

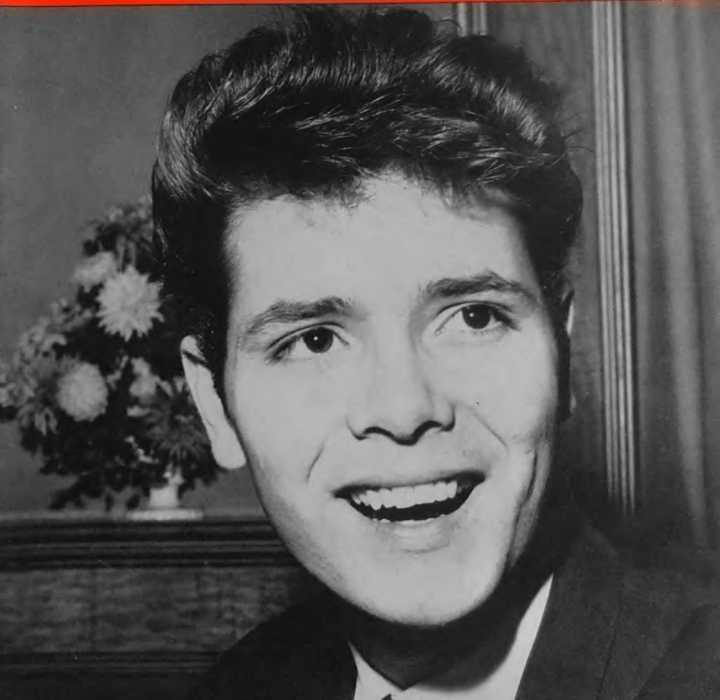
POP

No. 25

WEEKLY

ONE SHILLING

Week Ending 16th February





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

Discussed by
Peter Aldersley

We start off this week with two albums that recall past hits and such L.P.s are always worth while, if only to allow us to make room for more 45s by turbing out the originals. An L.P. collection of such tracks is always more convenient, too, I think. The first collection is:

LONNIE DONEGAN; "A GOLDEN AGE OF DONEGAN" (Volume Two)
PYE "GOLDEN GUINEA" GGL 0170

Our most consistent chart-entrant for quite a few years recalls another dozen

of his smash hit singles and there is the stamp of true Donegan on every one. As you can imagine, it is an L.P. that oozes life and fun with such numbers as *Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight?*; *Don't You Rock Me Daddy-O*; *Lively* and the eternal *Gambler Man*. Contrastingly, on the quieter side, there are the folksy ones like *Michael*, *Row The Boat*; *Tom Dooley*; *Bring A Little Water*, *Sylvie*, and the album is completed by the addition of *Dead Or Alive*; *Jack O Diamonds*; *Talking Guitar Blues* and *Jimmy Brown The Newsboy*.

And the other "hit" album comes from:

TERESA BREWER: "TERESA BREWER'S GREATEST HITS"

PHILIPS 652 019 BL

Although most of the tracks on this one won't be quite so fresh in the mind

(and to some of you, not fresh at all), perhaps *Musica, Musica*, *Musica* will be known best by all. Teresa hasn't had tremendous success on this side of the Atlantic and I've often wondered why because she abounds with life and has a quality uniquely her own. If you are not too familiar with her discs, I strongly advise you lend an ear to this one and you'll wonder, yourself, why most of the tracks didn't get the fullest possible attention in this country. You'll know *Let Me Go Lover*; *Bo Weevil*; *A Sweet Old Fashioned Girl* and other tracks include *Till I Waltz Again With You*; *Pledging My Love*; *A Tear Fell*; *Ricochet*; *Empty Arms*; *If You Want Some Lovin'* and also her latest single release here—*The Ballad Of Lover's Hill*. I'm not trying to do Teresa out of her just desserts when I say that she hasn't had tremendous success in this country.

And now on to a bit of smooth romance from:

KEN DODD: "PRESENTING KEN DODD . . ."

COLUMBIA 33SX. 1479

That zany, toothful character who raises laughs with such ease, has always surprised me with his apparently effortless delivery of the "smoothie" type of romantic ballad. There is ample evidence of this side of Ken Dodd here, with some good orchestrations from Geoff Love. While Ken might be a little too meticulous with his articulation at times, no one can doubt the sincerity that comes through, and there are quite a few tracks which suit him down to the ground: *Beautiful Dreamer*; *Romantic*; *I'm Always Chasing Rainbows*; *True Love and My Heart Tells Me*. You'll know all the others as well—*You Brought A New Kind Of Love To Me*; *The Wonder Of You*; *Thank Heaven For Little Girls*; *Please Don't Talk About Me When I'm Gone*; *Fools Rush In*; *The More I See You* and *Green Leaves Of Summer*. Personally, I don't care for this precise, obviously studied and calculated style of singing and orchestration; it strikes me as self-conscious and, at times, rather "twee"—but then I can appreciate the possible fact that I am self-conscious of the fact that I'm in a minority!

DELLA REESE: "DELLA ONSTAGE"
R.C.A. VICTOR RD 7508

Recorded before an audience in the Webster Hall in downtown Manhattan this collection of many old favourites gives Della a chance to show her versatility. All her fire and presence is faithfully recorded, but I was a little surprised to feel that she had lost her warmth and more mellow tones on a lot of occasions, resulting in a harsh quality I haven't noticed before. I should think this would be the fault of recording conditions at the time, because an artist of Della Reese's quality doesn't normally "lose" on such technicalities. On this showing, I think I prefer a studio-recorded Della; but make no mistake, she is still exciting and vibrant and there is proof of this in such numbers as *Bye Bye Blackbird*; *Ol' Man River*; *Someday and Misty* (in which she gives a caricature of Johnny Mathis).





FURY FILM FLASHES!

A few weeks ago I spotlighted a question on Billy Fury. The question was: What sort of film role would you like Billy to play? Man! Did the answers come flooding in! Some were short and sharp like the following few letters. "Dear Dave, just let Billy play an Angel, for that's what he is!" and "Please, Dave, we don't care what Billy does as long as he plays the part of a singer of some kind." That was signed by 100 'Billy' fans. Last but not least, there were hundreds and hundreds of letters saying, "Never mind Billy's part in the film—let's just have him doing a 'stage performance' song!"

Anyway, cats, I managed to finally sort out the main role you want Billy to play in any of his forthcoming films. I reckon the result is gonna surprise a lotta people. Why? Here's what you asked for! No! Wait! Let me have a ball telling YOU what YOU didn't want Billy as! First off. You didn't want him as a coffee-bar cowboy—or any other cowboy for that matter! You didn't want him as a savage fighter or anything of that nature. In fact, there were more things you *didn't* want Billy as, than things you did want him as! Again, you didn't want him as a depressed maniac or a man wrongly sentenced for someone's murder!

What you wanted WAS, Billy as a young happy guy who falls in love with a girl; they both have plenty of fun, plus of course, plenty of dancing and singing, and added to that YOU even wanted to see Billy get married! This, I think, is very surprising, and should show most of those precocious pre-war newspaper critics that fans DON'T mind their idol being married on films—and that no real fan would desert Billy if he did get married in real life! However, back to the film that isn't—YET! YOU wanted at least seven or eight songs from Billy PLUS the fact that you wanted to see him dancing, and many of you hoped that he wouldn't miss out on one of his fabulous stage movement performances!

Oh! Something I nearly forgot to mention! If you're a real Billy fan there are two chunks of entertainment out on the market NOW! One is Billy's swingin' new platter *Like I've Never Been Gone*, and the other is "Fury Monthly" which is the first edition of a new monthly, specially designed for Fury followers throughout the whole of Britain and the rest of the world! How would you like to win autographed copies of Billy's new album, PLUS the chance of maybe meeting Billy?

Well, cats, go and get "Fury Monthly" and the chance falls right into your lap! There's one thing you will be saying after you've read it, "Like I've Never Been (This) Gone!"

POP WEEKLY

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Postal Subscriptions: £3 2s. per annum

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FIRST SERIES

WEEK ENDING 16/2/63

ISSUE No. TWENTY-FIVE

Hi there,

Nothing pleases me more than to see newcomers or new groups hitting the charts in a big way. Although I know the two ex-Shads, Jet Harris and Tony Meehan could hardly be called newcomers to the charts, I was delighted when their first team effort *Diamonds* hit the No. 1 slot. A great reward for all the work they have put in during the past, as members of the Shadows, as individual performers and now finally as a swingin' duo.

While on this subject, congrats also to Maureen Evans on her great burst into the top of the charts with *Like I Do*.

By the way, if you haven't already ordered your copy of the great new "Billy Fury Monthly," it may not be too late, your newsgagent may have one left, if you're lucky! But don't waste any more time, get round to him, like Fury! Apart from the swingin' features and pics of Billy, you may win his new L.P. or have a chance of meeting him personally. You don't want to miss that, do you?

Thank you all again for your very many letters telling me what type of features you would like to see in "Pop Weekly." I try to model the magazine on your ideas, to give you the things you really want to see in YOUR mag and I think that this has contributed in no small measure to its success.

Keep swingin' the letters and ideas in.

The Editor



Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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 Pic from the second half of the Chart DEL SHANNON

NEW **EMI** POPS

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CANNON**



Come on and love me
STATESIDE 45-SS155

**RICHARD
CHAMBERLAIN**



Hi-Lili, hi-lo
M-G-M 45-MGM1189

**JIMMY
CLANTON**



Darkest street in town
STATESIDE 45-SS159

**CAROL
DEENE**



Let me do it my way
H.M.V. 45-POP1123

**PETER
GORDENO**



I'll kiss your
teardrops away
PARLOPHONE 45-R4999

**ROLF
HARRIS**



Johnny Day
COLUMBIA 45-DB4979

**ZACK
LAURENCE**



Tempo seven
PARLOPHONE 45-R5000

**TERRY
LIGHTFOOT'S
JAZZMEN**



Country blues
COLUMBIA SCD2200

**MILLICENT
MARTIN
WITH DAVID FROST**

That was the week
that was
(from BBC-TV series)
PARLOPHONE 45-R4998



**THE
OUTLAWS**

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



**CLIFF
RICHARD**

Summer Holiday
(from film of the same name)
COLUMBIA 45-DB4977



**MARTY
WILDE**

Lonely Avenue
COLUMBIA 45-DB4980



E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1

★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

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

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

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

Chart Newcomers

'WALK RIGHT IN' IS IN!

Three baffled folk singers sit sipping coffee in a basement club in New York. They shake their heads in astonishment. They ask themselves: "How did it happen? A Number One hit here in the States... and now everything pointing to the same thing in Britain!"

The three BFS are now known as the Rooftop Singers. Their disc is *Walk Right In* and it thunders right in the charts this week at Number 16. But that million-selling single was originally created purely as a routine session waxing.

Erik Darling, Lynne Taylor and Bill Svaneoe were experienced, but commercially unsure, folk singers who worked, generally, apart. Erik had been with the Weavers, Lynne had had a spell with the Benny Goodman orchestra—but generally the cellar basements were their solo hunting grounds.

Another rapid riser is Bobby Vee and *The Night Has A Thousand Eyes*. A message from Bob, even before the disc was released here, said: "I honestly rate this one of the best songs I've had handed me. I guess it's that much different to the usual run—that's why I like it."

So do you fans like it... that's for sure.

Hava Nagila puts the Swedish beatsters, the Spotnicks back in the charts. And gives the ever-trying Oriole label a hit to back up the Maureen Evans biggie. Funny thing about the Spotnicks is that, until their FIRST visit to Britain last year, they'd never recorded in a proper studio. Their Continental hits had been churned out, with all sorts of electronic devices, in the front room of the home of one of them.

Welcome, Billie Davis. The Decca doll has done fantastically well with her first solo disc (she was, of course, with Mike Sarne on *Will I What*. In at joint Number 30, Billie has held off opposition from the popular and highly-praised Alma Cogan as well as the Exciters.

What's more, Billie has shown on television recently that she has the right sort of personality and technique to stay up there in the pop popularity stakes. Billie's reaction? I'm thrilled... knocked out. We waited a long time to find exactly the right sort of material—and boy! has it paid off!"

Billie, then, is excited. So was David Thorne, when he called in on London a few weeks ago for, even then, the signs were that *Alley Cat Song* would be a big-seller. It shares 30th place with Billie this week.

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

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

ELVIS ARDENT PILGRIMS, President, Maureen Fricker, 3 Orchard Villas, Oldperry Street, Chislehurst, Kent. Subscription 5/6d.

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

RECORDS—1/- per word

U.S.A. RECORDS (many not available here) at 4/6 each. British track numbers at 3/- each—s.a.e. details of Record Club, Lyndum House, Petersfield, Hants.



NEW STYLE LEYTON

It's here! He's done it! This week, sales of John Leyton's new platter were shooting sky-high—and no one is more pleased about it than John! Not just because it has all the earmarks of being a big hit but because this is a completely new sound, something really up-to-date, so "with it" in fact that all the staff at John's disc company have pronounced it, "The New Sound of 1963!" Everybody is hoping for a Silver Disc this time—for it cost over £1,500 to cut this waxing! Title of the seven inches of solid wax (if you haven't already heard the dee-jays enthusing over it!) is *Cupboard Love*—but it's a certainty that this groovy number won't be hidden away in a cupboard!

In fact, John had a big session at the Wimbledon Palais quite recently, where he played seven records to the mass of teenagers there and they picked the one they liked! The one they did pick was of course, *Cupboard Love*. I asked John why he thought this sound would catch on with his many thousands of fans throughout the country, and he replied, "I think it's the brightest, ginchiest sound I've ever heard, Dave. My backing man, and arranger, Charles Blackwell, has done a really magnificent job towards making this a hit! It's in between a ballad that makes you listen to the words, and a beat number that makes you want to dance!

"I hope to be able to promote it more on some TV appearances I've got coming up in the next couple of weeks, and I hope that with luck and the help of my fans I can push it into the Top Ten! I don't really think I've forgotten the old John Leyton altogether on this record—I've still kept something there that should please the fans enough!!! Actually," said John going rather red, "it reminds me of a song I used to sing to one of my fans! I grew to like her, took her out a few times—and then found out she had told someone that she was going out with me just because I was making a lot of money!

"I haven't seen her since then—and I don't really want to, either" added John quietly. We passed on to another subject, that of the loyal fans who have remained in this country keeping the name of John Leyton alive and kicking! While John was away in Hollywood making his film, and in Germany on the same mission, his fans continued to make everybody aware that John, although out of sight, was never out of mind!

Said John, "I think they're doing a wonderful job, Dave, and I've already heard that five or six thousand fans ordered their copies of my new platter before it was even given a proper title!"

I say — they certainly won't be disappointed in *Cupboard Love*.



ROLF ARISE!

"How's your didgeridoo?" I asked Rolf Harris. "Swingin' man swingin'!" he laughed. In fact—that's all one does hear from Rolf Harris these days, the few mentions that he is "swingin'!" There's no need for anyone but a fool to ask why either, when it's obvious by the sight of Rolf's platter, *Sun Arise* arising in sales and charts week by week! His newly planned single, *Johnny Day* is all set to make a chart entry with a bang in one or two weeks' time. Rolf however, wasn't quite so sure which side he preferred, *Johnny Day* the top groover, or the flip side of the deck, *In The Wet*.

Not really surprisingly, both songs are of Australian origin, and as Rolf commented later, "since I've been 'accepted' in both countries, Dave, I thought it's about time I showed some of my fans, or rather my friends, I don't really regard anybody as fans,—anyway, as I was saying, I think it's about time

that I gave my English friends an earful of some well-known Australian songs—and a bit more of the old didgeridoo singing, mate!" Rolf's manager, Roger Henney, chipped in, "I'm sure glad we're only having a nice quiet interview today and nothing like last week's trouble with Rolf!"

Rolf laughed, and said, "You didn't hear about that, Dave, did you? I did a show a few weeks ago, a rather special one, and three thousand teenagers turned up! Well, after I'd finished singing, I decided to go down into the audience and sign some autographs. I'd hardly stepped off the stage before I was mobbed! You know I've been mobbed before but nothing like this—I was nearly buried!" He added with one of those special Rolf Harris smiles, "I thought it was great, man—and I was really having a ball—even when some of them started turning the tables over to

get near me—but my manager, Roger, didn't seem to like the way I was being mobbed!"

Manager Roger uttered a small groan, and said, "I should hope not! I thought you were gonna be trampled under all those people in just a few seconds—but don't ask me ever to come with you again if that's going to happen twice!" As you will have noticed by the last few words, Rolf and his manager get along fine—both are Aussies, so that, of course, enables them to while away their hours talking about "being home in Australia." Not that either of them have much time to talk these days—what with Rolf lining up for a big tour of one-nighters—and his manager already getting worried about how many fans will turn up to mob Rolf next time!

What about the new disc? Isn't anybody worried about that? "Oh, I guess so" said Rolf, "but if my friends buy it and they like it—well—that's that, isn't it? I mean, if it's not what the public want—then I'll carry on making platters until I find one they do like!"

Try and put yourself in HIS position. Imagine you're a rock 'n' roller, knocking yourself out on national tours, wearing the appropriate mop of fair hair, dressing in a distinctly unusual way. Your name is becoming well known. But you decide you want to change . . .

You decide that rocking is strictly for the birds. That the American rhythm 'n' blues sort of material is more for you. Right! So what do you do? You can either carry on, changing slowly towards R and B—or you can do what the courageous Duffy Power did.

This rampaging rockster, who built quite a reputation for himself on those lines, said to himself: "I want to do something different. And I want to study the work of those great American stars like Joe Williams and Bo Diddley. So I'll chuck the lot until I know if I can work in the R and B field . . ."

Chuck it, he did. He lived—perhaps "existed" is the better word—in a £2 a week room in Fulham. By day, he studied the work of the coloured American singers. By night, he went round jazz clubs in the West End of

London, soaking up the real blues and rhythm style.

This really did take courage. He had no money to spend and hardly anything coming in to cover food and lodgings. But he was determined. It took patience and enthusiasm. And you can see the results on Duffy's great Parlophone disc, *It Ain't Necessarily So* and *If I Get Lucky Some Day*, which he wrote for himself. It swings. It has all the feel of the American coloured performer. And it should, given ordinary justice, see the dedicated Duffy higher in the charts than he's ever been before.

Now let Duffy tell his own story. "Sure, I've changed. I used to be a bit of a tearaway. I used to rant and roll on stage. But now I'm much more quiet. Neatly dressed, I'd say.

"I don't regret the time I've given up to get with the rhythm and blues material. All right—I'll admit I have doubts about getting there on this sort of American-only material. But I'll give it my very best, believe me."

Duffy was born Raymond Howard and he's 22—birthday on September 9th.

His first job was sticking labels in books. Then he went on to a local wine firm as customs and excise officer, building an interest in music and eventually buying a guitar.

"A mate taught me some chords," said Duffy. "I made my brother a string bass and we started working the clubs and pubs. OUTSIDE the pubs, by the way—we weren't old enough to go inside. Duffy Howard and the Amigos, that was us. Duffy was a nickname given me when I was a kid. "Eventually another mate asked me to join his group and I sang in a boozier for three nights a week. We honestly packed 'em in.

"But the break came when I entered a competition for amateur talent at the Gaumont, Shepherds Bush. Larry Parnes was there. By the time he had talked to me and my parents, I knew the only thing I wanted was a job in show business.

"Honest, it all happened. Records, television, radio, one-nighters. I knocked myself out all the way and I guess I really enjoyed it. Even so, I had that call to do rhythm 'n' blues. I want to be a JAZZ singer."

And personally speaking, Duffy digs home cooking and collecting those jazz records. He's a six-footer, green-eyed hunk who was once a useful boxer. Incidentally, he also has his eyes on an acting career.



POP WEEKLY TOP 20

1	What Now	Adam Faith
2	Bachelor Boy	Cliff Richard
3	Diamonds	Jet Harris/ T. Meehan
4	The Next Time	Cliff Richard
5	Dance On	Shadows
6	Return To Sender	Elvis Presley
7	Baby Take A Bow	Adam Faith
8	I'll Cross My Fingers	Allisons
9	Taste of Honey	Acker Bilk
10	Because Of Love	Billy Fury
11	Can-Can '62	Jaywalkers
12	Don't You Think	It's Time
13	Globetrotter	Tornados
14	Forever Kind Of Love	Bobby Vee
15	All Alone Am I	Brenda Lee
16	Please, Please Me	Beatles
17	Queen For Tonight	Helen Shapiro
18	Little Town Flirt	Del Shannon
19	Go Away Little Girl	Mark Wynter
20	Wayward Wind	Frank Ifield

★★★★★★★★★★★★★★★★★★★★

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 artistes, please add your current three favourite hits and address to:

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POP Weekly

16/2/63

Fabulous Talent Contest

Sponsored by Pop Weekly in conjunction with the Birmingham Mail "Boys And Girls Exhibition" to be held in Birmingham from the 6th to the 20th of April.

The winner will receive a

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**PAST WINNERS of this CONTEST were
SHANE FENTON and THE ALLISONS**

Photo News



- 1 Mike Sarne's another magnet for autograph-hunters. See the gals at Yardley's, stretching the commissioner's arms as they try to break through.
- 2 Susan Maughan goes on from strength to strength. *Hand A Hamburger!* is consolidating her chart popularity.
- 3 Light-suited Frank Herald works through another session for the BBC. Frank is lucky if he can get more than one day off in a week and it doesn't even give him time for his hobby. Which is worrying!
- 4 It's usually done by three monkeys, this "hear-no-evil, see-no-evil, speak-no-evil" lot. But here it is the Karl Lofna top Americans dig the Beatles' sound—and that goes double for Little Richard, seen here with the lads of the Liverpool neo-raising grove. Sam Cooke is another Beatle-fanster.
- 5 Dig that fab suit worn by Pat Boone, as he swings into another session of autograph-signing. He's making a big name for himself as a leader of fashion in U.S. show biz.
- 6



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**POP WEEKLY, HEANOR
DERBYSHIRE**

New Plans for Tommy Steele MOVIE, T.V. & STAGE ROLES

WHETHER Tommy Steele gets into the Hit Parade or not these days—and he won't!—his general career is going like the proverbial bomb. His three major TV Spectaculars in the past year are still drawing fan-mail and he's planning some more.

And, this week, he started rehearsals for the musical version of H. G. Wells' great novel "Kippis," with the announcement that it is to be called, for the stage, "Half A Sixpence."

It's a big starring role for Tommy, with plenty of singing and dancing. It is planned for a pre-West End try-out before opening at the Cambridge Theatre, London, on March 21st. Bookings suggest Tommy will be kept busy there right through to the end of the year.

Tommy has also completed his filming in "It's All Happening," a light-hearted look at life in a recording studio—a movie packed with top brass EMI guest names. He is also likely to undertake some Sunday concerts during the summer months.

Footnote: Strong rumour is that Tommy is to change his disc label from Decca. If true, a change of label might mean a change of luck for the ex-chart regular.

BEATLES SHOW WAY

NOT many yards from the site of a giant Jacob Epstein statue near Liverpool's Lime Street are the office premises of the man called Mersey-side's top star-finder, one Brian EPSTEIN.

His expanding Nems Enterprises set-up directs and manages some of the North-West's most valuable vocal and instrumental groups. Brian picks his groups with care—there are more than 300 in the area—and his biggest "find" are the fabulous chart-entering Beatles.

Until recently, the major companies showed minimum interest in this unique but overcrowded crowd of beat outfits. But the Beatles showed the way. And now Brian Epstein spends more and more time in London, booking his vast list of acts.

Among his artists and groups: Billy Kramer, who is a lot like Bill Fury; the Big Three, now recording for Decca; Gerry and the Pacemakers, who've now signed for EMI.

And there are others. Plenty of others.

"ELVIS MONTHLY" COMPETITION

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

**B. CHAMBERLAIN,
105 Long Lane,
Chadderton,
Oldham, Lancs.**

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

KENNY'S HECTIC TOUR

THEY look so cool and collected on stage, those jazz musicians. But probably they've had a hectic cross-country trek to get there. Like the upcoming travel bits for Kenny Ball and the group.

February 21st: Up to Sheffield from London. Do the engagement. Then on to Walsall, 80 miles away. Finish there at roughly 11 p.m. On to Bridlington Spa, some 155 miles away for an all-nighter. Make appearance there.

February 22nd: Away from Bridlington at five-ish in the morning. Then drive 100 miles to Bradford.

February 23rd: Quick kip. Long Session. Quicker kip.

February 24th: EARLY. Drive of 300 miles to Merthyr Tydfil, in Wales for the start of a hectic tour round the Principality.

After the tour, back to London for a couple of days, mostly filled with in-town engagements.

And a rapid flight to Scotland for a six-day tour there, with many hundreds of miles more travelling between engagements.

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STARTING YOUNG

WHAT the film company wanted was: a beautiful French girl who could react properly with her face and eyes as Connie Francis sang a lullaby, *Italian Lullaby*. For the one who was most expressive, there was a well-paid joo in "Follow The Boys," in which Connie co-stars with Paula Prentiss and Russ Tamblyn.

One by one the girls lined up. To each, Connie sang over a few notes, while studio executives watched closely for just the right expression.

Then came a gal called Brigitte Monny. She was immediately picked as winner of this unusual "talent" contest. Shooting on the scene started almost immediately.

A nice break for Brigitte. But she probably won't remember it. For she fell asleep during Connie's performance.

And, anyway, Brigitte is only three months old.

SMALL WORLD

THE world of pop music is a close-knit world. One coincidence sets off another with such pace that, in a novel, it would seem incredible.

Remember how Little Eva started? She acted as baby-sitter for ace song-writers Gerry Goffin and Carole King. Coincidentally, she sang a few songs round the flat. Coincidentally, Gerry and Carole heard her, were so impressed they wrote *Loco-motion* specially for her and pushed her through a recording test.

Little Eva then, coincidentally, was able to introduce HER favourite backing group, from a nearby college, to professional show business.

And now comes Little Eva's SISTER, who has been signed to a long-term contract with Dimension Records in New York. She sings under the name of *Iadalia Boyd*, Little Eva's real surname, and her first disc, our soon, is "Hula Hoppin'."

Coincidentally, it was produced and supervised by... yes, Gerry Goffin, who also made the Little Eva Records.

Yes, a very small world indeed!

PHOTO CAVALCADE

RICHI HOWELL supplied pictures of the Shadows, Cliff, Helen Shapiro and Bobby Vee. **PHILIP GOTLOP** those of Billy Fury and Lonnie Donegan.

ROLF HARRIS is seen in a study by Cyrus Andrews.

JOHN LYTTON by Leslie A. Lee.



Fabulous Brenda

A great deal has been said about the disappearance of girl singers from our charts—and it must be admitted—most of the Top Ten is usually jammed solid with male platters! However, disc-collectors on both sides of the Atlantic have no worry about seeing one certain young lady's waxings climb into the Hot Ten! The young lady in question is—Brenda Lee! The latest offering from the thrush in this country is already knocking up tremendous sales, and is still currently riding the charts. Natch! It's *All Alone Am I*—but back over in her own country her "Hot" single titled, *Your Used To Be* is heading towards the No. 1 slot with super-sonic speed!

What does Brenda think of all this success! I asked her when she was over here on her last tour. "I guess I still can't believe all the wonderful things that

happen to me" she said. "I think every popular singer worries about his or her latest single, except perhaps for Elvis! I don't think he worries about any of his unless they fail to make No. 1 plus" she laughed.

I asked why she was the only thrush to knock up consistent chart entries on both sides of the Atlantic—and how did she differ from the other femme warblers—Brenda blushed a rather deep red, and murmured, "Honestly, Dave, I guess I don't know! I think it could be due to a lotta things. Like, for instance, my being so very young or the fact that I nearly always turn out discs with a ballad on one side and a beat number on the flip—so as to please fans all over the country—but I just don't know how I do it!" I reckon it's 'cause she's fabulous!

READERS WRITE

... but write always!

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

Change of Address

This is to advise you that I am no longer running the official Eden Kane Fan Club. The position of secretary has been taken over by Miss Ann Bastable of 22 Bradwell Close, South Woodford, London, E.18, who has received official permission from Eden.

This letter gives me the opportunity of thanking you very much indeed for the announcements you have printed in your magazine regarding Eden's club. I have enrolled lots of new members through these announcements and would like to say how much your support has helped Eden and the club.

Olive Mills, (Leyton)

Flying Start

A recent edition of "Pop Weekly" had a letter from James Brown. Doesn't he realise that it is an achievement to get a record into the charts at all? Besides, a true fan will buy all of their favourite's records. This gives Elvis and Cliff a very good start on the way to the charts. Rolf Harris has less fans and therefore a smaller start. When that is the case why should so many more non-fans buy his records than Elvis's or Cliff's?

H. J. W. (Caterham)

What! No Elvis?

Many congratulations on the editing of the twenty-third edition of "Pop Weekly." There is not one bit of chatter on Elvis, not even a photo.

Don't think I hate the fella, I'm a great follower of him but it does get a drag knowing that he's always in it staring at you. Seems quite empty.

V. Remnant (Ventnor, I.O.W.)

I really must protest. I used to enjoy "Pop Weekly" but after I bought your recent edition, I am not sure whether to continue buying it or not. The reason? I (like the other millions of teenagers), am an Elvis fan and I was really shocked to find two pictures and a few articles on Cliff, and not ONE picture or article on Elvis. Granted, Cliff is a British pop singer and El is American, but Elvis is still tops. A Dissatisfied Reader

We're Wrong Again

With reference to your edition of "Pop Weekly" No. 20 about Shane Fenton, the "English Elvis Presley." We the undersigned disagree, and we think Billy Fury is the English Elvis Presley. There are quite a few people who agree with us, and we think quite a few more will.

Margaret Warden and 10 Fury Fans

10 Mark Wynter L.P.s to be won

Hey there! How would you like a personally-signed album by Mark Wynter—the guy whose hits are building bigger and bigger every day of the week—as you've no doubt seen by the success of his *Venus In Blue Jeans* and *Go Away Little Girl*? As a gesture to all the "Pop Weekly" readers who have helped him into the charts Mark has agreed to give us TEN—YES—TEN of his albums, and he will sign them all personally—to you! What do you have to do to get this swingin' offer? Pin back your disc-shaped ears, cats, and I'll tell you!

Compose two verses of four lines each that include Mark's two latest Top Ten waxings! Make up your first four lines to include *Venus In Blue Jeans* and your second four lines to include *Go Away Little Girl*. BOTH TWO VERSES MUST RHYME TOO! Got it cats? So your first four lines must include *Venus In Blue Jeans*, and your second four lines must include *Go Away Little Girl*. All quite simple actually! Entries are limited to one per person—as otherwise the result would take too long to announce! The rhymes can be on anything you like ranging from discs to bent pins—as long as the two song titles are included and as long as both verses rhyme!

Closing date is one week from now!—so start looking for all those brilliant ideas that you regularly swamp us with! Entries will be judged by Mark Wynter and myself—and a final word of warning! PLEASE put your name and address clearly so that if you win, there will be no delay in the album reaching you. A final few words from Mark himself. "Hi there! I hope you all have fun with the comp., and that you all try your best to win! For those that don't win I can only offer my regrets—but I'm sure you will have a ball of a time!"

Well, cats, it's all yours now. Address to send entries is: Wynter Competition, "Pop Weekly," 234/8 Edgware Road, London, W.2.



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POP SHOP TALK

So Bill Fury's film follow-up is fixed. An all-colour, wide-screen production with 15 songs for Bill, a couple big international stars and shooting in Britain and on the Mediterranean coast. Bill's building all right... Polly Perkins, Cockney-style lass on the Decca label, is mascot for the TV Entertainers' soccer team... All-round instrumentalist is Marcie Blane. She lists piano, guitar, flute and violin as her hobbies...

Erik Darling, of the fast-moving Rooftop Singers, used to be with the Weavers in the States, replacing the world-travelling Pete Seeger... We wonder if Jess Conrad's *Take Your Time* will give him a first-time hit on the EMI

removed, have been earning him much newspaper space...

Several other British stars brushing up with French and German lessons for a stab at the Continental market... Del Shannon telling bookers in America to "get" Joe Brown. Says he's a "fine talent and a fine guy"... Quick return booking for Frankie Vaughan (February 17) following that knock-out performance of *Loop de Loop* a few weeks ago... Whatever really happened to the Bossa Nova? Those pundits who said it'd be huge were apparently way off beam...

American jazz singer Pat Thomas here on a trip to promote her new L.P. "Desafinado" and a single, was once a dress designer and a Red Cross swimming instructor... Even the police dogs were called out for Cliff Richard's great tour of South Africa... Sinatra does a Matt Monro (only kidding!) on "My Kind Of Girl," the Basie-Sinatra album... Rick Nelson reported beating even Elvis Presley in disc sales—in Hong Kong!... John Leyton and Mike Sarne topping a bill for tour from April 28 to May 18, with Jet Harris and Tony Meehan as "special guest stars" and "guest stars" Mike Berry and Billie Davis. Which adds up to one heck of a bill... Shelley Burman recently played a date for the West Point cadets in the States, following the Army-Navy football match, but had to have special clearance from the Defense Department before he could talk to the young Servicemen... Gerry Temple, a recent "new-to-you" Pop Weekly subject, doing very nicely on tour...

John Leyton's latest, *Cupboard Love*, looks like whistling him straight back to the Top Ten... Funny old attack by Kenny Lynch published. The chart-entrant suggested the British public was brainwashed by the charts... Do give that Sinatra—Count Basie L.P. a spin. Must be Frankie's best for many months.



banner... Adam Faith summer-seasoning at the Grand Theatre, Bridlington, starting June 25 and he'll be nipping all over the place for Sunday concerts... The BBC Gramophone Library, which houses over half-a-million discs, all easily found and neatly indexed, has moved premises... Recent return visitor to London was French rock king Johnny Hallyday, cutting new titles in English for here and the States... Craig Douglas's tonsils, now

AMERICAN LETTERGRAM

Now looks like the ever-busy Frank Sinatra won't tour Britain until around September. He's involved in filming a modernised version of "Robin Hood" with Sammy Davis Jr. and, believe us, is very sorry that he's got to delay his return call to London and all other points... John Leyton back here soon for further chats with Mirisch Company and for promotional work in connexion with "The Great Escape"... Very revealing pen portrait of Elvis Presley here in "Movie Life" in which he says he is a difficult person to really get to know...

Eartha Kitt is the next pop star to get on the writing band-wagon. She's working on a novel—though lots of it is based on her own fabulous life... Jazz singer Pat Thomas now released in Britain via an L.P. and a single, and we hope you'll dig this talented coloured lass... Elvis and his management, reportedly, want the "king" to tackle a complete non-singing role in movies and they're sorting out possible subjects...

Folk is clearly the big thing here right now. The Lintelers, for instance, were so over-packed at concerts at the "Hungry i" that they went out between shows to entertain the mobs waiting for them on the sidewalks... And the Smothers Brothers are for sure the funniest of the folk groups still waiting to make it on an international level...

Marcie Blane started all that Bobby's Girl business, though Susan Maughan did it your side. Maybe Marcie will be getting her British recognition through *What Does A Girl Do?* her follow-up... Bobby Rydell at it again. His hit making, that is. *Butterfly Baby* looks like being another knock-out success for him...

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No. 26



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DISCUSSION

And so another week spins round to release date and here's a selection of "singles" coming your way right now. Talking of "spins" and "discs" reminds me of "Spin-a-Disc" which is featured as a little show within that swinging T.V. show "Thank Your Lucky Stars"!!!

All this leads up to a rather reluctant

BRICKBAT

"Spin-a-Disc" teenage-panelist, Janice Nicholls has been persuaded to make her catchphrase, *I'll Give It Five*, into a disc-title on Decca-Ritz. I feel a little uncharitable in making this award because I'm quite sure Janice doesn't consider herself a professional singer; but on the other hand the disc has been professionally made and intended for the general market and must be treated as such. Janice was misguided to attempt this vocalising and I've never heard so much tripe being passed off as a lyric! Mainly, a whole string of pop artists' names which hardly fit either the rhythm OR what there is of a melody! Harry Robinson does a good job with the backing, but the music itself has no distinction. Janice says at the end: "The backing's good, but the voice is crummy!"—and far be it from me to disagree with a lady! I really am awfully sorry, love, but I'LL give it nothing and I WON'T buy it! But I WILL continue to enjoy you on "Spin-a-Disc."

Here's one nearly everybody will buy, though: our old friend Cliff Richard comes up with the theme song from THE current film—"Summer Holiday," on Columbia. You've probably heard it many times already in the film, on the L.P. and radio, so I'll just add my little comment to the effect that it's "a happy smoothie, full of the holiday spirit." There! Well, I couldn't let a Cliff single-release pass without just a few words, could I? There's room on top!—of the charts!

ELVIS
MONTHLY
MAGAZINE - ONE SHILLING
WONDERFUL
ELVIS PHOTOS
ALWAYS
100% ELVIS

On London we have Pat Boone in "Meditation"—and it is the kind of soft lights song to get YOU meditating. Quite unlike his last couple of releases, this is more L.P. and Cabaret stuff, but well-performed by Pat and the quiet Latin-American accompaniment which sets a nice mood. Very pleasant.

The Outlaws come back, on H.M.V., with "The Return Of The Outlaws" which opens up with the thundering of horses hooves and much gun-shot and then jogs along very nicely into an "ever-so-slightly-like-Telstar" sound. It is very bright and has a clean-cut rhythm and an attractive little melody. The whole thing is kept going at a cracking pace by the incessant thundering beat of those energetic horses' hooves! Yeah! I sure am sure you'll take a fancy to this one, pardner! It might well join the staff of the Top-20-Ranch!

How childish can Neil Sedaka get? How childish does he expect his fans to be? Really!! The lyric of his new R.C.A. Victor release, "Alice In Wonderland," plumbs new depths of childish romance and condescension. Well, I ask you! Girls, imagine YOUR boy friend calling you his "Alice in wonderland" and whispering loving, romantic words like "Tweedledum," "Tweedledee" and "littul" girl! On top of all that, Neil's voice seems to be higher in pitch than ever, and this makes him sound as though he's a little boy in kindergarten playing "grown-ups!" He might have got away with it had there been a suspicion of ethereal fantasy in the treatment, but it is all so literal and there is nothing madly original about the tune; it moves at a fair lick, though, and has a very bouncy rhythm.

I welcome Marty Wilde's new one with a spinning turntable! Now on Columbia, he gives a slightly way-out treatment to the words of "Lonely Street." Opening with a "bluesy" harmonica, John Barry's orchestration has a deliberate punctuation that accentuates the slow, heavy beat to such an extent that you can't fail to be held by it. Inspired by the same quality Marty gives this lonely blues number an equal accentuation of rhythm; so much so that he breaks up the lyric into short staccato phrases which have a certain attraction but, while being quite effective, would get irritating for any longer period. This is Marty as we've never heard him before on disc.

I love original discs, so perhaps that's why this aboriginal one wins this week's



★★★ BOUQUET ★★★★★

While the new Rolf Harris disc, *Johnny Day*, on Columbia, doesn't have QUITE the same melodic attraction of *Sun Arise*, it has a most hypnotic rhythm beaten out on some aboriginal (?) instrument comprising of two sticks (?). Rolf is the original aboriginal noise-originator in the Business and I salute the freshness of his ingenuity. The sound is fascinating, the rhythm compelling and the lyric dramatic although I had to spin the disc two or three times before I was able to understand EVERY word of Rolf's excellent chanting narration of tribal ritual, if I may call it that. At least, I WANTED to hear every word, which is a lot more than can be said of most modern lyrics! Such is the overall attraction of this well-conceived, well-produced and well-recorded (ab)original platter!

Before I pack up my boomerangs till next week, what about Peter Jay and The Jaywalkers on Decca? We've had cowboys this week and now here are the Indians twisting round their "Totem Pole." The number is less frantic than *Can-Can '62* and we get the chance to appreciate more the individual instrumentation of the group. It's well-recorded and you'll love the good round tones of the guitar. I like this.

'Bye for now.

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This week's selection is the
inside back cover shot of the
Shadows.

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VICTORIOUS VEE!

I doubt whether anyone in this island would argue with me when I say that with the exception of Elvis, Bobby Vee is one of the most consistent American vocalists in our charts, and also in his own country! At the present he is enjoying terrific success with *The Night Has A Thousand Eyes*, in the Top Five recently of the States' "Hot 100," and over here it is selling so fast that dealers are being swamped with orders! At the same time in Britain, both of Bobby's albums, not long released here, are selling like wildfire! One titled "Bobby Vee Meets The Crickets," and the other "Bobby Vee Recording Session," while back over in the Stateside L.P. placings Bobby still retains a hot package album called "Bobby Vee's Golden Hits" that is still going great guns!

What is it that makes Bobby's recordings so different from any others? Why should it be Bobby who reaches the charts consistently whilst other American pop stars don't even get a look in? In my humble opinion it can only be

that he uses one of the techniques Elvis employs — and that is — EVERY SINGLE IS DIFFERENT FROM THE LAST! Watch both Bobby's and Elvis's records as they are released. Never are there two records released one after the other that sound alike! That, I feel, is why Bob has so much tremendous chart success both here and in the United States!

I know that Bobby agrees with me, for on his last visit to this country last year, he told me, "I think that what every singer should do, is have as much variety on his singles as possible! If his second single is like the first it doesn't matter so much, but when a popular singer reaches his third waxing, then man! he should change his style no matter what he personally thinks—unless of course the number he has picked is so very, very great!" I think that up-and-coming pop singers should take heed of what Bobby says. After all, just take an hour or so counting his string of hits!

THE SHADS AGAIN!

Stop! The "Pop Weekly" gives in! Hundreds of letters, cards, and anything that could go through the letter-box has arrived at the "Pop Weekly" in the last couple of weeks! All due to the—Shadows! Since I wrote in Edition 22 "Pop Weekly" that, "maybe it's time the Americans woke up to the fact that the Shadows are the greatest," hundreds of letters are still pouring in to us saying that not only are we completely right—whatta change—but that many Shadows fans are even going to the extent of getting up petitions to send over to American promoters so that they will book the Shads!

One letter that arrived at "Pop Weekly" signed by 250 Shads fans ran as follows, "Dear Dave, we agree entirely with what you say about the Shads not being taken any notice of in America. We are sorry this letter is late but that is due to the fact that we have been collecting all the Shadows fans together to sign this form. We think it is an absolute disgrace that those so-called 'lovers of good music,' the Americans, just cannot realise the potential of such a fabulous group as Britain's Shadows! Many of us are not Cliff fans but are purely and simply Shadows fans—and friends!

"Please, let the Americans realise that it's about time they grew up and took some notice of the Shads!" Other letters more indignant have flowed into our London office in an unceasing stream, and still more come in every day!!! The only argument came from a young lady who stated that "Why should the Americans take any notice of our Shads when all their charts are riddled with new groups every week?" I find that sort of statement silly, in a way. After all, I agree that the Americans do have many different groups in their Hot 100 every week, but they are usually only one-hit groups not capable of reaching the charts the second time around—Right?

I mean, can you name one group that is popular in the States, and has been popular for a long time—chart-wise? No! No! No! Why? Because they cannot keep up their high standard of work that's why! BUT—the Shadows! They have been in the British Top Ten and the Top Tens of countless other countries since their inauguration a couple of years ago! For the time, the matter is closed—as far as the "Pop Weekly" is concerned, but I hope you many ardent Shads followers never give up the struggle to push the Shads where they really belong—into the Top Ten in the States! Oh! I'm sorry—into the No. 1 slot! Keep pushing cats!



POP WEEKLY

Portrait
NUMBER TWENTY-FIVE
Week Ending 16th February

**ONE
SHILLING**

