

GIANT DOUBLE-PAGE PICTURE OF RICHARD CHAMBERLAIN INSIDE  
FULL PAGE PICTURES OF CLIFF ★ SHADOWS ★ BILLY FURY ★ BEATLES

# POP

No. 35

# WEEKLY

ONE SHILLING

Week Ending 27th April





# THE SHADOWS— BREEZE ON!

How many of Britain's Shadows fans really bought *Foot Tapper*? I ask this in all seriousness. For wherever I have met and seen people who have acquired this number I find that they bought it not for *Foot Tapper* but for the other side—*The Breeze And I*. Mark you, many fans of the Shadows do flip over the toe-tappin' *Foot Tapper*. Personally tho', musical-wise I mostly prefer the flip. For here you have a beautifully arranged number—a chunk of hot wax that really has you dreaming along from start to finish. From what I gather from many of the Shadows followers who have written to Pop Weekly, it appears that it is not the only time this has happened.

Wrote one rather irate Shads listener, "When I buy any new Shadows platter I have to ask for it by the 'A' side, but nine times out of ten I don't like the 'A' side as much as the 'B' side! Why can't we have charts that show whether or not the people who buy their favourite artists' records are buying them for the 'A' side or the 'B' side? To me, that's quite a good idea, but already there is too much fuss over the Top Ten. Still, it's a great pity, because so many pop singers' platters are also bought for the 'other side.'"

Back to the Shadows. All over the country they have been knocking out audiences with their fabulous high-powered act, and it's a cert that their summer season and their newly acquired dancing talents will be delighting thousands of holiday makers come rain or shine! Joked Hank on tour, "We're really gonna put on our "Dancing Shoes." Dave. We've been practising like mad for our film with Cliff, plus the dancing we shall do in our summer show!" Some people say that the Shadows couldn't get any bigger in popularity than they already are. But don't you believe it!

Our French Editress tells me that the Shadows are copied to such an extent on the Paris scene that any group who don't play the Shadows style have little or no chance in the charts! The same thing is happening the world over. Plus also the fact that every new British group seem to have a lead guitarist who either looks like Hank B. Marvin's twin brother or is near enough in looks to be pursued by hundreds of unsuspecting Shadows fans. With the Shadows battling their way down the chart—yes I did say battling their way down the chart, 'cause the Shadows have to be literally forced out of the Top Ten—news of a new single and spectacular was being rumoured by E.M.I.

At the time of going to Press only one thing was known about it. That it will be a certain Top Tenser. Aren't they all?

# POP WEEKLY

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FIRST SERIES

WEEK ENDING 27/4/63

ISSUE No. THIRTY-FIVE

Great Britain's only Pop Star Chart!

## POP STAR TOP 20

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

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!

We have achieved fame indeed! A member of our staff buying his lunch (fish and six) found it wrapped in a copy of the *Daily Telegraph*. He further observed a paragraph under the name of Peter Simple written in our usual style and "with acknowledgements to *Pop Weekly*." The article was a pithy comment on the political scene today, representing some of our leading parliamentarians as pop singers and was most amusing. My congratulations to Peter Simple for getting with it.

A further thought crossed my mind. Now that *Daily Mail* reporter Robert Bickford has reached the stage of cutting discs, would it not be possible for Simon and a few members of the *Telegraph* editorial staff to form a swingin' backing group for him? This would really be something, and this combination should be sure of plenty of bookings. How about it Peter?

*The Editor*

(ALBERT HAND)



Chosen from the second half of the chart this week: BRENDA LEE.

# ★ BRITAIN'S TOP THIRTY

- 1 How Do You Do It? (1)
- 2 From A Jack To A King (3)
- 3 Brown-Eyed Handsome Man (7)
- 4 Foot Tapper (2)
- 5 Folk Singer (8)
- 6 Rhythm Of The Rain (6)
- 7 Say I Won't Be There (19)
- 8 Say Wonderful Things (9)
- 9 In Dreams (15)
- 10 Walk Like A Man (17)
- 11 Nobody's Darlin' But Mine (—)
- 12 Summer Holiday/Dancing Shoes (5)
- 13 Charmaine (10)
- 14 Like I've Never Been Gone (4)
- 15 Can't Get Used To Losing You (28)
- 16 Let's Turkey Trot (16)
- 17 Robot (29)
- 18 Losing You (24)
- 19 Island Of Dreams (11)
- 20 Cupboard Love (21)
- 21 End Of The World (22)
- 22 That's What Love Will Do (13)
- 23 Mr. Bass Man (23)
- 24 So It Will Always Be (27)
- 25 Please, Please Me (12)
- 26 Hey Paula (14)
- 27 From Me To You (—)
- 28 Count On Me (—)
- 29 Casablanca (—)
- 30 Code Of Love (25)

- Gerry & Pacemakers  
Ned Miller  
Buddy Holly  
The Shadows  
Tommy Roe  
The Cascades  
The Springfields  
Ronnie Carroll  
Roy Orbison  
Four Seasons  
Frank Ifield  
Cliff Richard  
The Bachelors  
Billy Fury  
Andy Williams  
LITTLE EVA  
The Tornados  
Brenda Lee  
The Springfields  
John Leyton  
Skeeter Davis  
Joe Brown  
Johnny Cymbal  
Everly Brothers  
The Beatles  
Paul and Paula  
The Beatles  
Julie Grant  
Kenny Ball  
Mike Sarne

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- 1 He's So Fine The Chiffons
- 2 Can't Get Used To Losing You Andy Williams
- 3 I Will Follow Him Little Peggy March
- 4 Baby Work Out Jackie Wilson
- 5 Puff Peter, Paul & Mary
- 6 South Street The Orions
- 7 The End Of The World Skeeter Davis
- 8 Our Day Will Come Ruby & the Romantics
- 9 Young Lovers Paul and Paula
- 10 Pipeline The Chantays
- 11 Don't Say Nothing Bad About My Baby The Cookies
- 12 Do The Bird Dee Dee Sharp
- 13 Watermelon Man Mongo Santamaría
- 14 Follow The Boys Connie Francis
- 15 Our Winter Love Bill Pursell
- 16 Surfin' U.S.A. Beachboys
- 17 On Broadway The Drifters
- 18 If You Wanna Be Happy Jimmy Soul
- 19 Mecca Gene Pitney
- 20 Over The Mountain Bobby Vinton
- 21 Foolish Little Girl The Shirelles
- 22 I Got What I Wanted Brook Benton
- 23 Out Of My Mind Johnny Tillotson
- 24 Sandy Dion
- 25 In Dreams Roy Orbison
- 26 Rhythm Of The Rain The Cascades
- 27 Charmé Bobby Vee
- 28 Twenty Miles Chubby Checker
- 29 Mr. Bass Man Johnny Cymbal
- 30 Linda Jan and Dean

## Chart Newcomers

# FOUR IN A ROW FOR FRANK IFIELD?

That well-known world-traveller Kenny Ball erupts into the chart field again this week with his fiery traddy *Casablanca*. He travels the world himself with his group—but he also wanders round the Equator in search of material for his numbers. He's used pieces from the Far East, Moscow, America—and the flip

of his latest is *Hazelmere*, which is actually a small town in Surrey.

Mr. Ball is a dead-sure certainty for chartdom these days. But not so much so as the effervescent Frank Ifield who literally can't put a note wrong these days. His *Nobody's Darlin' But Mine* hustles straight into the ratings at Number Eleven—and who is stupid enough to bet good money that it won't give him his FOURTH number one hit on the trot. His recent "London Palladium" tele-cast should boost sales even further for he was in brilliant form.

Now what's left on the new-to-charts kick? Oh, yes—the Beatles. The Liverpool-based group come up with *From Me To You* and between them and you they've already got a sizable hit on their four pairs of hands. In at 27, while *Please Please Me* is still going so strongly, they can't miss. All it needs is for Liverpool soccer team to go on doing well to fill the Merseyside cup to overflowing.

And that's likable little Julie Grant at position Number 28. The Pye star, who did well but couldn't beat Kenny Lynch on *Up On The Roof*, has *Count On Me* all to herself—it was written by her recording manager Tony Hatch. And she's showing through very nicely indeed. A catchy tune, well sung and

superlatively arranged. No wonder you, the fans, are digging so deeply.

Remember, too, that once upon a time Julie actually beat Helen Shapiro in a talent contest at a Butlin's Holiday Camp talent contest. Now, it seems, that the professional Julie is consolidating her position.

## HAVE YOU HEARD?

Frankie Vaughan's manager Paul Cave predicts a bright, brisk future for Australian singer Dorothy Baker, now based in London... Hal Shaper, music-publisher who has written several hit songs, debuts as a radio personality in a 13-week series "Thanks For The Melody," starting on the Light Programme in July... New writing partnership: Lionel Bart and Mark Wynter, and Mark hopes to make the result his next single in the next few months... The "Bonanza" Cartwrights had a joint L.P. out not long ago. Now comes a new solo effort by "Adam," alias Pernell Roberts...

Top Agent Harold Davison has said that the trad boom is over. Maybe for the lesser bands, but certainly not for Ball, Bilk and Barber...

## CLASSIFIED ADVERTISEMENTS

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### FAN CLUBS DIRECTORY

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ELVIS PRESLEY Official Fan Club—s.a.e. 41 Derby Road, Heanor, Derbyshire.

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MIKE BERRY Fan Club—24 Cranmer Close, Eastcote, Ruislip, Middlesex.

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OFFICIAL KENNY LYNCH Fan Club—s.a.e. Secretary, 10 Vyner Road North, Gateacre, Liverpool 25.

THE BACHELORS Fan Club—s.a.e. 105 Plant Hill Road, Higher Blackley, Manchester, 9.

# REPORTER OR POP SINGER? BICK'S CHOICE

Students of the pop music scene are used to staggeringly unusual stories being handed out about the performers. But the case of Bick Ford is even more surprising than most . . .

Lend your ears while the tale is unfolded. Now Fleet Street journalists frequently get hold of the wrong end of the stick when writing about pop music. Errors creep into their stories simply because it is not their full-time job to study the scene.

But one Robert Bickford, of the *Daily Mail*, wanted to delve more deeply into the situation. He wanted to know: how is a pop singer discovered? . . . how is he groomed? . . . how does it feel to be in a studio for the first time? . . . how does it feel to be cheered by fans? . . . and anything else he could find out.

Now it happens that Robert Bickford was a fair amateur singer. He accompanied himself on guitar at parties. So . . . the idea was launched that he should go right through the discovery, grooming, performing sequence—and report back to his paper.

Robert became Bick Ford, pop singer. He met up with star-making, disc-creating manager Robert Stigwood who set all the wheels in motion. The stories started happening . . . though at first hand, this time.

The journalist made his debut disc—*Cheat Cheat* for Parlophone, guided all the way by Bob Stigwood and helped musically by Charles Blackwell. And that disc was immediately greeted with enthusiasm by the critics, who liked Bick's voice and the overall sound. It was touted as potential hit material.

Bick's own darkly handsome good looks, with hazel eyes and a broad, rather shy, grin helped, too. And he was booked, to take the story a stage further, to go out in a Stigwood package featuring John Leyton, Mike Sarne, Jet Harris, Tony Meehan, and stacks of other Top Twenty residents.

Now Bick has an outside problem on his hands. He's still a reporter with the *Daily Mail*. But he's also what's known as a red-hot property in the disc world. There's comparative security on the newspaper side. There's a whole heap more loot to be made on a successful disc career.

Where, then, does he go from here? 'S no good asking Bick—he's just too baffled to give a coherent answer. He loves his journalistic career. He's tickled pink by his vocal "discovery." But he's got a wife and family, living in Woking, Surrey, to think about. It'll probably be a while yet before he finally makes up his mind. Either way, he seems to be on a winner.

Bick was born and educated in Torquay. Early on, he went for newspaper work and worked first on a Torquay weekly, then, after National



Service, on a South Devon weekly.

London (Fleet Street in particular) called him. He joined the *Daily Herald*. And, on the night shift, frequently toted his guitar and sang round the news room, to the non-amusement of the night editor. Last April, he joined the *Daily Mail*.

Personal notes on Bick Ford? He lists Sophia Loren as his favourite actress and Richard Burton tops among the male stars. His type of girl is pretty well summed up as: "dark-haired, tall." And his favourite clothes go down as gardening boots, jeans and sweaters. His hobbies are sailing and

walking . . . walking anywhere, anywhere.

He's got plenty of memories. But perhaps the weirdest was being the centre of attraction recently at his own Press conference. For years, he'd been on the other side of the fence, asking celebrities questions about themselves and their background. Now his old reporting mates were quizzing HIM.

And it should be reported that Bick Ford, alias Robert Bickford, came through the ordeal exceptionally well. More power to the sales of his fascinating debut disc, which isn't a bit of a *Cheat Cheat*.



# 'How Do You Do It?'

## Boys —

# HAVE DONE IT!

Out of the many discs I hear every week, only one has struck me in the last few weeks as having enough potential to reach the No. 1 slot. That disc *did* shoot to the top. The name of it was *How Do You Do It?* by yet another Liverpool group, the swingin' Gerry and the Pacemakers. Boy! They certainly kept a hectic pace on this platter—but it was justified as was shown by the fabulous and spectacular crowds the boys are drawing whilst on tour. Already they have done wonders on stage with capacity audiences, plus TV appearances and radio shows where they have really gone to town! Their manager is Brian Epstein, who so far has pushed his chart toppin' Beatles—to the Top!

Now he has done exactly the same thing with Gerry and the Pacemakers, and already his third group The Big Three are selling like a bomb on wax! What does he think of Gerry and the rest of the crew? "They're like the Beatles in one way," he told me. "What way is that?" I asked. "They both have the same marvellous talent for writing songs, they both have wonderful personalities and they are all eager to really get moving when they've got some spare time! They work hard—and like the Beatles they have a hard core of fans in the North who support them thru' thick and thin!" Over to Gerry (yes! the Gerry!). "What is your main ambition?" I asked him.

Gerry shook his head, and said, "The same as most people in the business, I suppose," he laughed "and that's to make a success. Not just an ordinary success—you know, a big hit and then no-one hears anything more. We want to become established enough so that people won't have to read our name under a photo. They'll know us just by looking at our faces!" Commented one of the group from the back of the studio, "Anyone would recognise your face!" Gerry laughed and someone muttered something about, "You can talk, have you ever looked in a mirror?" This is how the boys, Gerry and the Pacemakers go on to each and everyone of them all day.

"All good fun, actually" said Gerry, smiling. "We have a great time on tour! We don't argue much—why should we? Life's a laugh if you want to make it like that!" That's Gerry and the Pacemakers' philosophy. Be happy—and have a ball! Oh, I did ask them about girls! Said one of the group, "What are girls?" Said the rest in unison. "Well, as a matter of fact we have noticed 'em—and we'll go on noticing them!"

# Photo News



*Top Left:* Dee Dee Sharp, who is showing well on Stateside charts with her invitation to "Do The Bird."

*Top Right:* Blonde singer, Mary May has donated the royalties from her disc "Our Day Will Come" to Lady Hoare's Appeal for Thalidomide Children. She is seen visiting the Children's Home at Chitley Heritage.

*Bottom:* Napoleon or Rolf Harris having fun with Joe Brown? Is that a cocked hat on an aboriginal instrument? Or could it be a coat-hanger?



*Top Left:* When Peter Aldersley went along to record an interview with Kenny Ball the tables were turned by Kenny taking the mike and interviewing Peter!  
*Top Right:* About a hundred fans joined Paul and Paula, Philips' American star duo, at a Coke Party in their honour.  
*Bottom:* Two photos from A.B.C.'s "Thank Your Lucky Stars." *Left:* Wes Sands gives out with *There's Lots More Where That Came From*. *Right:* "Daily Mail" reporter-turned-top-singer, Buck Ford looks very much at ease in front of the cameras.





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# POP Weekly News!

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## BILLY FURY MONTHLY

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## BRENDA ALWAYS PACKS 'EM IN MAY RETURN HERE IN SEPTEMBER

MANY top American recording artistes have visited Britain, but a high proportion of them have failed to pull in anything like capacity audiences at their one-nighter dates. One big exception, however, is Brenda Lee.

On each trip here, she's packed 'em in. On each trip here, she seems to sing better than before.

Now comes the news that Brenda is likely to be back in Britain around the beginning of September, playing a series of dates in coastal holiday centres. Brenda said, before flying back from London to New York: "I've been absolutely knocked out by the audiences here in Britain. They're so appreciative of everything you try to do for them."

"Sometimes, in America, they don't take a lot of notice and some of your best things go almost unnoticed." If Brenda does return so quickly, as seems virtually certain, it will again be under the Don Arden banner.

And when she returned to the States, she found she had won a special award from the National Association of Record Manufacturers as America's biggest-selling female recording star.

## WAS HOLLY THE GREATEST?

THE success of *Brown-Eyed Handsome Man*, some four years after the death of the singer Buddy Holly, makes the fans wonder just how long discs of the late, great can be released.

John Beecher, of the Holly Appreciation Society, which boasts nearly 3,000 members in this country, says there are other tapes still available. Some are purely vocal tracks, while others have already an instrumental backing on them.

But it also ponders the question as to whether Buddy would have been the greatest of them all had he lived. Many other top-line artists admit to being influenced by the Holly style of singing, though they all resent allegations of "copying."

Why does Buddy Holly continue to sell so well, in this posthumous way? Is it purely and simply a matter of sympathy for an artist who has been dead for four years? Or is that he has talents which few others on the pop scene can recreate?

## LaVerne To Take It Easy

FOR a while, it looked as if the Tornadoes were going to be without their organist, Roger LaVerne, who was taken to hospital for investigation into a chest trouble.

The investigation was long and earnest. The Tornadoes had to make do with stand-in instrumentalists for their touring dates.

But the tests finally "cleared" Roger. He was allowed out to re-join the group for their recent Parisian working trip and will be able to fulfil all dates from now on.

He's been warned by doctors to take it easy for a while, though. Says Roger: "With a bunch of blokes like these, how on earth does anyone take it easy!"

## MISTAKEN IDENTITY

E LAINE DELMAR is one of the best young coloured singers in Britain. She is the daughter of the late Leslie "Jiver" Hutchinson, a top trumpeter and vocalist who was featured with the Geraldto orchestra.

Now Elaine has come out with a Columbia disc *No More Blues*—and it's been well-played by the deejays. Just one little thing upsets Elaine and causes her considerable embarrassment.

The deejays say she is the sister of Hit Parader Kenny Lynch. But she isn't.

Kenny does have a singing sister . . . but her name is Maxine Daniels, one-time regular recording artist.

## COMPETITION WINNERS

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

24 Raglan Street, Glasgow, C.4. Who will receive a copy of Elvis's "Something For Everybody" L.P.

Billy's autographed L.P. for the "Fury Monthly" Competition goes this week to: Miss JANE MUNRO  
45 Hawthorne Drive, Inverness, Scotland.

## NEW R'n'B LEADER

MEET the new leader of British rhythm 'n' blues, Cyril Davies—who debuts with his own group this week on *Pye International* with *Country Line Special* and *Chicago Calling*.

He's had a varied career. Leaving school, after learning banjo ukelele, he became a panel beater but earned extra money by playing guitar in pubs. At 18, he joined the Steve Lane Southern Stompers. But blues was his main passion and he learned to play 12-string guitar.

Leaving the Lane group, he played frequently with Lonnie Donegan and Ken Colyer, then featuring skiffle. At another club, he met Alexis Korner and for a while they established a leading R and B partnership. They worked with such American artists as Big Bill Broonzy, Sonny Terry and Brownie McGhee and Ramblin' Jack Elliott.

Now Cyril is established in the narrow field of true R and B music. He's convinced it is the next big craze in this country and avers it gains followers day by day.

## Fats Changes Label

FATS DOMINO, who rivals (with 18) Elvis Presley in the matter of million-selling singles, has finally changed his label from Imperial to ABC-Paramount . . . and immediately on putting pen to paper rushed off to Nashville for his first sessions. He'd been with Imperial since 1948.

Sam Clark, of ABC-Paramount, said: "Recently we've gone along with the policy of building our own new, untried names. But we didn't lose sight of the importance of having established names, too, on the roster. But we wanted stars . . . real star names who have world-wide significance."

Domino, who still lives in his birthplace New Orleans, first played for money when local honky-tonk patrons applauded him by throwing odd bits of money at him at the piano. He has written many numbers for himself.

## PHOTO CAVALCADE

RICH HOWELL supplied pictures of Frank Ifield and Cliff Harris.  
PHILIP GOTLOP those of Gerry and the Pacemakers, the Beatles, the Shadows and Rick Ford.  
CYRUS ANDREWS—Helen Shapiro.  
CLIFF is seen in a shot from "Summer Holiday."  
An Eelstree Distributors' Production for Warner-Pathe release.  
RICHARD CHAMBERLAIN is by B.B.C. Television Service.  
BILLY FURY is an A.B.C. Television Picture.





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# New to You **BILLY J. KRAMER AND THE DAKOTAS**

Make no mistake, Liverpool is WITH it where beat groups are concerned. The Beatles started it; Gerry and the Pacemakers continued it; the Big Three moved in all rapid-like. And now comes out new to you attraction for the week: Billy J. Kramer and the Dakotas.

Their first disc, for the EMI group, is *Do You Wanna Know A Secret*, written specially for them by Beatles John Lennon and Paul McCartney.

Let Brian Epstein, the main character behind this sudden Liverpool boost, both as promoter and manager, explain the emergence of Billy—who, incidentally, looks quite a bit like that other star Liverpoolian Billy Fury.

"Last November, I was awarding a prize, on behalf of Nems Enterprises, to the highest placed non-professional group in the poll organised by Mersey Beat, the local newspaper. And the winner, at number three, was Billy. I was very impressed with his work and offered to sign him . . .

"And the first thing we decided was to give him a fully-professional group to bring out the best in him. Prior to that, he'd been working with the Coasters, but they were lads who all had pretty good jobs and were reluctant to go into show business full-time.

"The Dakotas, who actually come from Manchester, were right in line as they did not have a singer of their own at that time. We got them together, introduced them all round—and then shipped them all off to Hamburg, in Germany, for a month, so they would be able to work out routines and gain experience."

Said Billy J. Kramer: "We had only a couple of hours together before we went off to Germany. It was all very hectic but nothing compared with what happened when we arrived in Hamburg. There, we found we often had to do two hours non-stop on stage in one evening. Certainly, there was so much to do we didn't have much time to get down to solid rehearsing."

Billy and the Dakotas are very proud of the new position Northern groups have in the music business. They say: "Don't believe the stories that there's no difference in the sound among Liverpool groups. There is. It's all a matter of feeling for the music. Sort of commercial rhythm 'n' blues. The trouble with the Southern groups is that they all tend to sound like the Shadows.

"Right now, we've even got better equipped music shops in Liverpool than there are in London."

They also reckon that Northern groups don't go out to copy anybody. "We will listen to a record just once or twice to get hold of the melody line. But after that, we forget the record and go all out to make our own interpretation. We don't want to mention any names, but there are several Southern groups who are just deliberate copies of the existing star groups."

The swingin', fantastic, fab Liverpool scene really jumps night after night. There are plenty of clubs where the real R and B is pushed out—and most of the groups playing have their own huge fan clubs following them around.

Billy's real name is NOT his stage name. But he feels that the J. adds a touch of mystery to it all, even if he's put on the spot if somebody actually asks him what it stands for!

The boys with him are experienced musicians, who thoroughly understand the field in which they work. They line up as Mike Maxfield, lead guitar; Ray Jones, bass guitar; Tony Mansfield, drums; Robin MacDonald, rhythm guitar. They view their stab at fame via their first disc as a group effort, a co-operative move to get up there with those loot-pulling other Liverpool groups. They'll argue the toss with each other about arrangements and presentation . . . but once on the stage they work literally as one.

The Dakotas start with a half-hour show, then Billy comes on to lead the vocal side for another 30 minutes. Billy doesn't play guitar on stage, but toys with a Gibson special off. And he's very interested in writing songs.

This group, with the scream-gathering Billy at the front, look a sure-fire bet for success in this group-dominated age.

There's stacks of room for genuine excitement and genuine talent.

Billy J. Kramer and the Dakotas have plenty of both.

## PIC of the WEEK

The picture of Frank Ifield on the next page, reproduced as a fab

REAL PHOTOGRAPH (10" x 8") Price 5/- plus 6d. postage can be obtained from: FRANKS WINFIELD, Woodlands, Mapperley Lane, Mapperley, Derbys.

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## DEAD RIGHT!

The sheer stupidity of some people takes my breath away. I heard the other day from someone in show biz that "I reckon Frank Ifield's dropping out of popularity, don't you? His new disc didn't come into the charts so fast this time." He was, of course, referring to Frank's marvellous rendering of *Nobody's Darlin' But Mine*. If you take a look at the positions most of today's pop singers reached with their fourth record, you'd be surprised to see how many were lucky to even reach the Top Twenty! Many readers have suggested that Frank should have stuck to a more yodelling type number.

Personally, I think he was perfectly right to choose this style and this song. You can over-play a gimmick too much, and although Frank's other three discs, *I Remember You*, *Lovesick Blues* and

*Wayward Wind* all reached the Top Five, I was very pleased to see and hear that he had switched his style for his fourth platter. To me *Nobody's Darlin' But Mine* was a sincere and well-executed piece of wax and I'm bettin' that Frank will achieve yet bigger and more world famous hits as he goes along.

One of the brightest sparks to arrive on the pop scene in the last few years, Frank is not letting up on the furious pace with which he handles tours, TV, radio, record sessions and guest appearances. Why? If you asked Frank he'd probably tell you he was "making up for lost time!" But from what Frank has done for the musical side of show biz in the last few months, I reckon he's more than made up for his time away from the land of chartsville! I'm right in thinkin' that there are quite a few thousand people who agree with me!

## READERS WRITE

... but aren't always!

LET US HEAR YOUR VIEWS  
Send Postcards only to: The Editor,  
POP WEEKLY, Heanor, Derbyshire

### The Fabulous Beatles

Wow man, get in the groove,  
Come and see the BEATLES move.  
They're the greatest, they're the most,  
If only I could get them thro' the post.

First comes PAUL, he's a wonder,  
Over him I always ponder,  
He's tall and handsome, very sweet,  
He's the guy I'd love to meet.

Next comes GEORGE, my George boy,  
He's the type who gives us joy,  
He's the one with the gorgeous eyes,  
He's the one who gets my sighs.

Then is fab 'harmonica JOHN',  
Over him I'm really gone.  
He's second fabbisti next to PAUL,  
But great BEATLES, I love you all.

Here comes drummer RINGO STARR,  
He's in the beatist group by far.  
He can rackle those drums with ease,  
Boy oh boy, he don't half please.

Let's go back to fabulous PAUL,  
He's the greatest of them all.  
He's the type of boy I'd date,  
That McCARTNEY lad sure is great.

Like crazy man, start to move,  
Get with the BEATLES in the groove.  
With PAUL, GEORGE, JOHN and  
RINGO,

Buy their records, and forget the Bingo.  
Gillian Hickling (Adwick-le-Street)

### Annual Top 20

I have been compiling a record of the YEAR'S best selling records, based on the weekly Top 30. I think that "Pop Weekly" readers might be interested in the 1963 Top Twenty as it stands at the end of the first quarter (Jan.—March):

Pos.	Disc	Pts.
1	The Next Time/Bachelor Boy	301
2	Please, Please Me	152
3	Diamonds	150
4	Dance On	148
5	The Wayward Wind	135
6	Summer Holiday/Dncg. Shoes	123
7	Island Of Dreams	117
8	The Night Has A Thousand Eyes	110
9	That's What Love Will Do	101
10	Loop-de-Loop (Chucks/Vaughan)	100
	Globetrotter	100
12	Like I Do	97
13	Little Town Flirt	93
14	Return To Sender	92
15	Like I've Never Been Gone	84
16	Foot Tapper/Breeze And I	73
17	Don't You Think It's Time?	69
18	Charmaine (Bachelors)	67
19	All Alone Am I/Save Your Lovin'	64
	Sun Arise	
20	Lovesick Blues/ She Taught Me How To Yodel	61

Trevor Hall (Gt. Harwood)

# HARASSED HARRIS!!!

Into Pop Weekly for the past couple of weeks have streamed thousands (or so it seems) of entries for our Rolf Harris competition. Indeed, so surprised are we by the number of entries that a date for the final winners will not be released until the next two editions. BUT there is still time for you to enter if you wish to do so. The prizes as we mentioned in issue No. 30 ONE BOOMERANG!—PERSONALLY AUTOGRAPHED BY ROLF HIMSELF PLUS AN L.P.! and for the four runners-up there will be four personally signed L.P.'s! The only thing you have to do is add a last line to the phrase below.

Rolf Harris, the pop singer from down under,

Is a lively guy 'tis true,  
And although his platters solve chart matters,

All you have to do is to add that extra line and make it rhyme! All entries must be accompanied by a coupon from Pop Weekly (see below) as entries for this competition are high already and we do not wish to delay announcing the winner!

A telephone call came from Rolf the other day, announcing that "I'm like a kangaroo, Dave. I'm buried all over with letters, and hoppin' around the office trying to sort all these entries out!" Already out of the hundreds of letters that have come into Pop Weekly for this competition, fifty finalists have been chosen but the final score will be around the 300 mark! Out of those Rolf and I have the difficult job of picking the five finalists! Said Rolf, "Some of them have been very funny entries, and some have been rather insulting! But it's great fun—and I hope that we have a lot more coming in like the first batch!"

So grab your chance everyone! Win a copy of Rolf Harris's fab L.P. "Sun Arise," and maybe you'll be the lucky winner of our boomerang prize too! Don't forget all you have to do is fill in the form below, and post it to: David Cardwell, Features Editor, Pop Weekly, 234 Edgware Road, London, W.2. So get swingin'—there's only another week left!

Name \_\_\_\_\_

Age \_\_\_\_\_

Address \_\_\_\_\_



# POP SHOP TALK

Watch out for Billy J. Kramer, from Liverpool. He's got a lot of the facial appeal of Billy Fury and he can sing well, too . . . Gerry Marsden, of the Pace-makers' set-up, used to drive a van for British Railways in the days before

Beeching stepped in with his economy cuts . . .

Australian lass Patsy Ann Noble with Heinz Burt, Gene Vincent and Sounds Inc. in "Live It Up," new British movie . . . Johnny Cymbal now fixed for British tour starting June 6 . . . Great idea from Chicago: a drive-in disc store. Rumoured that a go-ahead firm in Liverpool are planning a similar idea here . . . Everybody seems pleased with that controversial Bick Ford record . . . Susan Maughan, Frank Ifield and the Bob Wallis band head pop content of "Swing Along" revue which opens at the London Palladium on May 17 . . . That mooted Southern TV pop show "Dad, You're A Square" now ready for slotting. It's brisk, bright and entertaining as seen on the pilot run, with Barry Langford hosting . . . First story was that Mitch Murray wrote *How Do You Do It* while supping ale. Now it turns out he's a non-drinker but actually wrote it while having a bath . . .

Shane Fenton suddenly much in demand for film roles—three have been offered in the past three weeks . . . Will Mike Sarne drop his Cockney accent for his next single release? . . . That new Helen Shapiro single, cut in Nashville, should do a lot to restore her to the top of the charts . . . Clinton Ford honestly believes the late George Formby was the "guv'nor" where songs and singing is concerned . . .

National newspaper survey of the top ten deejays missed out David Gell. Hardly seems logical . . . Annie Ross, one of the greatest jazz singers ever produced in Britain, is to star in a great new revue for the West End stage . . . Surely somebody should sign the fab Dallas Boys to a disc contract. They're one of the best-sounding groups in the business . . . Winnie Atwell getting enormous reaction over her *Mississippi Mud* single . . . Joe Loss spends his off-duty time riding round Regents Park on his bicycle. He's a keep-fit fanatic . . . Joe Henderson culled 15,000 "request" postcards during his run in the "Arthur Haynes Show" . . .

Sammy Davis Jr. lost his left eye in a car crash travelling from Las Vegas to Hollywood back in 1954 . . . The silver-gren Rolls Royce used by Paul and Paula on arrival in Britain originally belonged to Princess Margaret . . . Del Shannon is quite an expert at ten-pin bowling and plans to challenge some of the British pop stars during his stay here . . . Anybody wanting Julie Grant for a stage musical should note that she's pretty good at tap-dancing and even ballet! . . . Did the title *From Adam With Love* put off would-be male buyers of the Faith album? . . .

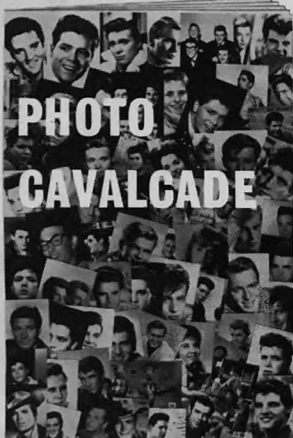
## AMERICAN LETTERGRAM

Neil Sedaka, though slumping on disc sales for some reason, has just completed his first major movie, "Instant Love," with Rossano Brazzi and Rhonda Fleming . . . *Can't Get Used To Losing You* now the biggest hit for Andy Williams bar his oldie *Butterfly* . . . And another quality singer, Tony Bennett, has re-signed for the Columbia label which has already given him so many hits . . .

Carole King's new single *He's A Bad Boy* was written, of course, by Miss King and her husband Gerry Goffin . . . Atco records here are going all out on pushing more and more of Bobby Darin . . . Surprising to see that big-voiced veteran Al Martino figuring so well in the charts after all these years . . . Among the best-received titles on Elvis's new "It Happened At The World's Fair" album are: *They Remind Me Too Much Of You*; *Relax and A World Of Our Own* . . . Paul Anka's biggest hit was *Diana*. Now he comes out with a title *Remember Diana*. Who could forget the 7,000,000-selling dame . . . Roy Hamilton, now switched to MGM here, might be back in the big-time with his *Let Go* single . . . Brenda Lee a positive wow on her debut at the famed Copacabana nitery in New York. She was so mature the customers couldn't believe their eyes . . .

We hear that Shane Fenton may be visiting the States later this year for promotional work in connexion with his disc releases here . . . Yet more signings for Sinatra's Reprise label: the McGuire Sisters and the Four Lads . . . Mary Wells needs only a little encouragement to make the trek to Britain. She's anxious to sound out the C and W "feel" there . . . Frankie Avalon using plenty of trumpet in his cabaret act here . . .

Alvin Chipmunk has now become a high selling toy, made in rubber and marketed in most of the States . . . Everybody here is shouting about a 19-year-old vibes player Gary Burton, who's just come out with his own L.P. . . . Two versions of "West Side Story" ride high in the album ratings. But they're nowhere near the original "Sound Of Music" L.P. which has now been high placed for well over three years . . . Dick Dale all breathless at the way his *Peppermint Man* single is now being taken up by deejays all over the country . . . Vince Edwards says he is in favour of "organically grown foods," whatever that may be . . . He's also keen on plenty of work in his own gymnasium . . . All Brian Hyland discs are produced by Peter Udell and Gary Geld here, through a firm called Pogo Productions . . . Understand that Australia now holds the record for the youngest artist on disc. A FOUR-year-old girl, Jewel Blanch, cut *Jumbo*, which will be out here soon . . . The Everlys definitely open in Britain on September 29 and will stay around for four weeks . . . Frank Sinatra says that Vince Edwards has a good singing voice, so there! . . .



## PHOTO CAVALGADE

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# Discussion

And welcome, indeed, to another little release. First off, we have:

"If You Gotta Make A Fool Of Somebody," on Columbia, by names new to me—**Freddy and the Dreamers**. It made little or no impact on me because it lacks life. It never rises above a very average ordinary and the "sound" made by the group is surprisingly thin and uncoordinated—sounded to me as though they ALL wanted to have a solo! Not a bad little composition which would have been far more interesting with a little more attack and personality.

The much heralded and publicised disc by a national newspaper reporter has now seen the light of day on Parlophone and I think it must have surprised many folk. "**Cheat Cheat**" is a lively song, in the Charles Blackwell tradition and it drives along very nicely. I like it a lot AND I have heard many "first discs" by artists very much worse than **Bick Ford**. A strong voice, if not over-musical, but I doubt if he has the strength of "pop" personality to make him want to desert Fleet Street for Tin Pan Alley! But it just goes to show what small miracles can be worked in four weeks to turn a complete novice-at-the-game into a creditable first-attempt-disc-artist. Gives John Smith of Everytown much more encouragement, eh? Full marks to the production and musical arrangement of the disc.

But I feel I can't give full marks to the next one, so it gets my little

## BRICKBAT

*Crying In The Chapel*, on London, gives us the rocking Little Richard in a completely new guise. In a quasi-religious, over-sentimental slow ballad, he fore-sakes his yelling and screaming for a grossly soulful and greatly overdone sobbing, throbbing treatment of a song that could have been much more touching and appealing for a bit of straightforward sincerity. This is not the kind of sentiment that is successful in this country and, although the Americans like their saccharin coated with treacle (and no one is complaining about that!) I can see no reason why we more simply-sentimental folk should be expected to put up with it. Cor! Don't I carry on, eh? Well, it makes a change said he turning to the next disc.

"Scarlet O'Hara" gives us Jet Harris and Tony Meehan together again, on Decca. Written by top songsmith Jerry Jordan (this time, without any lyric, of course!) this composition gives Jet and Tony another chance to show their prowess; they take the chance in all four hands but I must confess that the disc, as a disc, wouldn't stand much chance if

it had been recorded by anyone else. It is highly competent but, for me, lacks a melody line strong enough to guarantee success without the names of JET and TONY. But, as Diamonds were the boys' best friend, perhaps "Scarlet O'Hara" won't be gone with the wind, eh?

I'd like to draw your attention to a little bit of unusual "pop" musicality on a little-known label called Envoy. Another instrumental! This time by **Derek New**. A new name to the "pop" field (pardon the (un)intentional pun!), introducing a new sound to "pop" discs—the swinging **HARPSICHORD!** On "**Whistlestop**," Derek gives us this long-haired instrument in full "pop" disguise and comes up with a sound that is pretty exciting. It is fresh, well recorded and, for those who are constantly seeking something different, a most interesting sound. My only regret about this happy experiment is that there is very little that is memorable about the melody; it is just exciting to listen to, but nothing sticks in the mind. See what you think!

"Woe Is Me" cries **Helen Shapiro**, on her new Columbia release which was actually recorded in that mecca of "pop" music—Nashville, Tennessee. There is certainly a Nashville flavour to this one, but I doubt whether the song itself has a strong enough distinction to make it a real big hit. I think that only the Nashville overall sound will help it along its way. On second thoughts, let's forget the so-called "Nashville Sound" and face the fact that "the sound" is just good orchestration and group-work well recorded. It can, and has been done in London as well, before now.

★★★ **BOUQUET** ★★★★★★  
★ Chart success has eluded Brook ★  
★ Benton in this country for some ★  
★ time and I'd like to think that his ★  
★ new Mercury release, *I Got What* ★  
★ *I Wanted* will alter things. It is ★  
★ a very simple, but extremely ★  
★ effective, treatment of a slowish ★  
★ romantic ballad. Brook's smooth ★  
★ tones caress the lyric against a ★  
★ sharply defined rhythm backing ★  
★ which is well within the modern pop ★  
★ idiom although, perhaps, a fraction ★  
★ slow to catch the general imagina- ★  
★ tion. It is a beautifully performed ★  
★ and recorded disc and well worth ★  
★ attention. If it gets the attention ★  
★ it deserves the jinx will be broken ★  
★ on Brook's fortunes in Britain. ★  
★★★★★★★★★★★★★★★★

**Billy J. Kramer** and the **Dakotas** are the latest Liverpoolians to make the recording studios and on their first Parlophone release, "**You Want To Know A Secret?**" they make a pleasant, restrained debut. Written by John and Paul of the fab. Beatles, the song itself is lively and melodious and Billy J.'s performance will find many willing ears.



## And The TOP 4 L.P.s

**BOBBY VEE.** "BOBBY VEE'S GOLDEN GREATS" **LIBERTY: LBY. 1112.**

The tracks on this great L.P. need no introduction, really. The majority of them have been very popular Bobby Vee hits in this Country. It is vintage Vee and an exciting album to have. On top of all that, you have no less than 15 tracks including *Take Good Care Of My Baby*; *Devil Or Angel*; *Punish Her*; *Suzie Baby*; *Walkin' With My Angel*; *Stayin' In*; *Run To Him*; *Rubber Ball*; *Please Don't Ask About Barbara*.

**LENA HORNE.** "LENA: LOVELY AND ALIVE" **R.C.A. VICTOR.**

Driving and tender—slow and fast, all with an impeccable orchestral backing from Marty Paich; and the boys have plenty of moments to themselves, as well. Lena is on top form on most of the tracks and it makes for exciting listening. And just wait until you've heard Lena's twist tempo with *I Ain't Got Nobody*. All the songs are about I—er, me!—No, I was right the first time—all "I" songs which have titles starting with (guess what?) "I!"

**THE CRICKETS.** "SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE, SOMETHING ELSE . . ." **LIBERTY: LBY 1120.**

No, The Crickets aren't going to get married—that's just a very long title for a long-player platter by the group who first came into prominence with the late Buddy Holly. As we have come to realise, The Crickets are a fine group—hit makers—and every bit of success has been deserved. Proof of this can be found again on tracks like *Don't Ever Change*; *Searchin'*; *Parisian Girl* and *He's Old Enough To Know Better* among the total of 12.

**BING CROSBY.** "ON THE HAPPY SIDE" **WARNER BROS.: WM. 8122.**

This is a 20 song marathon for lovers of both Bing the singer AND for Bing the collector's idol, as it were. All the songs are evergreens which Bing turns out to great effect in his inimitable style of ease, warmth and sincerity. Did I hear the word "Square"? Maybe so, on some present day standards; but I can't help wondering how many of today's "UNsquare" singers will be alive and kicking so hard, artistically, 20 years or more hence?

'Bye for now.



# DISCS - DISCS!

Wow! Is the platter scene swingin' with Mr. Fury at the moment. Out is a new L.P. "Billy" with sixteen titles, only one of which you've heard before, and that is the fabulous *Like I've Never Been Gone*. Other titles are *We Were Meant For Each Other*; *How Many Nights, How Many Days*; *Willow Weep For Me*; *Bumblebee*; *She Cried*; *Let Me Know*; *The Chapel On The Hill*; *A Million Miles From Nowhere*; *I Will Show You*; *Our Day Will Come*; *All My Hopes*; *One Step From Heaven*; *One Kiss*; *Hard Times* (No-one knows better than I); *Here I Am*. But wait for it! This isn't all from Billy. No! man!

Wham! Out now on the market is—a new E.P.! Titled "Billy Fury And The Tornadoes." Songs are *I'm Nobody's Child*; *What Did I Do*; *I Can't Stop Lovin' You* and *Keep Away, Man!* Are the Fury fans really going to have a ball when they hear some of the tracks on these two chunks of wax. Congratulations are due to Ivor Raymonde and Dick Rowe for their wonderful work on this deluge of groovy talent from Billy. My favourites however, are, *She Cried*; *The Chapel On The Hill* (a lovely tender semi-religious song that was originally going to be called *In The Chapel On The Hill*) A wonderful number this, and worthy enough to be released as a single.

But there are so many fabulous—and that is an understatement, really great tracks on these two waxings that it is extremely difficult to pick out any at all as individual No. 1 hits. *A Million Miles From Nowhere* is again a cert for a single and some of the best recording I've heard from the Decca group in many a month. That's not to say that before this any of Decca's records were poorly recorded, far from it—they are some of the best technically recorded numbers on the market today! Still, to continue. *One Step From Heaven* is another platter that deserves to make or break as a single for a stab at the No. 1 slot.

On to the E.P. now. Here we have Billy singing the song that so many Fury fans have been waiting for for so very long. *I'm Nobody's Child*—and those who considered that Billy wouldn't make a good job of it due to the fact that on-stage he has hardly any backing, will find themselves sitting up on their hind legs as they flip over Billy's brilliant treatment of the number. Ray Charles is one of Billy's very big favourites, and so it is only natural that on this E.P. he has recorded Ray's big world-wide hit, *I Can't Stop Loving You*—and a fair old deck it is, too.

Well, sorry Fury fans, for taking up all this column with news of Billy's disc releases only, but when you hear all the tracks—you'll know why I did so. Great stuff—and how!



## 'MISS TEENAGER'

There's one title they yet have to confer on Helen Shapiro. "Miss Teenager Of Show Business." For although Helen is really grown-up enough to handle anything that comes her way, she still remains the sparkling, bubbling-over teenager loved and admired by guys and dolls throughout Britain and in many, many other countries. This is where Helen has an advantage over other girl singers (whether they be teenagers or no!) She is happy, doesn't moan if her latest release doesn't go up the charts like a supersonic jet, she is alive, radiant and gay! And that lot is an understatement.

The times I've interviewed her she has been one of the most charming, likeable and intelligent females I've ever come across. She deserves more than her share of any publicity, and (HINT!) she deserves a bit more support on her platters. Since she first began in show business she has matured voice-wise and certainly figure-wise to a great extent! I'm hoping that whatever she does, whether it be as a character

artiste, as a blues singer or a popular vocalist, that she will always keep Britain as her happy hunting ground, for although her fans in this country run into thousands, I still think that she rates a lot more popularity than she gets.

One quality of Helen's that all her fans admire is the fact that even after a hectic show, if possible she will sign autographs until her hands are almost dropping off. Again, surprisingly enough, a great many of her fans are not boys, but girls! In fact, I estimate that of the many letters that Pop Weekly receives regarding Helen, two out of every three are from chicks! Many of Helen's own fan letters ask questions about the writer's boy-friends or whether they should go to all-night parties, etc. None of the letters start "Dear, Miss Shapiro,"—but "Dear Helen." I think that shows (if only in one small way)—how the teenagers have taken Helen to their hearts.

Let's hope the young and lovely Miss Shapiro, sorry, Helen, will be with us for a long, long time.



