

# POP

No. 8

# WEEKLY

ONE SHILLING

Week Ending 20th October





# SLIPPING SHADS?? -NEVER

Well, well, well. I never thought I'd see the day when readers of musical papers started writing in to say the Shadows are beginning to slip, but that's just what did happen last month in one paper! Beginning to slip indeed! Since when has a disc in the Top Ten without fail meant that an artiste (or artistes) were beginning to slip? I'm convinced that half the people who do write these letters are doing so because they are fans of a rival group. Maybe it would interest them to know that hardly any group (certainly not the Shadows members,) are that worried about competition!

After all, why should they be? *Every* artiste, and I mean *every* artiste, including Cliff, Elvis, Billy, and Adam suffer at one time or another from a slip in popularity. But do they get worried? NO! Of course they don't! It's only when their second and third platters don't make the grade they start to worry! But this hasn't happened to the Shadows, certainly not at the time of writing, and I very much doubt whether it will happen ever! Put it in a nut-shell! The Shadows are not going to rest on their laurels, in other words while you may be saying, "Isn't the Shads' latest waxing cool!" the boys are working hard on their next number or even the one after that!

I'm not one to say that the Shadows make a great disc every time, but surely to goodness, since their third hit they really have produced some amazing sounds. Personally I *don't* think the time will come when they *don't* make the Top Ten! Naturally, the interest in instrumentals may begin to die off, but if I know the Shadows they will be well prepared for such an emergency—and tho' this has not been decided, I guess the day might come when they start using a vocal Jordanaires backing on their platters! I hope they do! Some very pleasant and swingin' tunes can be made certain No. 1's thru this method!

Then shall I tell you what will happen? Somewhere, someone will turn round and say, "There you see. They couldn't have lasted without using something different!" But never mind. As of' Elvis once said, "You can only please some of the people some of the time, you can't please everyone all of the time"—and he never spoke a truer sentence in his life! Proof of the matter is easy to see. Just watch the Pop Weekly's Popularity Chart every week. The Shadows have never dropped out of the Top Ten—and I'm betting they never do!

Hi there!

Had a wonderful letter this week from Jan Vane, who, as you probably know, is the President of the largest fan club in Great Britain: the Cliff Richard one.

In it she stated; "... I think "Pop Weekly" is the best book out, and I congratulate you on the fabulous pics. It's a change to see some new ones, I for one get fed up with the ancient photos other papers and mags print. I particularly like your pages on new artistes. We seem to hear too much of the already established names and not enough of the new boys and girls, who are often better than the big names..."

I wholeheartedly agree with her (and I speak as President of the SECOND largest fan club in Great Britain), and it is wonderful to hear this from someone who, probably more than anyone, should desire the exact opposite on the face of things.

I am the recipient of hundreds of letters complaining they don't read enough in "Pop Weekly" of the big names. Perhaps after the reader sees this quote, he or she will check up on past issues of "Pop Weekly". Then she will see that, in proportion, EVERY star gets a fair crack of the week; no star is ignored; and a nice balance of the new and the old does exist throughout the pages of this mag—YOUR mag—"Pop Weekly".

*The Editor*

P.S. It's Shane again! Hope you like it.

Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artiste	No. of Votes
1	ELVIS PRESLEY (2)	2,268
2	BILLY FURY (1)	2,020
3	CLIFF RICHARD (3)	1,680
4	EDEN KANE (6)	792
5	ADAM FAITH (5)	727
6	THE SHADOWS (4)	720
7	JOHN LEYTON (7)	601
8	BOBBY VEE (11)	479
9	JOE BROWN (16)	456
10	JET HARRIS (8)	452
11	BRENDA LEE (19)	451
12	HELEN SHAPIRO (12)	420
13	HAYLEY MILLS (—)	384
14	MIKE SARNE (17)	383
15	BRIAN HYLAND (9)	360
16	TORNADOS (10)	336
17	FRANK IFIELD (—)	312
18	EVERLY BROTHERS (—)	311
19	BUDDY HOLLY (14)	310
20	SHANE FENTON (18)	276

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.



# EVERLY BROTHERS SWINGING BACK INTO BRITAIN!

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**ELVIS PRESLEY SPEARHEADS**—s.a.e. to 39 St. George's Road, Stourbridge, Worcs.

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**MIKE BERRY** Fan Club, 24 Cranmere Close, Eastcote, Ruislip, Middlesex.

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

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**"POOR ME", ADAM FAITH.** 96 pages. Few copies only, 2/6 plus 4d. post. From Pop Weekly, Heanor, Derbys.

## ★★★★★★★★★★★★★★★★

# POP WEEKLY TOP 20

- |    |                           |                 |
|----|---------------------------|-----------------|
| 1  | She's Not You             | Elvis Presley   |
| 2  | Once Upon A Dream         | Billy Fury      |
| 3  | Telstar                   | The Tornados    |
| 4  | It'll Be Me               | Cliff Richard   |
| 5  | Breaking Up Is Hard To Do | Neil Sedaka     |
| 6  | It Started All Over Again | Brenda Lee      |
| 7  | Sheila                    | Tommy Roe       |
| 8  | Don't That Beat All       | Adam Faith      |
| 9  | Venus In Blue Jeans       | Mark Wynter     |
| 10 | Will I What               | Mike Sarne      |
| 11 | The Locomotion            | Little Eva      |
| 12 | Sealed With A Kiss        | Bryan Hyland    |
| 13 | Things                    | Doane Darin     |
| 14 | Ballad Of Paladin         | Buane Eddy      |
| 15 | Guitar Tango              | The Shadows     |
| 16 | Some People               | Carol Deane     |
| 17 | It Might As Well Rain     | Carole King     |
| 18 | I Remember You            | Frank Ifield    |
| 19 | You Don't Know Me         | Ray Charles     |
| 20 | Ramblin' Rose             | Nat 'King' Cole |

**SHRUGGING** off those theories that they'd find it very hard to get back to the utmost top in chart status, the Everly Brothers swung into London last week to start their long-awaited British tour.

And Don Everly announced that he and his actress wife are expecting a baby in the not-too-far-off future. Which puts Don one-up on his brother Phil, whose engagement to a pretty New Yorker was apparently "premature".

To coincide with the boys' arrival, Decca pushed out a new single *No One Can Make My Sunshine Smile*, written by Everly's long-time mate Gerry Goffin.

Last time the Everlys were here, they had a specially-released disc awaiting them—and that was the huge hit *Cathy's Clown* in 1960. Now they're banking on a repeat performance, charts-wise.

Said Don Everly: "That period of time out in the U.S. Marines has left us with a whole lotta ground to make up. But we're sure grateful to all our British fans for their welcome-back messages. It means a lot to us . . ."

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

Don't take the chart too seriously will you? **Voting:** When sending your three favourite artists, please add your current three favourite hits and address to:

**POP-WEEKLY,**  
2 West Street, Heanor, Derbys.

## Chart Newcomers

# BOBBY BOUNCES BACK !!!

Brilliant Bobby does it again! In comes the rumbustious Mr. Darin, at 30 this week but a cert to go much, much higher, with his *If A Man Answers*. It comes from the film of the same name—and was written, words AND music, by Bobby himself.

He's found his touch, all right. *Things* is still a big-selling single and Bobby is copping the royalties all round as *A True, True Love*, the flip of *If A Man Answers*, was also written, words AND music, by himself.

Bobby is currently engaged in a non-stop run of filming—well, non-stop if you don't take into consideration his big-money cabaret dates, his high-fee televisions and his persistent recording dates.

And, incidentally, Bobby's *Baby Face* is now starting to make a noise, charts-wise, in the States . . .

Number One for weeks in the States: The Four Seasons and *Sherry*. They've already had their Gold Disc for this sensational big-seller. And while British buyers don't always go for the big 'uns in the States, they've pushed the four amiable lads into 21st position this week. Just a few months ago, the quartet was unknown. Just one of a thousand groups operating on the American circuits.

Bracketed with them is another "unknown", Chris Montez, on *Let's Dance*. Who knows about Mr. Montez,

even now. His name rarely crops up in the American fan magazines. Organ figures strongly in the backing, and this is supposed to be the coming trend, but nobody can put the finger on our Chris, personally-speaking. Right now, he's off on his first-ever tour of personal appearance.

*Devil Woman* hardly had the rave reviews from British critics . . . but then British disc-buyers often prove British critics dead wrong. It's in now for Marty Robins at Number 27—and that's great news for umpteen British dee-jays who dig him deeply. Of course, Marty has had hits before but the time is riper than ever for him now, what with the interest in Country-style discs.

Says Marty: "I know I'm not always accepted by the out-and-out C and W enthusiasts, but I feel I've got to go on a slight commercial approach in order to get the songs across to the general public. But I'd just hate to be told that I was in danger of losing the real feel for this kind of music."

Back in this week is Karl Denver's *Blue Weekend*. "If you hear a snapping noise, it's my jaw cracking," he says. Not his biggest hit, but it should get pushed up further as the tour of one-nighters goes on. Karl stars at Glasgow Empire, with Mark Wynter, on week of November 5.



KARL DENVER

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

- |                                   |                 |
|-----------------------------------|-----------------|
| 1 Telstar (1)                     | The Tornados    |
| 2 Sheila (4)                      | Tommy Roe       |
| 3 Locomotion (6)                  | Little Eva      |
| 4 It Might As Well Rain (5)       | Carole King     |
| 5 She's Not You (2)               | Elvis Presley   |
| 6 It'll Be Me (3)                 | Cliff Richard   |
| 7 What Now My Love (12)           | Shirley Bassey  |
| 8 You Don't Know Me (9)           | Ray Charles     |
| 9 I Remember You (7)              | Frank Ifield    |
| 10 Ramblin' Rose (15)             | Nat 'King' Cole |
| 11 Don't That Beat All (10)       | Adam Faith      |
| 12 Roses Are Red (13)             | Ronnie Carroll  |
| 13 Sealed With A Kiss (8)         | Brian Hyland    |
| 14 It Started All Over Again (16) | Brenda Lee      |
| 15 Things (11)                    | Bobby Darin     |
| 16 Venus In Blue Jeans (27)       | Mark Wynter     |
| 17 Breaking Up Is Hard To Do (14) | Neil Sedaka     |
| 18 Lonely (22)                    | Acker Bilk      |
| 19 Reminiscing (17)               | Buddy Holly     |
| 20 Guitar Tango (19)              | The Shadows     |
| 21 Sherry (—)                     | Four Seasons    |
| 21 Let's Dance (—)                | Chris Montez    |
| 23 Speedy Gonzales (18)           | Pat Boone       |
| 24 Main Title Theme (21)          | Jet Harris      |
| 25 Spanish Harlem (25)            | Jimmy Justice   |
| 26 Ballad Of Paladin (20)         | Duane Eddy      |
| 27 Devil Woman (—)                | Marty Robins    |
| 28 Blue Weekend (—)               | Karl Denver     |
| 29 Will I What (23)               | Mike Sarne      |
| 30 If A Man Answers (—)           | Bobby Darin     |

(By courtesy of Cash Box)

- |  |                    |
|--|--------------------|
| 1 Sherry                               | Four Seasons       |
| 2 Monster Mash                         | Bobby Pickett      |
| 3 Ramblin' Rose                        | Nat 'King' Cole    |
| 4 Patches                              | Dickey Lee         |
| 5 Green Onions                         | Booker T. & M.G.s. |
| 6 Let's Dance                          | Chris Montez       |
| 7 Do You Love Me                       | The Contours       |
| 8 Alley Cat                            | Ben Fabric         |
| 9 I Remember You                       | Frank Ifield       |
| 10 Surfin' Safari                      | The Beach Boys     |
| 11 Venus In Blue Jeans                 | Jimmy Clanton      |
| 12 He's A Rebel                        | Chrystals          |
| 13 Lie To Me                           | Brook Benton       |
| 14 All Alone Am I                      | Brenda Lee         |
| 15 Popeye (The Hitchhiker)             | Chubby Checker     |
| 16 Only Love Can<br>Break A Heart      | Gene Pitney        |
| 17 You've Beat Me<br>To The Punch      | Mary Wells         |
| 18 Rain, Rain, Go Away                 | Bobby Vinton       |
| 19 If I Had A Hammer                   | Peter, Paul & Mary |
| 20 What Kind Of Love<br>Is This        | Joey Dee           |
| 21 Hully Gully Baby                    | The Doves          |
| 22 What Kind Of Fool<br>Am I           | Sammy Davis Jr.    |
| 23 Sheila                              | Tommy Roe          |
| 24 Teenage Idol                        | Rick Nelson        |
| 25 Don't Go Near<br>The Indians        | Rex Allen          |
| 26 I Left My Heart<br>In San Francisco | Tony Bennett       |
| 27 Torture                             | Kris Jensen        |
| 28 You Belong To Me                    | Duprees            |
| 29 Beechwood 4-5789                    | The Marvelettes    |
| 30 Gina                                | Johnny Mathis      |

**No. 1 FOR FIVE WEEKS IN THE AMERICAN CHARTS!**

A GREAT GREAT HIT

**SHERRY**

BY THE

**FOUR SEASONS**

ON STATESIDE 45 SS 122



## INDEFINABLE — THAT'S MIKE!!

**Mike Sarne.** Hmm, Mike Sarne. Probably one of the most pleasant surprises to come our way this year! What is the real Mike Sarne like? To be truthful—I don't know! As a pop singer, he is very good. As an ordinary man, he is difficult to describe, at least I find it so. I've met him quite a few times, but I still can't find out what he is like deep down. As an entertainer, he is good to his fans. Usually he manages to answer most of his mail personally. That is something not too unusual. Trying to interview Mike is not so easy. He has a way of rambling off to a different subject altogether!

Nine times out of ten I don't know what the heck he is talking about, for he covers everything from car engines to what the great composers died of! I still don't think (I may be wrong), but I still don't think that Mike has yet realised what a great attraction he is to the pop

music business. He doesn't like getting "dressed up" when he is not actually doing a show. In fact, the last time I saw him, he had on a pair of old jeans, an open-necked shirt, and a khaki short coat. He doesn't particularly want to make "straight" recordings, at least that was the impression he gave me.

**WHY?** I don't know, but I'll tell you this. I've heard Mike sing a number straight, and to my mind he sang it with a good quality tone, good phrasing, and well-executed diction. I wouldn't mind betting that a straight ballad from Mike would stand a very good chance for the Top Five, providing it was well-written, and had a strong commercial value. I think he tends to over-play himself too much when he spouts about being an intellectual. I'm not saying he turns round, and says, "Well, I'm a very brainy guy." He IS a very educated man.

What he should remember however, is

that many of his female and his male fans are not too concerned whether he is a Russian language student, or whatever he is, or whether he was a barrow-boy, but that he is good-looking, has a lotta talent, and can be one of 1963's biggest actor/singers. As I said earlier, I don't think Mike realises how much he is in demand. With two huge hits behind him, and a definite third on the way, a musical film next year with John Leyton and Iain Gregory, plus many TV offers it's pretty easy to see that Mike will soon be swamped with yet more contracts.

If Mike thinks I'm wrong the only way to prove it is by waiting and seeing. Given time, he will realise that soon everybody will be wanting him, and the offers that are already pouring in will increase ten-fold! So, a personal memo to Mike Sarne. There are a lot of pop singers, Mike. But it's no disgrace to be a pop singer! You've got talent, Mike—but you've got something which nobody in show business or out of it, can define!

You've got that extra star material—that something which can't be described—so use it well!

# CHATTIN' WITH CLIFF!

"Wow! Hot, isn't it!" said Cliff. I nodded back "yes"! We were at Cliff's reception just before he left for his American tour. The party, given by Paramount, who will be promoting "The Young Ones" in America, was just getting "warmed up". As Cliff said cheerfully, "It's more of a photography session than anything else." I agreed with him, for every time he turned round, about fifty flashbulbs went off! "I think I'll sit down!" yelled Cliff over the noise.

"How's the 'Pop Weekly' going, Dave?" yelled Cliff. "Very well!" I yodelled back! Cliff stopped talking long enough to give his co-star of "The Young Ones" Miss Gray a kiss on the cheek—it's alright—only for the photographers! In the few spare minutes while the "flash-bulb" boys were taking a drink, I managed to chat to Cliff without having to yell too much. "What do you think will be the outcome of your trip to the States this time Cliff? Do you think it will give you a better chance of reaching their Top Ten with your future releases?" Cliff looked thoughtful, "Well, obviously, I'm hoping that it will be that way.

"But the last time I did a tour of the States I was at the bottom of the bill! This time I don't think I will be *too* low, but it doesn't really worry me. I sure hope they do buy my future releases. That really would be something! But I'm not unduly worried. You see, it's like the other countries. Most of them haven't or hadn't heard of me when I first got started over here, but now, well, I do pretty well in nearly every chart that exists!

"America always has been a tough nut to crack, but I've had a few hits there, and when 'The Young Ones' is shown over there whilst I'm touring perhaps they'll like the tunes on the album from the movie. I think they will. If 'The Young Ones' does go down there well, then I guess the 'Summer Holiday' film will also be released there." I saw the camera guys getting ready to give us "spots before the eyes" again, so I said quickly to Cliff, "Anything new on the 'Summer Holiday' film, Cliff?" Cliff shook his head, "Not unless you count the song I wrote for it that's gonna be included in the album. You know the one, *Big News*. That's about all there is on the film. It will be released on the—no, I don't know the actual date, but it will have a premiere around December, and go on release around January. We had a real giggle with 'Charlie' on 'Summer Holiday'. He's the St. Bernard dog who has a part in the movie!

"We were all supposed to be singing a chorus. Charlie had been left in a corner until he was wanted for his part. We'd just got going singing and then Charlie joined in! In the end we had to have him removed."





★ **A WINNER! . . .** ★

★ **MARK WYNTER'S** ★  
★ **"Venus in Blue Jeans"** ★

★ On ★



7N 15466 ★

★ **FREE PHOTO AND FAN CLUB DETAILS** from Carol Lindsay, 13 Bruton St., London, W.1 ★



# LIKE AN EVENING WITH MARK WYNTER? POP WEEKLY'S FAB COMPETITION

Attention, girls! Lend an ear!! Stand by for some real ravin' news. GOOD NEWS. Ready? Right, then. How would YOU like an evening out with Mark Wynter, that slim good-looker whose hit version of *Venus In Blue Jeans* is currently whistling up the charts?

How would YOU like to be his personal "Venus", not necessarily in blue jeans, for one thrill-packed evening in London? How would YOU like to dine and chat with the heart-throb of millions of girls from Pool to Bournemouth to Brisbane?

Of course, you would. Now stop pushing and form an orderly queue while we tell you just how EASY it is. Just a simple competition to decide who will be the lucky girl. Here are the details . . .

Simply list, in order of preference, the THREE QUALITIES YOU THINK MARK WOULD LOOK FOR IN HIS IDEAL GIRL—IN HIS OWN IDEA OF A "VENUS". Just list them, One, Two, Three. You've got a very

wide field to choose from. Poise? Confidence? Punctuality? — Just put them down in order.

Now there may be quite a few lucky girls whose listings compare exactly with Mark's own quality-ratings. So there's just one little extra, to help Mark eliminate all but ONE.

Write, in 25 words or less, just why you LIKE MARK'S RECORDING OF *VENUS IN BLUE JEANS*. Why has it become the biggest hit of his recording career? What appeals to YOU.

And that's it. Write your name, address, and AGE with your list—and YOU could be the lucky one to go out on a starry, never-to-be-forgotten evening with Mark.

Mark is determined to make it a memorable evening for the winner. He plans dinner—by candlelight, of course—in a plush London restaurant. Maybe you'll meet some of his star friends.

Let's help you a little. Let's talk about Mark himself so you can get an idea of his own character—because he probably looks for similar things in his ideal "Venus".

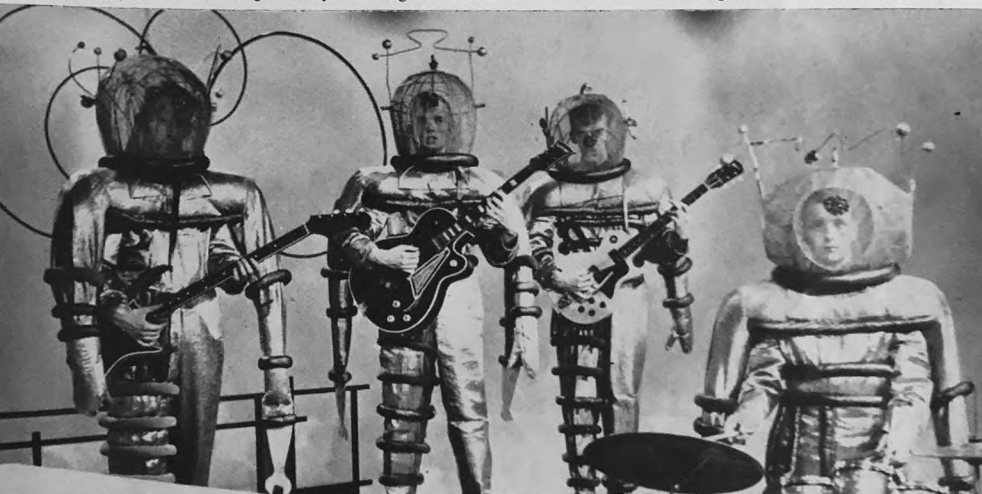
He has perseverance and determination. He likes laughing a lot and has a sharp line in practical jokes.

That, then, is the real Mark Wynter. Now it's up to YOU. Just start a-thinking, then start a-writing. Three qualities for his "Venus". . . One, Two, Three. And your views of *Venus In Blue Jeans* in 25 words OR LESS.

And post your entries to: David Cardwell, "Pop Weekly", 234-238, Edgware Road, London, W.2.

It's YOUR chance in a million to be a GIRL IN A MILLION.

Closing date NOVEMBER 1st 1962.



## NEW TO YOU THE SPOTNICKS

All four fresh-faced Swedes hail from Gothenburg, but as little as three years ago they were far from the Pop world. Leader, solo guitarist and electronics expert Bo Winberg, who also composes for the group, used to be a sound technician at a Gothenburg recording studio; bass-guitarist Bjorn Thelin worked in an office; Ove Johansson, on drums, spent his earlier days as a postman for the Royal Swedish Post Office. The group is completed by young, fair-haired and handsome Bob Lander who is the featured vocalist.

The boys have toured all over Scandinavia and Germany where they are the

undoubted leaders of pop music, with hundreds of groups trying hard to copy them! (Why bother?) But it wasn't until Oriole Records released *Orange Blossom Special* earlier this year that we heard of The Spotnicks in Britain. First disc here—first disc in the Charts; and now their *Rocket Man* will consolidate that earlier success. Appreciating them as I do, I still stick to my guns over my review of *The Rocket Man* in the first edition of this mag, of yours, in that I think the "gimmick" of the "blast off" and rocket in flight spoils the number. These boys can get away with a hit without additional sound effects, which is

easily reflected in their *Galloping Guitars*, and I'm looking forward to the waxings they are contracted to make for Oriole while they're over here.

Purposely, I have left the group's dress until last. It was a master-stroke to adopt the topical garb of silver space-suits, complete with helmets, to attract the all-important, initial attention; but it will have soon served its purpose. Once established, the group's only necessary "gimmick" will be their talent.



# PHOTO NEWS

- 1 No mistaking this cheery bunch of senders—Cliff (right) and the Shadows. Though they're world-travelling again, Cliff says "We dig our British fans the MOST."
- 2 A full-blooded leap and Mary White flings out his arms to the applause from another packed audience.
- 3 Just one of the many top stars who wouldn't be without their "Pop Weekly"—Adam Faith, currently getting sack-loads of mail for his fine H.C.C. T.V. series.
- 4 The expressive, slim figure; the earnest expression; the hunched shoulders—it's mellow-voiced Danny Williams getting to grips with a ballad of love.
- 5 Is that bird with Decca's new star Billy Boyle the one he sings about on his M.G. Bird's Just Crazy 'Bout Birds? Maybe—but it's Mike Sarro's partner, too, on *W/O! I Hear!* Billie Davis.
- 6 Main scenes and autograph sessions every day for Ronnie Carroll after his *Roses Are Red* hit. Says Ronnie, with a grin: "I thought I was too old for all this."



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Derbyshire  
11 1/2" x 15"



Giant Photo No. 2

## ADAM'S APPEAL TO ALL AGES

ADAM FAITH'S current television series is proving an enormous success—with an even wider appeal than BBC TV planners thought possible.

Said a spokesman this week: "The fan-mail has proved that Adam is capturing adults as well as his established teenage fans. By mixing compering with his singing and dancing, Adam is getting through to viewers as an all-round personality.

"Those who had doubts about Adam's abilities outside teenage audiences and material are now having to eat their words."

And Adam's view? "I knew it was a bit of a risk. But it was one I wanted to take. I like doing any kind of television but there is a great difference between having your own shows and appearing as one of a series of guests."

Adam is looking forward to a new film—and looking for a suitable story. He is anxious, as are his advisers, to get away from the heavier type of yarn as in "Mix Me A Person" . . . which had very mixed reviews.



## NON-STOP POPS!

MORE pop music on radio than ever before—that's the prospect for fans starting around the beginning of February. Following on the suggestions of advisory bodies, the Light Programme will be OFF the air for only three hours in every 24—from 2.30 a.m. to 5.30 a.m.

Final plans are being discussed by radio executives right now. But there will be early morning disc shows and almost non-stop pop from mid-evening each day of the week.

There are problems involved regarding "needle time"—which relates to the proportion of recorded to "live" music—but it is certain that a team of deejays will be on hand to present more pop discs than ever before.

## LIKE YOURS WELL DONE?

LOOKING for a new hobby? Then try MARBLE-FRYING! It's catching on in the States—and if a gent named Wee Willie Denson has his way, it'll be a fave rave in Britain, too.

The rave is simply that—you fry up marbles (glass variety), get the glass all gooeey and then mould it into costume jewellery. A housewife in Long Island, U.S.A., started it as part of an arts and crafts class and it's caught on with the youngsters all across America.

Where does Mr. Wee Willie Denson come in? Well, he is a young singer who has come out with a disc called *Frying Marbles* and what's more he had a hand in writing the number. The rest, disc-buyers, is up to you!

## 'BABY' CORDET CUTS A NEW SINGLE

"I'M Just A Baby" sang Louise Cordet on her way into the Top Twenty, though nobody who saw her photograph could possibly agree. Now Louise comes out with a new single, *Sweet Enough* . . . with which most people must agree.

But, though the disc has been well-received by the critics, Louise still won't consider a full-time show business career.

Her mother, famous London club-owner Helene Cordet, has insisted: "Louise MUST learn a trade. She must have something she can fall back on, should singing be difficult for her."

Result is that Louise can already write a nifty hand of shorthand. And she is planning turning to a foreign language. "Russian is something which appeals to me," said Louise this week. That would line her up with pop star Mike Sarne.

But Louise has already recorded *I'm Just A Baby* in French, German and Italian. Look out for her singing her new single on "Thank Your Lucky Stars" on Saturday next (October 20th).

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# OUTLAWS NEW WAXING CAN JOE MEEK TOP CHARTS AGAIN?

**BIG** talking point on pop news this week is: Can Joe Meek repeat his fantastic Number One hit *Telstar* by the Tornados with the newly-released Outlaws' *Stout Serenade*, out now on the HMV label.

Joe himself, elated at the *Telstar* triumph, is quietly confident. "The boys have done a great job of work. It's a bit Shadowy, maybe, but I think it really could break through."

Joe first met up with the Outlaws when they went as backing group for Mike Berry to his studios. He was so impressed, he immediately invited them to record on their own. "Swingin' Low" was their first EMI release and among the others were "Ambush", "Valley Of The Stout" and "Ku-Pow". Their album, "Dream Of The West" features 12 Country-styled numbers specially written for them by Robert Duke . . . alias Joe Meek!

Line-up of the Outlaws features: Charles Hodges, bass guitar; Kenny Leroy, rhythm guitar; Don Groom, drums; Lorne Green, lead guitar.

## What IS a 'Sprooker'?

**FRANK** IFIELD, who wowed 'em in America last week, is a "sprooker". And, before his many fans march up in arms, it should be explained that a "sprooker" is Australian for a circus Barker.

Which is what Frank WAS . . . and IS, by inclination!

Frank explained: "I used to be a singer, and a guitarist and a sprooker for Big Chief Little Wolf on his circus shows in New South Wales.

"I used to stand out on the stage in front of the tent and talk about the boss-man's prowess. He's the man who invented the 'Indian Deathlock' in wrestling.

"Don't really know just how good he was, but he knew I was a good sprooker. Actually, this sort of reminiscence hurts a little for Little Wolf died recently . . . and believe me he helped lots of Australian folk singers along the road to fame.

"Funny thing about Little Wolf. Most everybody believed he was a real Indian. In fact, he was an Italian!"

Footnote: Frank Ifield is on the way to a million in the States alone. It's been estimated that *I Remember You* will, taking world sales into account, end up by selling TWO-AND-A-HALF MILLION. And says Frank: "I didn't really believe it would even get into the Top Thirty."

## HAVE YOU HEARD?

Gene Vincent joined the Little Richard tour because they've been firm mates for several years. They've toured extensively together in the States . . . Elvis is so busy these days that he even has to have a stand-in for his appointments with his tailor. 'S a fact . . .

. . . Jackie Lynton, big-ranged young star, admits: "I'm just wild about Elvis. I'm like a girl over him. I collect his pictures and his records." . . .

## ANGRY LEE FANS!

**BRENDA** LEE fans currently serving in the Army in Germany have been able to see her great new movie "Two Little Bears". And her followers in Britain are getting angry at the lack of news about a release date here . . .

The movie is a real show-case for the Lee talents. She has three songs in it, one of which is used over the credits—though Brenda can be seen singing it. One of the other songs is *Speak To Me Pretty*, already a big hit in Britain. In the movie version, she duets with teen star Jimmy Boyd.

And reports suggest that Brenda's acting talents are considerable, though she has received little coaching.

The scene could be set for a major box-office success for "Two Little Bears" in Britain. But, so far, positively no news at all about a release date—or even if it will EVER be seen on our screens.

Meanwhile, the Lee fans get angrier and angrier . . .

## ONE MAN BAND!

**QUOTE** from Little Richard, soon after his arrival in Britain: "You wanna meet my organist and pianist, Billy Preston. He's TERRIBLE!"

Sounds funny, huh? But diminutive Richard regards that as being a great compliment. The person in question is aged SIXTEEN and is known for his habit of playing piano and organ . . . at the same time!

As Little Richard said: "He can really tear it up. And when I say he's terrible, I mean he's great. He's a whole band in himself.

"And if he's really swinging, I'm really swinging. As far as I'm concerned, Billy and me is a team."

Incidentally, when Little Richard isn't wailin' his heart out on recordings or personal appearances, he is out looking for apartment houses to buy . . . and let . . . and make a goodly profit on. That's when he isn't giving his services to Gospel groups singing around churches in America.

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# READERS WRITE

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## Continental Difference

I reckon the popular stars are getting a bit flogged. People don't like newcomers, so what? Well how about looking to the continent? There's something great in the music over there. They treat it more seriously. English all dress up in suits, or some gimmick set-up, in their stage appearance; but in France, in they come with black leathers, or like one all in white leathers, black cuffs and gold chain. How about that! Then the music beats and the singers have got that hypnotic sway.

It's a pity we don't get more music of that nature over here. One fab L.P. we have that is really something, where no singer except for this one could have such fine voice control, and is able to sing such a wide range of songs is the only Cliff. Yeah that L.P. Cliff. Released in '59, we've nothing like it. It's a pity he does not release another one. I'd like to hear him sing, *Let's Twist Again*, *Twistin' The Night Away*, *Picture of You*, *His Latest Flame* and many others.

Timothy J. Sinclair (Oxon.)

## Some People

Most of my friends (including girl) think that Hayley Mills is the best of the teenage type girl stars, for singing, acting and looks.

I disagree and am surprised to see that she holds tenth position in the popularity poll. I think the position should be held by delightful Carol Deene.

In my opinion Carol is the most up-and-coming star of 1962, but unfortunately "some people" don't agree.

Gregory M. Davies (Blackpool)

## Hill (!) Writes

Dear Aldersley,

Who do you think you are?

When you write about the greatest guy in Showbiz, in any part of the world, please write his first name instead of just his last. In case you don't know who I'm talking about, it happens to be

ELVIS PRESLEY.

Miss Pat Hill (Cumberland)

## Tick! Tick!

Just for once could someone in the pop business world avoid comparing our own Cliff Richard with Elvis Presley. I am sick to death of reading, "What Makes Cliff Tick?" or "What Makes Elvis Tick", and then a long drawn-out paragraph on why it is Elvis is always beating Cliff in the Hit Parade.

It seems to me utterly futile to even start to compare the two. Surely both of them are completely different personalities.

But would you believe it, I open my "Pop Weekly" this week and there it is again, the same old line.

Pardon my yawn, won't you?

Miss Sheila L. White (Blackpool)



# SHE KNOWS — Y' KNOW

Our "Little Miss Lonely" is getting worried it seems! On her latest platter she pleads "Keep Away From Other Girls" and if he doesn't she warns on the flip side that she will "Cry My Heart Out"! Aye, it's that Bouncing British thrush Helen Shapiro making yet another bid for the Top Ten with her latest offering *Keep Away From Other Girls*. A good chance here of Helen hitting the No. 1 slot, for what young lady doesn't say to herself, particularly if her boyfriend is cute "I hope he keeps away from other girls?"

I think that's one of the reasons why Helen *does* hit the high spots in the Top Ten, apart from her splendid vocalistics, because she uses lyrics to her songs that everyone has either said at one time or another, or they have been thru the same sort of experience which she puts over via that solid wax. Take her first hit,

*Don't Treat Me Like A Child*. Isn't that what we've all said when we were younger, at one time or another to our parents? Then her other big hit, that solid No. 1 *You Don't Know*. Can you think of any time you've ever said to maybe an ex-boyfriend, "You Don't Know How Much I Care?"

How many of you have been a "Little Miss Lonely?" Get the idea? Helen's records are perhaps listened to just as much by boys as by girls, so that it's easy to see that the boys change the lyrics to suit themselves! When I mentioned a few months back in the "Pop-Ten" that Helen might change her style to suit jazz arrangements, I didn't realise what this will mean to her fans, for as you may or may not know, some of the old blues songs are very sad, with lyrics like, "You went away and I cried all day."

Your

TV

Choice

## JILL BROWNE

"Now this won't hurt! It's only a small pin-prick. Please come down and stop hanging on that electric light bulb up there." No! It's all right. I've not gone haywire, tho' I shall be hurting if I receive any more letters from the male readers of the "Pop Weekly"! Ever since we began the TV Page Personality we've had—BOYS! So, ladies! You'll have to take a back seat this week, while your boyfriends have *their* choice for the TV Page. Their choice by their letters is that delectable member of the "jab 'em when they're not looking" brigade, Jill Browne of "Emergency Ward 10".

Wrote one chap to me, "Is Jill Browne the same kind of person as the Carol she plays in Ward 10?" I'll tell you. Yes! She's kind, sweet, and very, very nice to talk to! The last time I met her was at a party quite a long while ago. I congratulated her on her tremendous run in the "Ward 10" series, and she almost fainted! "If you call me Carol" she said, "I'll die." Being a considerate fellow (it's not nice to have people dying on the front room floor) I enquired mildly, "What's the matter?" Carol sighed and said, "Being Nurse Carol all the time is a bit tiring.

"You see" she went on "I'm even beginning to forget what my name is, my real one! When I go shopping or something, people stop me in the street, and say something like, 'I hope you're not working too hard at the hospital, Carol?' They really believe I work there." I cut in and said to Carol (sorry, Jill), "Who sends the most letters to you?" Carol smiled, "The men! They want to know if I can come and nurse them!" Carol, I think—just a bit of a twinge in my—oh! well—perhaps not!

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No. 9

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# POP SHOP TALK



Don Everly, of the singing Everlys, said, when they arrived last week, that he rated Matt Monro very highly and *Softly As I Leave You* sputnik-high as a song . . . **Bob Hope**, who doesn't sing much nowadays, booked for two shows at Manchester Free Trades Hall on October 27. Vic Lewis nabbed him . . .

"I think Country and Western music could and in fact should be the big thing of the future, so long as it is handled right," says Decca new boy **Lorne Gibson** . . . **Buddy Britten's** new single *My Pride, My Joy, My Little Girl* will be flipped to *Long Gone Baby* for American release during November . . . **The Tornados** are engaged in finishing off their first L.P. for release here in time for Christmas. An E.P.'s being rush-released around now . . .

Look out for changes in the rules—and long-awaited ones, too—in the 1963 Eurovision Song Contest, which will take place in the Royal Festival Hall, London, next March . . . **John Barry's** rave-in-advance for his "discovery" **Johnny de Little**, EMI's "Lover" boy, justified right to the last "fantastic" . . .

**Cliff's** great new movie "Summer Holiday" now lined up for a starry old premiere on December 20th in London, but far-afield fans will have to wait until the end of January to see it . . . Is a new, bigger and better BBC TV pop show on the way? Rumours, merest of whispers as yet, round the studios suggest that "Juke Box Jury" may be swallowed up by a larger overall programme . . .

**Freddy Cannon** says he is sending "wish you were here" postcards to over 250 American dee-jays while here in Britain . . . **Ringo Starr**, drummer with new disc group **The Beatles**, was in the same classroom with **Billy Fury** at Dingle Vale Secondary Modern School up North . . . **Frank Kelly** and the **Hunters'** inclusion on the **Bobby Vee** tour in Britain starting November 3rd was due to a special request from the American star . . .

**Danny Davis**, of Pye Records, was seriously thinking of giving up the business for good. He was discouraged—and anyway had a good future in science. Now he's keen on popdom again with his latest release, a cover of the American hit *Patches* . . . **Jerry Lewis**, in the States and planning a new album release, has given his business associate **Ernie Glucksmann** a brand-new Lincoln Continental . . .

**Rupert Davies**, TV's "Maigret" of the theme-fame, often sits in on **Rex Denby's** drum-kit at new starry meeting-place **The Stage Door** in London's

West End. He's a first-rate drummer . . .

Pop Weekly disc-critic **Peter Aldersley** adds a fourth show to his Radio Luxembourg commitments as from October 31st, when "This Is Their Life" returns for another series. The others: "Swoon Club" (Mondays), "As Time Goes By" (Thursdays) and "The Weekend Show" (Fridays) . . . **Tennessee Ernie Ford**, former regular hit-maker, wants to make a long-player backed by the choir at San Quentin Prison . . . Look out for announcements of film roles coming up for **Matt Monro** in the States. They regard him as acting potential there . . .



Just suppose: **Hank B. Marvin** also left the **Shadows**—would the group STILL be able to keep up their unbroken run of success? . . . Nobody gets unkind treatment by critics and fellow-singers than **Jess Conrad**. He could be proving them wrong right now with *Pretty Jenny* . . . **Bobby Rydell**, due for big boosts now his discs are coming out via Pye here, has finished a fab album "An Era Reborn" in Hollywood. All hits of the past few years . . .

Didja know that that very young-sounding "Saturday Club" singer **Mary May** is the mother of two children and the wife of pianist and Shane Fenton manager **Tommy Sanderson**? . . . New name **John Richard Duncan** (he's using all three monikers on the label) is a **Norman Petty** "find" who Petty rates as high as **Buddy Holly** in potential . . . **George Shearing**, obviously knocked out at meeting so many old friends in Britain, says he'd like to come back regularly every year. He'd be welcome . . .

Belated "happy birthday, sweet sixteen" greetings to **Helen Shapiro** . . .

## \*\*\*\*\* AMERICAN LETTERGRAM \*\*\*\*\*

**Frank Ifield**, here last week, voted "The Guy We'd Most Like To Go Into Outer Space With" by girls of a big university in Detroit. . . **Connie Francis's** book for teenagers "For Every Young Heart" out on October 22 in the States—with British publication to come . . . **Frankie Avalon**, currently filming in "Drums of Africa" in Hollywood, sings only one song, the main title over the credits, but he'll record it later . . . So you are latching on to **The Madison** after all. Told you so! . . .

Columnist here reported that when asked how much **Elvis Presley** would take to appear at a lavish new hotel, **Col. Parker** replied: "The first ten floors of the hotel!"—and they thought of accepting. . . **Little Eva**, big-smiling, says she has had an offer to tour Britain early next year and she wants to accept . . . Getting good reviews here: **Frankie Vaughan's Hercules**. We dig friendly Frank here . . . Yet another **Sinatra L.P.** "All Alone" on the way. Is this guy overdoing his disc releases? . . . **Fabian** now changed disc labels and the new set-up, **Dot**, are determined to make him really mean something over your way . . .

"Two-sided dynamite" is how one reviewer describes **El's** newest single, *Return To Sender* and *Where Do You Come From* . . . **Trade**—how's that for a first name—**Martin** is a hotly-boosted new boy here. Seems that **Trade** is **Good** . . . **Bobby Pickett**, high here on *Monster Mash*, is only 22 but before turning to singing put in several years as a comedian . . . British character **Jack Good** says he's unearthed some likely material here for **Karl Denver** and hopes to hop the Atlantic to supervise some sessions in London . . .

**Brook Benton** is planning to produce, re-write and star in a Broadway musical . . . **Cliff Richard**, here again, is cornering a lot of air-play for "Wonderful To Be Young", U.S. title of his "Young Ones" movie. What a nice, modest guy he is . . . Jazz version of *Stop The World—I Want To Get Off* is done here by **Vic Fieldman** and his trio. Vic is, of course, a Londoner . . . **Tommy Roe** spends his spare time, which ain't much, painting in tempera . . . **Marlon Brando** is hinting that a film biography of **James Dean** may be on the way . . .

**Bobby Darin** wanted to produce "Come Blow Your Horn" as a movie. But **Frank Sinatra** got in first. And then the Sinatra company wouldn't consider him for the part of **Frank's** younger brother. Result: a rather angered **Bobby** . . . Recent twosome around Hollywood and elsewhere has been **Frankie Avalon** and one **Claudia Martin**. Her pop is **Dean Martin** . . . Quotes **Juliet Prowse**: "Elvis Presley lives on energy, yoghurt and bananas." She knows him well enough to be accurate . . .

**Nelson Riddle** is named to compose the score for "Paris When It Sizzles", a new movie. Remember the good job he did on the "Lolita" score? . . .

# DISCUSSION

Another good week, with well-up-to-standard discs from Ifield, Leyton, Hyland and Munro to name but a few—so let's get cracking and start with the highlight:

★ ★ **BOUQUET** ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
★ to Frank Ifield and *Lovesick Blues* ★  
★ (Columbia). This is a fast-moving, ★  
★ driving number that gives you a ★  
★ happy, uplifting feeling, despite ★  
★ the title. Frank gives a performance ★  
★ full of vitality and ★  
★ consolidates his position as our ★  
★ No. 1 yodeller. Here is a good ★  
★ singer at his best who combines ★  
★ a faultless technique in the very ★  
★ tricky art of yodelling! I'd say ★  
★ that if you liked *I Remember You*, ★  
★ you'll like this one even more! ★  
★ Take away the yodel and you've ★  
★ still got a hit number well per- ★  
★ formed and recorded. (p.s. I've ★  
★ got round to wondering how many ★  
★ artists are thinking of trying to ★  
★ climb aboard the yodel bandwagon! ★  
★ 't'll be interesting to see, won't ★  
★ it?) ★  
★ ★

Half-released a few weeks back, withdrawn and now released again is the stop-and-start story of *Billy Fury's "Because Of Love"* on Decca. Already reviewed in some quarters because of that false start, this is a slow, ponderous offering from Billy. I, for one, regret that he should have taken his voice down a few notches; this gives him an "Elvis growl" and robs him of his own technique which has been so successful over the past year. Billy has also recorded better material—he deserves better, too. Do you suppose it was the same doubts which prompted the initial dilly-dally over release? I wonder! Sorry, Billy—but one doubt doesn't make for disaster, fortunately.

Back from her *Vacation* comes *Connie Francis* on M.G.M. and now she is "*Playin' Games*"; to prove it, the usual heavenly choir has taken to sounding like a group of very adult kids "la-la-la-ing". I think this does nothing for an unexciting composition, the arrangement of which is dull. Connie, herself, is back on her *Vacation* form, but she, too, is ill-served by her material and lacks the life and drive we have come to expect.

Matt Monro comes up to expectation with "My Love And Devotion" on Parlophone. Here is our King of Straight Ballad well-served by his composer. Matt's warmth and technique give this slow romantic song a gentle, relaxed air and it will become a family favourite, although I think it has less "pop" appeal than his *Portrait* . . . and *My kind of girl*.

Don Charles has now returned from his hermitage on the misty mountain and greets the "pop"ulation with "It's My Way Of Loving You" on Decca. Here is Don's chance to overcome the drawbacks of *The Hermit* . . . and carry on where he left off with *Walk With Me My Angel*, because I think you'll like this new one. It's a big beat ballad with Don in an exciting big-voice mood.

The John Leyton fans who were disappointed when he sailed *Down The River Nile*, will rejoice when they hear he is on the lonely kick again. On H.M.V. comes "Lonely Johnny" which gives us shades of John's earlier, successful sound and treatment. I find this disc less frantic and much more restrained than *Johnny Remember Me & Co.* without loss of impact. I consider this progress, and am delighted to see that John has developed an easy, effective restraint, which can come only from hard experience, giving more weight and assurance to his performance. You'll like it very much. Wanna bet?

How are you off for a bit of second-hand love? Not a nice way to put it and that was my first reaction to the lyric of Brian Hyland's "Warmed-Over Kisses (left-over love)". (Anyone care for yesterday's sandwich? A bit curled-up at the corners, but edible!). Anyway, having played the disc a couple of times I forgot about that because of the catchy melody and gentle, rather sad performance from Brian. There is charm here and he may well continue his success-story. The unfussy backing from guitar and piano has an attraction of its own



without being too prominent. Oh, this rather sad charmer is on H.M.V.

It pleased me to run out of Brickbats last week but I'm afraid I've got my new stock in now and I award this week's

## BRICKBAT

To *Hello, Out There* from Nick Noble, on Liberty. Nick has a pleasing voice, but I don't care for his too-straight, somewhat lofty treatment of a composition crying out for a much warmer and less inhibited technique. This shortcoming is heightened for me by a very "twee" chorus chanting "hello, out there"—it doesn't belong to this type of orchestration and makes me think it was added as a mere concession to sales interests! That's the trouble: singer, backing and chorus just don't gel into one happy, acceptable whole. Result? Plain dreary, man!

Welcome to newcomer on Pye—*Chance Gordon* who gives us instructions on the twist and "*Instant Love*". It's a twist disc that really moves and the gimmick might help sales a bit. Chance has a warm personality but I would like to hear him in more intimate style. I felt he was a bit snowed-under by the twisting backing! A pop sound, but let's give Chance a namesake! And talking of names, you've probably seen or heard him before under another name. No prizes, but let me know if you spot it!

There's a pretty pile of platters from the tops in pops this week. Let's look forward to more next week.

'Bye for now.

PETER ALDERSLEY'S BOUQUET OF THE WEEK

# FRANK IFIELD'S LOVESICK BLUES

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# LAST OF BUDDY

Whenever I sit down to write the features for the "Pop Weekly" I usually try to get into a happy mood, so that most of the features have some kind of a sparkle to them. Only you can tell whether or not I really succeed! There is one singer however, who, whenever I write about him makes me feel sad, because I know I cannot see him, or interview him. I am of course referring to the late, great, Buddy Holly. A few weeks ago he had his last hit. I say last, because as you all know, *Reminiscing* was Buddy's or should I say is, the only record left for us to hear.

I never met Buddy. I did manage to see him once on a one-night stand in this country before he flew back—and then I remember thinking to myself, "Oh! It doesn't matter. I'll see him again. Being such a success over here he is certain to come back." He never came back. The next week I was stunned to hear the news that Buddy had died.

Buddy was the true, beat singer. As a vocalist he had a unique style, tho' these days many imitators cash in on the same vocal sound. In this country Buddy is more than just a memory. His records sell better here than in his own United States. To his fans, Buddy Holly is still alive. You hear them talking about him, not as tho' he had died but as if he were listening to them.

Perhaps he is.

## ★ song of the week



### BOBBY DARIN'S 'THINGS'

Every night I sit here by my window,  
Staring at the lonely avenue,  
Watching lovers holding hands and laughing,  
And thinking 'bout the things we used to do.

*Chorus* Things, like a walk in the park,  
Things, like a kiss in the dark,  
Things, like a sail-boat ride,  
What about the night we cried;  
Things, like a lover's vow,  
Things, that we don't do now,  
Thinkin' 'bout the things we used to do.

Memories are all I have to cling to,  
And heartaches are the friends I'm talking to,  
When I'm not thinking of a-just how much I love you,  
Well I'm thinking 'bout the things we used to do.

*Repeat Chorus*

I still can hear the juke-box softly playing,  
And the face I see each day belongs to you,  
Though there's not a single sound and there's nobody else around,  
Well there's a-just me thinkin' 'bout the things we used to do.

*Repeat Chorus*

And the heartaches are the friends I'm talking to,  
You got me thinkin' 'bout the things we used to do,  
Starin' at the lonely avenue.

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## LETTER STORM . . .

Zowie! That's my re-action to all the letters that have come in since I asked you your opinions on Elvis in the 6th Edition of Pop Weekly! Remember I asked you your idea of what makes Elvis tick? I attempted to find out what was the main appeal, the one main appeal, of Elvis, King Of The Pop World. I'm sorry to say I can't tell you as yet, because the cards and letters you sent in to my request have had our staff completely snowed under!! I'll be able to tell you definitely in our 10th edition—what is the one main appeal of Presley—by the people who buy his discs, see his films, the people who know—YOU!

I can however, tell you, or rather give you a rough guide of what many of the letters from all of you do say. Most of you seem to buy his discs, see his films etc., because—and this will surprise many of you—because he is the one pop singer you always used to hear talked

about when you were younger!!! Still, with luck I'll be able to let you know in our November 3rd edition. There'll be some surprises coming, I guess, but it will be the first survey of its kind on Elvis. So keep the letters rolling in, and don't forget! All I want to know is what you think makes Elvis "get" YOU!

Why do you buy his discs? Why do you travel miles to see one of his films? WHY? WHY? WHY? Why do we still rate him as the No. 1 Personality in this country? Tell me and I'll tell you. But don't forget! All I want is the one reason only! Please remember that! Is it because he's handsome? Because he's a good actor? Because of his "different" discs? Tell me—and in the November 3rd edition of Pop Weekly, I'll be giving you the verdict!

Meanwhile—back in the jungle . . . oops! Meanwhile back in the States, what is the Euphonic Elvis doing?

Well, had a couple of words with the Presley stronghold, and at the moment Elvis is still working between Seattle and Hollywood on his movie, "Take Me To The Fair". In between times he is awaiting the results of the advance orders for his new single, *Return To Sender*, which at the time of writing was drawing near for its American release. The American platter companies have now changed their minds about the selling strength of EP's since of El has almost captured the world with his fastest selling EP to date, "Kid Galahad".

What else has been happening with Elvis? He has been suffering slightly from a sore throat, which is nothing new to Elvis, since it has now almost been written into his life! Apart from that, strange tho' it may seem, Elvis hasn't been seen courting any girls for some time, or has he at last found a hideout that the American Press can't find! I certainly hope he has—for El (one of the nicest guys in the pop world) deserves better treatment from everyone for all he has done—don't you agree?

**POP** WEEKLY

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Week Ending 20th October

ONE  
SHILLING

Frank Ifield

