

POP

No. 11
WEEKLY

ONE SHILLING

Week Ending 10th November





COURAGEOUS CAT . . .

I rate Petula Clark as the female singer with the most brazen courage and—if you'll excuse the expression—sheer guts in the world of pop music! Why? Well, do you remember when Petula Clark first started singing? What she looked like then? She had dark hair—and if she doesn't mind my saying so—she was I believe slightly plumper then! Now? She still hits the charts, yet she has changed her life and herself completely. Her husband's home was France—so without a qualm, Pet trotted off to live in France! If that wasn't enough she changed her whole appearance—now she is blonde, and to my eyes, her figure has certainly improved since her earlier hit days!

If that isn't sheer courage I don't know what is. Many of our artistes used to be too scared to travel to another country—let alone live there, in case their British followers forgot 'em. But not Pet. In fact she is more popular in France than nearly any other girl singer—and her popularity has since improved here to such a degree that even Pet is surprised! Take her *Ya Ya Twist*? Who else could sing a song in French and get it into our charts. On the female side I mean! Maybe Helen Shapiro could but I don't think she is yet prepared to take the chance.

When I was over in France not too long ago, I spoke to one of the teenagers over there about Pet. These roughly were her views on Pet's amazing success in France. I say *roughly* her views. My French consisted of lines like "Can I take your dog for a walk?" Luckily the girl in question knew better English than I knew French so I was saved! Anyway, this is the gist of what she said on Pet. "She is a very talented person. It is peculiar that she has had so much success over here, because she is not a 'rock' singer.

"Most of our main favourites are rock numbers, but although I have heard Pet sing 'twist' melodies, I haven't heard her sing a really out and out 'rock' number. But one advantage she has got over other singers is her wonderful 'English/French' manner of singing. Her accent is now almost completely French, but she can have the audience doing anything when she changes to a combination of French and English." Well, as I said, Pet is a very remarkable girl. I only hope that she doesn't forsake our shores too much.

It would be a tragedy to lose one of the world's most swingin' thrushes—and she has certainly proved that she can swing with her *Ya Ya Twist*! Although when I spoke to her some time back, she mentioned that she would be coming over here as many times as possible in the years to come. I hope so! For one thing's certain. We're short of girl vocalists in this country—but even shorter of ones with the talent that Pet has!

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FIRST SERIES

ISSUE NO. ELEVEN



Hi there!

A big movement in the Pop Star Chart this week, and I feel sure that one of the main reasons for this is the fact of our new policy of not revealing the exact number of votes obtained by each artiste. It has given the newcomers' fans more confidence, and, not scared by the number of votes, they have sent in their postcards by the hundred.

Frank Ifield leaped from nowhere to position 7, no doubt by virtue of his second great hit, and—surprise, surprise, Marty Wilde appeared in our charts for the very first time by the skin of his teeth. Having seen his stupendous stage act last week, what can I say but "no wonder!" This boy's dynamite, as I've been saying for years, and he's going bang for a second time!

Also . . . congratulations Mark Wynter, too, in making his charts debut. Here again, it was bound to happen sooner or later.

The Editor

P.S. What better choice than . . . Marty Wilde for our pic of the week.

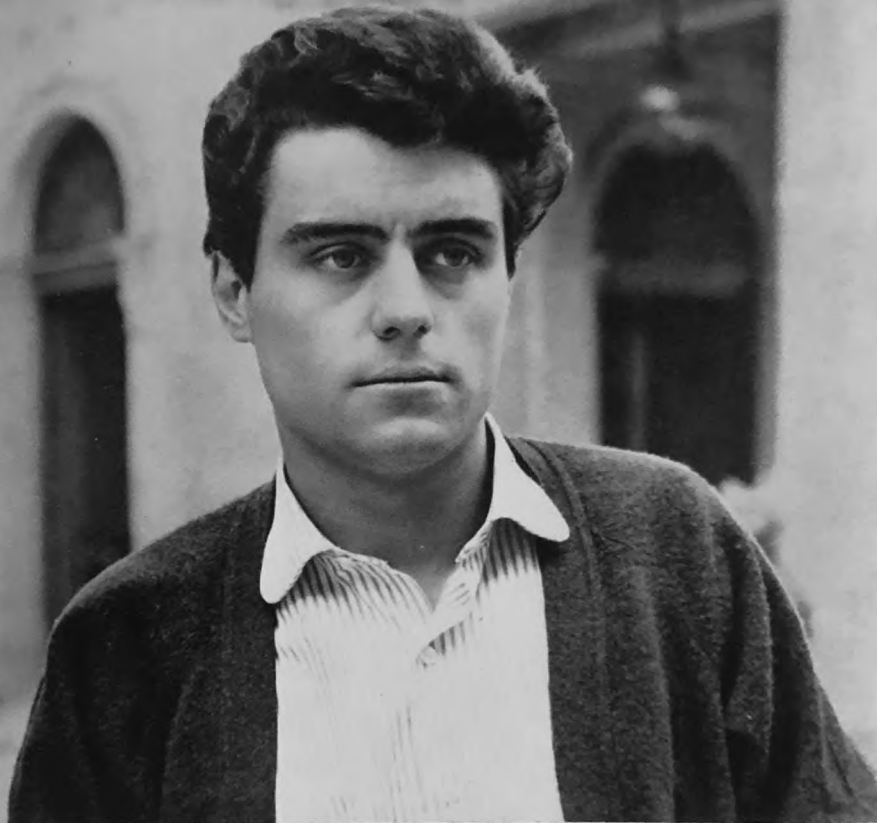
Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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



STAND BACK, GIRLS!

This week a man came into my office—and I mean a real hunk of man! He is probably the most amazing man in the whole of pop singing at the moment! He is tall, handsome, he recently played the lead role in that controversial film, "The Wild And The Willing", and he now goes on disc this week to sing the two songs from the film, the "A" side called *Harry Brown* and the flip titled, *The Tinker*. Now let me say here are two numbers that could give this man Ian McShane, a great chance of hitting the charts!

He has got everything a pop singer needs and more! Then why is he so amazing? I'll tell you. Even if his disc were a No. 1 hit, he wouldn't do any personal appearances, he certainly won't appear on any stage, at least as a singer—and he won't, positively won't give up acting for singing! This is no publicity stunt, believe me. I asked

Ian why he wouldn't appear on any stage as a pop singer. "I don't believe much in myself as a pop singer, David. In fact, apart from that, I'm dead scared!" I mentioned that he had been on stage many times in his life, but Ian shook his head, "Not as a singer.

"I once played a rock singer in a play on TV. I was called Roddy Cain, and I wore one of those gold-and-black squared jackets, actually, it had been worn by Cliff Richard once! I sang a couple of songs in the play, and would you believe it? they wanted me to record them as well! The only reason I recorded these two numbers from the film was that it was this film which has probably helped me most in my career. But—let's get one thing straight! I'm not, repeat not, going to go on stage whatever happens to my disc, *Harry Brown*!

"You see, I don't believe in myself as

a singer, but I do believe in myself as an actor. It's not that I'm bigheaded, or that I want to upset anyone, David. It's just, well—in the future I don't want to be labelled as a pop singer/actor or vice versa. I wouldn't mind having singing as a second string to my bow, so to speak, but I'd never do one of those sort of films where I just wiggle and sing. If I did any musical, it would have to be one of the top-class 'proper' type. And I don't think that's what the teenagers really expect of a pop singer who's only just started to make headway, do you?" He paused to think, and then added, "No, I don't think I'll ever be a pop singer!" Well, cats—it's up to you what happens to Ian's record! But I'd like to see whether or not it does reach the charts, it certainly should do!

The question is then, "Would Ian take back his word and become a fully-fledged pop singer?" Age, 20. Hand-some. Dark curly hair. Above average voice. Great personality. How can he help being one?

★ BRITAIN'S TOP THIRTY | AMERICA'S TOP THIRTY

- 1 Telstar (1)
- 2 Let's Dance (7)
- 3 Lovesick Blues (12)
- 4 Locomotion (2)
- 5 Venus In Blue Jeans (6)
- 6 Rain Until September (5)
- 7 Sheila (3)
- 8 Swiss Maid (10)
- 9 Ramblin' Rose (4)
- 10 Sherry (14)
- 11 She's Not You (11)
- 12 What Now My Love (8)
- 13 You Don't Know Me (9)
- 14 Devil Woman (15)
- 15 Bobby's Girl (23)
- 16 No One Can Make My Sunshine Smile (25)
- 17 Lonely (17)
- 18 I Remember You (16)
- 19 It'll Be Me (13)
- 20 The Pillow You Dream On (21)
- 21 Because Of Love (30)
- 22 Kid Galahad E.P. (—)
- 23 She Taught Me How To Yodel (20)
- 24 Lonesome Me (—)
- 25 It Started All Over Again (18)
- 26 Roses Are Red (24)
- 27 James Bond Theme (—)
- 28 Don't That Beat All (19)
- 29 Sun Arise (—)
- 30 The Pay Off (27)

- Tornados
- Chris Montez
 - Frank Ifield
 - Little Eva
 - Mark Wynter
 - Carole King
 - Tommy Roe
 - Del Shannon
 - Nat 'King' Cole
 - Four Seasons
 - Elvis Presley
 - Shirley Bassey
 - Ray Charles
 - Marty Robins
 - Susan Maughan
 - Everly Brothers
 - Acker Bilk
 - Frank Ifield
 - Cliff Richard
 - Johnny Tillotson
 - Billy Fury
 - Elvis Presley
 - Frank Ifield
 - Craig Douglas
 - Brenda Lee
 - Ronnie Carroll
 - John Barry
 - Adam Faith
 - Rolf Harris
 - Kenny Ball

(By courtesy of Cash Box)

- 1 Monster Mash Bobby Pickett
 - 2 He's A Rebel Chrystals
 - 3 Do You Love Me The Contours
 - 4 All Alone Am I Brenda Lee
 - 5 Big Girls Don't Cry Four Seasons
 - 6 Only Love Can
 - 7 Break A Heart Gene Pitney
 - 8 Return To Sender Elvis Presley
 - 9 Popeye (The Hitchhiker) Chubby Checker
 - 10 Sherry Four Seasons
 - 11 Gina Johnny Mathis
 - 12 Patches Dickey Lee
 - 13 Ramblin' Rose Nat 'King' Cole
 - 14 Next Door To An Angel Neil Sedaka
 - 15 Limbo Rock Chubby Checker
 - 16 Surfing Safari The Beach Boys
 - 17 Close To Kathie Mike Clifford
 - 18 What Kind Of Fool
- Am I
- 19 Alley Cat Sammy Davis Jr., Bent Fabric
 - 20 Bookers T. & M.G.'s
 - 21 Torture Chris Jensen
 - 22 Nothing Can Change This Love Sam Cooke
 - 23 I Was Such A Fool Connie Francis
 - 24 Bobby's Girl Marcie Blaine
 - 25 James (Hold The Ladder Steady) Sue Thompson
 - 26 Don't Hang Up The Orions
 - 27 Cha Cha Cha Bobby Rydell
 - 28 Love Me Tender Richard Chamberlain
 - 29 Desasinado Stan Getz & Charles Byrd
 - 30 I Remember You Frank Ifield
 - 31 I Left My Heart In San Francisco Tony Bennett

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THE 'FURY FUDDLE'

For many weeks now Billy has been challenging Cliff and Elvis for the No. 1 position. In the exclusive Popularity Polls run by Pop Weekly, of course. Twice he has held the top spot, defeating the two giants (Elvis and Cliff) and held that slot by sheer grit! Let me add this before I begin to wax eloquent. The Top Twenty Popularity Polls of the Pop Weekly, as most of you know, are unique. We are the only musical paper to show the actual popularity of British and American artists *every week!* Many stars have now come to know that they really are on the up and up if they can reach these charts!

Right! Now down to business. Once upon a dream, sorry Bill, time, people used to refer to the top three of this country as Elvis, Cliff and Adam. But our polls show different and so do many others. Now the top three are Elvis, Cliff, and Billy. Let's get one thing straight! I'm not poking at Adam! I think the reason why Adam has dropped

is not because his popularity has actually dropped, but because he now appeals to a wider audience who don't necessarily send in their votes. But back to Bill! Billy has all the qualifications of a top pop vocalist.

Plus this he is learning how to act very well, tho' he still has plenty to learn. He writes songs, and darn good ones! He is sensible, shy, at times, and very sincere. A short while ago I conducted a survey amongst many of you Pop Weekly readers, as some of you know by the way I arrived so unexpectedly! I found that every Elvis fan was also a Billy Fury fan! And the reverse! Now I'm not saying that *all* of you say that, but this is also true from the letters I receive from you all by the sack-load. This is unusual in the extreme! Usually, most fans of one idol like another artist, but not to the extent of voting for him every time along with their own current favourite!

Of all the people I talked to, I must

confess, mostly girls, none could give me a real answer. Yet they all agreed that Billy is nothing like Elvis! They all said Billy was different! How? Why? I mean, he does sing slightly Elvisy, especially on his latest release, *Because Of Love*, (which is incidentally being recorded by Elvis on his "Girls, Girls, Girls" album). Everybody stated firmly that if Billy copied El, they wouldn't like him! What *I Really* would like to know is—"Will Billy be Britain's top singer OVER Cliff, Elvis, and everybody else in 1963?"

The way the wind is blowing, this could very well happen! Cliff is certainly not slipping in fans or popularity, but Billy is gaining ground at a most fantastic pace! I'd like to hear your views, and from the Cliff and Elvis fans too—"Will Billy do you think, ever gain popularity OVER Cliff and Elvis?" Postcards and letters, marked, "Fury Fuddle" to me,

David Cardwell,
Features Editor,
Pop Weekly,
234-8 Edgware Road, W.2.

JOE'S DISC DELUGE . . .

Usually, when an artiste misses the charts, the record-buyers couldn't really care less—or if they do, it's soon forgotten as they learn with pride that his release after that has hit the best-sellers. But in the case of Joe Brown—the record-buyers—YES—YOU—have not forgotten. Letters and cards are still pouring in to the London Office saying, "What on earth happened to Joe's follow-up single to *Picture Of You* the fabulous, *Your Tender Look*? What did happen? Well, at the same time as Joe's "Tender Look" was released, back came Joe's one-time platter company and released one of his old numbers, *Comes The Day*, plus an EP and began vying with Joe's new company, Pye, by rush-releasing LP's, EP's, and singles like nobody's business.

With all of you buying this, and some buying that—naturally Joe just couldn't reach the Top Twenty! However, I spoke to Joe not long ago to see what he felt like—and found him the same as always! Still as happy and not mooning over why or how his follow-up platter had missed. "I didn't really like the other discs being released at the same time. Anyway, all the singles and albums are selling well, especially my Pye Golden Guinea one. Selling very well indeed. By the way, Dave, I hope you haven't had any re-actions from my latest single, I mean the flip side, *All Things Bright And Beautiful*!

"I expected some letters from people saying they think I'm ruining the old hymn, but so far the re-action has been very good. I was considering doing it as a vocal, but I've just not got the courage to do it! but as an instrumental it's just great, man! Least, that's my opinion, and nobody else has heard anything said against it—and I hope they don't!" he ended with a twinkle, "cause I'll run away!"

He became serious when I spoke to him about his near-collapse two weeks ago. "Well, Dave, the doctor said I must have a week off work. You know how it is—too much work, no rest. The usual story. Oh! Joe!" he groaned, "your time is drawing near!"

Still, he summoned his last strength, as he put it, and we carried on talking. "Seriously, Joe, you have been working very hard lately, and like most other stars Christmas is really just another slice of business for you. Don't you like the idea of not working for once at Christmas?" Joe grinned and shook his mop of fair hair. "I don't think I'd know what to do if I didn't have some work at one time or another. Get dead bored otherwise!"





I HAVEN'T GOT A GIRL

Recorded by **BOBBY SHAFTO**

On Parlophone R 4958



Published by:—

APOLLO MUSIC LIMITED

164 SHAFTESBURY AVENUE, LONDON, W.C.2

TEM 0022

NEW TO YOU — BOBBY SHAFTO

Chart Newcomers

'KING' EL AGAIN

"Hey, Bobby, make me some tea!" Song-Millionaire Lionel Bart drinks a lot of tea when working in his West End offices. The tea is duly delivered. "Ouch, d'you call THAT tea?" says Lionel Bart, after TASTING it.

A similar scene occurred daily, at 15-minute intervals, in Apollo Music. The tea-boy was dead chokka at having to make so much char. So, to avoid emptying the tea-pot each time, he put the tea in a strainer and merely poured hot water through it.

Now that tea-boy is a singer. A first-rate singer called Bobby Shafto. He's making money, doing well and singing in a highly commercial way—see, for reference, his latest single *I Haven't Got A Girl* for Parlophone.

Bobby's real name is Bob Farrant. He comes from Hornsey, in North London. At school, he did bits and pieces in Shakespeare, plus imitations of Johnnie Ray, and at 14 he had his own rock 'n' roll group, comprising three guitars and an old Salvation Army drum.

After leaving school, Bobby kicked around in various jobs for a while before joining the Bart music publishing company and learning about dodging the tea-making bit. Lionel advised Bobby to make a demonstration disc—he used the Moontrekkers on the session—and in no time at all Norman

Newell, of EMI, invited him for a test. His first disc was *Over and Over*, a Bart song . . .

"How did I get the name Bobby Shafto?" repeated Bobby Shafto. "Well, Mr. Bart recalled the lines of the old song which went 'Bobby Shafto's gone to sea, silver buckles on his knee' . . . and decided that I looked the way he imagined Bobby Shafto would look."

Note: Bobby is 5 ft. 10 in. tall, fair of hair, blue of eye and with rare-rousing looks. He also has the lean sort of look which has him occasionally mistaken for other singers.

Said Bobby: "Some people think I look a bit like Adam Faith. Billy Fury is perhaps the one I'm most likened to. But then there are some who say, in certain angles, I look like John Leyton. And only the other day I was leaving a theatre when somebody shouted out that I was Mike Sarne's brother."

This may, at this early stage, cause a bit of a problem for Bobby. But our advice is that it can't be bad to look like a Faith-Fury-Sarne-Leyton mixture. It must be good for garnering whistles and screams from the birds.

Said Bobby: "I'm just back from my first overseas tour. I went to Sweden with Johnny Angel and Nelson Keene and, because it was a very young promoter who booked us, we were told not to leave the airport in Sweden until we had our return tickets and some money."

"Well, we were hustled off to the hotel before we knew what was happening. No money, no return ticket. We stayed in the hotel, without loot, for a couple of days. And then the promoter turned up. We wanted our money, he didn't have any—so we locked him in one of the rooms so he couldn't get away again."

"But it didn't help. It was amazing. All the papers carried this story about British pop singers stranded in Sweden. We were on the news and the telly as well. Eventually, some other promoters came on to us and offered us work . . . and money. So we stayed for two-and-a-half weeks. It was good money eventually—but we were dead hungry first off."

Bobby is one of the most likeable young lads in the business, with a nice honest line of self-criticism. "I go for Cliff Richard, Ray Charles, Brook Benton, Ricky Nelson and Connie Francis. But me, I just want to be as different as possible. Like the FIRST Bobby Shafto . . ."

There's a stack of television and personal appearances being lined up for Bobby and *I Haven't Got A Girl*—a song written for him by Jay and Tommy Scott, who worked with Bobby on the recent Bruce Channel tour. Flip, by the way, is *Feel So Blue*.

And now the highly-talented Bobby Shafto is a full-time singer, tugging in stacks of fan-mail and autograph-seekers.

Well, of course there shouldn't be a single eyebrow raised in surprise. Elvis Presley whistles in with his EP "Kid Galahad". In at Number 22. Sure, it's surprising for an EP—even a six-track bargain like this one—to get in the single charts . . . but not when Elvis is around.

Just for those who haven't seen the list, the titles are: *King Of The Whole Wide World, This Is Living, Riding The Rainbow, Home Is Where The Heart Is, I Got Lucky and A Whistling Tune*. A nice-varied bunch, all sung magnificently and, for sure, set for the uttermost top of the charts.

Enter, too, Craig Douglas. *Oh Lonesome Me* is just about his best-ever single and comes in at 24. It had a great plug on the ITV "Winning Widows" series when Craig sang it in a guest appearance. This isn't detracting from Craig's fine performance . . . but it could easily have been John Leyton, with *Lonely Johnny* in the same spot if John hadn't been so tied up with other commitments.

This is a Don Gibson number and suits exactly Craig's bouncy style of song-yodelling. Even more to his credit: Craig had throat trouble around the time of the disc sessions. He's still got it—and the problem is whether or not to take out his tonsils. Seems that specialists are uncertain whether the operation will affect his voice production.

John Barry spends most of his time these days in a plush flat in a fashionable part of London. Gone are the days of touring with his group, the J.B. Seven for he is too busy writing film music scores and arranging for sundry artists, including the new and exciting Johnny de Little.

He wrote the theme music for "Dr. No", the all-action movie based on a "James Bond" story. Riotous and pulsating music it is, too, and the entry of John and his orchestra on *The James Bond Theme* in this week's charts, at Number 27, should be made even more solid as the film gets out and round the country.

Not so long ago, John parted company with Adam Faith, for whom he had handled many hit records. Says John: "It just can't be helped, this business of giving up parts of work. I had to ask myself which way I wanted to go and I decided that touring was out."

Here IS a surprise. That old *Tie Me Kangaroo Down, Sport* character, bearded cartoonist Rolf Harris, is in again with *Sun Arise*, an astonishing conglomeration of noise created by a "digeridoo", an ancient Australian aboriginal instrument.

It's a song right out of the outback "downder" and it refers to the natives' belief that the sun is a gorgeous woman who spreads her skirts all over the face of the earth as the sun arises.

POP WEEKLY TOP 20

- | | | |
|----|-----------------------------------|-----------------|
| 1 | She's Not You | Elvis Presley |
| 2 | Venus In Blue Jeans | Mark Wynter |
| 3 | Telstar | Tornadoes |
| 4 | No One Can Make My Sunshine Smile | Everly Brothers |
| 5 | It'll Be Me | Cliff Richard |
| 6 | Sheila | Tommy Roe |
| 7 | Let's Dance | Chris Montez |
| 8 | The Locomotion | Little Eva |
| 9 | Because of Love | Billy Fury |
| 10 | Swiss Maid | Del Shannon |
| 11 | Lovesick Blues | Frank Ifield |
| 12 | Once Upon A Dream | Billy Fury |
| 13 | It Might As Well Rain | Carole King |
| 14 | Sherry | Four Seasons |
| 15 | You Don't Know Me | Ray Charles |
| 16 | Sealed With A Kiss | Brian Hyland |
| 17 | If A Man Answers | Bobby Darin |
| 18 | Keep Away | |
| 19 | From Other Girls | Helen Shapiro |
| 20 | Sweet And Lovely | The Allisons |
| 20 | House To Let | Eden Kane |

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,
2 West Street, Heanor, Derby.



- 1 **Kenny Ball** has been working so hard recently that when it came to catching his 'plane for a world tour he protested on being wheeled by his publicity agent, Keith Goodwin.
- 2 Two H.M.V. stars together, smiling in harmony. That's **Mike Berry**, who's had several near-hits since his *Tribute To Buddy Holly*. And you'll recognize **Carol Deene**.
- 3 Doesn't she look pert? It's **Susan Maughan**, who sings, hit-wise, how she wants to be *Bobbi's Girl*. Five-foot nothing, Susan originally wanted to be a physical training instructor.
- 4 Thumbs-up and swings! **Pat Boone** met up with the **Kaye Sisters** on a recent "Palladium" television show.
- 5 Chart-dominator **Frank Ifield** looks pleased enough to be flanked by disc-poker and "Family Favourite" favourite **Jean Metcalfe** (left) and soul-singer **Ketty Lester**. No *Love-in-Bloom* for Frank.
- 6 That's **Cliff** all right. But who is administering the kiss (nearly) for the benefit of photographers? It's lovely **Carole Gray**, his costar in "The Young Ones".

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An Informal Date in words and Personal Album Pictures with Albert Hand, editor of Elvis Monthly.

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ELVIS'S POWERFUL ACTING !!!

... DEMONSTRATED IN NEW MOVIE

"KID GALAHAD", Elvis Presley's latest-released movie, shows stronger than ever what a great potential he has as an actor—and how clearly he can get away from merely portraying himself.



A shot from the film, a United Artists release.

JAZZ JAMBOREE

THERE never was a trad jazz night like it. Like the All-Night Carnival of Jazz, to be held at the Alexandra Palace, London, on January 25th . . . a nine-hour session featuring 15 of the best-known groups in the business.

Previous best line-up for this gala occasion was NINE. But for the New Year do, everything has been thrown in . . .

Band list comprises: Kenny Ball, Mr. Acker Bilk, Chris Barber, Ken Colyer, Alex Welsh, Monty Sunshine, Alan Elsdon, Bruce Turner, Mick Mulligan, Bob Wallis, Micky Ashman, Gerry Brown, Mike Daniels, Dougie Richford and the Back O'Town Syncopators.

Plus, of course, their various assorted vocal stars.

Critics sneered early on about El's chances. Even his best friends had doubts.

But one man, his recording manager Steve Sholes, can go right back to the beginning and say, with justification: "I picked out Elvis as a big dramatic star way back . . ."

Presley's first-ever screen test, made when the star had literally no acting experience. The scene was one in which Elvis had to explain to a girl who loved him that he was really nuts about her sister. It called for deep sensitivity. And Elvis gave it just that . . . to the extent of bringing tears to the eyes of some studio girls watching him.

Since then, El has developed a photographic memory for his lines so that he rarely fluffs on the set.

Now El's movie contract provides for EXPENSES of well over ten thousand dollars a week. And even he doesn't know the exact amount he gets paid. . .

Cliff's Stateside Success

THE first time Cliff Richard went to America he was way down bottom of the bill. Nobody knew him. There was little interest. The fans regarded him as somebody put on stage to pave the way for the stars . . .

But on his second, current, one he is a recognised star. To the extent that he is getting "Freedom of the City" treatment in the places he visits. And he is getting the full all-American treatment from the fans.

Said Cliff: "I guess the main difference is that the American fans somehow control themselves a bit better. They keep much quieter during the actual numbers, then start their screaming right afterwards. This means they actually HEAR more, of course.

"In fairness, though, I think that is slowly becoming the trend in Britain, too. And me, I dig all fans anywhere . . ."

Incidentally, Cliff and the Shadows have had tea with Elvis Presley's dad at El's home in Memphis.

Tornados Hitting Big-Time

EVERYTHING is happening for top-of-the-table Tornados. They start their own Radio Luxembourg series in the New Year, probably 15-minute shows of the group showing their paces.

They definitely go to America, starting February 4th, 1963, for at least ten days, during which they will appear on the Arthur Godfrey TV show. This follows the immediate U.S. success of *Telstar*, the Joe Meek-composed instrumental hit.

And, on November 23rd, Decca release their first EP, "The Sounds of The Tornados". This features four original numbers and was completed while the boys worked on the sound-track of the new Edgar Lustgarten film series, "Scales of Justice".

HELP FOR CHILDREN

FRANK SINATRA gave the proceeds of his London Festival Hall concert to the Invalid Children's Aid Association. Now the Frank Sinatra Appreciation Society, through secretary John Deacon, are to help the same charity through their Christmas Ball, held at the Ballroom, Victoria Coach Station, on December 20.

And already the indefatigable Frank has sent them a letter of thanks. He says: "Please extend to all of the members of the Society and their guests my very best wishes for success in assisting children's charities with their attendance and contributions.

"It is indeed heart-warming to know that I have so many friends who are not only interested in my talent and career but who also share with me a mutual interest in helping needy children."

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No. 12

POP WEEKLY

EMI

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Mike Deserting Old Pad

MIKE SARNE has finally said it. "I am," he states, "going respectable." It's got nothing to do with his singing—in fact, it's merely a matter of accommodation.

The pop star is to leave his 25-shilling a week flat in London's Soho and is to find a flat more in line with his show business status. He's been living in his "two-room cupboard" for quite a while, sharing his quarters with Soho waiters and the like.

Says Mike: "I've been thinking of going off respectable for ages. But now I am, rather reluctantly, forced to do so and I'm looking for a more spacious, more expensive flat somewhere in London."

Mike also has an eminently "respectable" new car, a Thunderbird. And he is planning, sometime soon, a "respectable" new single on which he will tackle a ballady type number in his ordinary voice.

MARK WYNTER CONTEST

WE invited you to enter a competition— with the top prize a glittering night out in London with pop hit-maker Mark Wynter. And the entries literally poured in by every post, inundating the "Pop Weekly" sorting staff.

Sack-full after sack-full of letters saying what YOU think Mark would most look for in his ideal "Venus" . . .

Well, WHO is the lucky girl, the girl in a million? The girl to be squired to dinner by handsome Mark . . .

Sorry, but the sifting through process isn't finished yet. It's being narrowed down and the name of the winner will be announced in ISSUE THIRTEEN of "Pop Weekly". Mark himself, though tremendously busy with his big, big hit of *Venus In Blue Jeans*, is taking a hand in the final stages of the judging.

So the announcement comes through in two weeks.

Isn't the suspense just KILLING?

BROOKS-SPOTNIKS LINK-UP

BRITAIN'S popular Brook Brothers are to make their second major film—but in Sweden, this time. The movie will be made during their lengthy tour of open-air parks there in July next year.

Said Geoff Brook: "We'll be meeting up with the Spotniks in Sweden and they'll be in the movie. The idea is that they are working in a night-club and spot us in the audience.

"We get up and sing a song with them. Then they take us all round the Swedish teen-scene. We meet up with other top Swedish recording artists, who will all do a couple of numbers.

"We're kinda like guest visitors to the country. Should be fun . . ."

COULD YOU BE THE GIRL?

"THE trouble really is that at present I am only half a man." That statement, intended to be taken seriously, was by the husky, fair-haired, good-looking Frank Ifield.

Why did he say it? "Because," he went on, "I am not married. A man is only half a man until he takes on the responsibilities of married life.

"I have a lot of different girl friends that I see from time to time. But I do want to be married and I'm prepared to wait until the right girl, the one who clicks immediately, comes along."

Obviously the right girl is going to be a girl in a million. But what if she wanted Frank to be at home regularly and what if she didn't like him chasing off all over the world on his booming show-business career?

Said Frank: "Under those circumstances, if the girl was really adamant about it, I'd just have to give up show business altogether. I'd hate to do it. And I'd always hope that she wouldn't make that sort of condition. But if that was her view, then I'd leave singing far behind me and take some other sort of job."

Meanwhile, Frank—who certainly doesn't LOOK like half a man—is still looking for . . . that right sort of girl.

PHOTO CAVALCADE

RICH HOWELL supplied shots of Helen Shapiro, Joe Brown, Billy Fury, Petula Clark and The Shadows.

MIRRORPIC, Those of Marty Wilde and Kenny Ball.

ELVIS is a shot from "Girls! Girls! Girls!", a Hal Wallis Production, a Paramount Picture.

BOBBY SHAFTO by Dezo Hoffmann.

ELVIS

MONTHLY

MAGAZINE - ONE SHILLING

WONDERFUL ELVIS PHOTOS

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100% ELVIS

READERS WRITE

.. BUT ARE NOT ALWAYS!

LET US HERE YOUR VIEWS.

Address your letters to: The Editor
POP-WEEKLY, Heanor, Derbyshire

Hooray For Gene and Little R

Dear Sir,

Perhaps now Little Richard is having a successful tour here, some other good rock stars will be recognised. Gene Vincent, for instance, has continually brought out good records, without any chart success. Gene is without doubt the best rock singer in the world, and yet he can't sell records! Perhaps his next record will make it.

J. R. King (Uttoxeter)

Joe's O.K.

Dear Sir,

Thank you so much for the wonderful photograph you printed in "Pop Weekly" No. 9 of Joe Brown. I met him several times, before his fabulous record, *A Picture of You* was released. He had just as much personality off the stage as he had when appearing on the stage and although he isn't a marvellous rider, when he arrived at our riding school he sure could show us a thing or two in the saddle.

J. Morrish (Dagenham)

Georgia on Her Mind

I am an ardent fan of Elvis but I am also an ardent fan of Brenda Lee and on reading the Elvis Monthly I noticed that you said Brenda and Elvis talked about their native Tennessee. I find this hard to believe as Brenda was born in Georgia.

Elvisly yours,
Susan Heath (Manchester)

Bells On

On reading your article "Lucky Guy" I had to write this letter in protest.

I, and many of my friends, when first hearing Tommy Roe's *Sheila*, did, in fact, think Norman Petty had dug up another Buddy record.

As for imitating Buddy, I think that if they had put Buddy's name on the record nobody would have guessed it was Mr. Roe, especially with that backing, which sounds almost identical with Buddy's *Peggy Sue*.

The only people with any right to take off Buddy are The Crickets. The Crickets could easily have continued in the old "Buddy" style but because of their obvious respect for their old friend they have not done so.

Mr. Roe said "I did it unconsciously." My reply to that is, "Pull the other leg, mate!"

Yours faithfully,
Clive Connor (East Dulwich)



HELEN—YES OR NO?

Hi there! This is your swingin' Features Editor, Dave Cardwell calling you! I want some help—yes, from you cool guys and dolls! O.K. chicks, I'll blast off with the details! I want you to tell me if you think Helen Shapiro is still Britain's No. 1 girl singer! By all the usual points of success she certainly IS! But—in the last few months serious competition is coming forward in the shape of such thrushes as Susan Maughan, Carol Deene, Jan Burnnette, the inevitable Shirley Bassey and delightful Hayley Mills.

Drop me a line of the three British girl singers you dig the most! (address at the bottom of the column). I think it will prove to every one of you that Helen is still this country's most successful teenage girl singer and the only dispute is—who is second in favour to her? Last votes will be accepted by

November 22nd, so swing in your votes chicks! — and we'll have a ball deciding whether or not Helen is still tops!

Pop Weekly's Popularity Charts point out that she is still this country's most favoured girl chart-wise (we don't know what the Hot 20 would do without the familiar name of Shapiro) but showbiz titles are lost and won in a matter of days!

Although her latest platter *Keep away from other Girls* got away to a slow start, it is now becoming one of the fastest sellers in this country! The only thing I hope is that Helen won't be captured by the Stateside team.

One thing is certain about Helen's Stateside tour: she is certain to break the hearts of the majority of her American male fans!

Address: Shapiro Votes
Pop Weekly,
234-8 Edgware Rd., W.2.

Your **TV** Choice

PAT PHOENIX

Said the letter "You have covered most of the pop T.V. glamour boys!" (cheers from the Pop Weekly staff.) "But," said the letter, "isn't it about flippin' time you put in one of the characters from that swingin' television show 'Coronation Street?'" (even louder cheers from the Pop Weekly staff.) So this week we place before your eyes the sympathetic, warm personality who many times has carried the show on her own shoulders, Pat Phoenix, better known to you as "Elsie Tanner"!

Pat is, of course, also a pop star thru' her version of *The Rovers Chorus*, the title, if you didn't already know, taken from the name of the pub in "Coronation Street"; "Rovers Return"! Although the publicity of this disc was quite small, due to her famous role in this weekly serial, she very nearly became a chart entrant and Pat described the whole business of making a record as "just one good laugh!"

Why was Pat voted by so many of you? Well, as so many of you aptly put it "Pat gives the appearance of a person with a warm, sincere personality. She seems great and not really as she was made to appear on the show as—a half-witted romantic divorcee! "Perhaps," wrote one ardent fan (need I say, male?) "maybe one day we will see Pat about to be married on the show, although I hope not as this would spoil my chances!"

Although Pat has no ambitions to become a pop star, in my opinion the quality of her voice lacks training but is sufficient to justify her going on records permanently so maybe Granada T.V. may one day go ahead with the idea of having Pat already as a singing star on the "Coronation Street" series. Not that many of you appear to be troubled whether or not she does so!

All you want to do it seems, is to tune in and watch on the nearest "goggle-box"! That's just about what everyone else is doing!



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POP SHOP TALK



Look out for news of a new Jet Harris single session at Decca, but without (for the first time) Jack Good. It'll be handled by his old mate from Shadows' days, Tony Meehan... This tie-up with the touring Crickets could be the start of something real big for Mike Berry...

Have you heard Mike Sarné's debut L.P., "Come Outside With Mike"? Well, hurry along for it's great and funny stuff... Side by side in the American charts: *Telstar*, by the *Tornados* and *Bustin' Surfboard*, by the *Tornados*. Not the same group—the latter lot are American-based... *Susan Maughan*, a hit at last with *Bobby's Girl*, leaves the *Ray Ellington Quartet* to free-lance on December 1... *Pat Boone's* main remaining ambition is to see one of his own compositions top the Hit Parade. Could *The Main Attraction* be the one?... *Peter Jay* and the *Jaywalkers* had a fan club membership of over 3,000 even before they cut their debut disc *Can Can '62*... Is that big acting role really on the way now for *Russ Conway*?

Overheard at the Royal Variety Performance rehearsals: "Yes, I'll take my glasses off. After all, it doesn't matter if I can't see." The speaker: *Richard*... Aren't the disc companies somewhat overdoing their output on the Madison?... If you didn't get to see *Frank Sinatra* on his last charity tour here, don't worry—the "guy'nor" will be back, almost for sure, next April...

Another quote from *Cliff Richard*: "I'm on a diet. All the good food I've had recently—I'm putting it on round my tummy."... *Craig Douglas* looking for a house (to buy, not rent). Says he's fed up with paying rent for a flat and not having enough room to unpack all his show business trophies... Just heard: they're planning to make a movie of *Connie Francis's* book "For Every Young Heart"—if terms can be arranged with the author!...

Big plans a-foot to make *Marty Wilde* a big, BIG name in the States through the tie-ups there of EMI, his new recording company... *Frank Ifield* celebrates his 25th birthday on November 30, with a big party, EMI footing the bill... *Adam Faith* on a strongish rhythm 'n' blues kick on his new album, "From Adam With Love" (tentative title), due out before Christmas... Now in America: *Matt Monro*. He's been threatening to spend more and more time there in future, 'cos there isn't too much big work here in Britain... Yes, it's on. *Bobby Darin* to visit Britain from February 9. Bet his audience receptions will be a lot better than on his last boo-interrupted tour...

The Crickets arrived in Britain with the prototype of a new instrument. The

Piano-Bass. Looks like a typewriter and when the keys are pressed the notes sound just like a bass-guitar... *Sammy Davis* ravin', but ravin' about new singer *Jacqueline Fontaine*. Could be because he is now managing her career... *Tommy Roe*, of *Sheila* fame, admits he is just about the most nervous young man in the singing industry...



Vince Hill, ex-Raindrops' and big bands' singer, must be one of the hottest tips for stardom in this country. But why doesn't somebody do something about it?... *John Leyton* planning a big national tour early next to make up for his long absences from Britain and his fanatical British fans... *Winifred Atwell*, slumped down to a mere shadow of her previous self, is singing AND dancing in her own touring show (Newcastle this week)... *Ian Samwell*, "Sammy" to his mates, still writes hit songs but also is bringing out three new discs for his own label, "Four Four"...

Watch for the arrival here, disc-wise, of one *Johnny O'Keefe*, who is Australia's biggest-selling hit-maker... If *Earl Guest* (real name Reggie Guest, but who'd believe it of this Nashville-sounding piano-tickler?) had more frequent disc releases, he could be a big, big star... Decca say *Steve Perry*, latest disc *Young and In Love*, is one of the great finds in recent years. So does *Mel Torme*. And *Nina* and *Frederik*...

Sue Thompson not exactly pleased that, for the third time, Britain's *Carol Deene* has "covered" one of her singles. *Sad Movies*, *Norman*, *James* (*Hold The Ladder Steady*)... Looks like that hour-long documentary on *Bobby Ve* WILL be sold to commercial networks after all...

Jerry Lewis wants to make some more pop singles. Why should he bother? He writes, stars in, directs and produces movies, runs a restaurant, is father of six boys and has been told to "take it easy" because of his health...

They're boosting *Helen Shapiro* right now all across the States. Advertisements describe her as "America's New No. 1 Singing Sensation"—as a result of her *Ed Sullivan* tele-cast and her single *Keep Away From Other Girls*... *Nat Cole's* follow-up to *Ramblin' Rose*, his biggest-ever single, is so good nobody knows which side will make it. Titles: *Dear Lonely Hearts* and *Who's Next In Line*...

And some critics think *Adam Faith's Don't That Beat All* will be as big as *Frank Ifield's I Remember You*... Hands off the "Bossa Nova". That's the cry from Brazil where publishers of the original rhythm fear this hot tempo will be "diluted" by States-side and British groups... New Broadway musical on the way: "Songs and Sex". Story is of the pitfalls of getting a new song published—especially if the composer happens to be a shapely gal... Big turn-out for *Mr. Acker Bilk*, who received his second Golden Disc for *Stranger On The Shore*—he got one in Britain as well. Hardly anyone could understand *Acker's* West-country burr... *Joannie Sommers* IS to visit Britain soon, which means a visual and aural treat for all of you... Thirteen versions here of *Newley's What Kind Of Fool Am I*—and nine of "Desafinado", the original "Bossa Nova" interest-stirrer...

Frank Sinatra goes on adding talent to his Reprise label. *Jo Stafford* is the latest—she used to sing with *Frankie Boy* when he was with *Dorsey*. *Sinatra's* already got *Sammy Davis*, *Dean Martin*, *Danny Kaye*, *Ethel Merman*, *Phil Harris* etc. etc... So much demand in California for a folk album by *Allan Sherman* that the L.P.s are being sold without covers, because the sleeve-makers can't keep up with production... *Freddy Cannon* making plenty noise with his *If You Were A Rock And Roll Record*...

Making sheer profit after only four weeks: *Tony Newley's Stop The World*. So much for the crab-apple critics who knocked it... £1,500 your money. That's what *Bobby Darin* spent on a mink coat for his wife, *Sandra Dee*. He hardly felt the pain in his pocket-book... *Johnny Tillotson* planning a new single and also a trip to Europe... Lotsa people losing faith in *Fabian* as a singer (though not as an actor) but not *Pat Boone*. He's handling the teenage favourite for record production...

Eddy Duchin was a huge, huge star, who died tragically early (*Tyrone Power*, who died tragically early played *Duchin* on film). Now *Peter Duchin*, aided by colossal publicity, is wovin' the club customers all over America... Trouble, trouble, trouble, with Reprise and Capitol (*Sinatra's* former label) rowing through the courts, mainly over Capitol issuing two-for-price-of-one albums by *Frank*... *Elvis Presley* says his own favourite disc was *It's Now Or Never*... *Little Eva* striking out for follow-up status to *Loco-Motion* with *Keep Your Hands Off My Baby*. Might make it big... And *Carole King's* on her way back with *School Bells Are Ringing*...

DISCussion

Hello there, then. How's tricks? At this end of the line they're really spinning; made more enjoyable by all the kind letters I've received! Ever so ta!

Let's keep our mutual DISCussion enjoyable, even though we may disagree from time to time. And the discs have been spinning into my den this week, fast and furious; I've got a kick out of quite a few of 'em and I'm sure you will, too. Let's see if you agree with the first one:

Neil Sedaka tells us he's living right "Next Door To An Angel" on his new disc from R.C.A. and despite the fact we've heard this type of thing from Neil in the past it will gain many willing ears. A happy little melody with a strong beat but I must confess that, personally, I'm never attracted by the kind of orchestration which produces what I call a jangle of unmusical sounds; but I readily admit there are thousands who love it—past Top 20 hits proving it. On that score *Next Door to An Angel* stands a chance. I do wish A'n'R men and arrangers would think about being a little more original, and cease top-and-tailing their offerings by that maddening chorus "doo-wahing" and "doo-bahing," all over the place, often to the detriment of a basically good song.

Let me make a change this week. Usually, I present the weekly Bouquet first, but right now I'm going to fling my

BOUQUET

at Annita Ray and *Wouldn't It Be Lovely?* on M.G.M. Annita does nothing new for this neara-classic from "My Fair Lady"; we've heard a few versions before, all much better. I do not object to melodies being jazzed, rocked, twisted or what-you-will, providing it is done, to some purpose. Annita can't make up her mind WHAT she is doing with this and neither does she seem to care in what idiom she places her accent; sometimes it's a "gor-blimey" cockney; sometimes "oh-so-terribly-posh" and when it's not one of the two, it's straightforward American. In addition, it strikes me that Miss Ray has little feeling for the meaning of the words and certainly she does not capture the mood and character of it. Oh no! Not Pygmalion likely!

Hello, then—what's this? ANOTHER new disc from Bobby Darin? Yes, but it's been released this week by his old label in this country—London. It's a revival of the famous "Baby Face", now given a strong twist treatment, with Bobby adding a certain freshness to the lyric. This is a neat bit of work, but doesn't match up fully to his past two hits. Bobby Darin in his off moments is still good; he gives everything a refreshing touch of originality and this disc is no exception to that.

On to happier things—and, in particular, to "42 In Chicago" by Merle Kilgore. Although this is nothing to set the world on fire, it is a pleasant enough little number with a restful, lilting rhythm in a very-much-folksy mood. This Mercury disc could well catch the sentimental imagination after a few spins by the warmth of a cosy fire, (bearing in mind the lyric tells us that it's ten degrees below and freezing "since you went away!" Lend an ear, but mind you don't get it frostbitten!)

R.C.A. offers us Paul Anka and "Eso Beso"; this is a romantic ballad with a distinct and fast moving Latin-American flavour. As a song it is not particularly exciting and Paul lacks his usual power which might have made the disc more demanding of attention; as it is, it is a surprisingly mediocre performance from this talented artist. Disappointing.

Out of an interesting, although not particularly outstanding, batch of discs this week, there is one that thoroughly deserves a

★BOUQUET★★★★★

★ *Speak Softly* by Dick Kallman ★
★ on H.M.V. is one of the slowest of ★
★ slow ballads—and it might be a ★
★ little TOO slow for the hit parade ★
★—but it is beautifully produced. ★
★ This is a very smooth love song ★
★ gently and lovingly sung with ★
★ excellent control of voice. By no ★
★ means a beat ballad, but even the ★
★ greatest beat addict can be ★
★ romantic sometimes. The quiet, ★
★ orchestral backing is well within ★
★ the mood. One small thing mars ★
★ it (and I'm going to snatch back a ★
★ couple of blooms from the ★
★ bouquet!!!)—a totally un- ★
★ necessary heavenly choir pops up ★
★ occasionally to no added effect. ★
★ Still, we don't worry TOO much ★
★ about that. Go on! Be romantic, ★
★ and buy this one! There'll be many ★
★ occasions when you'll be glad you ★
★ did!

★★★★★★★★★★★★★★★★



Hit parade comic Bernard Cribbins turns up again on Parlophone with "Gossip Calypso". This is funny and gives Bernard the opportunity to emulate a couple of women gossiping to their hearts' content against a very pronounced calypso rhythm. It is very difficult to put this kind of "lyric" to any rhythm and Bernard succeeds with skill, and to great comical effect.

On London comes "Pop Pop Pop-Pie" with The Sherrys. Here's another dance sounding like the Twist and the vocal treatment is reminiscent of the raucous noise made so popular in the States by groups like the Shirelles & Co. A driving, blaring backing gets rather monotonous and, while a fairly good disc in the idiom, I doubt its success here.

And now I must pop-pop-pop-off until next week. Have a swingin', spinnin' time.

'Bye for now.

SPIN-QUICKIES

The Donays. "Bad Boy" (Orlone American). We've all heard this type of thing before—and better done, I'm afraid.

The Kingston Trio. "500 Miles" (Capitol). I'd go more than 500 yards to get this slick, well performed little number.

Chris Farlowe. "Air Travel" (Decca). Here's a good one. Good vocal and good twisting.

The Shirelles. "Stop The Music" (Stateside). It's never started! Not as good as their previous platters.

AMERICAN MAGAZINES . . .

MOVIEEEN, April, 1961 ("A") 2/4d. 52 large pages. Articles and pics on Bobby Rydell, Elvis, Troy Donahue, etc. 100's U.S.A. pen pals listed in this issue.

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All orders to be sent to MOVIEEENS DEPT., POP WEEKLY.

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UP! BALL FANS!

Since I wrote the feature on Acker Bilk in last week's issue I have been shadowed by small, dark men with beards wherever I go! Eventually, I got them to tell me what I had done wrong! Seems like I was wrong when I said that Kenny Ball was suffering a lapse! Chart-wise he may have been, but fancy he certainly isn't!!! Letters from Ball fans threatening to shoot me arrive by every post—so, not being a brave cat—here's K. Ball! Kenny, and this I still say, is suffering chart-wise. This I think is a great pity. Kenny is accused by so-called "real jazz enthusiasts" as cutting discs only for their commercial chart-power!

In other words, Kenny is playing his type of jazz strictly for the amount of money and not for the pleasure, as many of these "real" jazz guys think every jazzman does! This is ridiculous! Time and time again Kenny has boosted British records by his chart-topping hits like *Midnight In Moscow* and other platters.

Chart-wise his only competition, is Acker of the Bilk Marketing Board—but they are not aware of this situation. The only injustice I feel that Kenny has really suffered is that his waxing of *Teddy Bears Picnic* wasn't a No. 1 hit all over the world. So I'll do the worrying on behalf of Kenny! Until then—flip the disc—and have a Ball!



★ song of the week ★ ★ ★ ★



CLIFF RICHARD'S 'IT'LL BE ME'

If you hear somebody knockin' on your door,
If you see somebody crawlin' 'cross the floor,
Baby it'll be me,
I'll be lookin' for you,
Well if you see somebody climbin' up a telegraph pole,
If you find a new lump in your sugar bowl,
Baby it'll be me,
I'll be lookin' for you.
Gonna search in the mountains,
Down in the deep blue sea,
Gonna search the countryside,
And look and look in ev'ry tree,
If you find a new bait on your fishin' hook,
And if you find a funny face in your comic book,
Baby it'll be me,
I'll be lookin' for you.
Gonna look in the cities,
Where the lights are blue,
Gonna search in the forest,
And in the haystacks too,
If you see something shootin' out 'cross the stars,
If you see a rocket ship or a quatermas,
Baby it'll be me,
I'll be lookin' for you.

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“OUT OF YOUR PADS!”

The Shadows. The foursome who have no competition whatsoever in Great Britain, for the Tornados (good as they are) have still to prove that they can hit the charts consistently! There are other groups, and some of them are very, very good, but the Shadows are recognised as THE group! But—what would happen if Bruce Welch or Hank B. Marvin should decide to leave the group? Some say that their replacements would never have another hit—and I'm inclined to agree!

After all, Hank and Bruce are the only two members of the Shadows who were with the group from the beginning. Frankly, I was surprised after drummer Tony Meehan and guitarist Jet Harris had left that the Shadows still proved so popular and consistent in the charts. Their replacements Brian Bennett and

Liquorice Locking are undoubtedly very fine musicians and they have—if anything, kept the group as popular as it was.

Will Hank and Bruce leave? No-one knows in show business what will happen. After all, Tony Meehan was quite happy—but he left! Jet Harris was quite happy—but he left! Tho' they deny they are leaving—that is only a natural impulse to try and miss the many Pressmen who will undoubtedly descend on them, Hank or Bruce! But what I am interested in, and I know many of you ardent Shads fans are as well, is the fact that if they did leave, would their popularity carried on by replacements still be as strong?

Well, with your ears being soothed by the latest and greatest Shadows LP, “Out Of The Shadows”, perhaps,

before you disappear into dreams of ecstasy, you will drop me a line and sort the BIG QUESTION out! What Big Question? There, I knew it! You weren't listening, were you? Just turn that Shadows album down a shade, and concentrate—you guys and dolls! Write in and tell me (a) Whether you think the Shadows popularity would last if Hank and Bruce left, and (b) Why should it last? Then I'll tell you man—in as quick a time as I can, and we'll maybe print some of your letters.

If of course, you're not sure—there is a simple solution, chicks! Don't write in! But you know better than I do, as you are the ones who join the Fan Clubs and buy the records and see the shows—YOU are the ones who can tell me what would happen to the Shadows if there were NO members of the original Shads. So! Out of your pads—let's hear about the Shads!

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**ONE
SHILLING**

Mike Sarne

