

GIANT DOUBLE-PAGE PICTURE OF MARK WYNTER INSIDE
FULL-PAGE PICTURES OF ELVIS ★ BILLY FURY ★ JOE BROWN ★ FRANK IFIELD

POP

No. 33

WEEKLY

ONE SHILLING

Week Ending 13th April





MOVING ON —B. FURY!!

Once, they used to call him a "copy of Elvis." Now, they all agree that Billy Fury is a performer with a unique style of his own. With his *Like I've Never Been Gone* proving once and for all that he could hit the Top Three and stay there, Billy is now all out to show that his unique stage performance, plus his already highly complimented film testing, is not in vain. With films now definitely one of his objectives, plus the start of his new tour in a few weeks' time, and on top of all this a certain hit follow-up to *Never Been Gone*, Billy Fury, the dynamic blond bomber from Liverpool is out to show that he is here, not for months or years—but for ever!

As a stage performer, there are only two artists in my opinion who can come anywhere near his standards, Marty Wilde and John Leyton. As an actor, he still has a lot to learn, but so did Sinatra when he first started! No! Make no mistake about it, Billy Fury (once recognised as the guy who hit the charts every time, but in the lower regions)—is certainly not going to sit back and rest on his laurels! In the air are a TV series, two films, a live recording session with his many fans in May, when members of his Fan Club will be able to hear Billy actually making an album, plus a new C & W L.P., a brief visit to the States, a short summer season (due to his film commitments), and TV, radio and special guest appearances!

What does Billy say is the one thing that has made him so popular in the last year or so? "I guess it's the one-night stands, Dave. I think too many artists underestimate the power of big tours. Certainly, they are tiring, man! But it's a part of the job, and I don't think that I could have achieved *so much* popularity *so quickly* without one-night stands. My greatest disappointment is not being able to visit all the places I want to. I could spend the whole year on the road, but I still wouldn't be able to appear at the towns and counties I'm always getting letters from!

"But I have got a 56 one-nighter tour coming up, plus the film, and I'm hoping that the two *combined* will satisfy my fans to some extent! But, Dave, I don't think I'll ever be able to thank all of them enough. I'd really love to appear at all the places where I've got fans who want to see me, but it's just impossible, and the great thing is—that I've got the most understanding fans ever! They know I can't visit every place, but they don't start sending rude or stupid letters. They know that some day that whatever happens, they'll see me. I'm hoping that with films and TV plus one-night stands, I'll be able to please them enough to keep them happy—until I retire" he laughed!

With the bookings flooding in for Billy, I can't see him retiring for the next twenty or thirty years!

POP WEEKLY

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FIRST SERIES

WEEK ENDING 13/4/63

ISSUE No. THIRTY-THREE

Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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.

Hi there!

Well this is it! The first break of the year, Easter. We have managed to keep the staff of "Pop Weekly" in the office long enough to get your mag. finished, but only just!

To all of you, whether you are making for coast or country, or just relaxing at home, have a swingin' time and enjoy yourselves. One thing, with that little wonder, the transistor radio, we can keep in touch with the pop scene wherever we are, just at the flick of a switch.

In so far as the other side of broadcasting is concerned, TV, I receive increasing numbers of letters complaining about the quantity and quality of teen-interest material. I agree that it is about time that both channels woke up to the fact that there is a vast teen audience who want first-class entertainment, and I mean entertainment!

The Editor
(ALBERT HAND)



Chosen from the second half of the chart this week: HELEN SHAPIRO.

★ BRITAIN'S TOP THIRTY

AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- | | | |
|----|------------------------------------|--------------------|
| 1 | How Do You Do It? (3) | Gerry & Pacemakers |
| 2 | From A Jack To A King (6) | Ned Miller |
| 3 | Foot Tapper (1) | The Shadows |
| 4 | Like I've Never Been Gone (4) | Billy Fury |
| 5 | Summer Holiday/Dancing Shoes (2) | Cliff Richard |
| 6 | Say Wonderful Things (14) | Ronnie Carroll |
| 7 | Rhythm Of The Rain (9) | The Cascades |
| 8 | Charmaine (15) | The Bachelors |
| 9 | Brown-Eyed Handsome Man (16) | Buddy Holly |
| 10 | That's What Love Will Do (5) | Joe Brown |
| 11 | Please, Please Me (8) | The Beatles |
| 12 | Folk Singer (21) | Tommy Roe |
| 13 | Island Of Dreams (7) | The Springfields |
| 14 | Hey Paula (13) | Paul and Paula |
| 15 | Let's Turkey Trot (19) | Little Eva |
| 16 | In Dreams (22) | Roy Orbison |
| 17 | Tell Him (10) | Billie Davis |
| 18 | Say I Won't Be There (29) | The Springfields |
| 19 | Walk Like A Man (30) | Four Seasons |
| 20 | Cupboard Love (12) | John Leyton |
| 20 | One Broken Heart For Sale (17) | Elvis Presley |
| 22 | End Of The World (27) | Skeeter Davis |
| 23 | The Night Has A Thousand Eyes (11) | Bobby Vee |
| 24 | Code Of Love (29) | Mike Sarne |
| 25 | Mr. Bass Man (26) | Johnny Cymbal |
| 26 | Robot (24) | The Tornados |
| 27 | So It Always Will Be (25) | Everly Brothers |
| 28 | Can't Get Used To Losing You (—) | Andy Williams |
| 29 | My Little Baby (—) | Mike Berry |
| 30 | Losing You (—) | Brenda Lee |

- | | | |
|----|------------------------|----------------------|
| 1 | He's So Fine | The Chiffons |
| 2 | The End Of The World | Skeeter Davis |
| 3 | Our Day Will Come | Ruby & The Romantics |
| 4 | South Street | The Orions |
| 5 | Can't Get Used To | |
| | Losing You | Andy Williams |
| 6 | Rhythm Of The Rain | The Cascades |
| 7 | Our Winter Love | Bill Pursell |
| 8 | Baby Work Out | Jackie Wilson |
| 9 | You're The Reason | |
| | I'm Living | Bobby Darin |
| 10 | In Dreams | Roy Orbison |
| 11 | Follow The Boys | Connie Francis |
| 12 | I Will Follow Him | Little Peggy March |
| 13 | Blame It On The | |
| | Bossa Nova | Eydie Gorme |
| 14 | Walk Like A Man | Four Seasons |
| 15 | I Wanna Be Around | Tony Bennett |
| 16 | Puff | Peter, Paul & Mary |
| 17 | Do The Bird | Dee Dee Sharpe |
| 18 | Young Lovers | Paul and Paula |
| 19 | Mr. Bass Man | Johnny Cymbal |
| 20 | All I Have To Do | |
| | Is Dream | Richard Chamberlain |
| 21 | Ruby Baby | Dion |
| 22 | Don't Be Afraid | |
| | Little Darlin' | Steve Lawrence |
| 23 | Don't Say Nothin' Bad | |
| | (About My Baby) | The Cookies |
| 24 | One Broken Heart | |
| | For Sale | Elvis Presley |
| 25 | Pipeline | The Chantays |
| 26 | Over The Mountain | |
| | (Across The Sea) | Bobby Vinton |
| 27 | Out Of My Mind | Johnny Tillotson |
| 28 | I Got What I Wanted | Brook Benton |
| 29 | Let's Limbo Some More | Chubby Checker |
| 30 | Days Of Wine And Roses | Henry Mancini |

POP WEEKLY TOP 20

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

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, Derbs.

Chart Newcomers

PACEMAKERS HIT THE TOP HOW DO THEY DO IT ?

Dee-jay Pete Murray was saying it just the other day. "Andy Williams is the finest ballad singer in the world when he's on top form. Just can't understand why he doesn't have more luck with his singles." Well, Andy is in excellent form on *Can't Get Used To Losing You*—and whoosh, bang it's in the charts.

Just shows that the old quality singers are still O.K. with the fans... just as long as the material is in the right idiom.

Brenda Lee's *Losing You* also gallops upwards, just as her *All Alone Am I* starts in a-fallin'. She was bound to get another hit, what with her strictly fab performances all round the country on stage. She's been under a fair amount of strain this trip, and once she

collapsed—but this lass just never gives a below-par performance.

Slow to talk off-stage, she may be; but stick her in front of a swingin' group and there's nothin' but nothin' to hold her...

What else is happening? Well, watch the progress of likeable Mike Berry. His *My Little Baby* is hotting up like mad and looks to be an ideal follow-up to his last smash *Don't You Think It's Time*...

FOLLOWING IN DAD'S FOOTSTEPS

NEWS that Frank Sinatra Junior is to follow in dad's footsteps and sing for a year or so with the Tommy Dorsey band (now led by Sam Donohue) has hit the headlines all over the world.

Frankie Junior is only 17 and for a long time had to fight against his father's wishes to get into show biz. Recently he's made television appearances, both as actor and singer.

HAVE YOU HEARD?

Advance bookings for the Ray Charles tour are exceptional... And the Raeteles will be appearing with him... A National newspaper analysis of Jess Conrad's wardrobe shows he's spent over £2,000 on the clothing... Positively no chance of "Juke Box Jury" coming off in the foreseeable future.

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EXCITEMENT — PLUS!

In pop music circles, Brian Poole and the Tremeloes—currently bidding for hit parade stardom with their Decca waxing of *Keep On Dancing*—have quickly acquired a reputation as the three-in-one beat combo. What's it all mean? Well, firstly, there's leader Brian—an exciting solo singer with a distinctive, individual style and his own backing unit; secondly, there's the Tremeloes as a whole—an instrumental combo that ranks with the best in Britain. And thirdly, within the quintet, there's a three-strong vocal team—Brian, drummer Dave Munden and rhythm guitarist Alan Blakley—who have already achieved a fair measure of success via appearances on such discs as Jet Harris's *Some People*, The Vernons Girls' *Locomotion*, Jimmy Savile's *Ahab The Arab* and Tommy Steele's *Butter Wouldn't Melt In Your Mouth*.

"Versatility means a lot these days," explains quiet, personable Brian, "and we try to present a complete show.

Several of the boys also double instruments, and in this way, we can produce a pretty wide variety of sounds," he added. Since kicking off their recording career with Decca in the summer of 1962, the Tremeloes have made giant strides up the success ladder. They've played all the major ballroom dates in Britain, appear regularly on top TV and air shows like "Thank Your Lucky Stars" and "Saturday Club," and consider themselves lucky to have one day off a month.

"But we're not complaining," says Brian. "The more work, the better—it's all experience. Anyway, the future certainly looks bright for us. We'll be going to Holland soon for TV and radio dates, and we'll be joining a big package show in the near future. On top of that, it's on the cards that we'll be going to the States later this year. But more than anything else," he continued, "we want a hit record. Our first Decca disc, *Twist Little Sister*, hovered on the fringe of the

charts for several weeks. Later on, we enjoyed steady sales with *Blue* and *A Very Good Year For Girls*.

"Right now, we're hoping that *Keep On Dancing* will do the trick. We reckon it's our best record to date and really captures the sound of the group. All the boys had a hand in writing the song, and we also perform it in our first film, 'Just For Fun.' Incidentally, it's also been issued in the States on London-International," he concluded. April sees the release of the quintet's first LP on Decca's subsidiary Ace of Clubs label. Titled "Hitsville, '62," it comprises no less than 22 of last year's major hit songs in the Tremeloes style. Stardom, it seems, is just around the corner.

Formed in 1960, the Tremeloes comprise Brian Poole (leader, solo singer and guitar), Dave Munden (drums), Alan Blakley (rhythm guitar and clavichord), Alan Howard (bass guitar) and Ricky West (solo guitar). With the exception of Brian (who comes from nearby Barking), they all hail from the Essex town of Dagenham.

MORE OF ADAM

Although Adam, at the time of writing, wasn't in the charts, in this country or elsewhere, it seems ridiculous for me to have to keep on adding the fact that he soon will be. Much as I admire singers who can stay in the hit parade from platter to platter, I see no reason why anyone should take it that Adam's "dead" just because he isn't at the top of the charts. I think it's about time that this silly business of who's popular and who's not popular was broken up. If Adam was not popular, how the heck could he manage to have his many dates? Already, he is receiving bookings for late 1964! Over a year away! What about his many TV appearances. Note his fabulous success on Billy Cotton Show a couple of weeks ago?

What about his fantastic popularity with the people who really count, the fans, who are determined to turn up at his shows regardless of *where* he is appearing! To the idiots, the clots and other members of the order of running down A.F.—either wrap up or shut up! I still state that Adam will come back to the charts with a bang—with a disc that will get him into the Top Three, provided it's the right kind of backing. But will his fans stick with him that long. Answer—Yes! 'Cause you've never seen anything when you get a mob of Faith followers together. They're thicker-skinned than Elvis fans or Cliff fans, and they'll fight to put Adam at the top even if he was never mentioned in any of the papers!

For some time now, however, I have been urging the Faith fans to put Adam at the top of our Popularity Poll, and to push him all over the country. Now, tho' I'm switching horses in mid-stream and asking Adam to start digging up *better* songs! The last ones he has recorded were good, but they didn't have that familiar sound lyric-wise or tune-wise which marked the other big hits that Adam used to send zooming up the charts! One point for Adam. I greatly enjoyed your performance on the Billy Cotton TV Show two or three weeks ago, and your comedy lines with Frankie Howard were great!!! So, what about doing a pure comedy film plus of course, some of the specialised Faith songs? I'd tip it for a big smash hit any day!

Come on, Adam—GET ANOTHER FILM LIKE "WHAT A WHOPPER"—and make it *doubly* as good!! In that kind of musical comedy I think you'd be a riot, and I'm bettin' that even the Cliff and Elvis fans will agree with me too. You used to sing "What Do You Want," Adam. We know what we want—Just More Of Adam. Right?

I say, with another film of that nature and right kind of material on disc, Adam could be right back at the top of the poll AND the charts.

I am fairly certain myself that we haven't long to wait before we see Adam riding high again.





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IF YOU CAN'T SEE IT — ASK

BILLY FURY TOPS FAB POP SHOW GREAT LINE UP FOR ALBERT HALL

HERE'S the date you've been waiting for. May 31st. The venue: The Royal Albert Hall in London. And the occasion: the first big pop show presented by that fab sell-out magazine "Billy Fury Monthly."

Definitely it'll all be happening on this big, BIG pop day. Billy Fury will be there, of course, heading a staggering bill which includes: Mark Wynter, the Tornados, Peter Jay and the Jaywalkers, Shane Fenton and the Fontones, Jess Conrad, up-and-coming Jan Burnette—and more up-and-comers in the Ramblers.

Graham Dean will be your comper. Whatta line-up. Whatta brilliant setting for a big night of pop and beat and all-round entertainment. And it'll be full compensation for those fans who missed Bill Fury on that recent BBC show from the Albert Hall.

Tickets? Well, hurry up. They cost 17/6, 15/-, 12/6, 10/6, 7/6—or you can stand through the show for five bob. The time? Doors open at 7 p.m. for a 7.30 start. It'll be over at 10 p.m., after two-and-a-half hours of truly memorable entertainment.

Big Bill? Then off you go. Send for your tickets to "Billy Fury Monthly Show", 41 Derby Road, Hleanor, Derbyshire.

Don't hang about. Get out the pens and paper and don't forget to send a stamped addressed envelope.

Successful Trio

THE fabulous folk-singing Kingstons Trio have a special trophy room, where they put all the awards they have had in their comparatively short time as professional show business folk.

Tom Dooley earned them a Gold Disc, which is the centrepiece of the showcase. They've also been voted "Best Group of the Year" by American magazines "Billboard" and "Cash Box". The Ballroom Operators of America handed them a "Best Show Attraction of the Year" award. They've had two "Grammys."

And there are five large plaques, each bearing an L.P., and each representing albums which have sold more than a million copies. It's expected they'll have four more in a few months time.

TOMMY ROE BIDS FOR WIDER APPEAL

TOMMY ROE, who has had a big success with *The Folk Singer*, revealed this week that the song was actually about Johnny Cash, top C and W star, who one evening had a throat infection and was unable to find his voice in front of a vast audience.

Said Tommy: "But the song for me has enabled me to kick off those accusations of copying Buddy Holly. 'I love the folk scene as it happens.

I come from Atlanta, in Georgia, and the whole family used to gather round and sing the songs of the South. I'm not knocking early records like *Sheila*—but the truth is that I got fed up with people saying I was just cashing in on a singer who couldn't sing any more for himself."

As soon as he gets back in the picture in the States, Tommy is working on a night-club act, which he hopes will show that he can appeal to the older folk as well as the teenagers.

Big Plans for Billy

BILLY FURY and Larry Parnes, his manager and friend, are in America. Main purpose is to give Bill a chance to recover from his recent illnesses, but also talk over plans for his next film.

Larry Parnes is anxious to talk the situation over with American executives and possibly employ some of them to handle the film when Bill starts work on it during July.

Larry is particularly interested in finding a choreographer from the States, which suggests that the film will be on a much bigger scale than Bill's "Play It Cool," which was highly successful at the box-office but which was greeted with only lukewarm interest by the critics.

Meanwhile, Bill is sorting out numbers for a "live" L.P. with the Tornados at Decca. There will be two separate sessions, starting on April 30th.

PHOTO CAVALCADE

RICHI HOWELL supplied pictures of Joe Brown and Eden Kane.

PHILIP GOTLOP those of Billy Fury and the Karl Denver Trio.

BREDA STUDIOS—Brian Poole and The Tremeloes.

CYRUS ANDREWS, Frank Ifield.

ELVIS is by Camera Press.

DUANE EDDY seen in "A Thunder Of Drums," an P.G.M. release.

ADAM FAITH by Keystone Press.

MARK WYNTER, a study by Peter Hall.

POP Weekly 13 4 63

L.P. from Pacemakers

THE group scene in Britain is getting more and more crowded and the fab teaming of Gerry and the Pacemakers looks like providing one of the toughest challenges . . .

Their new L.P., their first, is to be recorded during April. The Liverpool boys are mates of the chart-topping Beatles—so it's no surprise that they'll be using several titles written by the fellow Liverpudlians.

COMPETITION WINNERS

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

SHEENA RUSHALL

21 Oakland Rd., Monkseaton, Whitley Bay, Northumberland. Who will receive a copy of "Blue Hawaii"?

Bill's autographed L.P. for the "Fury Monthly" Competition goes this week to: Mrs. MILDRED WOODS

14 West St., Toll Bar, St. Helens, Lancs.

JOKIN' LORD SUTCH

THE stories about the odd behaviour of Screamin' Lord Sutch, whose *Jack The Ripper* single is doing well, continue to build. And the latest shows how he shattered a crowd of demolition workers on a building site . . .

The men had been digging a deepish pit, having pulled down the brickwork round it. His Screamin' Lordship noticed this and kept himself out of the way until the men broke up for their tea break.

As they left, he hurried into the pit, having covered his features with green paint. He lay out full length and pulled some soil over him.

Then, as the men returned to re-start digging, he suddenly emerged, flapping his arms. The men were staggered and ran off in all directions.

His Screamin' Lordship viewed the scene. Allowed himself a short laugh. And climbed into his horse-box automobile and drove off to the night's highly-paid engagement.

PHOTO NEWS



Top Left: Johnny Tillotson swings into a number in the teen movie "Just For Fun" (Columbia Picture Corporation Ltd.).
Top Right: Yes Dad! It's Acker visiting the Soho Record Centre to help promote sales of the U.N. All Star Festival L.P. for refugees' charities. Watching him is Harry Fowler.
Bottom: Just one of the fabulous sets from "Just For Fun." Tony Meehan, accompanied by a glamorous percussionist, is really on the drum this time.



It's a problem for any two lads who team up to sing Country 'n' Western-style music. They're bound to be compared to the Everly Brothers. And if they admit to liking the Everlys best of all... well, they're wide open.

But Chuck and Gideon, a highly-touted teaming from the EMI set-up, aren't worried. They're two likeable good-looking guys who believe that every act, single or double, has to have some inspiration. And their's is the Everly duo.

Chuck (real name Iain Campbell) and Gideon (originally known as Leonard Kelly) are two Scots who are mates now, but were far from friendly in the days when they led rival groups up in Glasgow. Chuck admitted: "Everyone kept telling me that Gideon's group was better than mine. I made up my mind that if I ever met him, I would not like him at all..."

But they did meet, at a dance-hall where both groups had been booked—and immediately found they had much the same tastes in music. They unpacked their guitars, sat down in the dressing-room and worked out some close harmony arrangements.

They got on so well together that they decided to amalgamate the two groups, so Chuck and Gideon could fit in more rehearsals!

But no discs came their way until comparatively recently. They went for a holiday in Brighton—and liked it so much they decided to make their home there. Chuck had to go back to Glasgow just to finish off an apprenticeship and Gideon took over as singer and guitarist in a Brighton public house.

There, one evening, personal manager-publisher Maurice Clark heard him. He was so impressed he took along recording ace Norman Newell and singer Dorothy Squires to see the lads.

Gideon was asked if he'd like to make a disc. But, loyally, he said: "I'd rather wait until my mate gets back from Glasgow." He did just that. But when the two were together again in Brighton, they laid on their double act for Maurice... who got them an immediate recording test.

Result was that first disc: *The Tender Touch*, backed with *Cherry Berry Lips*, on Parlophone.

Now meet the lads individually:

Chuck: fair-haired, blue-eyed, 5 ft. 9 in., digs casual clothes, steaks, relaxing... and anything on record by Hank Williams.

He left school at 14 and joined a jazz band as R and B singer. At 17, the group broke up and Chuck formed his own outfit, being featured on "Riverboat Shuffles" and on Scottish Television. He went on to his own series, with a pick-up backing group, singing rhythm 'n' blues and C and W. Then he became male singer on a new series "Rocking House."

His original group broke up, he formed another and that's when he met...

Gideon: blond-haired, blue-eyed, 5 ft. 7 in. He goes for smart suits, eggs, taking it easy and anything by Ray Charles.

He left school at 15 and worked for a while in a grocery shop. For a year or so, he did a mime act with his cousin... but had to stop when his cousin was taken ill.

"I'd been interested in country music for quite a while and played and sang with my own group, the Honky Tonks. We were kept pretty busy round the dance halls, though without getting particularly strong success. Then came

that meeting with Chuck, which has done so much for both of us."

During the whole of April, the boys are resident in Hamburg, Germany—a swingin' place where lotsa British talent gains experience. One big thrill for them is that the Everly Brothers are booked in another club there at the same time!

The boys nurse as their joint ambition to visit the States and study Country music at first-hand.

And, of course, to see their first disc hit the charts in a big way. They must stand quite a chance...



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WINNIE TRIES NEW STYLE

THERE'S a new Winifred Atwell on disc right now. A Winnie without her "other" piano—a Winnie playing in the bluesty jazz style of top American club stylists.

And, says Winnie: "I think it's worth the gamble. I know I can pull in £3,000 a week on that honky-tonk sort of music. But I felt the time had come for a change. I'll take the risk..."

It IS a risk. Winnie has travelled the world packing in audiences. They know her for her "other" piano performances. But on *Mississippi Mud*, she's transformed this Crosby number into real jazz.

Said Winnie: "You've got to experiment to expand. Don't forget, anyway, that I've already played with the London Philharmonic Orchestra, the Sydney Symphony Orchestra and with Andre Kostelanetz."

She's also been in three Royal Variety Performances and at private parties for Princess Margaret and the Queen. And her fan club all over the world totals more than 12,000.

STATESIDE CHAT

Pat Boone received a letter from some crank, threatening with a beating. He took no notice... Sammy Davis rates his trek to the London Palladium one of the biggest thrills of his career... Skeeter Davis makes all her records in just stockinged feet... New Cascades' L.P. contains a whole heap of original material and looks a sure-fire winner... Bobby Vee nursing ambitions for a top stage musical... Richard Chamberlain being mobbed wherever he goes on tour to promote his "Richard Chamberlain Songs" album... Steve Lawrence and Eydie Gorme selected as guests of honour at a big show-biz party in New York. They deserve it...

Roy Hamilton, who's had quite a few hits, now pacted to MGM records. He used to be with Epic... Look out for Bobby Vinton's "Greatest Hits Of The Golden Groups" album—it deals with songs made famous by vocal teams... Rooftop Singers away to a flying start with their follow-up single *Tom Cat*... New Buddy Holly single here features *True Love Ways* (which you had two years ago) and *Bo Diddley* (on his "Reminiscing" L.P.)... And now there's lots of action on Bo Diddley himself, surely one of the great R'n'B performers... Little Ray joins the disc lists of "wee" artists... Bill Fury's *Like I've Never Been Gone* out here to critique saying he's on a Presley kick...

Tommy Roe being invited along for film tests—for a dramatic role, what's more... Brenda Lee's new convertible, a gift from her disc company, as yet unused by the lark... Watch out for something big to happen for Mike Clifford... And also expect a reconciliation between Bobby Darin and Sandra Dee.

PETE MURRAY TALKS ABOUT 'JUKE-BOX JURY'

ACE disc-jockey Pete Murray is a regular on "Juke Box Jury." And his fellow dee-jay David Jacobs is the gov'nor of the series which has run on and on...

But what does Pete really think about the show?

He said in a recent newspaper interview that he felt it was rather a contradiction of terms. He pointed out that people who appear on the panel are from two different schools.

There are those who know nothing at all about the pop business and pan records without really knowing why they'd done so. And the people who really were knowledgeable often felt they were all in the same business.

Pete is one of the most outspoken of panellists. But he does know what's going on. And though he is a lover of quality music, and often goes for the 'B' side rather than the top side, he doesn't believe that a disc aimed at the teenage market is necessarily bad.

PIC of the WEEK

The picture of Joe Brown on inside back cover reproduced as full

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POP Weekly

13/4/63



EDEN AND FANS

The same old problem is coming up again for Eden Kane. What problem? Over to Eden himself! "What to record, Dave! You know my last few singles have done well, saleswise, but chartwise, they're not hitting so well. So I have to search thru' loads of old and new songs and just keep on hoping that something will turn up. Mind you?" he added, "I think I'll have to start writing my own songs at this rate!" he laughed. Behind the laughter however, it is evident that Eden is having one heck of a job to decide his future releases.

"I'm hoping that I'll be able to really get down to some filming soon!" Eden told me, "but this business of film scripts is as bad as looking at new songs! I just wish" he said with a laugh, "that all I had to do was pick the chicks! I wouldn't mind that in the least!" Neither would the chicks, I'll bet! Sorry, back to battling Eden Kane. Battling? "Yes,"

says Eden, "I'm battling my way through a stack of fan letters one day, through a lot of songs the next, and through film scripts the next! But the ones I don't mind looking at are the fan letters. At least, all the ones that don't ask me for a lock of my hair! If I gave a lock of hair for all the requests I've had from my fans—I'd be bald!"

I asked Eden what he thinks about tours. "Oh! To be perfectly honest, I'm gettin' to be a guy who just takes them as they come. That doesn't mean I dislike one-nighters—because I certainly don't! But when one's done as many as I have, they become something that you don't have to talk about much, they're just there! One of my favourite occupations is watching how many of my fans wait outside the stage door in a place I've visited twice! At the moment, there always seems to be more new fans, so I'm pretty pleased!"

READERS WRITE

... but aren't always!

LET US HEAR YOUR VIEWS
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Get With It!

I am a regular viewer of "Juke Box Jury," but I think that it's about time they had some decent records on. I think that the few good records that they do have are usually already in the Top Twenty and some they play you have never heard of and indeed, never hear again.

The celebrities on the panel are usually people who know nothing about Pop Music and so don't really give an opinion that teenagers would give.

I am sure that "Juke Box Jury" would have a lot more viewers if they played more recent and popular records and also had more teenagers on the panel.

What do other "Pop" readers think about this?

Brigitte (West Bromwich)

Noises Off

On a recent visit to see Cliff perform I was most appalled by the screams and squeals of the younger members of the audience which made it impossible to hear what he was singing. Surely, fans, when you go to his shows you go to hear him sing, not to create an uproar. If so, have a good scream before you go to your seat as there are some fans who like to hear what he is singing.

I am an ardent Cliff fan, but I would would appreciate a little quiet when Cliff appears on stage.

Janice (Norwich)

Green for Go?

I see from last week's issue that Helen Shapiro is at the cross-roads. Let's hope that by now, the lights have changed.

Pepy (Cowes, I.O.W.)

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Pop Opinion

By DAVID CARDWELL

Hi there! This week I introduce a new column "Pop Opinion." It will deal with my opinion on some of the things happening around and in show biz. Hope you'll join me . . .

First off. Will a certain musical paper PLEASE stop printing their "fabulous exclusives" about Elvis coming to Britain! It means more work for papers like us who have to write back to their readers and deny these charges. Already two reputable magazines have denied he is coming, so why not cut it out . . . ?

2. Bloomer made by another pop paper—US! Seems we've been doing Adam and the Allison's little justice lately, although they are in our Popularity chart. It's being remedied—like quick.

3. Isn't it about time that Billy Fury topped the London Palladium? After all, he is this country's second most popular star! Or hadn't someone noticed?

4. Note to American artists. When coming to Britain, remember to learn some stage movements. The shows with U.S. stars I've seen lately are a straight clean method of taking money off unsuspecting people!

5. When are the TV bods in this country going to learn that thousands of people (not only teenagers), love pop shows? Apart from "Thank Your Lucky Stars" (where some of the miming is pathetic) and "Juke Box Jury" (where half of the panel I've never heard of) that's all we've got. We didn't have this trouble when Jack Goode was over here. Remember "Oh Boy!" and "6.5"? Those were the days, and look what stars they produced—Cliff, Billy, Jess, etc.

6. Everybody's claiming that Elvis is too "short" on disc. Seems they haven't noticed he has the second highest average in the country.

7. If a certain pop singer, who's had three hits, has to behave like he owns the world, will he please go to some other country? It's driving people in show biz round the bend.

8. So what's wrong with the majority of dee-jays these days? Haven't they heard of Karl Denver? Funny, they all wanted to know him when he had a few hits up his sleeve. Just to remind them here's a pic of the K.D. Trio.

9. Congratulations to Tommy Roe



for having the courage to change his singing style away from the late great Buddy Holly sound. About time a few others copied his example!

10. Two groups hit the charts, both from Liverpool, and we're told we have a "Liverpool Avalanche" on our hands. Rubbish!! There's twice as much talent in London as in the North. It's just that so many managers and promoters are too lazy to go and look for it. Never mind, you can always tell the successful managers. They're the ones who've worked and made their artistes successes. It's the little guys who won't go out and get the talent these days.



POP SHOP TALK

Heinz Burt's first tour as a solo artist (he was with the Tornados) will be the Gene Vincent-Jerry Lee Lewis tour starting at Birmingham on May 6th . . . Lonnie Donegan and his group provide the backing for an L.P. by Three Monarchs' member Eric Yorke. Eric was on Lonnie's *Losing By A Hair* . . . Joe Loss proud of the new sound, created by three soprano saxes, on his *Alpine Ride* single . . .

Roy Castle hot-footing it back from the States to star in April 21st "Sunday Night At The London Palladium" . . . Ex-Sinatra fiancée Juliet Prowse definitely booked for London's "Rouse At The Top" . . . Looks like Marty Wilde being joined by Susan Maughan and Joe Brown for the film version of "What A Crazy World," Alan Klein's stage success . . . Acker Bilk, looking forward to filming in a comedy set in a cider factory, now has the shooting dates put back to the end of the year . . . Chris Montez had some VERY unusual suits made for him by a London tailor . . . Mark Wynter now has a new baby brother. He weighed in a shade over nine pounds . . .

When will Mary Wells make it big here? She's just enjoying her fourth hit on the trot in the States . . . On the way: Shadows' follow-up to be called *Foot Tapper Rides Again*, written by Hank B. Marvin . . . Lotsa action on the planning board for the late Eddie Cochran, including a re-release of his Memorial Album, first out in 1960 . . . Bobby Rydell reported knocked out by the two numbers specially written for him by Johnny Worth . . . Joe Meek planning an album with Lee Sutton, a pub entertainer from London's East

End. It'll be comedy, called "Not For Teenagers" . . .

Brian Epstein, guvnor of the Beatles, Gerry and Pacemakers, etc., plans to open a branch office of his agency in London . . . New Joe Brown-Mark Wynter album great value in the Pye Golden Guinea series . . . Remember Russ Hamilton, who had a million-seller with *We Will Make Love?* He's on a comeback trail round the Northern clubs . . . Pete Murray insists Andy Williams is the best ballad-singer in the world today . . . Frank Ifield being tempted by several high-grade film offers . . . What went wrong with Susan Maughan's *Hand A Handkerchief To Helen?* . . . And look out for Helen Shapiro's new single. It's a veritable knock-out . . . Disc-jockey most of the other disc-jockeys dig most deeply is Alan Dell . . . New Floyd Cramer album out here on RCA includes Acker Bilk's *Stranger On The Shore* . . .

That Bill Fury concert at the Royal Albert Hall on May 31st looks a sure-fire winner . . . Southern TV's new idea for a pop show "Dad You're A Square" went down very well with a picked audience of show folk . . .

Jet Harris, Billy Fury, Karl Denver and the Vernons Girls all featured on a new Decca EP, on previously unrecorded material . . . Good Ronnie Carroll showing on recent Palladium TV . . . Dusty Springfield says she's delighted at being called "the white nigger" by Cliff and The Shadows. It refers to her unusual voice . . . Top U.S. writer John T. Kelley commissioned to write a new film story for Elvis Presley. But isn't El overdoing the filming? . . . Slow movement so far on Russ Conway's *Gigolo*, the single which goes back to his old style . . .



AMERICAN AMERICAN LETTERGRAM

Newest topper in the U.S. charts: *He's So Fine*, by the Chiffons, throws yet another group into the big-money stakes . . . Peggy Lee has now done *The Alley Cat Song*, a hit through David Thorne, as the top side of her new single . . .

Presley's "Fun In Acapulco" looks like being his best film in quite a while, according to studio staff . . . You got Brenda Lee's *Losing You* on release before the States-side date, but you missed out on her hit *Your Used To Be*. Maybe it'll turn up on an EP or LP . . . Rolf Harris being chased up for personal appearances here. Seems he's quite a character . . . Colonel Tom Parker, the world's best known manager, is writing a book, with plenty Elvis in it, called "How Much Does It Cost If It's Free," all about charity concerts . . . Roy Orbison looking forward to his first British tour, which starts on May 18th. Says he already knows the work of the Beatles, his touring partners . . . Canadian star in the C and W field, Gordie Lightfoot, due in your country for summer dates . . . Brenda Lee writes home that she wants to do an album with the British Sounds Incorporated . . . Ned Miller's no one-shot wonder not according to sales on his *The Man Behind The Gun* . . .

Johnny Cymbal, the Scottish-born hit-maker on *Mr. Bass Man*, is one of the best horse-riding men in the business . . .

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DISCussion

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This Week's

Discussed by
Peter Aldersley

Hello, there; and with Easter upon us, I am hoping you are going to have a real ball over the week-end—with lots of sun (cor! Sun? What's that, then?). Sun or no sun, there'll always be discs and here are a few current releases to DISCuss.

Ladies, first! Welcome to Jan Burnette, Oriole's British bundle of bubbling personality; a cute bundle, too! And "The Boy I Used To Know" is a cute enough little number with lots of life and beat. I find the melody ever-so-slightly-reminiscent here and there, but it's one of those songs which grows on you the more you hear it. I think Jan deserves success with this one.

The Cookies now come up with "Don't Say Nothin' Bad About My Baby," on London, but I don't like it quite as much as their "Chains." It's similar in overall style although a fraction slower. It has the same impact and the pounding beat is almost hypnotic, but I think the solo lyric fails to sustain the mood. A small point, perhaps, and one which certainly wouldn't prevent the disc becoming a hit if the general treatment caught on. I'll tell you something, girls! Mark Wynter is real gone on this disc; he first heard it in the States, and flipped. His very words to me were: "It brings out the savage in me!" (And you can hear Mark say it himself on "Pop Around"—Radio Luxembourg—this Saturday at 9.30!)

From me to Them goes this week's

★★★ **BOUQUET** ★★★★★★
★ "Them" being those really ★
★ fabulous Beatles, who say they ★
★ send their eagerly awaited second ★
★ Parlophone single—*From Me To* ★
★ *You*. And you certainly won't ★
★ want to send it back! The talented ★
★ Liverpool lads have done it again. ★
★ Clean-cut, lively, driving and ★
★ forever interesting. There is ★
★ fascinating use made of y'olde ★
★ harmonica and solo voice which ★
★ adds greatly to the overall excite- ★
★ ment of the disc. I think The ★
★ Beatles are, by far and away, the ★
★ most talented group to come up ★
★ on the British scene for some ★
★ time—and if they go on like this ★
★ they might well be our foremost ★
★ group! That's what I think and I ★
★ say it, George, John, Paul and ★
★ Ringo, from ME to you! ★
★★★★★★★★★★★★★★★★

Somebody has had the bright idea that we might be worn-out by trying to learn one new dance after another in rapid succession, and has persuaded Tony Victor to give us a rest by reviving the time-honoured "Cokey Cokey," on Decca. It is a bright enough effort with little to commend it above the fact that it will be an excellent addition to your party discs. Unless I'm getting VERY decrepit, I'm sure this is the "Hokey Cokey" speeded up. YOU try and "put your right leg in, your right

leg out and shake it all about . . ." at Tony Victor's tempo! Cor! I'm fair exhausted! It's a bright and breezy, happy disc.

On Columbia, Bobby Vinton has a gentle lilter with "Over The Mountain"—and, in keeping with modern trends, in brackets—("Across The Sea")! Have you noticed that the American love ballads are generally slow these days? This one is; with a pleasant, easy beat it jogs along very smoothly but I fear for its total success because the melody is not particularly strong. I'm positive that a strong, memorable melody is essential in a slow arrangement, when there can be no excited beat to save what might be otherwise a dull song. Without setting the charts afire, this one will find many a receptive ear, though.

Let me show you now what the next one is—Oh! By the way, that's the title—"Let Me Show You Now." It comes from Dean Stevens, on Phillips, and it is a run-of-the-mill beat ballad which offers nothing startlingly new. Dean has a pleasant personality and the bounce of his performance, and that of Ivor Raymonde's backing, injects life into the proceedings, but the whole thing fails to rise above "We've-heard-it-before" level.

So far as I'm concerned the next one falls into the category of "I-don't-particularly-WANT-to-hear-it-again"—so I'm awarding it my

BRICKBAT

On Decca, The Embers offer us *Chelsea Boots*—and they squeak a bit! It has little to offer apart from some sporadic "yah-yah-yahs" and a predominant guitar and organ repeating a phrase throughout which has no distinction in the fields of originality or melody. On listening to it a third and fourth time, I had two reactions: 1. Without any added gimmick and in the absence of a catchy melody, the organ, guitar and a few "yah-yahs" are not enough! 2. *Samantha* (not the famous one) on the B side is the better bet of the two. But in this day and age of instrumental groups, both sides lack the sparkle of originality to make the disc worthwhile. That, I believe, all the way down to my boots!

But now I've got to try and buzz off till next week. Pop around and join me for another DISCussion, then—eh? Ta!

*Bye for now.

The top four L.P.s this week should have something for everyone and the first one will please many a thousand Elvis fans together with all those who like good group singing.

THE JORDANAIRE'S "SPOTLIGHT ON THE JORDANAIRE'S" CAPITOL. T.1742.

Since they have really come into their own as a feature group, the four lads who first made their name through backing all Elvis' discs until recently, have shown us what a well-oiled, co-ordinated group they are. This L.P. does more than prove that fact. Individually they have fine voices and their technique brings a fresh interest to the 12 famous titles. We know, very well indeed, *Don't Be Cruel* (and no prizes for guessing their previous association with that one!), and then there is *Oh Lonesome Me*; *Gone*; *Young Lovers*; *Four Walls*; *Don't Worry, Battle Of New Orleans* (and "Ippity!" that one is, too!); *I Ain't Never*; *Lonesome Teen*; *Sugarcane*; *Together*; *It's Only Make Believe*. Every track is beautifully recorded and is a perfect example of first class group work.

THE ORLONS: "ALL THE HITS" CAMBO PARKWAY. C.1033.

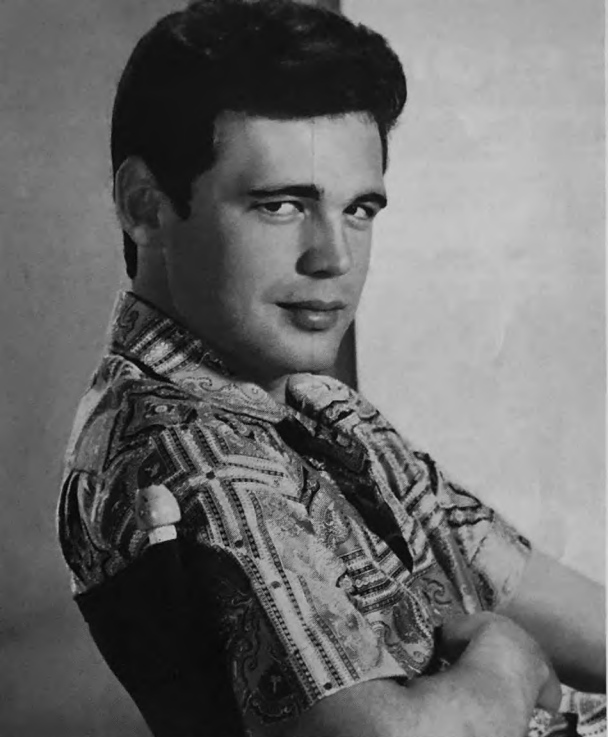
And "All the Hits" is correct! A whole stack of 'em including *Pop Pop Pop*, *Dance With The Guitar Man*; *Chains*; *Big Girls Don't Cry*; and *He's A Rebel*. On the whole this is a most satisfying disc, with the Ortons giving a crisp performance in the main. Personally, I would have liked it better if they had infused each hit with the new life of originality. In some cases they give a very straightforward treatment and in others there is no mistaking the origin of the hit. But I suppose you'd matter quite a lot to get the benefit of all the hits on one disc. I'd sooner have the original artists or a completely fresh interpretation, myself. Make no mistake, this platter moves along at a rattling pace and the Ortons have lot taken in to them. The disc is completed by *Don't Hang Up*; *Release Me*; *Stubbinn Kind Of Fellow*; *Ride*; *The Cha Cha Cha*; *I'll Bring It Home To You*; and *Keep Your Hands Off My Baby*.

HELEN SHAPIRO. "HELEN'S SIXTEEN" COLUMBIA. 33.SX. 1494.

And there are some wonderful numbers included in the collection but only the real Shapiro fan will say EVERYTHING on the disc is wonderful. Play a few selected tracks and there is interest, but if you play the whole disc through it is inclined to drag a little through a lack of contrasts in Helen's voice. I get the impression that the deeper her voice gets the less life there is in it. With a lot of pop songs this wouldn't matter quite so much, but it is quite a few of this collection require a great deal more than Helen's unusual voice to allow us to appreciate them fully. It is a polished L.P. for all that, with some excellent arrangements from the Martin Slavin Orchestra, and one particularly striking scoring from Norrie Paramor on *Basin Street Blues*. This disc will be a feast for Helen's fans, however.

PAUL ANKA. "LET'S SIT THIS ONE OUT" RCA VICTOR. RD.7533.

The unusual opening of this L.P., with Paul and a girl chatting casually against an intimate dance atmosphere, gives a slight clue to the tone of the disc. It is intimate in style and is (for this country, at any rate) Unusual Anka. Here is Paul singing the tender, dreamy ballads he likes best—and singing them with considerable feeling and control. It is certainly the side of Paul Anka of which we have seldom had a chance to appreciate before; and there is a lot to appreciate in his sincere treatment of such die-hard songs like *I Only Have Eyes For You*; *The Nearness Of You*; *You Go To My Head*; *Embraceable You*; *It Had To Be You* and *I'll See You In My Dreams* and the sympathetic orchestrations of Ray Ellis greatly add to the dreamy atmosphere of a wholly successful disc. Turn the lights down low for this one and let it carry you away on a cloud of romantic dreams! |



JOE BROWN & RUMOURS

Rumours in show biz of a big film, starring Joe Brown, are likely to be confirmed sometime in the *very near future*. Already, people are beginning to wonder what sort of role Joe would be best suited for. Some say a musical comedy, others just a musical but with a stronger story. In fact, show biz is just buzzing with rumours about anything connected with Joe. *Rumours* that he is going to be married. *Rumours* that he is to break up with his Bruvvers. *Rumours* that he is definitely goin' to get married and pack up being one of our most talented and brightest pop stars!

Rumours that his next single will be a cert No. 1—and naturally *rumours* that his next release won't see the Top Fifty! Joe? He hears them and laughs! But just for the record, let's look at what *can* be expected from Joe. It's fairly definite that Joe will be having a starring role soon in a film, for his massive popularity alone demands it, but when, what and where?—sorry, chicks! Just Don't Know! Marriage? I'll take a gamble and say No! I don't think we're gonna lose our dear old Joe just yet to the kitchen sink! Discs, Ah! All I have to say here is that if Joe doesn't get into the Top Five with his next release I'll eat my hat!

Cause one thing is certain. That Joe's platter popularity is really on the up and up! His brief No. 1 whirl with *Picture Of You* was no flash in the pan. *That's What Love Will Do*, even against terrific competition from Elvis, Cliff, the Shadows, the Tornados and Billy Fury still moved right up to the Top Five! That's not bad going for a guy who a few years back was struggling for a livin' on the show biz circuit! Films I've already mentioned—but what sort of film? Again, I'll take a personal gamble and go for a musical comedy something along the lines of Adam Faith's "What A Whopper" but with *more* numbers. Yes! Show biz is buzzin' with the name of Joe Brown, for he is well-liked and well-known and it's a certainty that he will be prominently displayed in every musical paper in the next few weeks.

Which is what I, and thousands of others who enjoy Joe's entertainment want—but want! By the way, Joe Brown's Fan Club Leader recently said about "Pop Weekly," "It's the best paper in this country for Pop Music." Thank you Stan Laundon, and we hope that *all* the Joe Brown fans also like the features and photographs of Joe that we have in "Pop Weekly." For I know Joe takes a very keen interest in his fans and all if it were possible he would take them all out for a day—but knowing Joe even better—I wouldn't be surprised if everyone ended up in Africa or somewhere!!!

ON/OFF DUANE!

You've heard of "wandering minstrels." One minstrel many thousands of fans have been waiting for to wander to Britain, is that fabulous Duane Eddy. A few weeks ago it looked all set to have Duane co-starring with the Beatles on a big package show. However, last minute terms could not be reached, and it seems Duane Eddy fans will have to wait and hope for someone else to bid for Eddy to come here, although it is rumoured that Eddy will be appearing over here in June sometime. To the Eddy fans this has come as a great disappointment—and to me too, as I remember watching him with his fabulous Rebels some years ago, and he was clearly the star of the evening—although other big stars, including Bobby Darin—were with him on the bill!

The amazing thing to many people, is that Duane is still as popular as he is. I don't mean that unkindly. But look around you. How many of the solo instrumentalists of five years ago are still anywhere near the popularity they had

at that period? Only one. Yep! Duane Eddy. Personally, I think he should receive a special award for being the only man to keep up with the changing trend in instrumentals, and yet still be able to have chart honours with almost every new release. In the States too, he remains their firm favourite as regards solo musicians, and it is doubtful whether there can be anyone who can rival the large following he has made in the last few years.

For the Duane fans, I'm sure that we will be seeing him in June or thereabouts, so don't feel too disappointed. One thing that Duane can be certain of in this country is a tremendous reception—and I'm convinced that his on/off trip here would do him nothing but good, plus ensuring that his platters reached high slots in the best-sellers, and also ensuring that another few thousand chicks go into dreams! Anyway—all we can do is sit and wait . . . but it'll be worth it!



POP WEEKLY

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