with "Rockin' Around The Christmas Tree", on Brunswick. This is a pleasant enough platter, but I find the gentle "rock" backing a little lukewarm and somewhat old-fashioned in this day of frantic twist and energetic locomotion. Brenda, herself, gives a clean-cut performance and makes the disc worthwhile—but she has done better; and let's face it, her material isn't all that exciting this time. You can hang this disc on one of the lower branches of the Christmas tree.

The second songstress, who also gives us the Christmas spirit, can be elevated to the top of the tree because I am going to award her this week's

★ BOUQUET ★★★★★★

Doty Wayne and her off-beat, but tasteful version of *Silent Night* which has been arranged by Eric Easton and Ken Jones. Doty's mellow, gentle voice gives the well-known and much-loved words a fresh appeal in a straightforward treatment, full of warmth and understanding. The "off-beat" part of the arrangement lies purely in the backing of piano, guitar and drums; this is a slick piece of work; gentle, almost caressing and discreetly modern, yet with an undefined reverence. A final touch is the addition of a gentle whistling in the background. A most unusual treatment, expertly done, which should give offence to no one. This will be a hardy annual for me on the H.M.V. label.

Still with the girls (and what better?)—greetings to a teenage newcomer, on

Piccadilly, by the name of Simone Jackson. I think it's unfortunate that her debut should be made with a cover-version of "Pop-Pop-Pop-Pie". Very few newcomers get a fair crack of the whip in such circumstances. Simone is an energetic bundle of personality and handles the lyric well enough to make me think twice about the song itself. This is the "Pop-Pop-Pie" for me. Perhaps you'll think more than twice about it! ?

My bouquet was awarded this week for "the almost-daring-unusual, expertly done;" and I'm now going stark, raving generous to make a secondary award of a *Floral Tribute* to a disc which just missed the bouquet. It pleases me to believe that Grazina, on H.M.V., is one of the most promising female newcomers to the "pop" scene for some time. The Geoff Goddard composition of "Love Please Believe Me" gives her a chance to show what a strong, well-controlled voice can do with a powerful beat ballad; Grazina takes this chance firmly by the tonsils and shakes a great deal of life and personality into it. We are very short of GOOD girl singers and I hope Grazina will be with us a long time. If someone tells you she sounds a little like John Leyton, just blame the backing; this is also well done, but it is very, very familiar indeed (including the so-well-known heavenly choir!!) I'll stick my neck out this time and say: "A Top 20 hit"!

Yet another female of the species in the shape of Petula Clark! Having sold-up in her "Jumble Sale", Pet now beats it up "The Road" on Pye. I regret to say I do not care very much for this one; I find a lack of originality in the arrangement and consider that Pet's all-out drive robs her voice of substance and quality—of which she has plenty, as a rule; but, for me, this is the exception. Pity.

Having had a field-day with the girls, we now turn to the strong-but-not-so-



silent-sex! And I'm sorry to say the first disc from the men gets my

BRICKBAT

The Drifters are *Up On The Roof*, on London—but according to my book, they're way out on a limb all by themselves with this rather dreary ballad. The boys surprise me by not seeming to rise above their material; there is little charm in the melody and no "lift" in the treatment of an uninspired arrangement. The way the disc fades out, unceremoniously, at the end makes me think that the boys, the musicians, the A 'n' R man and composer all gave up the ghost. There's certainly no life in the disc, anyway.

Tommy Roe gives us "Susie Darlin'" on H.M.V.—and, in turn, he gives *Susie Darlin'* a great deal of personality. This slow love ballad plus a gentle beat has much charm and will make quite a few hearts flutter, I'm sure. I happen to like this one better than *Sheila*, because it is less complicated and not so much "Holly-ish"; despite this, I also think *Sheila* the stronger of the two discs; and despite THIS, "Susie" will make it, too—despite!

A nice varied selection this week—and some good ones, too. Nice to see the girls in force for a change, isn't it? Before I pop off, here's a tit-bit of news: As from next week, our dear, kind Editor will be letting me loose on a second page, so that I can discuss with you the best of the latest L.P. discs every week. So make a double date with me then, eh? Bye for now.

AWARDED THE 'BOUQUET OF THE WEEK'

★ ★ ★ ★ ★ ★ ★ ★ ★ by PETER ALDERSLEY ★ ★ ★ ★ ★ ★ ★ ★ ★

SILENT NIGHT

★ ★ ★ ★ ★ ★ ★ ★ ★ by DOTTIE WAYNE ★ ★ ★ ★ ★ ★ ★ ★ ★

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THE HOLLY MAN

One of the most exciting pieces of news in pop music leaked out last week. The fabulous Crickets are to take over as the backing team with Britain's swingin' stage artiste, Mike Berry. The Crickets, as you are aware, backed the late Buddy Holly many, many times in his career, and now after hearing Mike sing, their comments were, "We really must back this guy. He's so like Holly with his voice, it's unbelievable!" I doubt whether there are many of you Pop Weekly readers who either haven't got or heard Mike's tremendous smash seller, *Tribute To Buddy Holly*. This *wasn't* just another platter released to cash in on Buddy's death!

For Mike is probably one of this country's biggest Holly fans, and the news of Holly's death shocked him into immediately looking for a number which was a real tribute to Buddy. I spoke to him whilst the Crickets listened in. "Mike, why do you think the image of Buddy has lived on so long after his death?" Mike paused, and then said very seriously, "I guess Dave, that Buddy was in a way—unique. Not actually him, but his style of singing!"

Whilst he was engaged in thinking up a new stage routine, I asked "What sort of numbers will you do throughout this tour?" Mike said with a grin, "Dave, that's the easiest question you've ever asked me! Buddy's numbers!"

★ song of the week ★ ★ ★ ★



RAY CHARLES' 'YOU DON'T KNOW ME'

You give your hand to me and then you say hello,
And I can hardly speak, my heart is beating so,
And anyone could tell—you think you know me well,
But you don't know me.

No, you don't know the one who dreams of you at night,
And longs to kiss your lips—and longs to hold you tight.
To you I'm just a friend, that's all I've ever been,
But you don't know me.

For I never knew the art of making love,
Though my heart ached with love for you.
Afraid and shy, I let my chance go by,
The chance you might have loved me too.

You give your hand to me and then you say good-bye.
I watch you walk away beside the lucky guy.
To never never know the one who loves you so,
No, you don't know me.

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17 Savile Row, London, W.1*



John's Jumping—Down Under!

A boomerang landed on my desk this week! On it were the words "Dear David, having a terrific time out here. The audiences are really swinging, man! Hope to see you all in a few weeks—am really looking forward to my British tour and to seeing all my fans again. Signed John Leyton."

At the other end of the boomerang was a P.S. which read: "Thanks for all the support for my new disc *Lonely Johnny*, though I was rather disappointed to see that it hasn't reached the Top Twenty! But thank all my fans anyway, please!" From the letter I received earlier by airmail from John, the Leyton magic is knocking audiences right back into the arms of the koala bears! But there is a

saying in show biz "when the artiste may stray, the charts can run away!"—and this may certainly happen if John doesn't get back in time to give his platter *Lonely Johnny* a boost. It isn't that a top artiste like John has to worry about the actual sales, it's just the actual *chart entry*! It's a funny thing, but nine times out of ten an artiste will not make the best sellers just because he has left the country on tour.

This, I am sure is what has happened with John's record. It strikes me as somewhat unfair in a way. After all there is poor old John trying to better himself and proving to his fans what a great actor and singer he can be, and is. But what happens? Just because he is not with us when the record is released

everybody takes their own time about buying the record, so depriving John of a great entry into the charts!

As I said, it strikes me as somewhat unfair particularly in the case of John as he is always doing his best to please his fans in this country. Throughout the filming in Germany John has always tried his hardest to get back to this country for one reason only—to see YOU—his FANS, which he has succeeded in doing twice, both times in which he had everybody absolutely screaming at his performance! All this was done in his few spare hours that he had off from his film "The Great Escape". Don't you agree that his fans should have been a little bit more considerate and show that they are sincere in believing in him by pushing *Lonely Johnny* to the top of the Hot Twenty? I do.

