

GIANT DOUBLE-PAGE PICTURE OF ELVIS INSIDE
FULL PAGE PICTURES OF CLIFF ★ BILLIE DAVIS ★ PAUL AND PAULA ★ ADAM FAITH

POP

No. 32

WEEKLY

ONE SHILLING

Week Ending 6th April





"RAMBLIN' BILLIE"

Hit-maker Billie Davis strolled into my office to tell me about likes and dislikes on her one-night stands all over the country. "Hi Dave! I've tea or coffee? I'm dying for a drink! Any ten or rushing about all over the place. Still, it's great fun, even tho' I've still got about five or six weeks to do!" She sat down, lit a cigarette, and continued, "I think all this meaning that goes on about how tiring one-night stands are, is ridiculous! I get very tired, but it's no use moaning about it! Anyway, we've certainly had some fun on tour. We had one night when I was singing on-stage and this young man jumped on to the stage and started to walk towards me!

"I was terrified! I mean, it's never happened before—and I hope it never does happen again, tho' I managed to keep on singing until they got him off-stage! But on the whole the tour's been just great and I have been very thrilled at the way the girls in the audience have come up to me afterwards and asked me for my autograph and things like how can they become singers! I never thought that so many of my fans would be so interested like that, the girls I mean! But my boy fans are just great as well. One night I got stuck in a lot of fans who didn't want autographs but just wanted to stand there and stare at me! As I was supposed to have been at a TV rehearsal some time beforehand, I didn't know what to do!

"But some of my boy fans helped me to get into the coach and to get the coach away from the stage door. They've all been wonderful and I hope that when I go down to that part of the country again I'll be very happy if I can thank them all personally!" I asked Billie a question many "Pop Weekly" readers had asked. Why did she think her version of *Tell Him* was in the charts and not the American hit recording by the Exciters? Said Billie, "I think that we took more trouble over our arranging of the number, plus the fact that my association on disc with Mike Sarne helped some. On the face of it, I think ours was a better number all-round, and I don't mean my singing. I mean the way it was recorded, etc!"

She laughed when I asked her about boyfriends. "Honestly, the only men in my life are people in show biz who are connected with my career" she said, with that ultra-special Billie Davis grin! "I don't have time for anyone else, although as my career smoothes itself out I may have some boyfriends but certainly nothing serious yet! Anyway" she said, gettin' up in a rush, "I really must be goin' now, I've got a one-night stand in Wales tonight—and it's a six-hour drive . . .", and she left the office throwing "Goodbyes" left and right.

The verdict, however, was summed up by the office boy, who just said "Cor!"

POP WEEKLY

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FIRST SERIES

WEEK ENDING 6/4/63

ISSUE No. THIRTY-TWO

Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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

POP WEEKLY, HEANOR, DERBYSHIRE.

Hi there!

It is often remarked in the magazine business that you can't please all the readers all of the time, but we of "Pop Weekly" believe in trying to do this whenever possible. The fact that we have had some measure of success is reflected in our sales—up another 8,000 in the last six weeks!

Much of this is due, I believe, to our policy of modelling the mag. on readers' suggestions. For instance, our recent vote on whether you wanted the Photo News or Giant Photo on the centre pages, well most of you wanted the double-page picture — so double-page picture it is. BUT, some readers wanted the Photo News, so in keeping with our policy of at least trying to please everybody, we have reintroduced one page of Photo News.

Don't forget, if there's anything you don't like in "Pop", or if there is something you would like to see included, drop me a postcard, and we'll do our best.

The Editor
(ALBERT HAND)



This week's pic choice from the second half of the Chart: THE TORNADOS

NEW POPS

EMI

THE
GREATEST
RECORDING
ORGANISATION
IN THE WORLD



THE DAVE CLARK FIVE

The mulberry bush
COLUMBIA DB7011

FRANK IFIELD

Nobody's darlin'
but mine
COLUMBIA DB7007

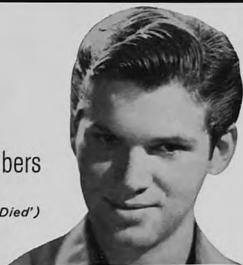


DICK KALLMAN

My heart remembers

(from the film
'The Man Who Finally Died')

H.M.V. POP1144



PATSY ANN NOBLE

Heartbreak
Avenue

COLUMBIA DB7008



TOMMY ROE

The folk singer

H.M.V. POP1138



BERT WEEDON

Night cry

H.M.V. POP1141



★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

- 1 Foot Tapper (2)
- 2 Summer Holiday/Dancing Shoes (1)
- 3 How Do You Do It? (15)
- 4 Like I've Never Been Gone (4)
- 5 That's What Love Will Do (3)
- 6 From A Jack To A King (20)
- 7 Island Of Dreams (9)
- 8 Please, Please Me (5)
- 9 Rhythm Of The Rain (14)
- 10 Tell Him (7)
- 11 The Night Has A Thousand Eyes (8)
- 12 Cupboard Love (10)
- 13 Hey Paula (13)
- 14 Say Wonderful Things (16)
- 15 Charmaine (6)
- 16 Brown-Eyed Handsome Man (17)
- 17 One Broken Heart For Sale (11)
- 18 Wayward Wind (12)
- 19 Let's Turkey Trot (21)
- 20 Code Of Love (29)
- 21 Folk Singer (24)
- 22 In Dreams (23)
- 23 All Alone Am I (25)
- 24 Robot (30)
- 25 So It Always Will Be (—)
- 26 Mr. Bass Man (—)
- 27 End Of The World (—)
- 28 Fireball (—)
- 29 Say I Won't Be There (—)
- 30 Walk Like A Man (—)

- The Shadows
Cliff Richard
Gerry & Pacemakers
Billy Fury
Joe Brown
Ned Miller
The Springfields
The Beatles
The Cascades
Billie Davis
Bobby Vee
John Leyton
Paul and Paula
Ronnie Carroll
The Bachelors
Buddy Holly
Elvis Presley
Frank Ifield
Little Eva
Mike Sarne
Tommy Roe
Roy Orbison
Brenda Lee
The Tornados
Everly Brothers
Johnnie Cymbal
Skeeter Davis
Don Spencer
The Springfields
Four Seasons

- (By courtesy of Cash Box)
- 1 He's So Fine The Chiffons
 - 2 The End Of The World Skeeter Davis
 - 3 Our Day Will Come Ruby & the Romantics
 - 4 Walk Like A Man Four Seasons
 - 5 Rhythm Of The Rain The Cascades
 - 6 South Street The Ortons
 - 7 You're The Reason I'm Living Bobby Darin
 - 8 Blame It On The Bossa Nova Eydie Gorme
 - 9 Ruby Baby Dion
 - 10 Our Winter Love Bill Pursell
 - 11 In Dreams Roy Orbison
 - 12 One Broken Heart For Sale Elvis Presley
 - 13 Baby Work Out Jackie Wilson
 - 14 Can't Get Used To Losing You Andy Williams
 - 15 Follow The Boys Connie Francis
 - 16 I Wanna Be Around Tony Bennett
 - 17 Let's Limbo Some More Chubby Checker
 - 18 What Will My Mary Say Johnny Mathis
 - 19 Wild Weekend Rebels
 - 20 Mr. Bass Man Johnnie Cymbal
 - 21 All I Have To Do Is Dream Richard Chamberlain
 - 22 I Will Follow Him (Chariot) Little Peggy March
 - 23 Do The Bird Dee Dee Sharpe
 - 24 Hey Paula Paul and Paula
 - 25 Don't Set Me Free Ray Charles
 - 26 Don't Be Afraid Little Darlin' Steve Lawrence
 - 27 Laughing Boy Mary Wells
 - 28 Young Lovers Paul and Paula
 - 29 Mama Didn't Lie Jan Bradley
 - 30 Out Of My Mind Johnny Tillotson

POP WEEKLY TOP 20

- 1 Like I've Never Been Gone Billy Fury
- 2 One Broken Heart For Sale Elvis Presley
- 3 Summer Holiday Cliff Richard
- 4 The Night Has A Thousand Eyes Bobby Vee
- 5 Foot Tapper Shadows
- 6 Totem Pole Jaywalkers
- 7 How Do You Do It? The Pacemakers
- 8 What Now Adam Faith
- 9 Dancing Shoes Cliff Richard
- 10 Cupboard Love John Leyton
- 11 Baby Take A Bow Adam Faith
- 12 Please, Please Me Beatles
- 13 I'll Cross My Fingers Allison
- 14 Return To Sender Elvis Presley
- 15 Hey, Paula Paul and Paula
- 16 Wayward Wind Frank Ifield
- 17 Queen For Tonight Helen Shapiro
- 18 Bachelor Boy Cliff Richard
- 19 Folk Singer Tommy Roe
- 20 That's What Love Will Do Joe Brown

Under the quaint impression that the best-selling records in the country are not necessarily the current favourite songs, Pop Weekly publishes this chart in all good faith for three reasons and your amusement: (1) The public can like a song but will not buy it. (2) The public may buy a record, but quickly tire of it, and (3) The poll of a record can drop, but not its popularity for the simple reason that the public has already bought it. Don't take the chart too seriously will you? Voting: When sending your three favourite artists, please add your current three favourite hits and address to:

POP WEEKLY,
41 Derby Road, Heanor, Derby.

Chart Newcomers

EVERLY BROTHERS BACK

Six of 'em, all new to this week's charts. And a mixed bag they are, too, as they languish at the bottom end of the Thirty . . . all jostling for positions higher in the list.

Come in, first, the Everly Brothers. *So It Always Will Be* is the song, which shows that the Everlys, Don and Phil, are by no means forgotten. Point is they haven't had a record out for a long while—so how could they possibly get hits? Their togetherness these days is really something—and it puts an end to the rumours that they're thinking of splitting up.

The Everlys at Number 25. Next down is *Mr. Bass Man*, by Johnny Cymbal. He's a young American who, on this fine single, both wrote the number (it's connected with the bass voice heard in all vocal groups) and performs it with aplomb. Johnny, surprisingly, was born in Scotland, along with two brothers and two sisters, and moved to Canada first.

Then they went to the States, where Johnny answered an ad. for a guitar player. His singing on the test piece clinched it. He got a disc contract. But he was getting so far behind on his school work that he had to give up singing until he'd finished his studies. Now he's riding high . . .

Skeeter Davis, and *End Of The World*, comes in at 27—she's a country-styled lass who's waited patiently for her big break. Next comes Don Spencer, back again with his *Fireball*, a sure seller and a long seller, too.

Say I Won't Be There, by the Springfields, comes in at 29. A worthy follow-up to *Island Of Dreams*. Great stuff—and nice to know they're so readily accepted in Britain at long last.

Finally, at 30, it's *Walk Like A Man* with the American-chart-topping Four Seasons. This was their third topper in succession—the others were *Big Girls Don't Cry* and *Sherry*, both Top Thirty jobs over here for the four young men with the falsetto sound.

PIC of the WEEK

The picture of Helen Shapiro on page 18 reproduced as a job

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EXCITED? HAPPY?—YES!

John Leyton speaking. "It's getting nearer and nearer and I'm just knocked out at the prospects." He was on about that huge, star-studded, national tour he starts on April 28. Excited? He looked as if his feet weren't touching the ground...

"Sometimes you read about stars and singers not worrying about their fans. Usually, they're the highly established ones. But me—I know, quite sincerely, that I owe everything to those fans. And this is my first chance in a long, long time to get out and meet up with 'em all again.

"Nervous? I dunno, really. I guess it'll feel a bit strange at first, but I love working on stage and I get a funny sort of feeling inside my tummy when I hear that applause and the shouts.

"And, of course, I've got a great bunch of guys and gals on tour with me, so I'm sure we'll all have a ball."

Note: full itinerary of this fab touring attraction was included in last week's "Pop Weekly."

Said John: "People often ask me if I regretted being away so long on that movie 'The Great Escape.' Well, I can't really be sure. Of course, it went on much longer than was originally expected, but I was working with some fine actors and it was all very interesting.

"But now it's all over, I've got another big thrill ahead of me. That's the world premiere of the film in London—should be sometime in June. It's gonna be a real posh turn-out, I think—and the proceeds are all going to RAF charities."

What with the film AND the tour, John is settling into a very busy year. With lotsa other offers being considered in just about every field of show business.

And John has had the joy of that big hit disc, *Cupboard Love*, to add to everything else. He'd been written off by some of the snipers... but as soon as he got back to boost his own disc, in person, he whistled straight back in the charts.

Cupboard Love was decidedly different for John. And it's a measure of the esteem in which he holds his fans that he went straight to them to pick out the disc they liked best from seven demonstration recordings. It took place at Wimbledon Palais. The voting was hugely in favour of this Johnny Worth song—and John didn't hesitate to have it released. There's no point asking John if he's really abandoned the old "lonely" sort of kick on disc. He believes in ringing the changes—and he'll record any type of material just as long as it's GOOD.

A major film. A major tour. A major hit record. Plus chat about future films, one of which might be a Western, believe it or not.

There's positively no sign of a slump in the fortunes of the popular John Leyton.



CODE TO SUCCESS

For those who considered Mike Sarne a one-hit boy after hearing and seeing the success of his *Come Outside*, those people must be feeling very low by now. For after *Come Outside* Mike took the charts by storm with fabulous waxings in just the right idiom. After *Come Outside* there came another Top Twenty best-seller in the form of *Will I What* closely followed by yet another chart rider, *Just For Kicks*. Now Mike is all set to prove that he is no ordinary pop singer but an ultra-swingin' up-to-date guy—which is certainly proved by his FOURTH big-seller *Code Of Love*. Sales of this new one are going in "lotsa leaps and bounds" Mike told me.

Mike is currently filming a new movie with top actress Rita Tushingham (see picture above). Called "A Place To Go," from what I hear from the studio, Mike is proving that he is "Going Places."

Said one spokesman, "He's certainly a great actor. I always thought that he'd never acted before until I saw him, but I found out that he could have had one of the biggest acting careers of all time if he'd not taken up singing." (Pause for shouts of, "We're glad he took up singing," from the odd ten thousand fans of Mr. Sarne.) Mike, incidentally, is from the same stable of artistes handled by Robert Stigwood, people like John Leyton, Mike Berry, Billie Davis and Iain Gregory. Said Mike, "Both John Leyton and I have followed the same path more or less.

"We were both actors to begin with and ended by singing and acting. Actually, if it's possible, it's much better being an actor/singer than just one or the other" said Mike with a grin. "Why?" I asked. "There's lots more females that way" said Mike. He continued, "No! all the other girls I've

seen lately don't want to know me. They're afraid I'll teach them my "Code Of Love!" he finished, laughing. When he'd quite recovered himself, he went on, "Kiddin' apart, I'm very pleased with life at the moment. Things are going well, and I hope to be doing a new L.P. soon, plus a couple of films, and my most important thing—my personal appearances!"

On April 28 Mike pulls out on a fantastic bill that will be touring the country for three weeks. He will be co-starring with John Leyton, and it seems obvious that his tall frame will be drowned in thunderous applause at every cinema the tour visits. What's the worst thing about touring? Says Mike, "When you're starving hungry and someone offers you a cold hot dog. Then you know you're back on tour again! Still, there's plenty of fun left over for me!"

And that is what Mike puts over on his platters, fun! As long as he maintains his great sense of fun, his discs are going to hit the charts and his stage shows really swing.



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IF YOU CAN'T SEE IT—ASK

'HEY PAULA' CAUSES CONFUSION BUT PAUL EXPLAINS IT ALL

PAUL and PAULA make a hit record *Hey Paula!* And it was assumed throughout the business that Paul was singing to HIS Paula—but it's led to lotsa confusion over in the States.

A news agency filed out a story that: "Paula Rowlett, of Fort Worth, Texas, the subject of the *Hey Paula* hit, plans to marry Russell Berry. Berry urged a friend to write the song after he'd had a row with Paula."

Now it happens that the song-team Paul and Paula are close friends of the Russell and Paula "love-match" team.

"But," says Paul, "I definitely did not write the song for anyone but MY Paula. And in answer to so many letters and queries, I can assure everybody that Paula and I are still going steady. Very steady."

In fact, wedding bells are confidently predicted—probably before the end of the year.

JACK LEMMON WAXES NEW ALBUM

TOP Hollywood screen comedian Jack Lemmon has joined Capitol Records and is currently working on a long-player. He is recording the music from the upcoming movie version of Broadway and London hit "Irma La Douce."

What's more, Jack will be featured on piano as well as on vocal tracks, backed by a combo of top West Coast jazz musicians.

Says a Capitol spokesman: "Jack will surprise a lot of folk with his work on this album. We plan to release it almost right away, to tie up with the national release of the movie, in which Jack stars with Shirley MacLaine."

Lemmon's previous recording experience was with Epic Records, but he didn't break through into Hitsville.

COMPETITION WINNERS

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

TERRY PIGGOTT

33 Crystal Palace Rd., East Dulwich, London, S.E.22. Who will receive a copy of Elvis's "Girls! Girls! Girls!" L.P. for the "Fury Billy" autographed L.P. for the "Fury Billy" Competition goes this week to:

MALCOLM DERBYSHIRE

38 Abbey Crescent, Heywood, Lancs.

B.B.C. Lift Ban on Charles Disc

DON CHARLES—BANNED.

By the BBC. Because of his new single *Angel Of Love*. And the line in the lyrics objected to is . . . "Angel of love in heaven above." However, after the number was played over on TWT WTW it was decided to lift the ban.

And Joe Meek, who wrote AND recorded the number is reported to have said: "Surely this is a joke. The romantic-minded think that everyone has an angel of love to guide them through their lifetime—and that this would be the last thing the Square Auntie BBC would pick on."

In fact, this is the best disc Don Charles has cut—and he's already proved a most successful disc-seller.

Trouble for Terry

ALTHOUGH his father is a famous greyhound trainer at London's White City, with quite a few winners under his belt, trad bandleader Terry Lightfoot, has shown little interest in the sport . . . until recently.

Now he plans to buy his own dog and race it at the Hendon track.

His problem, though, is what name to give it. For if he makes the wrong decision, he'll be involved in a family feud.

For the "B" side of a recent recording, Terry named a tune after his three-year-old daughter Michele. Sister Sharon, a year older, is now demanding that the dog be named after her. And she's not bothered whether it is a boy dog or a girl dog!

Said Terry: "Quite a few show business folk own dogs these days. It's great fun. But I'll have to watch my step otherwise little Sharon just won't be talking to me . . ."

NEW STATESIDE RAVE

DICK DALE is a surfer-expert. He operates in Southern California, where surfing is just about the most popular sport. But also . . . he is reckoned to be the biggest new rave in American show business.

His break-out for fame came through the California area. He made a long-player "Surfers' Choice" on the Deltone label, accompanied by (fair enough!) the Del-Tones. And it sold 75,000 copies in that area alone.

All the major companies bid for his services but Capitol came out on top. Now they're concentrating on making the disc an all-American hit. With Dick's first single now out in Britain, too.

Dick, said to create the same sort of mass hysteria as did the early Sinatra and Elvis Presley, *played all the instruments in his seven-piece band. This fact is a basis of whole-page advertising taken throughout the American trade Press.*

And some of the fans are, in all seriousness, calling: "Dick Dale For President." But will he catch on here? Ah, that's a different story . . .

LOYAL FANS

IT all started in Budapest, Hungary. A local girl went to the cinema to see a Mario Lanza film—and went straight home to play some newly-acquired records of the great tenor.

She thought he was so fab that she started a one-girl publicity campaign to perpetuate his memory in the musical world. A sculptress friend started making miniature busts of Lanza, showing him smiling happily. And together, the girls sent them to fans of Mario all over the world, getting the names from fan-club ratings and record companies.

And now the tenor's mother has received one of the busts. She said: "I think it's a wonderful tribute. Mario would have been very proud of such loyal fans . . ."

PHOTO CAVALCADE

PHILIP GOTLOP supplied pictures of Adam Faith and Jet and Tony.

RICHIE HOWELL that of Helen Shapiro.

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

CLIFF in "Summer Holiday," an Elstree Distributors' Production for Warner-Pathe release.

MIKE SARNE from "A Place To Go" by Brynston Films.

FRANK IFFELD, a study by Cyrus Andrews.

BILLIE DAVIS by Robert Stigwood Associates Ltd.

STEVE MARRIOTT—Michael Barrington-Martin.

PHOTO NEWS



Top Left: Sultry **Sophia Loren** seen at the Shooting Gallery in a shot from "The Raffle," a 20th Century Fox release.

Top Right: D.J. and "Pop Weekly" columnist, **Peter Aldersley** gives **Aladdin's Lump** a spin, watched by **Mark Wynier** happily clutching a copy of his hit *Go Away, Little Girl*.

Bottom: **Mark** signs for **Carole** and **John**, your editor's two children, after he had officially opened the Heanon Record Centre.





★ NEW TO YOU ★

Nuthin', but nuthin', comes easily in the pop music business. You've gotta have heart, talent . . . and persistence. Which the likeable Steve Marriott, now out on Decca with *Give Her My Regards*, has in abundance.

Come back a few months. Steve wrote a song called *Imaginary Love* and felt sure it might have possibilities if only he knew how to go about getting it published. He talked to his aunt, who was once secretary to Jack Hylton. She suggested he took it down Tin Pan Alley, alias Denmark Street, off London's Charing Cross Road.

Steve was then only 15. But he went to every publisher he could find. Nobody was even remotely interested . . . except to wonder at a young chap like that having so much nerve.

Back he went to his aunt. She rang Mr. Hylton, who gave her the address of a publishing company in Savile Row. Steve went along, clutching his demo disc.

Said the publisher: "The song? Well, that's O.K. But the voice—that's terrific. How'd you like to record?" The outcome is that new disc on Decca, recorded by former song star Franklyn Boyd for Belinda Recordings. Looks like it's going to be a good seller . . .

So now, at 16, Steve has achieved a great deal in show business. East Ham-born, at eleven he was given a plastic ukelele by his dad. At 12, he was so good he was given a proper guitar for a Christmas present. The same year he auditioned for "Oliver" and stayed in the show for a year.

Said Steve: "That smell of grease paint was all I needed. I signed on for the Italia Conti acting school—and I'm still there."

He's been in "Peter Pan," on telly with Syd James and "Mr. Pastry," on radio in "Mrs. Dale's Diary"—and has filmed with Peter Sellers and Eric Sykes in the soon-to-be-released

A NEW STAR

A GREAT DISC
STEVE MARRIOTT

SENSATIONAL

SINGS

GIVE HER MY REGARDS

(A BELINDA RECORDING PRODUCTION)

on

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STEVE MARRIOTT ★

"Heavens Above." And he has his own group, the Moonlites, who appear at the Flamingo Club in Soho whenever Steve can get away from his acting activities.

Give a listen to his debut disc. A snappy, fast-beater, good lyrics, happy tune. And just a touch of the Buddy Hollys. Enough, anyway, to make comparisons justifiable.

Said Steve: "I must admit it. I think Buddy Holly was the greatest. And I suppose my voice is very similar to his. I certainly don't try to copy his style. In a way, though, it's flattering to be mentioned in the same breath as that late, great American star."

Over the past year, Steve has picked up a handy salary, what with his acting, singing and song-writing activities. But his mother won't stand for any wild spending.

"It's all banked. My mother gives me a pound a week pocket money and that just about keeps me going."

Steve also finds time to collect animals. He remembers, not so long ago, hatching a duck's egg in front of the fire at home. His only difficulty is keeping and looking after all the variety of animals he takes a fancy to.

Said Steve: "Apart from that, I guess my fave occupation is going down to the cafe at home and talking, just talking, with my friends.

"And girls, of course. I was checking up just the other day and I reckon I must have had over 50 girl friends since I was eleven. Funny, the effect some of them have on me . . .

" . . . When the last one left me, I felt so sad I just sat down and started writing sad songs. Before I knew where I was, I'd put about thirty of them on paper."

But there's nothing sad now about Steve's all-round show business career. The Decca folk are rootin' for his disc—and he has the experience to build on any success he gets.

P.S. he's a good-looker, too.

AUSSIE GOLD DISC FOR JOE LOSS

JOE LOSS has been awarded a Gold Disc—for a record he had released back in 1939. It is for his Australian sales of *Begin The Beguine*, which featured a vocal by the late Chick Henderson.

Sales "down under" have just reached 100,000 which is the equivalent of a million in this country—and Joe was handed his Disc at a special luncheon by Sir Joseph Lockwood, boss of EMI.

For 24 years, Joe has been a consistent recording attraction but only recently has he attracted chart-entry teen sales. And most of his young new fans are shattered to know that he was a big name long before they were even born!

HAVE YOU HEARD?

Amazing the amount of mail received boosting the late Eddie Cochran and demanding plenty releases from his company . . . Johnnie Ray, finding the comeback trail difficult, has been building up his interests in eating-houses and bowling alleys . . . Is Cliff's public image becoming just a bit TOO goody-goody? . . . Brian Matthew deserves a medal for the way he copes every weekend with the popular "Saturday Club" and "Easy Beat" . . . Stardom should happen soon for Brian Poole and the Tremelos . . .

Ambition note from Cliff: He'd like to play the lead "Heathcliffe" in "Wuthering Heights." Laurence Olivier did it on film . . . and Cliff admits he'll have to wait a few years yet!

NOT FUNNY, DAD!

IT all happened after a star-studded show at London's Albert Hall. Acker Bilk went out to find his car, parked in a nearby street, and found it had been towed away by the police.

"I was lumbered, dad," he said this week. "I wanted to get home in a hurry. Anyway, there was this bloke who offered to act as chauffeur. He got me down there all right. But I wasn't too knocked out by the way he kept laughing so loud while I was leading off about the police . . .

"I tell you, dad, that bloke wouldn't have lasted long if I'd been paying him as my chauffeur."

That bloke is still laughing his head off at the incident.

That bloke's name is . . . KENNY BALL!

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Likes "New" Helen

Why is everybody so eager to pick Helen Shapiro to pieces just because she has a couple of records that didn't hit the charts. Nobody attacks Eden Kane, Adam Faith or John Leyton when their records fail the charts.

If Helen has to go back to songs like *Walkin' Back To Happiness*, I for one shall be very disappointed, as I think her early records are absolute trash compared with today. Sorry Helen.

You say Helen should give her teenage following what they want, but do they really know? I'm a teenager and what I would like from her is a few more ballads, another blues record and an L.P. of standards.

Fan Club Member No. 3087

Shadows' Shame

I once used to be a great fan of the Shadows, but since they have recorded *The Breeze And I* my opinion has changed. This is the worst thing they could have done, especially after a group named the Fentones had recorded this tune, and played it in many of their shows.

If this new version is a hit it will just show how stupid the record-buying public are, because the Fentones' version is the best. The Shadows ought to be ashamed of themselves.

A Fentone Fan (Leamington Spa)

Why No Thrushes?

Why is it that our female singers do so very little in the charts? Many of them are better than the regular male chart entrants. I think it proves that girls buy far the greatest number of discs.

George Churt (Cambridge)



Diamond Bright!

Diamonds seem to be sparkling everywhere these days. Latest place to latch on, now, is America where the chart-topping team of Jet Harris and Tony Meehan had their disc released a couple weeks ago. But whether it'll repeat its success there is something which gives the two boys a lot of uncertainty. For they've discovered that six other artists have jumped on the band-wagon and come out with "covers." Folk like the Ventures, Don Costa and Barney Kessel, along with others less known.

It isn't a new experience, though, this feeling of being "choked" over Americans covering their work. When they were with the Shadows, and enjoying the fruits of the *Apache* number, up comes the continental-American guitarist Jorgen Ingmann pushing it up to Number Two in the American charts. And the Shadows didn't get a look in!

Wonderful Land did quite well in the States for the Shadows, of course, but it's *Diamonds* that Jet and Tony really hoped would make it for them over the Atlantic. The boys still remember their tour with Cliff, when they became very matey with stars like Bobby Rydell and Johnny Paris, of the Hurricanes.

And it was Bobby who chuckled with delight when he heard that Jet and Tony had made it to the top with their first disc together. And he added: "I'll boost the boys like nobody's business in America, 'cos I dig their sound and am sure that the kids back home would go for them."

But, let's be fair, it looks as if *Diamonds* may not be the biggie in the States. Not with that sort of competition piled up against them. If the boys do pull it off, it will be a huge tribute to their fabulous talent.

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THE OVER 25's TOP TWENTY POP POLL

Recently, six regular readers of "Pop Weekly" decided to conduct their own Popularity Poll, amongst the over 25's. Between them, they queried the tastes of hundreds in this age group, and, awarding points for 1st, 2nd and 3rd, came up with the chart given here.

Well, from the results, it appears that the old squares are not *quite* so square as we thought. Topping the poll by a long way is Frank Ifield, deservedly popular with all age groups. Cliff, it seems, is almost as popular with the twenties as with the teens.

One or two surprises, though. I would have expected to see Elvis placed much higher, as many of this group must have been earlier fans of his, and Pet Clark I should have thought would have had a greater following.

With a few notable exceptions, this proves the universal acceptance of many leading artistes, who are often thought of as "teen-raves" only.

Position	Artiste	Points
1	FRANK IFIELD	132
2	CLIFF RICHARD	78
3	ACKER BILK	59
4	SHIRLEY BASSEY	57
5	THE SHADOWS	56
6	RUSS CONWAY	54
7	ADAM FAITH	37
8	PAT BOONE	32
9	LONNIE DONEGAN	30
10	THE SPRINGFIELDS	29
11	ELVIS PRESLEY	28
12	PETULA CLARK	} 23
	RAY CHARLES	
14	CONNIE FRANCIS	21
15	KENNY BALL	20
16	THE TORNADOS	18
17	HELEN SHAPIRO	15
18	CRAIG DOUGLAS	13
19	JOE BROWN	12
20	BRENDA LEE	11

Conducting this very interesting enquiry were Christopher Payne, John Lerrwill, John Walsgrove, Noel Blick, Alan Owen and Bryan Conway, all of Birmingham. To them, our thanks for a very revealing chart.

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POP SHOP TALK

One-time ITV newscaster Tim Brinton, now a freelance, now compering, with actress June Thorburn, the weekly Luxembourg show "What's In Store", with the accent on discs... Looks like Cliff will be able to fit in a third movie later this year, though it'll mean cancelling some of his overseas touring from October onwards... Tommy Steele's triumph in "Half A Sixpence" shows that he doesn't need, nowadays, hit records... Ace satirist David Frost is surprisingly "with it" on the pop scene...

Scotts' lads Chuck and Gideon, with EMI, could turn out to be the British Everly Brothers—but the comparison may harm them... Bobby Rydell cut four British songs with recording manager Tony Hatch during his brief stay in Britain... Oriole pushing like mad on the R and B "coloured" sound discs which they've bought from America's Tamla and Motown labels... Susan Singer's fourth crack at disc fame *Lock Your Heart Away* was composed by Messrs. Schroeder and Hawker, who penned her cousin, Helen Shapiro's, first hits... Mark Wyner should hit it with *Aladdin's Lamp*, especially as he'll be in the country to plug it—he was away for his last two hits... Big London pop festival, in aid of charity, on June 3rd is to feature John Leyton, Kenny Lynch and Mike Sarne, plus lotsa other top names... "Sidewalk" vying with the "Golli Golli" for top craze in the dance-halls...

Tommy Steele hosted several hundred members of his fan club to lunch when they went to see him triumph in "Half A Sixpence" show... Very funny vocal album out here now by Eddie Adams, widow of Ernie Kovacs. She's backed by Henry Mancini... Liberty's Nancy Ames is said to be the most glamorous

gal singer in the business. But what about Ann-Magret?... Cliff does a lot of driving from date to date now in his Cadillac, but a new sports car is on the way... In the States, Fabian took part in a five-minute movie to discourage teenagers from leaving school too early... Several movie magazines are starting "PAN" clubs, asking people to write in with news of the stars they most hate...

In America, you pay 40 cents for membership of the Elvis Presley fan-club. But one dollar 25 cents for the Johnny Mathis outfit... Steve Marriott, though only 16, is a Decca tip for stardom. He writes songs—including 30 sad ones when a girl-friend left him!... April 20th: date of Rick Nelson's marriage to Christine Harman... Brenda Lee's new Nashville, Tennessee, home "a dream", according to the we gal... NOT now appearing on the "Swinging Sound '63" BBC line-up at the Albert Hall on April 18th—Cliff and the Shadows... With some special John Barry arrangements in the knock-out category, Johnny de Little making brilliant cabaret debuts in London... Ral Donner, especially on his new single, is sounding more like Elvis Presley than Elvis Presley... Suggestion for some enterprising disc manager: put heavy-weight boxer heartthrob Billy Walker on records. He's got a not-bad singing voice... Guitarists in the Peter Jay outfit each have two guitars. The shiny ones for their own stage act—and the less attractive ones for backing other artists!...

Russ Conway enjoyed his holiday and says his hip trouble has been cleared up by application of tons of sunshine... What's the betting on Frank Ifield making it FOUR number one hits in a row with his great new single?...



AMERICAN LETTERGRAM

People here, too, are shaken about the comparative failure of Elvis's *One Broken Heart For Sale*. But, of course, it's still a bigger hit than most get... Bonnie Connie Francis hurtling way up, with *Follow The Boys*...

Bobby Darin has named Steve Douglas, noted man of music, to handle all his huge publishing and recording interests on the West coast. Tycoon Darin, these days... Frank Sinatra Jr. has very real talent. And so many of his dad's mannerisms... We're wondering whether Tommy Roe can repeat his *Folk Singer* success here. Disc was pushed out AFTER British release, which makes a change... Little Peggy March, hit-maker on *I Will Follow Him*, is 15 now, has been singing for thirteen years... Surprise topper of the L.P. charts is Frank Fontaine's "Songs I Sing On The Jackie Gleason Show". Won't click your side... Mel Torme has invested some of his huge cabaret earnings in a racehorse—and plans to build a real string of fillies... Brenda Lee was a very close friend of Patsy Cline, who died in that tragic Tennessee air-crash.

Back to Connie: she's added Japanese to the languages in which she records for overseas markets... Rumbblings of that John Leyton—Frank Sinatra controversy have reached this side of the Atlantic... Little Eva definitely returning to Britain in the autumn...

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DISCUSSION

This Week's
**TOP 4
LP.s.**

slot

Discussed by
Peter Aldersley

Well, there's a thing. We've had a bit of a switch round this week, eh? It seems logical that the DISCUSSIONS of "singles" and L.P.s should be together, doesn't it? The important thing is we haven't lost any space.

Business is spinning as usual, so let's get down to it immediately and see what the first disc brings:

And on it we have **Kenny Ball and His Jazzmen**, who go to yet another part of the world for their new title on *Pye Jazz* — "Casablanca." Opening with an atmospheric introduction, which seems to go on for ages, it soon builds up to the wonderful drive we expect from Kenny and his boys. I think it is an effective showpiece for the band but it lacks the attractive melody of *Sukiyaki* to make for a really popular success on its own merits. If Kenny is not really aiming at the charts with this one, then the choice of material can be applauded; on the other hand, 'tis a strange selection for a proposed Top 20 trip, especially in the face of the decline of "trad" chartwise of late.

Take a deep breath, girls, **Jess Conrad** is back in the groove on a Decca release called "It's About Time"; quite a lively little ditty and it moves along with a bounce but there is little to commend it regarding freshness or originality. We've heard the same kind of thing before — and we've heard it from Jess, as well. On this one, Jess jogs along happily enough in his own way, but the disc lacks interest and impact. I sympathise with Jess and his fans in that it's about time he had a hit, but I wouldn't care to tip this one, I'm afraid.

But I tell you what — I'll tip the next one here and now for this week's

★★★★★ **BOUQUET** ★★★★★
★ There is no getting away from ★
★ the fact that Frank Ifield makes ★
★ good discs; he always has done, ★
★ even before his more recent ★
★ "popular" success. He's done it ★
★ again on his new Columbia release ★
★ *Nobody's Darlin' But Mine*, ★
★ although this is another occasion ★
★ on which I wouldn't like to bet on ★
★ total success had this old song been ★
★ released by a less successful artist ★
★ than Frank. The overall treatment ★
★ is very smooth and nicely balanced ★
★ with Frank giving the gentle love ★
★ lyric its godly share of his gentle, ★
★ caressing tones. A most profes- ★
★ sional disc all-round and I see no ★
★ reason why Frank shouldn't be ★
★ every darlin' girl's heart-throb ★
★ again with this romantic lither — ★
★ despite the fact he's forsaken his ★
★ yodel! And I award him an extra ★
★ bouquet for knowing when to stop ★
★ flogging a gimmick! It's served its ★
★ purpose now and let's hope we can ★
★ all continue to enjoy Frank the ★
★ Singer for his singing's sake. ★
★★★★★

Cor! Well, let's twist the rock and go under our own locomotion down Madison Avenue! There's yet

ANOTHER dance, by **Golli-Golli!!** This one is perpetrated by those glamorous warblers, **The Vernons Girls**. On Decca they invite us to "Do The Bird," during which they mention practically every dance you've ever heard of. I GIVE "the bird" to a totally uninspired lyric and as far as DOING the Bird is concerned, it strikes me you could do almost any dance to the rhythm; anyway, AS a dancing disc it moves along at a fair pace with plenty of solid beat; AS such, it is acceptable, but I think the girls are wasted on it.

Brian Hyland's distinctive tones once again put his "disillusioned lover" stamp on a slow, sad ballad called "If Mary's There" (Isn't Mary a lucky girl to have so many songs written about her, eh?) Brian handles this new H.M.V. release in his accustomed style, but the atmosphere and mood of the song is more or less the same as his not-so-popular previous disc, *I May Not Live To See Tomorrow*, which might well be a drawback in view of the fact that the self-pitying love lyric doesn't seem to catch on in this country. Nevertheless, Brian makes a neat, very soulful job of it and a whole string section adds warmth and lift. The disc has a haunting quality. I like, but . . .

Talented **Susan Singer** gives a performance bubbling with life and personality on her new Oriole release, "Lock Your Heart Away," which has plenty of life itself. Personally, I feel that Susan has been a much-neglected artist and, therefore, I'm doubly sorry to consider that, despite her performance and the mood of the whole disc, the melody is not distinctive enough to ensure a widespread success. Don't lock this one away from your ears, though — it's well worth a few spins to see what you think.

—BRICKBAT—

Another nursery rhyme is given modern idiomatic treatment by **Ray Fleming** on M.G.M. I nearly said "idiotic treatment," because **Humpty Dumpty** strikes me as though the original words of the rhyme have been jumbled up with a sprinkling of an adult love lyric out of sheer desperation to find something original. It doesn't come off — it all sounds so deliberately contrived, with little original melody and practically no charm. I couldn't care less whether . . . all the king's horses and all the king's men . . . fail to put this broken egg together again! I prefer mine with the little lion of originality on it!

And I must be off. Pop around next week, eh? Hope so. Bye for now.

Tracks for the quiet mood, tracks for dreamy tracks for parties. There's something for practically every occasion on our Top 4 L.P.s this week. And there's also a little of everything on one of them — from:

KENNY LYNCH: "UP ON THE ROOF"
H.M.V. CLP 1635.

The more we hear of Kenny the more he seems to develop his range and style, and on this successful platter he shows warmth and versatility on a variety of songs, from George Formby oldie, "Leaning On A Lamp Post," which is nicely up-tempo and well within the modern idiom, to three numbers from what might well be THE pop music film of the year, "Just For Fun." I think Kenny is at his least successful in the very slow ballads like *Make It Easy On Yourself* when his voice wavers for what seems to be lack of breath control, but he more than makes up for that with the lively numbers like *Crazy Crazes*, (which could be hit "single" material) and *Monument*, both from THE film! Other tracks on this most interesting L.P. are *Happy Days*, *Tiger At The Door*; *Vote For Me* (the third song from THAT film!); *Give A Little, Get A Little Love*; *I'll Bring You A Rainbow*; *This Is The Night For Love*; *The Lonesome Road* and his big hit title song *Up On The Roof*.

JIMMIE RODGERS: "NO ONE WILL EVER KNOW"

LONDON: H.A.D. 8040.
This could well be titled "Jimmie Rodgers sings the Hits," because Jimmie forsakes the Folk Song on his new L.P. for such established hits as "Volterlon Mountain," *It Keeps Right On A-Hurtin'*, *I Can't Stop Loving You*, *Sloccoach and The Man Who Shot Liberty Valance*. All Jimmie's smoothest tones are well to the fore and his phrasing gives it the song's new life. Speaking strictly personally, I prefer his inimitable "folk" style, but I think this disc is highly successful and will appeal to many; if so, that will be excellent because it might "open the door" to some who are not so familiar with Jimmie Rodgers, the "Hit" folk singer! No one will ever know unless an ear is given! And this disc is worth a couple of ears!

CHUBBY CHECKER: "LIMBO PARTY"
CAMELO PARKWAY: P.7020.

This is a real belter! A "natch" for any party, with Chubby, full of life, gives out with Limbo versions of many old favourites. Nothing's sacred, including *The Saints* . . . ; *Banana Boat Song* and *Jamaica Farewell*. The only thing he doesn't Limbo is "The Twist" — that's a party number, it's carried by a couple of Bossa Nova tracks. Not a disc to which you can listen, relaxed in an armchair!

CHUBBY CHECKER and DEE DEE SHARP "DOWN TO EARTH"

And here's Chubby with a difference PLUS the effervescent Dee Dee Sharp and this is a disc you CAN listen to sitting down — and there is also so much drive and beat to it that you can also dance to it in the main though, I think it's for listening because there is so much on it to catch the attention. Never before have we heard Chubby give so much depth of interpretation to songs. This is his chance and he's taken it with both hands. Dee Dee Sharp is at her best and both artists seem to bring out the best in each other. They enjoy some really driving duets and it is one of the most excitingly unusual L.P.s for some time. It is spiced with an air of cosy informality which is reflected by casual conversation of Chubby and Dee Dee between tracks. This is not out of place, but rather adds to the festively happy atmosphere created throughout. There are some really excellent tracks, especially *You Came A Long Way From St. Louis* and the title song *Down To Earth*. Others are *Play It Easy Rockin' Good*; *Love Is Strange*; *Let The Good Times Roll*; *I Really Don't Want To Know*; *Do You Love Me*; *Pledging My Love*; *One More Time*; *Loving You*; *Make Love To Me and Hello, Baby*, *Goodbye*.



HELEN at CROSS-ROADS?

"Gee, you say Helen Shapiro hasn't been selling so well recently? That's plain ridiculous!" So said American star Bobby Rydell when he was here for that fab showing on "Sunday Night At The London Palladium." He shook his head, then said: "She's one of the finest girl singers I ever did hear . . ."

But his next words underlined Helen's problems. "She'd be just great on the jazz material." This is a fine tribute—but it for sure ain't gonna help Helen back into the charts. Everybody connected with her is waiting, all agog, for the outcome of her recording sessions in Nashville, Tennessee. There she had the top backing musicians and she had the Jordanaires.

Now, it looks odds-on that Helen will turn more to the blues. To the numbers with the jazz feel. That's where her real talents lie, especially as most folk wear her voice gets deeper with every release.

At parties, Helen often gives out with the jazz items and wows, slays and pulverises even the hardest-to-please of jazz musicians. When *Queen For Tonight* failed to make it big, the reason was easy to see. She'd strayed from the teen material and treatment.

Sure, Helen's upset from time to time when her discs are no longer surefire certainties. But at least she knows that she can turn her hand (and voice) to the Ella Fitzgerald sort of gear which should ensure her steady sales. Nashville, Tennessee, may have provided her with the means to get back to the huge-selling areas. But, slowly and surely, I'll guarantee that she'll be using those ever-deepening tones to work over the "quality" material.

Helen at the cross-roads? Sure. But whichever way she goes, she'll be A STAR !!!

HEY! IT'S P & P!

These days it's difficult to find a gimmick on wax that anyone hasn't heard before, or is commercial enough to be a big seller. But in the last two or three weeks one of the slickest, brightest, gimmicks, and one of the best-produced platters has hit the people in this country for six! Title of this great chunk of hot wax is *Hey Paula* and it's sung by those fabulous couple of songsters Paul and Paula. Not only are they still selling like a bomb but in the States their album "Paul And Paula Sing For Young Lovers" is really zooming up the charts, and U.S. teenagers are buying copies as fast as the disc companies can press them. But the exciting news for British fans of Paul and Paula (and believe me there are already quite a few!) is that the swingin' twosome are expected here on April 7, for three whole weeks of TV, radio and personal appearances!

Yep! In no time at all the many, many people who have bought this really smooth platter will actually be able to see the number performed "live" on British TV.

The greatest problem for any singer is to find a follow-up to a number, however, and surely the problem must be doubly as big for Paul and Paula. For every song must surely be something in the same style? Something like an answer disc, like Mike Sarne's *Will I What*. This is where Paul and Paula could fall, but knowing that American vocalists think up much more original vocal gimmicks than British singers do, I wouldn't be surprised to see them back in the charts. No singing duo has ever made a string of hits or reached high in the best-sellers with this kind of "answer" song that made *Hey Paula* such a fabulous seller both sides of the Atlantic.

Can Paul and Paula do it? Chances are that although as I mentioned earlier they may be able to hit the charts with future releases, one of the main problems is going to be FINDING the songs for those future hits. Can you imagine the trouble they've already had on their album in the States? However, in my opinion this kind of music is fun and ought to be heard more often. Certainly everything in that style has been popular, as you can see by glancing your eye over similar platters like *Come Outside*, *Will I What* and naturally, *Hey Paula*. Verdict on this kind of singing style, from me, and, it seems from you, is: It's cute, new with-it, not over-loud, and very much in the modern style, plus being original—or do I need to mention that! So don't forget to look out for P & P on your TV screen and let me know what your opinion of them is!



