

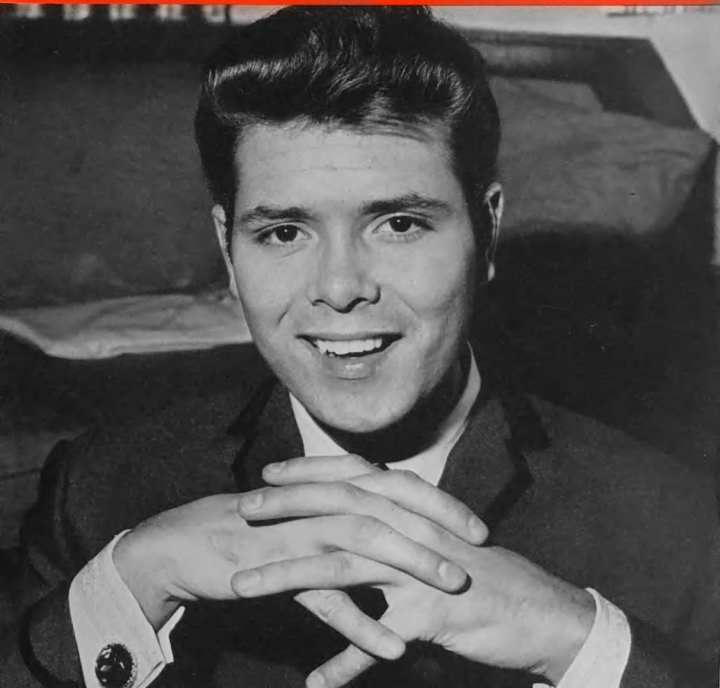
# POP

No. 22

# WEEKLY

ONE SHILLING

Week Ending 26th January





# The Old El — IT IS!



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FIRST SERIES

WEEK ENDING 26/1/63

ISSUE NO. TWENTY-TWO

In Pop Weekly edition 19 I said, "Do you prefer Elvis in his old films and on his old records, or do you prefer Elvis in his present films or on his present discs?" The result was a fantastic amount of letters and cards from Elvis fans in Britain and even from Elvis fans in France, Malta and Germany! It was an almost unanimous decision that Elvis fans preferred Elvis in his old films and his old way of singing—although his latest platter *Return To Sender* was mentioned many times by fans as a slight return to his older style. Here are a few of the quotes from some of the Elvis fans. From Janet Surplis of Scotland, "I used to dislike Presley intensely and it was not until I saw him in "Flaming Star" that I changed my mind about him."

When I went to see "King Creole" I thought he acted the part wonderfully but I disliked his style. I have seen all his films since and in fact saw "Blue Hawaii" 5 times and would go again without hesitation." From Miss W. Pearce of Hants. comes the message "Give me the old Elvis any time! I have seen all his films and I think his earlier ones were just fabulous! I could have sat through 'King Creole' all night and I think 'Jailhouse Rock' was the greatest film Elvis has ever made. But in his more recent films we see the new Elvis and I must admit I was very disappointed! Now I am as great an Elvis fan as the next person but I think his films from 'G.I. Blues' onwards have lacked all the power and drive of his earlier films. To my mind the most enjoyable film of Elvis's since he came out of the Army was 'Wild In The Country'.

"In this there seemed to be some of the moodiness and temperament that we saw in Elvis's earlier films. Although he handled 'Blue Hawaii' and 'G.I. Blues' very well I still think his earlier films are the best. Alas! I think we have lost the old Elvis screenwise for good! As for records I much prefer Elvis's earlier works, the exciting 'Jailhouse Rock', 'Big Hunk 'O Love' and 'All Shook Up' were absolutely fantastic. Let's face it, the new Elvis is becoming dull and boring on record."

Many Elvis fans, however, do not care what Elvis sang or what films he made as long as it was "just Elvis!" One letter from Terry Rundle of London S.W.9 was one of these. "I don't prefer Elvis in his old films. I just prefer them all and I hope Elvis will mix the varieties of films he makes in the future. This will satisfy those who prefer all of Elvis films and those who like only different types. As far as discs are concerned they are just right

Hi there!

There has been a lot of criticism lately of the B.B.C.'s "Juke Box Jury" and I, for one, agree that there is considerable room for improvement in this programme which is supposedly slanted towards a teen audience. The main criticisms centre around the selection of the "jury" and it is true that it is difficult to understand why many of the panelists are chosen to appear.

The absolute futility of the remarks of some of the ageing actors and actresses who seem to turn up with a monotonous regularity must drive thousands of viewers to the other channel every week. Only the personality of David Jacobs saves some of the programmes from complete disaster at the hands of people who seem determined to display their total ignorance of anything concerned with pop music. If they don't like pop, why do they accept the invitation to appear? What I would like to see is a much higher proportion of teen-agers on the "jury," with the usual sprinkling of deejays and singers, and perhaps we would get some livelier comments on the discs played. I must admit, however, that last week's edition, enlivened by the appearance of Mr. Acker Bilk, was the best for some time.

On to a happier note, the welcome reduction in the tax on platters and players seems to be leading to increased sales and this in turn will give us even more choice in our discs. Is it too much to hope for that the next budget will see the removal of the remaining tax?

The Editor

but I would prefer, like many other Elvis fans, to see him make a pure rock and roll disc and I am sure it will be as successful as his ballads."

Obviously the Elvis followers in this country will continue to buy any Presley waxing that is released and it is a near certainty that they will see his old or new films any day of the week. However, I personally think it is time that Elvis, although he mixes his platters more than anyone else, should try and cut a few of the rock flavoured records that first shot him to fame in 1956.

Out of Elvis's 205 recordings (including his "Girls! Girls! Girls!" album) his worst recording to date was *Flaming Star* where he repeated the words "Flaming Star" once every two or three seconds until one was convinced that the whole lyrics were made up of these two words and nothing else! This, however, is a matter for Elvis fans to decide for I know that hundreds of copies of the EP *Flaming Star* are being illegally shipped into this country simply because some obviously technical clause has prevented its official release here. The only three records that have yet to be officially released in this country are again *Flaming Star*; *Summer Kisses, Winter Tears* and *Tonight's All Right For Love*.

The final verdict then is: the greater majority of Elvis fans prefer Presley in his older style both on record and on the screen! Thanks, cats!

Great Britain's only Pop Star Chart!

## POP STAR TOP 20

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

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

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





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

Discussed by  
**Peter Aldersley**

Here are four more long-players for your long-lasting enjoyment. I hope you like them as much as I do and I don't think there will be much doubt about the first one, anyway:

**BRENDA LEE: "THAT'S ALL"**  
BRUNSWICK. L.A.T. 8516.

The dynamic Brenda runs the full gamut of her technical and emotional range on this most satisfying L.P. There can be no doubt that she is the most sensational of all teen-age singers. Not only has she quite a brilliant technique but also a maturity of interpretation and performance far in excess of her tender

years. This platter fully confirms this, once again. From the jubilation of her lively *I'm Sitting On Top Of The World*, right down the scale to the depths of emotion in her *Valley Of Tears*, Brenda never falters. Every note, every mood is precise in her style. Warmth and sincerity oozes from every track of this well recorded L.P. Whether you like the Brenda Lee of Top 20 style or otherwise, I'm sure you'll find so many tracks to make your purchase worthwhile. Other titles include: *Fool No. 1*; *White Silver Sands*; *Just Out Of Reach*; *Sweethearts On Parade*; *It's A Lonesome Old Town*; *Organ Grinders Swing*; *Gonna Find A Bluebird*; *Why Me?*; *Someday You'll Want Me To Want You* and *You Can Depend On Me*. What more can I say except, "that's all?"

**HARRY H. CORBETT and WILFRED BRAMBELL: "STEPTOE and SON"**  
PYE. NPL. 18081.

There have been a few comedy L.P.s in the last couple of months and this is

certainly one of the better ones. If you like a bit of the old comedy on L.P. you'll appreciate this, but if you are an ardent fan of the T.V. series you'll go mad over it. All the atmosphere of the "goggle-box" series has survived the transfer to disc and the little gems of characterisation from Harry H. Corbett and Wilfred Brambell come vividly to life once again. There are excerpts from such episodes as "The Bird", "The Gentle Art Of Totting", "Choppers For Sale" and "The Holiday." Unlike some comedy records, I find this one is just as laughable after the fourth or fifth spin—it doesn't grow stale.

**FRANK SINATRA: "SINATRA SINGS OF LOVE AND THINGS"**  
CAPITOL. W. 1729.

Yet another L.P. from the "Guv'nor," himself, which is a mixture of slow ballads and swinging songs. A collection of some of his earlier single releases on the Capitol label, together with some others never before on L.P. from Sinatra—all the backings are immaculate arrangements from Nelson Riddle, Felix Slatkin and Skip Martin and surely this is Sinatra at his best, whether you like him soft or swinging. Tracks like *The Nearness Of You* have all the stamp of vintage Sinatra with that masterful technique of phrasing; and swinging ones like *Chicago* really move and take on a new aspect. Whether you like Sinatra or not, honesty must dictate that you acknowledge his mastery. Other well-known titles include: *Hidden Persuasion*; *The Moon Was Yellow*; *I Love Paris*; *Monique*; *Love Looks So Well On You*; *Sentimental Baby*; *Mr. Success*; *They Came To Cordura*; *I Gotta Right To Sing The Blues* and *Something Wonderful Happens In Summer*.

**DUKE ELLINGTON and BOBBY HACKETT: "JAZZ CONCERT"**  
(Volume 1)

(Original sound track from Goodyear Jazz Concert Motion Picture series)  
C.B.S. (for GOODYEAR) 106 657L.

Here is a unique opportunity for jazz fans. The great Duke Ellington and Bobby Hackett, sharing this album specially recorded from the Goodyear Jazz Concert sound track, give out with some of their best work in their respective styles. On one side there are 7 Ellington tracks including his theme *Take The "A" Train*; *Satin Doll*; *Blow By Blow*; *Things Ain't What They Used To Be* (not to be confused with Lionel Bart!); *V.I.P. Boogie* with *Jam With Sam*; *Kinda Dukish* and *Good Years Of Jazz*, which is an Ellington composition used as the Jazz Concert's theme.

Bobby Hackett starts off his side with *'Deed I Do* then goes into *Sentimental Blues*; *The Saints*; *Bill Bailey*; *Struttin' With Some Barbecue* and finishes with *Swing That Music*.

The entire disc has been excellently recorded with acoustics which allow the full, round tones of these superb musicians unrestricted restraint or freedom whatever the mood. The result is pure listening pleasure.



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

- 1 Dance On (1)
- 2 Next Time/Bachelor Boy (2)
- 3 Return To Sender (3)
- 4 Like I Do (11)
- 5 Lovesick Blues (6)
- 6 Globetrotter (21)
- 7 Diamonds (26)
- 8 Guitar Man (5)
- 9 Go Away Little Girl (9)
- 10 Sun Arise (7)
- 11 Up On The Roof (13)
- 12 Telstar (10)
- 13 Coming Home Baby (19)
- 14 It Only Took A Minute (8)
- 15 Don't You Think It's Time (18)
- 16 Bobby's Girl (12)
- 17 Let's Dance (14)
- 18 He's A Rebel (23)
- 19 Your Cheatin' Heart (16)
- 20 Desafinado (15)
- 21 A Forever Kind Of Love (20)
- 22 Little Town Flirt (—)
- 23 Island Of Dreams (—)
- 24 Big Girls Don't Cry (—)
- 25 Just For Kicks (—)
- 26 Up On The Roof (—)
- 27 Main Attraction (22)
- 28 All Alone Am I (—)
- 29 The Lonely Bulb (27)
- 30 Charmaine (—)

- The Shadows  
Cliff Richard  
Elvis Presley  
Maureen Evans  
Frank Ifield  
Tornados  
J. Harris/T. Meehan  
Duane Eddy  
Mark Wynter  
Rolf Harris  
Kenny Lynch  
Tornados  
Mel Torme  
Joe Brown  
Mike Berry  
Susan Maughan  
Chris Montez  
Chrystals  
Ray Charles  
S. Getz/C. Byrd  
Bobby Vee  
Del Shannon  
Springfields  
Four Seasons  
Mike Sarne  
Julie Grant  
Pat Boone  
Brenda Lee  
Tijuana Brass  
The Bachelors.

(By courtesy of Cash Box)

- 1 Go Away Little Girl Steve Lawrence
- 2 Telstar Tornados
- 3 Limbo Rock Chubby Checker
- 4 Night With A  
Thousand Eyes Bobby Vee
- 5 Tell Him The Exciters
- 6 My Dad Paul Petersen
- 7 Hotel Happiness Brook Benton
- 8 Walk Right In Rooftop Singers
- 9 Up On The Roof The Drifters
- 10 Two Lovers Mary Wells
- 11 Bobby's Girl Marcie Blaine
- 12 It's Up To You Rick Nelson
- 13 I Saw Linda Yesterday Dickie Lee
- 14 Peppino, The Italian  
Mouse Lou Monte
- 15 Half Heaven—  
Half Heartache Gene Pitney
- 16 Zip-A-Dee-Doo-Dah Bob B. Sox and  
Blue Jeans
- 17 Everybody Loves A Lover Shirelles
- 18 Don't Make Me Over Dionne Warwick
- 19 Loop-De-Loop Johnny Thunder
- 20 I'm Gonna Be Warm  
This Winter Connie Francis
- 21 My Coloring Book K. Kallen/S. Stewart
- 22 Return To Sender Elvis Presley
- 23 Hey, Paula Paul and Paula
- 24 Big Girls Don't Cry Four Seasons
- 25 You Really Got  
A Hold On Me The Miracles
- 26 Remember Then The Earls
- 27 From A Jack To A King Ned Miller
- 28 You Are My Sunshine Ray Charles
- 29 Little Town Flirt Del Shannon
- 30 Cinnamon Cinder The Pastel Six

## Chart Newcomers

# FIRST-TIME HIT FOR BACHELORS

It's the 58th time that *Charmaine* has been recorded—and certainly the first Country 'n' Western-style treatment of the old Mantovani hit. But it has eased the Bachelors' group of three Orish boys into the charts at the first time of asking.

They're there in 30th place. And knocked out about it all. The boys are Con and Dee Cluskey (brothers, 22 and 20) and John Stokes (23). And they've been working together for nine years, starting out as a mouthorgan-blowing group called the Harmonichords.

Just when it seemed that Kenny Lynch was running away with all the honours *Up On The Roof*, in comes part little Julie Grant, at Number 26. The Blackpool lass, a schoolgirl only a few months ago, made her debut with Frankie Vaughan in a talent show in Leeds in April last year. Watching was one Eric Aston, who works in Frank's office. He spotted real talent.

Biggest jump of the week is by the Del Shannon oppo *Little Town Flirt*. And this one is selling so fast (80,000 in just a few days) that it could easily hit the First Five. Del's manager is in this country right now, with Johnny and the Hurricanes—and Del soon returns for a personal appearance tour.

Definitely all happening for Brenda

Lee. First, she's shaken the critics by getting her slow, sad, ballad *All Alone Am I* into the charts (Number 28 this week), instead of the twist-happy flip *Save All Your Lovin' For Me*. 'S funny how British fans never do what the Americans expect when it comes to Brenda.

What else is in? As expected, the Four Seasons are back double-quick, with *Big Girls Don't Cry* at Number 24. Fair enough. If *Sherry* was a big hit, then there was no reason why the distinctly similar *Big Girls* shouldn't get the same ratings. Looks like this popular group will be showing their paces for the first time in Britain around March—on a tour with John Leyton. Leyton manager Bob Stigwood dug into the planning stages when he was recently in America.

Back again, after a false start in the charts is the Springfields' *Island Of Dreams*.

Last but by no means least, back comes *Just For Kicks* and Mike Sarne, rated Number 25 this week. This one, despite early troubles, has been in the Thirty before, slipped out for a week—and is now making a welcome return. It's been selling consistently over quite a long time now . . .

## CLASSIFIED ADVERTISEMENTS

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

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

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"ME AND MY SHADOWS", by Cliff Richard. 5/- plus 8d. post. Daily Mirror. Publication. From Pop Weekly (CS), Heanor, Derbs.



# 'QUEEN FOR TONIGHT'

Out this week is a platter titled *Queen For Tonight*—and cats! take my advice—unless you hot foot it to your local record shop you are likely to find yourself trampled in the rush! Reason No. 1. This is one of the greatest double sided decks I have heard for a long, long time! Reason No. 2. The thrush who swings her way along the grooves is the "Queen of Pops" Helen Shapiro. I forecast a wot of a hit from Helen on this number—not only in this country but all over the world!

After all, think of the title again *Queen For Tonight*. Which one of you chicks hasn't had that feeling that you are a "Queen For Tonight" when on the arm of your favourite guy? So take my tip—grab this chunk of solid wax like fast—guys and dolls—for personally I vote this Helen's best single and I cannot remember when she was on better form! From Helen Shapiro, "Queen Of Pops" to a book called "Pop Princess" supposedly based on Helen's real life. Many of you have written to me about this book asking if some of the facts are quite correct.

My two tips for this week, *don't* buy the book "Pop Princess" on the assumption that it is *all* absolutely true. My second tip. *Do*—yes—do get Helen's new single *Queen For Tonight*. I will guarantee you won't regret it! However, back to Helen herself! What else recordwise can we expect from Helen? Here's some news that should curl the ears of anyone who likes Helen on albums—and who doesn't? Coming out in early April will be an LP by Helen called "Helen's 16." Why that heading for this album?

Because this album contains 16, yes, 16 great! great! great! numbers! This must be the finest value-for-money album that we have seen in a long, long time and it is highly unusual, as many of you know, to put as many as 16 tracks on just one LP! I know I won't have to urge you to get this fabulous groove-packed deck! 13 of the songs are new—3 are standards and—I say again—all of them are great! Naturally, of course, the title of the LP ties in with Helen's age—16. A point of great interest to both Helen fans, Elvis followers and all lovers of good pop music!

Helen flies to Nashville—the famed recording centre known throughout the world—and whilst there will cut a new single and it is 99% certain that she will be—backed by *Elvis's own Jordanaires!*

Now we all know why Helen Shapiro is "Queen" not just for tonight—but "Queen of Pops" for as far ahead as the eye can see!



## THE BIG QUESTION!!!

Since the announcement in edition 20 of *Pop Weekly* that the bass-guitarist, Heinz Burt, is to leave the fabulous Tornadoes, I have been swamped with cards, letters, and even 3 telegrams all asking "WHY?" Said John Pearce of Nottingham, "Why does Heinz Burt want to leave the Tornadoes when they are so very popular?" Many of the Tornadoes' fans also sent letters to the same effect, for instance, Ann Wells of Peckham, "Why has old 57 (Heinz 57!) decided to leave the Tornadoes? There they are with two great big hits and he wants to leave—it doesn't make sense!"

Some, however, agree with Heinz Burt's decision, such as the letter that came from Carol Holmes. "I am glad that he has got the courage to leave the group when they are doing so well. But surely he could have waited like Tony Meehan and Jet Harris did when they decided to leave the Shadows?"

After all, the Tornadoes have never been really big artistes until they joined Billy Fury and waxed *Telstar*." One letter from "Swingin'" in Lancashire stated "Dear Dave, I think I know the reason why Heinz left the Tornadoes—because he isn't as good as the rest of the group!" Something tells me that the other Tornadoes would have a few words to say about that!

To try and sort things out I telephoned Heinz Burt and managed to catch him in the middle of a pile of letters with similar writings to the ones I have received. I put the question bluntly, "Why are you leaving the Tornadoes—and why so very quickly?" Heinz's deepish voice came back over the telephone. "The main reason I am leaving the Tornadoes is quite simple. For a long, long time I have wanted to branch out as a solo artiste! You see, if I had left the Tornadoes after they had had a few more hits everyone would

probably have said that any success I would get would be because I was an ex-Tornado.

"I honestly couldn't have left the group earlier. My ambition is to go out as a solo artiste and to make a success without cashing in on the name of the 'Tornadoes.'" Later on I spoke to Clem Cattini, acknowledged leader of the group, and his remarks were "We think Heinz has a great deal of courage by leaving at such a time. If Heinz was not so experienced as he is we would say 'Don't go,' but he has been in the business long enough to know that getting work for new solo artistes is not easy. We wish him the best of success both on record, in films, or in any part of show business which he attempts."

However, opinions in show business are sharply divided. Some say that Heinz is right in leaving, and others think he is foolish. *Pop Weekly's* verdict is: Heinz Burt will probably follow in the same footsteps as ex-Shadow Jet Harris—and that means slow but sure success all the way!



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JACKIE FRISCO'S GREAT DISC

★ YOU CAN'T ★  
★ CATCH ME ★

c/w SUGAR BABY

on DECCA 11566





She's just sweet sixteen. Shapely, too. And a darned nice person to know. What's more, Jackie Frisco has packed a great deal of vocal experience into her life, having become South Africa's number one gal singer.

With two Number One hits behind her, Jackie has now come to Britain to seek further fame, via her great new release for Decca, *You Can't Catch Me* and *Sugar Baby*. Already she's captivated the hearts of dee-jays, columnists and publicity men. Now she's just waiting to see how you, the fans, react to her debut disc.

But though she's new to Britain, she owes a lot of her success to a young Londoner. Remember the Most Brothers, a duo featured on many of the top rock 'n' roll bills? Well, Mickey Most married the sister of Jackie Frisco—and he went to live in South Africa.

The big-time fame that eluded him in his own country came to him in South Africa. For this lad, discovered in the same "stable" as Tommy Steele, Cliff Richard and the Shadows—the "Two 1's" coffee-bar—became part-owner of a record company in South Africa, compere of "Juke Box Jury" there, a

top promoter and one of the leading beat singers.

On some of his concerts, he featured young Jackie. And it turned out that she was a show business "natural," packing something of the punch of a Sonny Liston. Her first disc *When You Ask About Love* hit the top, *Marty* followed it upwards to huge sales. Then she hit the jackpot with a great LP "When You Ask About Jackie Frisco."

But Jackie herself was born in London—Crystal Palace, to be exact. She was only a year old when she moved to South Africa. Singing came naturally to her and at the age of nine won a Gold Certificate for vocal work at the Natal Eisteddfod.

At 12, she was back in London. And her tours of the theatres gave her an unanswerable urge to become an entertainer. That's when Mickey Most met Jackie's sister Christine and became engaged.

Jackie's brother-in-law immediately became a big name in South Africa. But he didn't really want to take Jackie out on tour. "I didn't think it was wise," he says now. "Seemed somewhat of a lumber for me. But all those doubts vanished after the kid had done a couple of shows. Everywhere she went she seemed to bring the house down. So, after a year of touring everywhere, she made that first record.

Talk to Jackie's mother, currently holidaying in Britain. "All of us are rooting for her in this country. If she

makes a success of things, we'll come back and settle here in London again. We wouldn't mind a bit—even though we love South Africa and have done ever since we saw a film of the Queen travelling there . . ."

Initial reaction to Jackie's disc has been so good that it looks as if the Frisco family won't be long before they uproot everything and return to business in London.

Now let Jackie herself get a word in. "I think all this travelling about is thrilling," she said. "Even when I was at school, I wanted nothing better than to sing all round the place. Though I didn't think too much about what I really wanted to do in life, I guess the stage always held a big attraction for me.

"Everyone's been so marvellous to me in London that I sometimes don't even think I'm so far away from home. All I hope is that I can live up to what everyone has said on my behalf."

Girls, generally speaking, don't have too good a time in the Hit Parade. But that doesn't stop many of them coming along and hoping to get up there with Connie Francis, Brenda Lee and Helen Shapiro. Quite recently, the very attractive Patsy Ann Noble made the trip over from Australia to make her own challenge.

Jackie Frisco, too, has travelled over 6,000 miles to find her own fame in London Town. She's got the appearance, the charm, the personality and, above all, the talent to make the grade. But BIG!



## POP WEEKLY TOP 20

- |    |                      |  |
|----|----------------------|--|
| 1  | Bachelor Boy         | Cliff Richard                            |
| 2  | The Next Time        | Cliff Richard                            |
| 3  | Dance On             | Shadows                                  |
| 4  | Baby Take A Bow      | Adam Faith                               |
| 5  | Return To Sender     | Elvis Presley                            |
| 6  | Can-Can '62          | Jaywalkers                               |
| 7  | Go Away Little Girl  | Mark Wynter                              |
| 8  | Because Of Love      | Billy Fury                               |
| 9  | Forever Kind Of Love | Bobby Vee                                |
| 10 | Don't You Think      | It's Time                                |
| 11 | Diamonds             | Mike Berry<br>Tony Meehan/<br>Jet Harris |
| 12 | It Only Took         | A Minute                                 |
| 13 | Swiss Maid           | Joe Brown                                |
| 14 | Bobby's Girl         | Del Shannon                              |
| 15 | Globetrotter         | Susan Maughan                            |
| 16 | Let's Dance          | Tornados                                 |
| 17 | Guitar Man           | Chris Montez                             |
| 18 | Ever Since           | Duane Eddy                               |
| 19 | You Said Goodbye     | Marty Wilde                              |
| 20 | Just For Kicks       | Mike Sarne                               |
|    | Island Of Dreams     | Springfields                             |



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:

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1 It's dodgy traveling when you've got such a lot of props as has **Rolf Harris**. After all, how do you explain to a Customs man that that thing under your arm is a "didgeridoo"? Still, Rolf looks happy enough.

2 That's a bit of a cheeky look in the dark eyes of **Susan Maughan**. But it's not directed at any ONE man—she's busy watching her "Handkerchief" follow-up to *Bobby's Girl*.

3 **Mike Berry**. The *Dave's You Think It's Time* lad, using a tree, a raincoat, an upturned collar and a lot of good ole British rain as his photographic props.

4 A happy group, **Peter Jay** and the swingin' **Jaywalkers**. Why all the smiles? A hat on the way, perhaps?

5 "I kiss your hand, madame," croons **Tommy Bruce** as he laves a gentlemanly kiss on the **Helen Shapiro** paw.

6 **Billy Fury** has had a lot of illness in the past few months. But he's going to take it a bit easier during 1963 though not, of course, to the detriment of his millions of fans.



6



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## TOMMY ROE-CHRIS MONTEZ TOUR LONDON OPENING ON 9<sup>TH</sup> MARCH

DATES have now been finalised for the long-awaited Tommy Roe and Chris Montez tour—and it has also been announced that the Beatles, the Viscounts and songstress Debbie Lee will be in the party.

It's a London opening for the two American first-timers. March 9 is the date, at the Granada East Ham and then on to the Midlands for March 10 at the Birmingham Hippodrome.

Then comes March 12, Granada, Bedford; 13, Rialto, York; 14, Gaumont, Wolverhampton; 15, Colston Hall, Bristol; 16, City Hall, Sheffield; 17, Embassy, Peterborough; 18, ABC, Gloucester; 19, ABC, Cambridge; 20, ABC, Romford; 21, ABC, Croydon; 22, Gaumont, Doncaster; 23, City Hall, Newcastle; 24, Empire, Liverpool; 27, ABC, Northampton; 28, ABC, Exeter; 29, Odeon, Lewisham; 30, Guildhall Portsmouth; 31, de Montfort Hall, Leicester.

It is hoped to fix in some television dates and radio shows for the American stars. And from both Top Thirty artistes comes the message: "We're looking forward like crazy to meeting up with our British fans."

## Mammoth Jazz Festival

JAZZ fans in their thousands will be heading for Belle Vue, Manchester, next June. The four-day International Jazz Festival, organised by Lord Montagu, Harold Davison and Harold Pendleton, will be the biggest and most spectacular event of its kind ever staged in this country.

There will be a line-up of 28 top bands, plus a line-up of the biggest names from America and the Continent. Already being negotiated are Anita O'Day, Dizzy Gillespie, Buck Clayton. And all tastes are being catered for, from mainstream to traditional to modern.

The Festival puts Britain on a par with other countries who have for years organised a mammoth show of the world's talents. Bands booked include those of: Kenny Ball, Chris Barber, Gerry Brown, Forrie Cairns, Tony Coe, Ken Colyer, Dick Charlesworth, Johnny Dankworth, Alan Elsdon, Joe Harriott, Tubby Hayes, Alexis Korner, Terry Lightfoot, Humphrey Lyttleton, Don Rendell, Ronnie Ross, Ronnie Scott, Monty Sunshine, Temperance Seven, Bruce Turner, Bob Walls and Alex Welsh.

## CONNIE'S MANSION



CONNIE FRANCIS is a home-loving gal—even though her successful pop career takes her off gallivanting round the world for several months every year. And now she is creating for herself a home that everybody could love . . .

It's a 21-room mansion in the heart of New Jersey and it cost her a pretty penny. Connie says: "There are so many things I've always wanted at home and I'm determined that every single thing will be included."

SO . . . she has called in experts to plan for "closets as big as bedrooms." She should get even her fabulous collection of clothes into those. She has a private recording studio, a full-size gymnasium, where she can work off those unwanted ounces and pounds, and a championship size swimming pool.

Says Connie: "I know it all seems rather extravagant. But, honestly, I've waited a long time for a place like this. I've lived out of a suitcase for much too long . . ."

## WHY NO FILMS FOR RUSS?

RUSS CONWAY has always said he'd like to be an actor. And one would have thought that movie producers would be queuing up to get his beaming smile and his handsome face on the biggest and widest screen possible.

But it seems that they are NOT. So much so that amiable Russ recently erupted into print with a complaint that he could get little forward in his acting career.

He said: "I'd even do a film part for nothing, just to show that I am capable of playing a part. But nobody seems interested. I'm not carrying on and on about this—but it does seem strange that other artists get their opportunities while nobody seems to take my ambitions seriously."

And it sure IS strange. For Russ took a step nearer his acting ambitions with his latest single "Always You And Me," by dramatically portraying lyrics specially written by Lionel Bart. And for every critic of this record, three or four others went straight out and bought it.

Russ would need coaching in a film role. He could hardly be expected to take entirely naturally to this new life. But his popularity and appearance surely must mean that he'd stand a darned good chance of making the grade.

Why is it that British producers are so slow to set established artists as "potentials" outside their accepted fields?

Good on you, Russ, for making your complaints known.

## HAVE YOU HEARD?

People in the gossip-line have been writing that Fabian has been dating Brenda Lee. Rubbish! The girl he has been seeing a great deal of is one Brenda Scott, an actress-to-be . . . Disc-writer Maureen Cleave says that Frankie Vaughan sounds as if he is getting younger every day . . . Great for Mike Sarne: the way his *Just For Kicks* has taken on in the charts after looking like being a distinct "Miss" . . . If Adam Faith calls you "senior" or "seniorita" (depending on YOU) don't be surprised. He's taking instruction in Spanish from one of the staff at his lush new country home . . .

David Jacobs is pretty shrewd when he turns over a "Juke Box Jury" verdict to that teen-age panel. Some sort of instinct tells him what they will say . . .

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# Rick's 20-Year Contract

RICK NELSON has done it. He's landed himself a million-dollar contract with American Decca—and one of the conditions is that they should continue to record him for TWENTY years!

It's just about the biggest label swap in the history of pop music. And Rick himself, newly-engaged, is knocked out by the "confidence" shown in his future by Decca. He has been for six years with Imperial Records, during which time he built a big following.

All his future dates will be handled by Sonny Burke, the label's West Coast director. And the middle of February should see the first release singles out on the market.

Rick, who comes from a famed show business family (who presented the "Ozzie and Harriett" series on networked TV), hit the disc charts in 1957 with "Teenager's Romance." That was for Verve, but he moved to Imperial the following year. In the next six years he averaged one million-seller a year.

The Nelson touch deserted him, in Britain anyway, for a while, but he is now fighting to a comeback. And his thousands of British fans have been urging the BBC to buy up those old TV series films for showing here. Certainly transmission of some of them would give further help to Rick Nelson...

## TOP TALENT SPOT

EVER heard of the "2 I's" coffee-bar in London's West End? 'Course you have. It was the breeding ground for many of the top pop singers, including Tommy Steele, Cliff Richard, the Shadows and Terry Dene. From all over the country, would-be popsters poured in to sample the coffee and try their hand at singing in the basement room.

Now a new set-up, sponsored by the Malcolm Nixon band agency, is carrying out a new search for talent. It's the Top Ten Club, in Carnaby Street, London W., and the organisers are laying the emphasis on R and B, trad and modern jazz as well as out-and-out pop. The difference is that the successful entrants can get themselves the best of all prizes... a considerable amount of work.

Says John Martin of the Nixon Agency: "Already we have booked several new groups into Germany and there are others being lined up for Scotland. At a contest we are holding soon, the winners are on to a two-month German tour, with the option of a further three to come. That should be enough to get a semi-professional band to turn fully pro."

And guesses John Martin: "The accent should really be on the instrumental side of the business throughout this year."

## PHOTO CAVALCADE

RICHIE HOWELL supplied pictures of the Shadows, the Tornados and Carol Dene.

PHILIP GOTLOP that of Cliff Richard.

MIRRORPCIP the study of John Leyton.

ELVIS is seen in a shot from "Girls! Girls! Girls!"

A Hal Wallis Production. A Paramount Picture.

HELEN SHAPIRO is by Roger W. Hennig.

ERIC LANDER by courtesy of Associated

Rediffusion Ltd.

## Johnny for Britain

TOWARDS the end of April, Johnny Tillotson arrives in Britain to undertake his first full tour of one-nighters.

Promoter Tito Burns is bringing him across and it is likely that his co-star will be Jimmie Rodgers, who had a disc hit with *English Country Garden*—and possibly also Del Shannon.

Johnny Tillotson, one of the friendliest of all the American disc stars, managed to retain his popularity even during a spell in the U.S. Army. He admitted he had a recording secret.

"I never feel comfortable unless I pull my shirt outside my trousers," he said. "It's not just a gimmick. I almost feel I'm throttling myself when I wear it inside..."



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## Digs the Digeridoo

Why is it that discs by Elvis and Cliff go straight to the top of the charts whatever they are like? What I have got in mind are two recent waxings, El's *Return To Sender* and Cliff's *The Next Time* which I think were well below the standard of both singers. At the same time there were smashing new sounds that didn't make the No. 1 spot, such as Rolf Harris's *Sun Arise*. Is it because fans just buy the discs of one or two singers whatever they are like? Or is it that the public just don't dig new sounds, however good?

James Brown (Manchester)

## Missed The Boat?

Some time ago there was a reader's letter asking you to start a jazz page. I notice that you still haven't got one. All I can say to you is, Trad's coming, Dad, and when you wake up it may be too late! Stud Stanley (Tunbridge Wells)

## Square Box Squares

Don't you think that it is time that television programmes included a lot more material for teenage viewers. What do we get now? Apart from a couple of pop shows a week, nothing. Just a lot of plays, sports programmes and political talks. We don't want these, we want real entertainment. As for some programmes supposed to be for teenagers, such as "Sunday Break," how square can they get?

Gloria Watney (Battersea)

## What About The Twitch?

Now that the Twist is on the way out, I have been expecting a new dance to take its place. First it was going to be the Madison, then the Method, then the Bossa Nova, but none of these can touch the Twist. How long is it going to be before a dance comes out with a catchy title and the sort of movement we like?

Althea Briggs (York)

## Prefers Continentals

I think Pop Weekly is really swinging and appreciate the fact that you have to cover all the popular stars, but what about some features on some of the continental top-liners, some of these make our singers look like a bunch of old men the way they move about the stage.

Ludlow Black (Swansea)

## Leave 'Em Buried

Why do they keep digging up old tunes and re-recording them? I hear that *Charmaine* has been waxed for the 58th time. We have got plenty of good song writers today without raking up these relics. They never were with it anyway. It'll be the minuet next.

Constance James (Gravesend)



# KENNY - "GOING UP!"

He sat in front of me in Pop Weekly's London office with one of the biggest grins I have ever seen! He was Kenny Lynch — and reason for the grin? Obviously due to his fantastic success with the chart riding *Up On The Roof!* "Why," I asked Kenny "has it taken you so long to get a hit?" Kenny shook his curly head in wonderment and said "I don't really know. It's funny actually, because many of my earlier records I have often thought stood a good chance of getting in the Top Twenty. But this *Up On The Roof!* I was convinced wouldn't be a hit! At the moment it's still selling well and I believe the sales are well over 100,000. My next song has not even been recorded yet and I am hoping that it will be as big or even bigger than my present hit."

Kenny is a prolific song-writer and in the new musical film "Just For Fun" four of his compositions are included,

one to be sung by Mark Wynter, one by the girl star Cherry Roland, and two by Kenny himself. The last Kenny Lynch release titled "Puff" came off very well saleswise and even reached the bottom rung of the Top Thirty, but sales gradually decreased and the expected big hit just did not materialise. One of Kenny's big ambitions is to record in America but *not*, surprisingly, in Nashville! As he remarked to me later "I cannot understand all this business about the Nashville sound. As far as I am concerned the only place I want to record is in New York."

For any would-be pop singers Kenny's advice on how to have as big a hit as his *Up On The Roof!* is, to use Kenny's own words "Bash it over as hard as possible!"—and I am assured this is what Kenny will be doing on his follow up to his latest chart rider!

Your

TV

Choice

# ERIC LANDER

This week's T.V. choice is one guy I feel terribly guilty about—Eric Lander, co-star of the famous T.V. series "No Hiding Place." Why the guilty feeling? Because for weeks Eric Lander has been your T.V. choice until the very last minute, when he has been pipped at the post by other T.V. personalities in the shape of Roger Moore and Ty Hardin. However, with an easy conscience I can now give you a few biographical details on Eric.

Born in Rugby, Eric was deeply interested in the theatre from a very early age, but after leaving school joined the Royal Marines, managing however, to keep his enthusiasm bubbling in acting by appearing in ships' concerts.

After leaving the Royal Marines, so deep was his desire to get into one of the top rated dramatic training schools, that he entered the examinations for every one—and to his great delight and surprise passed the lot! After careful consideration he chose one of Britain's most famous drama schools, The Royal Academy of Dramatic Art, and from there he appeared in repertory in and around Salisbury—finally completing a successful season at Stratford-upon-Avon. Then wham! and Eric shot from a small unknown actor to the T.V. personality millions recognise every week on T.V.'s "No Hiding Place" as Detective Inspector Harry Baxter.

Not long ago, in between breaks from filming "No Hiding Place," he headed his own T.V. crime series "Echo Four Two" which was a natural top rated T.V. success. Some bad news for the Lander fans is that "No Hiding Place" is to end in March. So from now until March all you guys and dolls will have to keep your faces glued to the screens!



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# POP SHOP TALK



Lotsa pictures being taken nowadays of Cliff, Adam and Jess Conrad—all eating apples. It's a campaign launched by a dental magazine to impress on you all how important it is to keep your teeth clean! . . . Russ Conway complaining furiously that film producers just won't give him a chance to show off his acting abilities. He's right! . . .

Johnny Paris, of Johnny and the Hurricanes, speaks: "Rock dying? No. When I hear a good band I feel excitement in my bones and get the urge to express myself on the dance floor" . . . Robby Hood's disc debut being held up because of a couple of eye operations—the first of which kept him in hospital over Christmas . . . Wayne Gibson and the Dynamic Sounds, pretty unknown here, have gone a bomb in Germany and have their fans there doing an original dance "The Hog" . . . Helen Shapiro's recent tour in Israel a wow! But the ironic thing was that not one of her discs was in the Top Ten there that particular week . . . Recent 21st birthday celebrations by Pye's David Martin and Oriole's Paul Hanford . . . New group making a noise on Parlophone: The Federals, a riotous mob who whip up a real instrumental storm . . . In his new movie, "Evil Come, Evil Go," Pat Boone plays a famous pop singer who has his son kidnapped. His own real-life family is safe! . . . Doesn't new find Beverley Jones sound like Brenda Lee? . . .

Features editor Dave Cardwell getting to States for good? Could be after offer he's received from U.S. magazine. Lotsa readers would be sorry to see him go . . .

No jealousy from Julie Grant that Kenny Lynch had the bigger hit on *Up On The Roof*—they've been friends for quite a while and Julie rates Ken a brilliant singer . . . If Bobby Darin hasn't made that long-awaited British tour by then, he plans to bring his wife Sandra Dee over to the Continent for a holiday around mid-summer . . . Bill Fury all set to make his first stage appearance of 1963 at a youth club in Hackney Wick—and the poor guy went down with 'flu the same day . . . Maureen Evans, the housewife-mother who hit the charts, will be taking her baby daughter with her to Great Yarmouth for her long season there this summer . . . Is *What Now?* Adam's latest single, the best he's made for a long, long time? It sure has a swingin' Johnny Keating backing . . .

Gene Vincent getting over his recent leg operation well but he's champing at the bit to get back on stage . . . British promoter Don Arden, planning a huge screen musical, is contemplating a huge offer for the lead (girl)—to Brenda Lee, one of his favourite singers . . . Cannot

Tony Newley spare just an hour or so in New York to cut a single or so for the British market? . . . Duke Ellington's face described as being like "an ageing, dried-up walnut" . . . Susan Singer soon back after making a big personal success in Sweden. And nobody there kept harping on that she's Helen Shapiro's cousin . . . Looks unlikely that the ex-Shadows Jet and Tony will do much touring together, despite the fab success of *Diamonds* . . .



Craig Douglas's next for Decca *Town Crier* features a lot of hollering from a real-life town-crier, the British champ from way down in Devon . . . The Beatles engaged through most of March on the Tommy Roe-Chris Montez stage tour . . . And 600 of their fans, who petitioned Brian Matthew, finally got their way when the group did their recent "Thank Your Lucky Stars" . . . Tolchard Evans' *Lady Of Spain* hit is being played every minute of the day somewhere in some part of the world! 'S fact . . .

Didja know Billie Davis used to give a hand in the running of John Leyton's fan club? . . . Though the Kestrels are good enough for top fame on their own, they've backed on disc such stars as Lonnie, Billy Fury, Adam, Cleo Laine, Tommy Steele and Tony Newley . . . Lovely Rosemary Squires now fit again after damaging her tootsie after a fall on stage in the "Ken Dodd" show at Manchester . . . Van Doren, accompanist to Craig Douglas, making a disc-a-month for Decca of "sing-along" Top Twenty numbers . . . Probably too many different versions of *My Colouring Book* for any one to make the charts very high . . .

Vivien Foreman is real name of Julie Grant . . . Looks as if Bernie Cribbins will get the leading role in a new British musical "The Perils of Scobie Prilt" . . .

Big surprise: the emergence of Steve Lawrence and *Go Away Little Girl* here at number one, taking over from the Tornados. Steve's a night-club boy and is baffled that he should have a top pop hit . . . Woody Herman celebrated his 25th year in the business with what is described as his best band ever . . . Six Gold Discs in a row to pianist Roger Williams. That's for 6,000,000 albums, which is an awful lot of albums . . .

Brenda Lee's biggie *All Alone Am I* was written by Manos Hadjidakis, who gave us *Never On Sunday* some years back . . . Seems London promoters are dicker for the services of fabulous folk singer-comic Allan Sherman, now his "My Son, The Folk Singer" LP is going so well . . . Hang on for *Acapulco 1922*, the follow-up to the Tijuana Brass *Lonely Bull sales marvel* . . . *Waf-Woof*, by your Springfields already getting air-plays here . . . Helen Shapiro here to wax in Nashville, Tennessee, during February—and she's been fixed for a couple of TV's in New York before going on for Canadian TV dates . . . "Simply scrumptious" is how one New York critic hailed the success of Lionel Bart's "Oliver" . . . Pat Boone has made that second album with his wife Shirley but stresses Shirli is too busy as a mother to go back full-time to show business . . . That *Mathis* movie about the life of St. Martin de Torres is now retitled "Matador For God" and shooting starts in Mexico in about ten weeks . . .

That terrible fire in the Brenda Lee household wrecked most of her stage dresses—and the lil songstress estimates they were worth at least £10,000 . . . Pat Boone going back to his dramatic bits for "Evil Come, Evil Go" . . . Paul Anka says he is brushing up on his piano technique—and may use the instrument in stage appearances . . . Bobby Vinton here in the throes of a sell-out two weeks at the Cinnamon Cider . . . Top guy in the Bossa Nova build-up is one Oscar Castro Neves, from Brazil, who is taking his quartet on a world tour showing how the music should really be played . . .

Big Country name for 30 years, Eddie Dean has now signed to Capitol for maximum exploitation. First single: *Run, Jimmy, Run*—would he be referring to his rival Jimmy Dean? . . . Ray Charles hears that he has joined Elvis and Connie Francis as one of the biggest-sellers in Japan! . . . The American Tornados now differentiate with the British group by calling themselves *The Hollywood Tornados* . . . *My Colouring Book*, despite the many different versions, is not making quite the impact originally expected . . . Here's a prediction: Timi Yuro will become one of the hottest properties in the business and soon. Not just through recordings, either . . . Don't believe any stories you may read about Elvis Presley having a punch-up in a night-club. You know how little things get exaggerated . . . Dion dating a very slick chick who has been a very successful fashion model . . . English translation of the Kenny Ball single *Sukiyaiki* is "I Walk Along The Road With My Head Looking Up?" . . .

# DISCUSSION

A mixed bag this week and not nearly as exciting as the last fortnight's releases; but we can't expect the "cream" every week, although there are one or two very good ones today. Ones like:

Bobby Darin, on London, with "I've Found A New Baby," which shows him in yet another light; I can't remember the time when Bobby made a really bad disc and this one lives up to that reputation. I don't think it is quite so commercial as his hits of the immediate past—but there is so much to enjoy; the accompaniment of double-bass, drums and jazzy-piano is a delight to the ear (and perhaps a relief to some whose ears need a rest from the blasting and blaring of most backings today, as good as they may be), showing that simplicity can also provide an acceptable beat and make impact; also Bobby's performance is full of contrast, compelling the attention. A very interesting (and successful) disc!

A Chance" with another new girl. This is the swinging, uplifting mixture-as-before and doubtless it will be just as successful. Everything's there from the "sound" of his *Sheila* disc to his own version of the Buddy Holly hicough and whether you like Tommy sounding like Buddy or not, you'll have to admit it's a well-produced, infectious little number.

Not nearly so successful, in my book, is the disc at which I fling my

## BRICKBAT

It is a long time since we had a Conway Twitty spin, and I was hoping that M.G.M.'s current release, *I Hope, I Wish, I Think* would be worthy of a big comeback. My one reaction was, "what on earth has Conway done—and why?"—and I was disillusioned. A slow ballad of "hopeful romance" has all semblance of charm torn from it by Conway's most extraordinary treatment—I don't mean treatment of the lyric but treatment of his own voice! All vestige of music is taken out of it by the croaking, sometimes strangled, growl which half-speaks the lyric; gone is the voice that used to grace many happier singles. Whether it is his attempt to emulate Ray Charles (and so badly, at that) or whether it's some new gimmick, your guess is as good as mine. All I know is that it sets my teeth right on the edge of their teeth!

An American group new to me comes on Warner Bros. with an attractive offering called "Rhythm Of The Rain." The Cascades lend a lot of charm to this gentle, lilting bit of romantic nostalgia; a nice beat and a pleasantly "pretty" accompaniment make it most acceptable, although I doubt whether it's strong enough to make sufficient thunder on the Hit Parade, which is a pity.

Dion has changed labels and now appears on C.B.S. with "Ruby Baby" (not to be confused with Marty Robbins' *Ruby Ann* on the same label!) I don't think this is quite as strong as his previous discs; after a slow start, it develops along the same lines but seems to lack some of the bite and drive. Nevertheless, that ever-constant beat is present and, with Dion's familiar style dominating the proceedings, perhaps the slight restraint will be welcomed.

Released on London to coincide with their visit to this country, the performance of Johnny and the Hurricanes makes "Whatever Happened To Baby Jane" a very solid affair; solid beat, solid sax and solid attraction for those who like this kind of instrumental, especially when it is played and produced as well as it is. I only wonder whether the slowish tempo of the number has sufficient drive and excitement to incite a riot over the counters; I think that the slower the tempo, the stronger the melody should be on discs like this, to ensure total success. I, for one, wished for a more prominent melody here—but I would not let that deter me from recommending what is a good disc, from every other point of view.



About the next disc I have absolutely no reservations at all; it's so much the "cream" of my selection this week that it receives a very willing

★ ★ **BOUQUET** ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
 ★ Congratulations to everyone for making Craig Douglas's *The Town Crier*, on Ritz, such a happy and successfully co-ordinated affair! First of all, this is Craig at his swingin' best, making full use of his technique to inject so much extra life into what is also a very neat little song. Secondly, the well-balanced backing is driving, but driving, man! It moves along and lifts up the whole thing at an exciting pace—and never loses an atom of strength or interest. A most satisfying disc, deserving all possible success. Surely, this MUST be the one to bring Craig a long-overdue return to the top brackets? Oh! And, incidentally, don't be put off, at the start of the disc, by the official town crier of Popsin-by-Sea crying "oyez!"  
 ★ He, too, is only trying to tell you this disc should spin on the beaches, on the town and in the coffee bars, to success! Oh yes!—Please!!!

And my final spin of the week comes from The Shirelles, on Stateside. "Everybody Loves A Lover" is a restrained version in the current idiom of the successful vocal groups from America. There is a constant beat to appeal to many, but the overall effect of this medium-paced offering has little impact. We've all heard it before, including the song, and much better at that.

And that's your little lot for another week. Thanks for being with me and I hope 'twill be the same next week. Look after yourselves!  
 'Bye for now.

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**No. 23**





## Shads TOO Good?

Some say the Shadows never worry; others who are closer say they do worry. Most of their fans after seeing how popular the Shadows are throughout the world have no need to worry, but are the Shadows beginning to have doubts about their ability on record after seeing the tremendous success of the Tornados' *Telstar* in the United States? Unless the Shadows really are super-human and completely carefree then it's a fairly safe bet that they are having doubts now about their own success over the Atlantic. You can probably guess what I am leading up to. Why isn't a fabulous group like the Shadows good enough for the American Top Hundred?

Here we have four boys—backed by one of, if not the biggest booking variety agents in the world and further up backed by one of the most competent managers in show business, Peter Gormley. The boys themselves, Brian, Bruce, Hank and Liguorice, are all qualified musicians—and all have worked in show business some time before they became the fabulous, swingin' unit now known universally as "The Shadows."

What is the matter with the American teens? Here are the best group in Britain, or at least the best group we have had for years, who have fantastic potential and tremendous personality—but what do the States record buyers do? As far as I can see—NOTHING!

In any other record buying country in the world the Shadows are feted as "The Group." The group that not only backs Britain's top popper, Cliff Richard, but have never once missed the charts with any one of their fabulous singles, EPs or albums. But—wait a minute—there is one country! Of course, the United States, the country who buys the most records and who, it seems, prefers to have one-hit artists rather than consistent best selling artists who are not only talented on their actual playing ability but who can also read music, compose their own tunes, and even (given the chance) A & R their own sessions!

Naturally one cannot crib at the success the Tornados have had in the U.S.—but I think it's about time that the pop fans over the Atlantic woke up to the fact that here we have a group that are not just "one-hit" speciality artists but who could keep their Top Twenty alive and buzzing every 4 or 5 weeks with new renditions! Far be it for me to say that United States record buyers have no sense—but a good percentage of them have had the opportunity of seeing and hearing the Shadows at their best.

Are the Americans so superior that they can give the "cold shoulder" to such talented and spirited artists as the Shadows? Or, conversely, is it because the Shadows are so superior to the American groups? It can only be one or the other . . . can't it?

## DEENE v SHAPIRO

For some time now the Pop Weekly has been astonished at the number of letters that have poured in regarding Carol Deene. On a recent poll held by the Pop Weekly, Carol was second only to Helen Shapiro and judging by the contents of the letters received many fans seem to think that by the end of 1963 Carol Deene will have taken over from Helen Shapiro. We have yet, however, to see Carol Deene in the Pop Weekly's Popularity Chart and we have yet to hear her on a new record that is not a cover version of some American hit. Gradually, however, the votes for Carol in our Popularity Top Twenty have been steadily mounting and it seems obvious that the next few weeks could well see the Carol Deene trade mark well to the fore in general popularity throughout Britain.

The only reason why Carol Deene has not entered our popularity chart is that she has never had any one-nighter tours in this country. Helen Shapiro is, of course, widely known for her fantastic list of stage performances in

England and abroad. It was revealed in the Pop Weekly some weeks ago that Carol will soon be following in Shapiro's footsteps for a major tour of Britain is likely this spring.

Can we expect then, to see Carol rise in popularity and oppose the great success of her biggest rival Helen Shapiro? Personally speaking, much as I admire Carol's voice and charm, I think she will need at least two years before she has any hope whatsoever of reaching the high popularity maintained by Helen Shapiro and even then she may be lucky only to be on equal terms with Helen.

What do all the Pop Weekly readers think will happen by the end of 1963? Will Carol be strong enough chartwise to fight the hitherto unopposed Helen Shapiro? Give me your views on who will be top female star (Helen or Carol) by the end of 1963. Letters and cards should be sent to David Cardwell, Features Editor, Pop Weekly Ltd., 234-238 Edgware Road, London, W.2.



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ONE  
SHILLING

John Leyton

