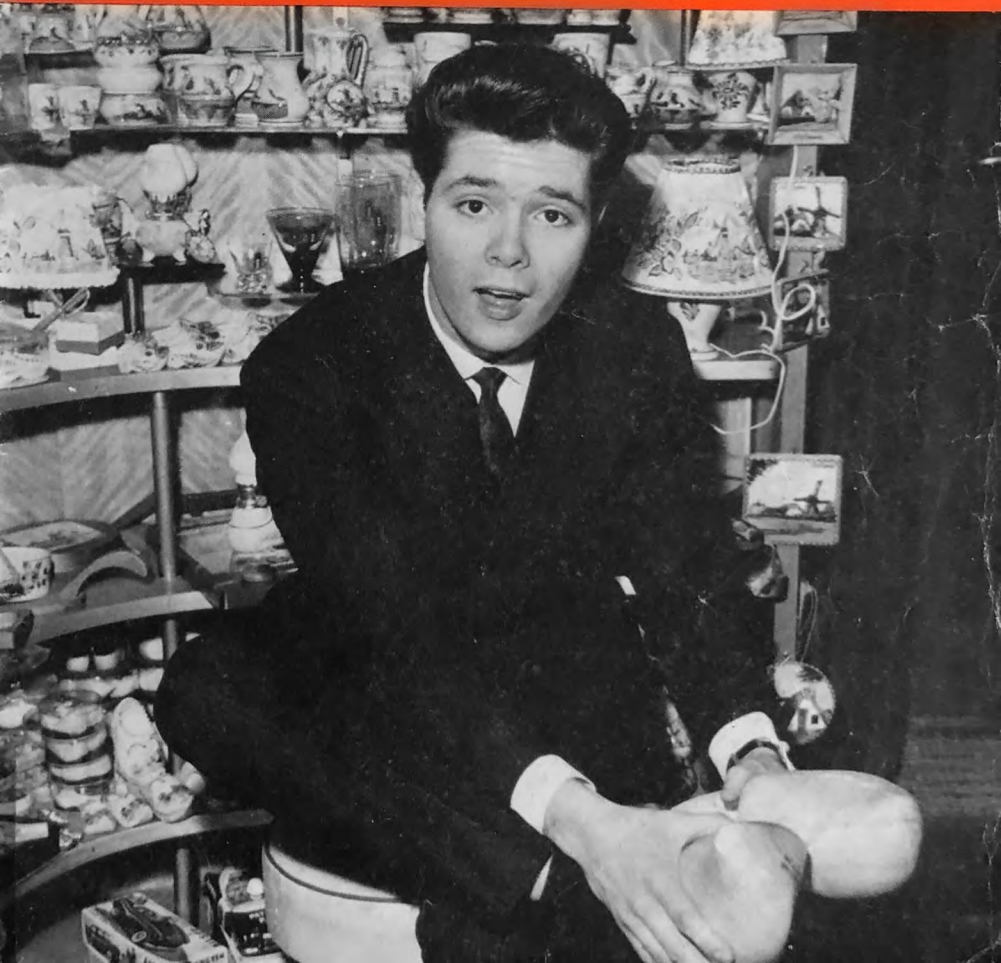


# POP No. 4

## WEEKLY

ONE SHILLING

Week Ending 22nd September





# HOMESICK JOHN

## “I’M DYING TO GET BACK . . .”

I saw John Leyton in London this week when he flew over from Germany for a special interview. He opened our conversation with a heartfelt plea . . . one that concerns YOU—his fans! “All I want to do, Dave, is get back and see my fans in Great Britain! I mean, I’m having a great time there, but it’s nothing like dear old Britain and my fans and friends!”

He paused to consider my first question which was, “I believe that due to your good acting on this film you’re working on, ‘The Great Escape’, that the producer, Robert Sturges, has offered another role for you in a Hollywood production. Is that correct?” John gave a cross between a laugh and a sigh! “Yes, it is true, Dave. Everyone is very pleased with my acting, and as you say, I’ve been offered another Hollywood contract. You see, life’s good and bad at the moment. I’ve got a musical film I’ve got to do back in Britain with Mike Sarne and Ian Gregory.

“After this movie, ‘The Great Escape’, I’m off to the kangaroo country, Australia, and then New Zealand on a tour arranged a long time ago. When I get back to Britain, I’ve got the eight-week tour, the musical film, and yet another film I was supposed to have done for another company. I’ve had to turn down a TV series that would have been very exciting—and very profitable! I suppose you could say life is a bit too good, because, well, you know me as well as anyone else does, I hate to let anyone down.

“On top of all this of course, I must get back to Britain to arrange for some records to be cut. At the moment my manager is trying to fix it so that I get a week *without* any work.” He stopped and lit a cigarette. I shot back, “Don’t you think that you’ve been away from your fans a bit *too* long, John?” John agreed and added, “Yes, but you see, I didn’t bargain for the film over-running so long as it has done. After all, it shouldn’t have taken half the time it has done!”

“So far I’ve been hit over the head by a German policeman for no reason at all, I guess you’ve heard about that! Probably something to do with the German riots with British Army guys that went on out here some time ago. And again, in one scene in the film we’re supposed to be digging a tunnel to escape, the tunnel collapsed on top of me, and I had to have two days off for shock and bruises. Ah! well! S’pose I’d better get back to the film set in Germany, so I’ll see you when I get back to good old Britain again. Oh! and tell any of my fans you might meet that I’m dying to get back. Bye.”

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Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artist	No. of Votes
1	CLIFF RICHARD (1)	1,930
2	BILLY FURY (3)	1,877
3	ELVIS PRESLEY (2)	1,833
4	THE SHADOWS (4)	997
5	ADAM FAITH (5)	662
6	JOHN LEYTON (7)	447
7	EDEN KANE (10)	432
8	FRANK IFIELD (19)	431
9	BOBBY VEE (6)	391
10	ALLISONS (18)	360
11	RICK NELSON (15)	321
12	JOE BROWN (9)	301
13	HELEN SHAPIRO (11)	294
14	R'D CHAMBERLAIN (12)	293
15	HAYLEY MILLS (13)	292
16	SHANE FENTON (14)	255
17	JET HARRIS (8)	237
18	MIKE SARNE (16)	193
19	BUDDY HOLLY (—)	176
20	BRIAN HYLAND (20)	156

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

POP WEEKLY, HEANOR, DERBYSHIRE.

For this is the magazine that gives you the stars YOU want to read about, and every letter automatically constitutes a vote . . . and possibly extra space next week for YOUR favourite star.

YOUR VOTE MAY DO THE TRICK

Hi there!

Ask and thou shalt receive-o. The column for readers' letters starts with this issue, and the full-page back page photo will be introduced either next week or the week after. How's that for service?

Keep the letters pouring in telling me what you would like to see in the Pop Weekly, and I shall do my best to make everybody happy.

Judging by your letters, by far the most interesting columns in the readers' eyes, excluding pics of course, are the Charts pages and many have asked that the Readers' Favourite Pops Chart, as invented and introduced in the old Pop Ten Monthly should come back. This chart was made up similarly to the Pop Star Top 20, only instead of voting for the artist, readers sent in their current THREE FAVOURITE SONGS. If YOU would like to see it back, or, if you are new readers, YOU would like the chart introduced, bung in your postcards and I'll see what the response is.

Keep swingin'.

*The Editor*

P.S. The pic chosen out of the bottom ten Pop Star 20 Chart this week features Helen Shapiro . . . with Cliff. Now there's a bonus for the Cliff fans, if you like !!



# BUDDY'S 'REMINISCING' REVIVED

Perhaps the most astonishing newcomer to this week's charts is Buddy Holly. Three-and-a-half years after his death in an air-crash, his singles are still making it . . .

This most-copied performer (see further down in this feature) originally recorded *Remiscing* and found that his recording company didn't think it worth releasing. And that despite saxophonist King Curtis being on the disc.

But the untimely death of teen-idol Holly changed people's minds. Incidentally, the flip side *Wait Till The Sun Shines, Nellie*, which is also selling very well, was recorded in Holly's Texas home.

There's been a lot of sentimentality on disc about Holly so it's worth hearing his former manager, Norman Petty, on this subject: "I think Mike Berry's 'Tribute To Buddy Holly' was pretty good. Nobody really picked it up in the States—but most of the others were really bad."

From Holly to one of the people attacked by fans for imitating the inimitable Buddy. Tommy Roe is the name—and *Sheila* is the disc which has whistled him into the charts.

If "imitation is the sincerest form of flattery," then Tommy really digs Buddy. He says: "I thought Buddy the

greatest of them all. And if people had forgotten Holly's style, then *Sheila* wouldn't have been such a hit in the States."

At any rate, Tommy is under contract nowadays to ABC-Paramount and, as a song-writer, he agrees that *Sheila* is part-inspired by Holly's million-seller *Peggy Sue*.

That howlin', gusty sound you hear is caused by the Tornados whistling, at gale-force, into the charts. Their *Telstar*, written by their "discoverer" Joe Meek, is doing very well. So well that some people (to quote another Hit Parade entry) think they may take some of the gloss off the Shadows eventually.

The composition? Joe Meek, who did the backings for a lot of the early John Leyton discs, was watching the pictures bounced off satellite "Telstar" on his own set at home . . . and felt compelled to write a number commemorating the event.

Ray Charles is also new to the charts this week. His *You Don't Know Me* comes in the lower reaches and, though not generally rated as high as *I Can't Stop Loving You* by the critics, looks set for the Top Ten. One of those complex characters in the business, Ray looks forward enormously to the time when



he can entertain, in person, his British fans.

Last week, we were a bit premature in hailing the arrival of Shirley Bassey and Little Eva in the charts. But both have made it, as predicted. Shirley with her *What Now My Love?*—which she says is the best single she has ever made—and Little Eva with *Loco-Motion*, a former Number One in the States.



**MR. ACKER BILK**

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# ★ BRITAIN'S TOP THIRTY AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

- 1 She's Not You (7) Elvis Presley
- 2 I Remember You (1) Frank Ifield
- 3 Roses Are Red (3) Ronnie Carroll
- 4 Things (2) Bobby Darin
- 5 It'll Be Me (12) Cliff Richard
- 6 Speedy Gonzales (4) Pat Boone
- 7 Breaking Up Is Hard To Do (8) Neil Sedaka
- 8 Guitar Tango (6) The Shadows
- 9 Once Upon A Dream (9) Billy Fury
- 10 Don't That Beat All (16) Adam Faith
- 11 Ballad of Paladin (11) Duane Eddy
- 12 Pick A Bale Of Cotton (13) Lonnie Donegan
- 13 Telstar (—) The Tornados
- 14 Main Title Theme (15) Jet Harris
- 15 Will I What? (19) Mike Sarne
- 16 I Can't Stop Loving You (10) Ray Charles
- 16 So Do I (14) Kenny Ball
- 18 Sealed With A Kiss (5) Brian Hyland
- 19 Sheila (—) Tommy Roe
- 20 Locomotion (—) Little Eva
- 21 Let There Be Love (18) Nat 'King' Cole
- 22 Spanish Harlem (20) Jimmy Justice
- 23 Dancin' Party (24) Chubby Checker
- 24 Vacation (17) Connie Francis
- 25 Reminiscing (—) Buddy Holly
- 26 What Now My Love (—) Shirley Bassey
- 27 You Don't Know Me (—) Ray Charles
- 28 Some People (27) Carol Deene
- 29 Little Miss Lonely (21) Helen Shapiro
- 30 Some People (23) Valerie Mountain

- 1 Sherry Four Seasons
- 2 Sheila Tommy Roe
- 3 Ramblin' Rose Nat 'King' Cole
- 4 Locomotion Little Eva
- 5 Green Onions Booker T. & M.G.'s
- 6 She's Not You Elvis Presley
- 7 Party Lights Claudine Clark
- 8 You Belong To Me Duprees
- 9 Teenage Idol Rick Nelson
- 10 Patches Dickey Lee
- 11 A Swingin' Safari Billy Vaughn
- 12 Rinky Dink Dave 'Baby' Cortez
- 13 Alley Cat Bent Fabric
- 14 You Beat Me To The Punch Mary Wells
- 15 Breaking Up Is Hard To Do Neil Sedaka
- 16 Lie To Me Brook Benton
- 17 Let's Dance Chris Montez
- 18 You Don't Know Me Ray Charles
- 19 Devil Woman Marty Robbins
- 20 Beechwood 4-5789 The Marvelettes
- 21 Venus In Blue Jeans Jimmy Clanton
- 22 Send Me The Pillow You Dream On Johnny Tillotson
- 23 Silver Threads and Golden Needles The Springfields
- 24 Wonderful Dream The Majors
- 25 What's A Matter Baby Timi Yuro
- 26 Surf'n' Safari The Beach Boys
- 27 Monster Mash Bobby Pickett
- 28 What Kind Of Love Is This Joey Dee
- 29 Rain Rain Go Away Bobby Vinton
- 30 Bring It On Home To Me Sam Cooke

# SINGLES MAKE GREAT NEWS ON DECCA - GROUP RECORDS

**Johnny Tillotson**

Send me the pillow  
you dream on

HLA 9598 London

**Blue**

**Brian Poole  
& The Tremeloes**

F 11515 Decca

**Who's**

fooling who  
**Gerry Reno**

F 11516 Decca

**Della Reese**

Blow out the sun

RCA 1306 RCA Victor

**Eve Boswell**

Love me

F 11509 Decca

**Bobby's girl**

**Marcie Blane**

HLU 9599 London

**The Niagara  
theme**

**Roger Williams**

HLR 960C London

**The  
Missouri**

**Stan Reynolds**

F 11510 Decca

**DECCA**

**LONDON**

**RCA VICTOR**



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# BILLY SHOOTS PAST ELVIS!!!

Who would you name as the artiste who has most improved himself or herself singing-wise? Me? I reckon I'd plump for Billy Fury! Why? One little reason. In the days before *Halfway To Paradise*, Billy was one of the shyest guys in show biz. Certainly, he is now one of today's biggest and most popular stars. A glance at our Popularity Chart will show you that Billy can rival Elvis and Cliff to such a degree that only frantic votes at the last minute from Cliff and Elvis fans have prevented Billy from being one of our permanent No. 1's.

Back to Bill's shyness, tho'. In the old days it would have taken poor old Bill all his nerve to conduct an interview on his own. Now, he reigns supreme over any interview, and any big reception for him is inevitably a good one from anyone's point of view. If a new artiste joins a one-nighter tour on which Billy is heading the programme then he can be sure of a good few words of encouragement!

Is Billy ever shy these days? "On occasions—yes!" said Billy. "But only when I go out somewhere and everyone points at me when they think I'm not looking, and then they start talking in loud whispers."

Confidence is what Billy is going to need in the next few months, what with new film contracts being thrown at him, and his manager trying to dig himself free from the stack of engagements that Billy is being offered. I think the supreme test for Billy will come the day when he opens up a new field for himself by having his own TV show.

I mean, can you imagine Billy standing on the stage facing a battery of TV cameras, and saying, "O.K. guys and dolls—this is the Billy Fury Show. Pin back those tuneful ears—and we'll flip with our first song." I guess he would have the entire teenage population of England looking in, and not only the teenagers—but a few Mums and Dads would be flipping over his sizzling performance.

This point was well illustrated when I watched Billy on a one-night stand not long ago. After all the initial screams had died down, Billy started on a rock number. There wasn't all that much noise until dear old Bill turned round to his backing team, and mildly said, "Let's go, fellers!" Just three words but—the audience were almost falling out of their seats with excitement! It was as I say, a classic example of the Fury performance!

Those three words had suddenly made the audience realise that here was one artiste who could send them crazy by uttering the words that meant Bill knew how they wanted the number put over. In time, I'm sure, Billy will only have to raise an eyebrow to have his audience out of their seats.



## “Gettin’ to No. 1”

Sometimes people seem to me to be excessively stupid. Usually, it turns out that I am. Take Tony Meehan for example No. 1. When he left the Shadows I thought he was stupid—I was wrong. Tony turned out to be a gem of a lad, and these days he’s earning more money, so I hear, than he was with the original Shadows. Then what happens? Oh! Jet Harris ups and says I’m leaving too! Here we are, I said to myself triumphantly, you can’t be wrong a second time. Never again will I say it!

“Cause you all know what happened to dear Mr. Harris. His first two discs slammed into the charts, both guitar solos of an unusual style. His first release consoled me somewhat as it only reached the bottom of the Top Thirty. Titled, *Besame Mucho*, it was one of the greatest chunks of guitar

rendering I’ve heard. Then what does the enterprising Jet want to do? He has a go at singing on his second disc! *Main Title* was the main side of the deck, again a guitar piece, and this did even better for Jet by reaching the Top Ten.

So I went along to see Jet. He sat in his chair moodily regarding his other foot that had an old slipper half on and half off. “Twisted my flippin’ ankle” he said. “There I was walking down a Tube station, and I slipped down some steps. No, it won’t affect my engagements.

“What’s that? My voice? Well, I reckon it’s pretty terrible, but then I’ve come to look at it in a different light now that after so many different groups of fans have written saying it’s marvellous. I’m terribly happy at the

way my fans from the old Shadows days have stuck to me.”

He lit a cigarette, and I said, “Were there any real regrets about leaving the Shadows and Cliff, Jet? Were you nervous without their support?”

“As for being nervous for my solo stage debut, no, I wasn’t nervous. Just petrified with fright! Seriously, I’ve never felt worse in all my life. I must say I have the most fabulous lineup of guys for my group the Jetblacks.

He lit another cigarette, and I commented. “What would you say has been the worse time you’ve had so far?” Jet took a puff and said quietly, “I’ll tell you my worst feeling. Just before I went on stage for my solo debut, I was as I mentioned, very shaky. I was wishing one minute that everything would go alright, and the next minute wishing I was with Cliff and the boys. Then two telegrams came for me. One from Cliff and the other one from the Shadows. They both wished me all the luck in the world.”





# NEW TO YOU

# ★ MARK WYNTER

Don't miss out on  
**No. 5**



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IN CASE OF DIFFICULTY FORWARD  
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Normally the story runs something like this: One day So-and-So was working in a supermarket, singing part-time, and overnight he became a star. But not in Mark Wynter's case.

He was working in a supermarket, singing part-time. He did meet someone who thought he was star material. But it took OVER EIGHTEEN MONTHS before he was put on record.

And the reason was that Mark's "discoverer", tall and goodlooking Ray Mackender, was determined that Mark should learn the trade before making his professional debut.

It took a long time, yes. But recently Mark made one of the quickest moves on record when he switched from Decca to Pye Records. And it happened like this . . .

Friday evening: Pye executive Louis Benjamin was drinking the health of Chubby Checker at a reception. Standing with him was young A and R man Tony Hatch. That same evening, they made their apologies to the reception guests and raced off to Bournemouth.

Friday midnight: They signed Mark to the Pye label.

Saturday morning (ever so early): They rushed Mark to London for his debut session.

Saturday morning (about 10.30 a.m.): They recorded him on *Venus In Blue Jeans* and warned the pressing factory to expect heavy orders.

Saturday afternoon: Mark belted back to Bournemouth to tackle two evening shows.

Said Mark: "It was hectic, I agree. But I do like a challenge of this type. As soon as I heard 'Venus', I felt sure it would be a hit song here as well as in the States. So I decided I couldn't be left out of the battle that's going on right now . . ."

Mark's opposition comes from Jimmy Clanton, who had the American hit, and Ray Adams, from Decca. Ray is the male section of the singing Avons.

Let's go back to Mark's disc debut—on *Image of A Girl*. That was a resounding hit and had Mark hailed as the brightest new prospect in many a year. All that patient grooming showed through in the way he handled stage appearances and TV dates.

Said Mark, this week: "Hit records are fine and dandy for anybody. Don't think I'd ever decry them. But I've learned not to rely upon them. I want to base my career on all sorts of different things in show business and hit records are only a part of that."

For example, Mark has been spending his spare time this summer having drama lessons. Not because he has a film offer lined up—but simply because he wants to be prepared if one does come his way. "I'd love to act," he said. "Preferably in a dramatic part. But I've learned that you can't rush these things, so I'm quite happy to sit back and rely on my manager's judgement."

The main difference between Mark and many other pop personalities is that he doesn't see hit records as the be-all and end-all of a career. If they come

along, he is happy. If not—then he's off, in theatres and television studios, proving his talent all the way along the line.

And another difference between Mark and many other pop personalities is that he doesn't normally work up enthusiasm about "cover" versions of American records. But *Venus In Blue Jeans*, he thinks, is the exception. He just regards it as a darned good song . . .

That's Mark Wynter. The ever-amiable lad who took longer to make a start in show business than most others.

But who moved faster than most others when it came to coming out on a new company's new disc. Even if it was a "cover" job.

This is one Wynter who is pretty hot . . .

\*\*\*\*\*

## ★ song of the week MIKE SARNE'S COME OUTSIDE

Little Doll, we've been jiving all night long,  
Little Doll, got a feeling something's wrong,  
'Cos it ain't right to want to keep on dancing,  
There won't be any time left for romancing.  
Come outside, come outside,  
There's a lovely moon up there.  
Come outside, come outside,  
While we've got time to spare.

Little Doll, it seems ages since we kissed,  
Little Doll, think of all the fun we've missed,  
'Cos it ain't right to want to keep on dancing,  
There won't be any time left for romancing.  
Come outside, come outside,  
There's a lovely moon up there.  
Come outside, come outside,  
While we've got time to spare.

Now, I went and promised your old man,  
That we'd be home about half past ten,  
Seems we've got just one more jive,  
Then, we'll be starting home again.  
Come outside, Come outside,  
There's a lovely moon up there,  
Come outside, come outside,  
While we've got time to spare.

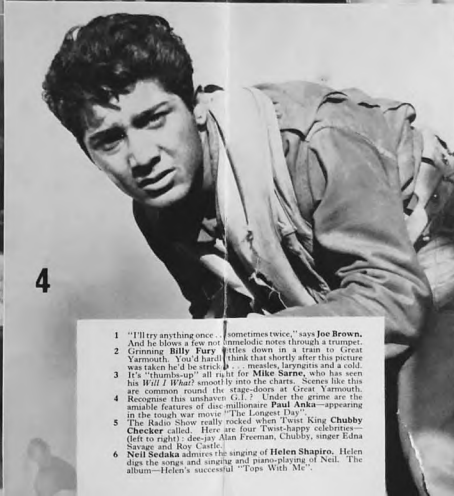
Little Doll, I know the band ain't bad,  
Little Doll, I'm a-getting kinda mad,  
'Cos it ain't right to want to keep on dancing,  
There won't be any time left for romancing.  
Come outside, come outside,  
There's a lovely moon up there.  
Come outside, come outside,  
While we've got time to spare.



By courtesy of R.S.A. Music, 234 Edgware Road, London, W.2

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# PHOTO NEWS



1 "I'll try anything once... sometimes twice," says Joe Brown. And he blows a few not-melodic notes through a trumpet. Greeting Billy Fury rattles down in a train to Great Yarmouth. You'd hardly think that shortly after this picture was taken he'd be stricken by... measles, laryngitis and a cold. 2 It's "thumb-up" all right for Mike Sarno, who has seen his *Wiz J. Wizard* smoothly into the charts. Scenes like this are common round the stage-doors at Great Yarmouth. 3 Recognize this unshaven G.I.? Under the grime are the amiable features of disc millionaire Paul Anka—appearing in the tough war movie "The Longest Day". 4 The Radio Show really rocked when Twist King Chubby Checker called. Here are four Twist-happy celebrities—(left to right): disc-jay Alan Freeman, Chubby, singer Edna Savage and Roy Castle. 5 Neil Sedaka admires the singing of Helen Shapiro. Helen digs the songs and singing and piano-playing of Neil. The album—Helen's successful "Tops With Me".

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## TOP ROCKSTER'S KENT PAD

HE was the 9,500th member to be enrolled at the jazz club which is based in Chislehurst Caves, one of the most unusual trad centres in Britain. So, naturally, the organizers made a bit of a fuss of him . . .

"Your name?" asked secretary Ralph Peters. "Gene Vincent" said the 9,500th member. It was, too—THE Gene Vincent, rated by many the world's top rock singer. So, naturally, the organizers made even more of a fuss of him . . .

Said Gene this week: "I've finally decided that I shall live in Britain. I've got myself a house in Kent, with my wife, and the only thing that worries me is that I've already used up my permitted number of weeks for working in Britain this year."

"But I've promised the folks at that swingin' jazz club that I'll make a personal appearance in the caves sometime when my permit is renewed. Anyway I'll be spending a lot of time there just listening."

Gene—new single *King Of Fools*—is off soon for a tour of Israel, followed by dates in France. Several proposed television dates had to be cancelled because of the expiration of his permit for Britain.

## CLIFF'S MOVIE PLANS!!

CLIFF RICHARD, with an assured success on his latest movie "Summer Holiday", is now lined up for another musical film next year. The only problem is finding the most suitable script.

Said a spokesman: "Cliff's success in 'The Young Ones' meant that a lot of writers concentrated on finding the right vehicle for a future film for him. But there are problems in finding a follow-up story."

"Really, Cliff would like to play more of a character in his next movie. He would like something that gives an edge to his acting abilities—abilities we are sure he has."

Said Kenneth Harper, producer of "Summer Holiday": "Nobody learns quicker than Cliff. He has improved immensely as a dancer and, all round, is a very talented boy. What's more, he is now appealing greatly to adults as well as the teenagers."

"One day he will make a very fine straight dramatic actor."

But that day is far off. Cliff intends sticking solidly to his fantastic pop career.



## 'DANDY' JESS IN DRAMATIC ROLE

WATCH out for a "new-look" Jess Conrad in his new film, "The Boys", which is being shown this week in London. He is one of a group of four boys who have a night out in London—and end up at the Old Bailey on a murder charge.

And Jess is the "dandy" of the quartet. He has no singing to do—and he sports a long cigarette holder to add to his "well-dressed" effect.

The film was produced and directed by Sidney Furie, the 28-year-old Canadian who earned rave notices for "The Young Ones", starring Cliff Richard. Said Furie: "With Cliff, we went all out for escapist entertainment. But Jess is caught up in a story of realism and of crime."

"I was delighted with his performance . . ."

## THE TELSTARS KEEP IT DARK!

REMEMBER our news story about the mystery of the Telstars, Oriole recording duo who recorded *I Went A-Walkin'*? It's still a secret as to who the two artists are—except that they are husband and wife and that the girl has sung, solo, on discs before.

But the pop business is intrigued. Phone calls to Oriole produce no information whatsoever. So the guessing goes on . . .

A phone call this week came in from a man who said he was one half of the team. He said: "The secret must be maintained, for the time being, anyway. But it is costing us money because we have had to turn down radio and TV offers, given us on the strength of the record. There are all sorts of business complications preventing us from revealing precisely who the Telstars are."

Carry on guessing!

## KARL DOES A BING!

SOME people say . . . that Karl Denver cannot possibly, under any circumstances, sing "straight". They have a shock coming to them for on his new L.P., called simply "Karl Denver", out this week on Decca's Ace of Clubs label, he does a perfectly straight version of the great Bing Crosby hit *Moonlight Becomes You*.

Only one of the 12 numbers of this rush-released disc has been recorded previously by Karl, who is slowly getting back to normal after his car smash on the sea-front at Great Yarmouth.

Said Karl, this week: "I'm feeling better but the effects of the jaw and arm injuries still handicap me . . . on eating! It's hard to raise the knife or fork to the mouth—and even harder to chew the food. But I can sing now and that's the main thing, even if it is a thinner Denver doing the singing."

Karl returns this week to London where he'll stay at a hotel while undertaking a series of radio and television dates which include "Saturday Club" on October 6th and "Go Man Go" on October 12th.

On the new album—his second—he also tackles the "Blitz" hit *Faraway*. Said Karl: "I can't wait to get the memories of that perishing smash-up like that song . . . far away."

# DEL SHANNON ARRIVES!

## WHIRLWIND TOUR OF BRITISH THEATRES STARTED

DEL SHANNON, hit record-maker from the States, arrived in Britain last week and admitted that he'd become a vocal performer purely . . . by chance!

"When show business collided with me, all I was was a field artillery radio operator in Germany, doing my time on National Service," he said.

"I studied guitar whenever they let me off U.S. Army duties. Then, one day back in 1958, I saw an advertisement for an Army production of 'Get Up And Go'. I volunteered—the only time I DID volunteer in the Army—and got the job as guitarist.

"Somehow I went for the applause and the atmosphere. It was strange for me, because I can assure you no other member of my family has ever been interested in show business. After my release from the service, I had to go to an audition at Big Top Records.

"They wanted to hear me play play guitar. But I put in a vocal as well. Now, I figured I was a fair guitarist but no great shakes as a singer. But they liked my voice. They gave me a contract, no less!"

And his first session produced *Runaway*. It sold a million, no less!

Del has since had several hit discs, including *Hats Off To Larry*. While *Cry Myself To Sleep* gets under way here in Britain, his *The Swiss Maid* is making fast progress up the American charts.

Del, shortish and squat, has thick, muscular shoulders. That sort of pin-up build comes about from his playing line-back in top-grade American football.

He opened his British tour at Brighton on Sunday last and will be in the country on an exhausting tour of one-nighters until October 7th when he closes at Liverpool Empire.

## NEW-TYPE SHOW FOR ALMA COGAN?

STAND by for a brand-new, non-singing, dramatic, simply-dressed Alma Cogan! That is if plans go through for a proposed new television series, "The Secret Keepers", currently being started as a "pilot programme" at Twickenham Studios.

Alma, who will co-star with Jess Conrad, has had her eye on straight comedy roles for a long while. Her gifts for mimicry and laughter-raising should surprise those who know her merely as a top pop singer. She's been playing the comedienne at parties and often been urged by her star friends to try a funny series of her own.

Direction for the series will be by Kenneth Hume, who is also Shirley Bassey's husband. He said this week that many guest stars would be introduced and that the main theme was built around a comedy detective.

## JOE BROWN INVITES OLD MATES

THERE are a lot of railway-workers out in the Plaistow area of East London. And most of them will remember a shock-haired trainee-fireman known as "young Joseph Brown."

Young Joseph remembers them. Even though he is a resident of the Top Twenty nowadays as "Joe Brown" and is able to travel first-class in those same trains—the ones he used to polish and wash.

And Joe said this week: "I'd like to get together with all those blokes. Maybe I could throw a party for them and have a good old chin-wag over old times.

"Funny thing is that since I've been getting on a bit in show business, very few of me old mates have come round to see me. Maybe it's because they feel a bit embarrassed—or maybe they think I have got a bit big-time. Well, I ain't. I'd love to meet up with 'em and maybe exchange the old chat.

"But I don't know where they are, or where they live. It's honestly easier for them to get onto me."

That's your invitation, gentlemen of the East London railway-workers. An invitation from your old mate Joseph Brown.

## PHOTO CAVALCADE

JESS CONRAD—Camera Press.  
SHIRLEY BASSEY—Camera Press.

### MIRRORPIC

Supplied the shot of Helen and Cliff.  
ELVIS is seen in a shot from "Kid Galahad". A United Artists release.

### MARK WYNTER photo by Domenico.

Last week, the Cliff photo of him straightening his tie, was a Starpic Photo.

## WILL MIKE QUIT SHOW-BIZ?

JUST after it was announced that Mike Sarnie had been signed for a series of TV Spectaculars and for a West End revue, and as his follow-up disc *Will I What* hit the charts, came the shock news of the year.

Mike announced that he was to give up show business. He said there were other things, such as gaining his BA degree, that he wanted much more—and that he felt he was signing his life away. He added that he was missing his studies.

Mike's first disc, *Come Outside*, hit the top in double-quick time. And immediately the offers poured in, boosting his weekly earnings to several hundreds.

Recent developments included: plans from impresario Michael Codron to build a West End show round Mike and arrangements to tape seven 60-minute TV Spectaculars on which Mike would sing, dance and introduce guests.

Also lined-up, in addition to his series of one-nighters: A film musical in March next year, with John Leyton, Iain Gregory and Charles Blackwell.

His manager, Robert Stigwood, said this week: "Despite Mike's views, I feel he hasn't given the matter enough time. After all, he has been rusticated from his university for a year—so why not give show business a try for the whole of that year?"

"In any case, Mike has agreed to go on until the end of the year with commitments for which he is already contracted.

"All I can say now is that there is a series of meetings going on this week with his accountants, lawyers and managers."

Footnote: Mike scored a personal success as compere and host of "Do You Come Here Often?", an AR-TV production transmitted Tuesday last week.

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# READERS WRITE

... BUT ARE NOT ALWAYS!

LET US HEAR YOUR VIEWS

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

## So Wrong, Peter!

Dear Sir,

I disagree with Peter Aldersley. When reviewing *It'll Be Me*, he said he thought Cliff had stepped back. I should like to say that Cliff suggested a rocker because the younger set prefer a fast number and after all they are the people who buy the majority of his discs.

Hillary Saxon (Middlesex)

## Hit Bit

Dear Sir,

I would like to know why so many hit parades are different in England?

Deirdre King-Church (March)

Editor—So should we!

## Seems Possible . . .

Dear Editor,

In Pop Weekly No. 2 you ask why Brenda Lee hasn't had the same success as Helen Shapiro. A good question, but the answer seems simple, Helen gets big build-ups, her records are plugged constantly and we hear more about her. Brenda, who is the greatest female singer I have ever seen, and I've seen quite a few, including Helen Shapiro, has no such build-up, and has to rely entirely on her name for her records to sell.

Peter Bryant (London S.E. 20)

## We Made A Boo-Boo

Dear Editor,

I noticed in 'Pop Weekly' No. 2, in the Pop Star Top 20 that 15th was Mike Sarne with 237 votes and 16th was Frank Ifield with 239 votes. Should they be the other way round, or has Mike Sarne more than 237 votes?

Barbara Mountjoy (Plymouth)

Editor—The Printer responsible for this error has been shot.

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## “BUBBLING BABY”

You've got to talk to someone like Louise Cordet before your idea of personality is in the right context! Louise doesn't talk—she bubbles! I mean it! She literally bubbles from one subject to another and before you know, you find she's interviewing YOU! Mind you, this good-looking French-born lass never avoids any question—and at times she can be too straightforward! When she bounced, (yes bounced), into my office, she had a tan that made me go green with envy!

"I've just been on holiday to Switzerland and England, no, Italy, I mean" bubbled Louise. Before I could say a word, she went on, "Isn't it lovely? You know those disc machines they have in Switzerland? Where you put in five francs (or something like that) and you buy one of the discs labelled

above? You'll never guess" (I didn't have a chance to try!) "but right there at the bottom after all the big names like Sinatra, Cliff, Ella Fitzgerald and all those—was little old me!"

She looked at her mother, famous nightclub owner Helene Cordet, and at one time a very big cabaret artiste. "I hope everybody likes my disc!" I sat dreaming and came to with a start, "What disc?" Louise laughed, "My new one's coming out soon, *Sweet Enough*, it's called. It's not like my first hit.

"I hope whoever does the twist will buy it! I like the twist—my mother says I'm the biggest twister she knows. I don't really know how to take that!" She switched conversation back to her new disc, "Tony Meehan did all the work on it," she said seriously.

## ROGER MOORE

Wow! What a reaction we've had from all of you over our TV Page Personality! Let me add please, that the reaction has been all to the good, and all of you seem to be hastening to get pen to paper to tell us who *you* think should be on this particular page. From what I can see, the Top TV guy you like to see and read about is—Roger Moore! Most of you it seems have seen this dark swingin' heart-throb on your TV screen in the role of Beau Maverick, brother of Bret Maverick in that well-known cowboy series!

But—girls! Look what's coming! Roger takes over as the star player in the new TV series "The Saint", that famous detective from the even more famous books of Charteris. Since the "Saint", in the books, was essentially a cool character who manages to get in and out of some very dangerous scrapes with almost unbelievable courage and intelligence, you can bet your bouffant hair-do's that Roger is gonna be the TV idol for some time to come yet!

And how long will you be able to watch and sigh over Roger for? I'll tell you. An hour every week—for the next six months!! If Roger can cause a sensation just appearing as Bret Maverick's brother a few times, you can imagine what he's like the rest of the time when he's off the screen. I'd hate to be the one to answer all his mail!—and clean the lip-stick smudges off his car! 'Cause take it from me, the TV idols are just as much pursued by fans as the popular singers of today are!

What has Roger been doing since his TV appearances as Beau Maverick? Well, he certainly hasn't been laying back congratulating himself on his successes! Since then he's made a film in Italy, and been rushing around California appearing on various TV shows and radio networks. Oops! nearly forgot, he was of course, that dashing man of steel in the "Ivanhoe" TV series!

Commented our office-girl after seeing the above photo' of Roger. "Zing-Ding!" I think that speaks for itself!



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# POP SHOP TALK



*Venus In Blue Jeans* is Mark Wynter's first record under his new Pye deal—and a tattered old pair of blue jeans is his real-life mascot. He has worn them on all important dates, like recording sessions. They date back to when he wore them as an assistant in a supermarket back in 1959 . . .

The Brook Brothers are due for a visit to Sweden next year—and they've been working on a "pilot" programme for the BBC with Jet Harris . . . Shane Fenton has decided to give up rock-climbing, following his recent accident through which he had to spend a night in the Lake District huddled under a crag with only his raincoat to protect him . . . Shirley Bassey off for her third Australian tour in the New Year, opening in Sydney on January 28th . . . Is it possible? Max Miller, the original "cheeky chappie" and Lonnie Donegan reported planning a disc release for Pye . . . Lotsa complaints about Cliff Richard's single *It'll Be Me* but facts are facts and it's way there in the charts . . . Surely Susan Maugham is one of our brightest bets for top stardom . . .

Doris Day has signed to play "Annie" on a Columbia Records re-creation of "Annie Get Your Gun" for an album . . . Oriole's new Oriole-American label, strictly for trans-Atlantic artists, features Mary Wells, the Contours and the Marvellettes on first releases . . . Cliff Richard and the Shadows plane off for South Africa again early in the New Year . . .

Looks like Lonnie Donegan will cut a new album when he visits the States next month . . . Frank Ifield has a new car but still gets into trouble when he's

parking it . . . What a fight Pat Boone had before they'd agree to release *Speedy Gonzales* but his determination has paid off to the satisfaction of quite a few bank managers . . . Shane Fenton and Jackie Lynton are firm friends and Jackie has a new disc out this week . . .



Frankie Vaughan's son David, a real chip off the old block, is having drum lessons from a top British pro and looks like making straight for show business when he's old enough . . . Jet Harris sprained his ankle when he fell down the escalator at Piccadilly Underground . . . Do Not — repeat NOT — believe those assertions from Charlie Drake that he is really finished with the theatre . . . Craig Douglas is booked for ITV's "Winning Widows" on October 12th . . .

Roy Orbison Fan Club members are arguing and rowing over whether they should, or should not, have been asked to club together and buy him a birthday present . . . Joe Brown speaking about his likes: "Rushing round causing arguments." He dislikes: "Anything placid, organised or unargumentative"

New single, *When My Little Girl Comes Home*, out this week by Geoff Goddard, the young composer who wrote the John Leyton big hits . . . We beg deejay Jimmy Savile's pardon: he has a Rolls Royce, not a Bentley. "I've got past the Bentley stage," he says. "Louise Cordet's *I'm Just A Baby*, now out in America on the London label, is starting right on a-movin' . . . And Joe "Mr. Piano" Henderson's album "You'd Be So Nice To Come Home To" is also being well-received in America as "good mood programming"

Quick upcoming appearance for Frank Sinatra in "The List of Adrian Messenger", a movie being part-shot in London . . . Mike Sarne has a new car, a super Mercedes which goes like a bomb. He is surprised at the reluctance of people to drive with him . . . Look out for Mike on "Juke Box Jury" on Saturday this week . . .

## LOOK! CLIFF FANS!

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# AMERICAN LETTERGRAM

Hats off to British group *The Springfielders*, who've crashed the Top Twenty here with *Silver Threads and Golden Needles*. They flew in to New York for 48 hours' promotional work just this week . . . Frank Sinatra's Reprise company has issued Frank's song *The Look Of Love*, from the movie version of "Come Blow Your Horn"—yet the flick only started production a few days ago . . .

Brook Benton has yet another big hit here with *Lie To Me*—aren't you EVER going to really dig his talents in Britain? . . . That restless ball of fire Bobby Darin, up to his eyes in filming, has agreed to do a month-long tour of the Far East and Europe, leaving November 1st . . . You've got a hit group called *The Tornados* and so have we—their latest single is a Red Indian-type *Scalping Party* . . .

Bobby Rydell this week finishes his filming stint on "Bye Bye Birdie" and everybody's saying what a fab performance he gives . . . Follow-up to *Roses Are Red Is As Long As The Rose Is Red*, by real looker Floraine Darin. This little darlin' was introduced to Epic here by—Bobby Vinton . . . Paul Anka is one of the cleanest of pop stars for he takes at least four baths every single day! . . . Wesley Rose, the man who hurled the Everly Brothers into the charts all over the world, is ravin', but RAVIN', about his new "find" Don Grant . . . Lovely Joannie Sommers married a Hollywood agent, Jerry Steiner and is now hankering after a trip to Britain to sing. You've seen the *Johnny Get Angry* gal on telly once or twice . . . Pat Boone in an interview: "I want to keep on filming and singing but I also want to spend some time on preaching in churches" . . .

Says Rick Nelson: "I love to hear from my fans and get a real kick out of their letters. Even though I once had as many as 10,000 in one week after a big TV Spectacular" . . . Connie Stevens tried to explain her family background. Seems she's "kinda Italian - Irish - English - Mohican - Indian but I was born in Brooklyn" . . . Johnny Tillotson looks anxiously in the mirror every morning, just hoping that his startling GI hair-cut is starting to grow out . . .

Johnny Mathis sold 150,000 in the first six days of release of his new single, *Gina*—total now is on the way to half-a-million . . . Lonnie Donegan's *Pick A Bale Of Cotton* looks like taking off big here . . . That character busting round Hollywood behind a scruffy beard is Frankie Avalon, the whiskers having been grown for a film part.

## A SWINGING HIT!

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# DISCussion

Hi! How's things? Judging by your letters you're having a ball and I join everyone here in saying "thanks a million." Naturally, some of you have been DISCusted at my DISCussion over the weekly Brickbat. Fair enough. Your privilege! It would be dull if we ALL agreed on ALL things, wouldn't it? Let's see how we get on with some of the discs released on the 21st September shall we?

Ladies first, this week! Glamorous Susan Maughan turns up on Philips as "Bobby's Girl". This is a little ditty with an easy, infectious beat. I like Susan's work but, perhaps, I was expecting too much of this disc because I find it disappointing. The backing has a "tongue-in-cheek" treatment, preventing the beat and drive this number needs. Susan is out of sympathy, too, in giving the song a restrained ballad touch. The fact is, this song doesn't do justice to her talent.

On the other hand, the original version of "Bobby's Girl" by Marcie Blane on London is a question of the right treatment, from artist and backing for the right song. This has unity between band and artist and both know in which direction they're heading—success.

Hold your breath (and grab your pen!)—here comes this week's

## BRICKBAT

Awarded to Jerry Butler's "Make It Easy On Yourself" on the Stateside label. A dreary, slow ballad that cannot decide into which category to fall. I find an absence of constant melody in this unromantic romantic ballad. Mr. Butler can't make up his mind whether he is singing or acting, and gives an Emotional (capital "E" intentional!) performance which fails to hold the attention. To be successful, this type of ballad requires technique, personality and decision. This one, for me, is indecisive and lacks everything.

Although the Ministry of Health might object, I find Johnny Tillotson's "Send Me Your Pillow To Dream On" a pip! On London, it's a dreamy ballad of a lovesick young man and has a lilting rhythm which should appeal. And so should Johnny Tillotson. I have a feeling you'll like this. If you don't, please send me your pillow to cry on!!

Nat "King" Cole on Capitol with "Ramblin' Rose" will probably shock the die-hard fans, but please those who ever-so-sometimes call him a bit square! Nat gives this slow ballad the full "pop" treatment and even includes the time-honoured appeal: "one more time!" Complete with guitars and a healthy "heavenly" chorus it could well repeat it's success in the States and enter our charts!

On "Who's Foolin' Who?" we hear a catchy little tune played on the mouth-organ (or should it be harmonica? I think it depends on how long-haired you are!) This is different and catches the attention. Decca artist Gerry Reno has nothing new to offer, himself, but gives his light voice quite effectively to the simple, but Worldly-wise lyric. Not an energetic disc, but we want to relax sometimes, don't we?

Mr. Acker Bilk is "Lonely" in the company of the Leon Young String Chorus on Columbia and, once again, shows us how accomplished he is as a solo artist, but I think this disc lacks the melody and appeal of "Stranger on the Shore". Very much in the same strain—easy to listen to but not quite so memorable.

Fresh from writing a string of hits for John Leyton and others comes Geoff Goddard, singing someone else's composition! On H.M.V. Geoff sings Ivor Raymond's "My Little Girl's Come Home" with a pleasant assurance, devoid of gimmicks, which should go a long way towards success. A bright, bouncy backing, reminiscent of John Barry, completes a very happy offering. Let's have more, Geoff. Ta!

From the film "Dr. No" comes "The James Bond Theme", on Columbia which gives John Barry the opportunity for some fine orchestration, and the result is as polished and professional as we

Elvis fans might like to make a note about getting the current

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have come to expect from him. Unfortunately this is not a "theme" which will catch the "pop" ear; it's exciting but, lacks that essential melody required for a big band sound when thinking of the charts.

I haven't been over-excited by any of the discs in this week's batch. Nothing out-of-the-way, really, and all very much on the same level. I was hard-put to select the Bouquet winner but finally decided this:

## BOUQUET

To "Blow Out The Sun" by Della Reese on R.C.A., which is a powerful ballad proclaiming there can't be anything left in the World if there's no Love! Della gives her powerful voice and technique full rein in a striking, uninhibited treatment of a lyric which would be otherwise mediocre, against an orchestration I find fascinating; this includes everything from organ and drums to occasional deep-throated growls from a distant male chorus. A well-balanced bit of work, this, and should command your attention. This is the most "pop" Della I've heard for a long time.

And to finish up, here are a few snap-decisions:

## SPIN QUICKIES

Gene McDaniels. "The Point of No Return" (Liberty). Gene has been unlucky in this country and I doubt if this will change his fortunes. A good disc—needs a few spins, though.

Eve Boswell. "Love Me" (Decca). Slow, romantic ballad. Lacks originality and says nothing new.

Lenny Welch. "A Taste Of Honey" (London). Pleasant melody. Honey-sweet lyric. Easy, but doubt taste of success.

The Lafayettes. "Caravan Of Lonely Men" (R.C.A.). How lonely can you get? Isolationist, that's me. Joining me?

And that's it. What I call an "off" week for great interest and excitement in the disc World; but it's a thrilling business—who knows what's popping up next week? See you then?

Bye for now.





## 'WHAT HAPPENED, MAN?'

There are times in show biz when you can feel very sorry for certain artistes. I don't mean those guys who go around moaning that they have plenty of talent but they can't get a break, but those who've had the break, and for some unknown reason, after one great big hit, they suddenly disappear again. Two such artistes I met this week, Johnny and Bob Allison, or as they prefer to be known, The Allisons. Their Eurovision Song Contest number got to the No. 1 spot in this country.

It also collected the boys a Gold Disc, a rare achievement for any British duo. They were top in the charts in countless countries—and then what happened? Johnny took the story up. "I honestly don't know, Dave. Our second disc *Words* was, to our idea, a great number but it only reached the bottom of the Top Twenty." Bob chipped in, "It's pretty disheartening.

"But our latest disc, *Sweet And Lovely*, is a new style altogether. Abroad it seems it's better for us than in Britain. Don't get the idea that Johnny and I think our fans have deserted us."

Bob continued, "I guess we do sound like we're letting off steam about the public—but we're not! It was a mystery to all of us when our second disc only just got in. Still, the girls seem to like us."

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## EVEN ELVIS HAS FAULTS!

How many people really listen to Elvis records? I mean, how many really listen intently, so that they can tell the exact time the piano intro comes in, the absolute second that Elvis will range from almost bass to high falsetto? Or even hear some of the faults that Elvis still does on disc? Take his latest disc in this country, *She's Not You*. How many have heard Elvis cough, or rather clear his throat on it? Listen carefully, and you'll hear just this in the middle of Floyd Cramer's piano solo!

Or how about that rousing performance Elvis gave on his LP "Elvis Is Back"? On his great rip-roaring track, *Such A Night!* Right at the end, it must be a full second after the drum solo has

finished, you hear Elvis say or should I say blow, "Whooh!" Now listen to some of Elvis's earlier waxings. On a very great deal you'll actually hear Elvis breathing, a point in the record business that everybody tries to avoid.

Technically, the points I have mentioned, except perhaps, in the case of the *Such A Night* waxing, are very bad indeed. Of course there is no proof that it was Elvis who coughs in the middle of *She's Not You*, but it certainly sounds like the golden lad! There is a question behind all this. Should Elvis have an A&R man or MD like the majority of other singers do?

I spoke to one of this country's most famous Elvisologists, (who is a personal

friend of Elvis and the Colonel), and Editor of the largest Elvis magazine in the world, Albert Hand. I questioned him on whether or not he thought Elvis has any faults on disc. "Well, only one, Dave. And that is his breathing. But there again I must say that it is only on his earlier platters that you hear a lot of breathing. On his recent waxings you'd be very lucky to hear him breathe at all.

"But, let's face it. Any other artiste apart from Elvis couldn't get away with it. On some discs, too, the breathing, when it is pretty loud tends to heighten the emotion of a 'weepie' ballad. Technically, Elvis is in the wrong. But from a guy who's had more No. 1's than anyone else, and is currently turning out very, very good acting performances in his films, I s'pose he should have some leeway." Well, that's what one of this country's most famous Elvis authorities says.

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