

# POP



No. 1

WEEKLY

ONE SHILLING

Week Ending 1st September





## THE FIGHTIN' KID

In the last two weeks, Elvis has been putting up the biggest fight for his American followers that they're ever likely to see. No! for once the golden boy isn't fighting for a 'Best Singer' (not that he needs to try) poll contest. He's just being seen getting to grips with his new film, "Kid Galahad," "my toughest movie since "Flaming Star" as he puts it.

Reports from the US indicate that "Kid" is a sure-fire bet for another mammoth box-office take!

When are we in this country likely to see this latest Presley offering? No definite date has been set as yet, but my personal opinion is about the end of October for West End showing. "Kid Galahad," in which Elvis plays the role of

a successful boxer, apart from one or two really savage beatings, is Elvis's tenth film since the day his bubble burst, and his sixth production since demob from the US Army.

If ever there was any fear of Elvis being over-exposed now would be the time to admit it, for Elvis is working, or should I say, turning out movies at an unprecedented pace in the film industry. Two films a year is usually the limit for a top draw actor and personality like Elvis needs, but what Elvis needs and what he is actually doing are two different things! Judging by his schedule, three pictures a year are his limit, and that's a heck-of-a-lot of work!

Does Elvis have any special role he enjoys playing? Personally, I don't think so. If you glance back through his movies in every one there is strong drama involved, maybe not much, but enough to satisfy Elvis. As El once said, "I can't prove I'm an actor by singing in a film—I've got to get to grips with a dramatic part, and really show people what I can do." That doesn't mean to say that he's cutting down on his songs in future films. In "Kid Galahad" he sings one more song than he does in his current movie "Follow That Dream" which brings it up to a round half-dozen.

El leads in the movie through the credits with a slow offering *King Of The Whole Wide World*, then flips on thro' to *Home Is Where The Heart Is*, *A Whistling Tune*, *I Got Lucky*, *Riding The Rainbow* and *This Is Living*. Of the six numbers *I Got Lucky* and *This Is Living* are fast piling up the votes in the US. When they are to be released will probably decide on when the film is due out, but in what form no-one knows. I think the best idea would be a single comprising two of the numbers, and an EP for the other four. Or a five-track EP with a number left out.

I hear that Elvis is very happy with his career (movie-wise) so far. There's only one thing bothering him or rather two things. One is that he isn't allowed to break planks in half with a single stroke of his bare hand, which he learnt practising karate. The film companies are too scared that Elvis may break his hand, which could prove pretty costly. Says El, "I can't go near a loose plank without longing to hit it!"

Second point bothering El is the Army uniform he wears at the beginning of "Kid Galahad." "Ah wore it in "G.I. Blues." I wore it in "Blue Hawaii." Heck! Now ah'm wearin' it again. Guess the movie people reckon ah look cute in it." At least Elvis has no worries in his next movie, "Girls! Girls! Girls!" which has something (funnily enough) to do with females. In this movie Elvis wears an all-black silk suit, with a black tie, black shoes, black shirt, in fact everything black.

There's only one thing certain about this guy. He won't be getting black looks!—especially as he's scheduled to sing fourteen songs in the movie!



## NEW STYLE DISCS FROM JOHN LEYTON?

John Leyton flew into London last week, top secret, to cut a new record . . . and Pop Weekly's on-the-spot reporter was there to greet him. John told him "I've

always wanted to experiment with my discs and 'Down the River Nile' was a result of this and after a slow start to sales of this record, it is beginning to go places now.

"I think it proves something to other singers—not to be too afraid of making a mistake by recording the same style. I'm glad I recorded the number and I'm still going to carry on experimenting with new sounds, new songs and new styles. I haven't completely thrown overboard the old 'ghost' style that I used on most of my former hits, I'll still keep that handy, for I know a lot of my fans are great lovers of this style."

He lit a cigarette, and I interjected, "How are plans for the Far East tour going, John?" John looked worried, "Well, at the moment the film I'm doing, 'The Great Escape,' is over-running, so I may have to cancel the Far East tour—but I hope that everything turns out all right, though my Australian tour is still O.K. But after next year, that is, after Christmas I've got a musical film coming up with Iain Gregory, Mike Sarne, and maybe one or two others. Then there's another film I may be starring in, but the details will be forthcoming shortly. I'll let you know."

He leant back in his chair and I *did* manage to get in a question on his film, 'The Great Escape' or rather the other stars in it. "What does it feel like to be acting alongside big film stars like Pleasance, Garner and Attenborough?" John grinned. "Oh! it's great, they're all such terrific fun really. Jim Garner's been teaching me how to play cards, and the rest of the cast have been just swell."

I said, "Back to discs, John. What do you think of the hit parade as it is at present?" He paused, lit another cigarette, and said, "Very good in some aspects. I don't think c-and-w is here to stay just yet, but give it another year and things might be different. Ray Charles has done a lot by introducing rhythm-and-blues to the charts, but there again, I don't think it will last for any great length. Both of these styles may be in the majority next year but I don't think they have much chance of monopolising the best-sellers just yet.

"I don't think anyone can say they like the records that are in the charts or they don't like them. Sometimes, of the whole Top Twenty, I'll only like maybe two or three platters, other times it will be eleven or twelve. Musically and lyrically in most cases, today's charts are well up to the standard of any other country's. But for excitement and that 'alive' feeling, well, I'm going to try my hardest to bring it all back like it was five years ago!"

Knowing Mr. Leyton well, I reckon he will—so watch out!

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The address of John Leyton's Fan Club is  
234/8 Edgware Road,  
London, W.2.

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# PHOTO NEWS



- 1 **Frank Ifield**, with well over half a million sales on *I Remember You* gets 'em all with that flashing smile—even the tiny tots. Frank's right now making his first LP.
- 2 Here's a brand-new studio shot of dark, handsome **Iain Gregory**, decked out in his chain-mail costume as star of "Lancelot and Guinevere". Cornet Wilde is making the picture and starring in it.
- 3 **Helen Shapiro** caught in the act right in the middle of recording *Little Miss Lonely*. Life's busier than ever for Helen nowadays—with a trip to America in the offing.
- 4 Top M.D./Composer, **Charles Blackwell**, looking very happy at one of his Mike Sarne LP sessions.
- 5 **Mike Sarne** gets together with his new "bird"—Billie Davis, who stars with him on his new single *Will I What?* for Parlophone. It's a smash follow-up to his *Come Outside*.
- 6 A picture of **Joe Brown** whose *Picture of You* disc-hit has set off a terrific demand for his services. "I look relaxed?" queried Joe. . . "Blimey, I don't get a minute's peace these days."

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## INTERNATIONAL STAR

What is one of Britain's most valuable exports? I'll tell you. A bouncing bundle of talent, personality and popularity under the name of Ed Sullivan! This slim six-footer appears to be tarred with much the same coat of skill and show biz knowhow as friend Elvis had when he began, plus a veritable wealth of acting and dancing at his fingertips. Offers for Continental, European and other foreign engagements flow into the Sullivan establishment with much the same rapidity as they did when Elvis was first recognised.

What does Ed think of all this? "Marvellous," he confided when I met him. "I love visiting all these countries and meeting the people, though I don't usually have much time to go sight-

seeing as I have a very tight schedule when I arrive."

Another way in which Ed looks likely to boost his overseas 'image' is through the film medium. Ed has one film almost definitely clinched and another in the offing. Here again the travelling bug will get under Ed's skin, for the locations of one of them will probably centre around Israel! Will film plans affect Ed's disc future? Over to Ed! "There's a new album in the planning stages, and my next few singles will give everybody a surprise including me—I haven't cut 'em yet! Seriously, I hope to wax some platters that everybody will really flip over—something new! That will be my theme for 1963—something new!"

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**DISCUSSION**

Like a nice bouncy instrumental? Then I can recommend *Galloping Guitars*, on the Oriole label, by that highly proficient Scandinavian group, The Spotnicks. No fussy instrumentation here but a clean, definite performance unhampered by any attempt to copy current styles of established groups. A good beat to which to do practically any modern dance. (Did somebody whisper "the twist"?—Yes, that too, if you like!) The other number on the disc is typically titled *The Rocket Man* which is upset for me by the introduction of Vostock I, II, III and IV-type sound effects.

Ohho! Here we go! Back on the copycat lark! Last Friday H.M.V. released *Sheila*, given a Holly-ish sound by Tommy Roe and a backing which is reminiscent of *Peggy Sue!* Comparisons are odious but artists and companies alike court disaster when they try and get away with it. They seldom do, anyway. I'm hard put to remember an "imitator" (accidental or deliberate) who has succeeded in riding the bandwagon of the original. And it's a pity in the case of Tommy Roe

because I think the number is attractive with great teenage appeal and he makes a good job of it. We all know what would happen if "Buddy Holly" was printed on the label!! As it is, it remains to be seen whether Holly fans will have it; whether anti-Holly-ites will like it in spite of, or whether everyone will give poor Tommy a chance to prove himself. It simply isn't Cricket, old boy!!! And so old Aldersley clamber off his soap-box—till the next time!  
P.A.

**POP SHOP TALK . . . .**

Why is Paul Anka a big rave in Spain, of all places? Currently millionaire Paul has THREE discs in the Spanish Top Ten. . . . What's happened to Pye's Rhythmi 'n' Blues discs? After the first glut, came a Chuck Berry long-player. Since then, nothing! Come to that, what's happened to the R and B take-over bid on the charts—could be that country 'n' western is riding it instead. . . . Rumour around the disc studios is that recording men are NOT interested in anything with the word "twist" in it these days. But "twist" sounds are in. Dig Jerry Lee Lewis's latest, *Sweet Little Sixteen*—it's the greatest! . . . . Wonder when British disc companies are going to get around to putting coloured covers on singles, with pictures of the star. America does it, so do continental disceries. And several stores here who've imported the fabulous new Elvis disc, with coloured portrait cover, *She's Not You*, report sell-outs—and lotsa praise for the photo out front. . . .

Noticed that Acker Bilk has taken to wearing ordinary hats on stage nowadays. His upcoming movie "Band of Thieves" has him in wierd, wide and wonderful head-gear, ranging from Scottish tartan to Turkish hats. Could say we don't know the name, but the fez

is familiar! . . . First thing Dr. Ben Casey, sometimes known as Vincent Edwards, asked for on arrival in London for filming was—a cup of English tea. Vince is supposed to be a tough nut with reporters but we found him tired, but charming. . . . Gorman has linked Connie Francis with Jessop singer Peter Kraus which suggests that Connie no longer thinks that Cupid is so stupid. . . . Here's an idea: why doesn't somebody team up Cliff Richard with Hayley Mills in a movie. It would be a bombero on BOTH sides of the Atlantic. . . .

Pye singer Gary Miller has just signed for another pantomime—as one of the leads in "King Cole" at the Palace Theatre, Manchester. . . . Disc-jockey Jimmy Savile, who covered the American hit *Ahab The Arab* for Decca, is giving all the royalties to charity. And he quotes Colonel Tom Parker as saying: "Get me Savile on the phone. . . I must get on the bandwagon". . . .

Jet Harris doesn't regret in the slightest leaving the Shadows. He is inundated with offers of work and has just signed to flip over to Holland for major television dates on September 17 and 18. . . .

Look out for some off-beat comedy when Cliff Richard joins up with Billy Cotton on BBC TV on Saturday 8. Their last routine together was a real gas. . . . So many top American artists on the way to Britain for major tours—and look out for Ray Charles as well. He's been booked for Hamburg in Germany later this year and is dead keen to get to London for dates. . . . Frank Sinatra's upcoming album "Great Songs From Great Britain" will be out in October, according to Reprise. Also according to Reprise: it is one of the best he has ever done. . . . And Jimmy Justice, now a regular in the charts, is due to make his first L.P. soon. He's calling it "Dawning", which is expected to be out on a single, too. . . . A great row is blowing up between American Gene Vincent and Vince Taylor, with the chief argument on who wore the black leather outfit first. Betcha Gene Vincent wins. . . . And—congratulations to Mary Mudd, of the Mudlarks, on her marriage to David Lane. Dave stood in with the group for two years when Geoff Mudd was square-bashing on his National Service. . . .

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## Chart Newcomers

# DONEGAN and DUANE PUT STRINGS BACK

Watch out—that WHOOSHING noise you hear is Lonnie Donegan bursting into the charts again. And back on a blatant skiffle kick once more—the very thing his critics said he couldn't do.

Lonnie is in with *Pick A Bale of Cotton*, which is really his first up-tempo since the not-so-successful *The Comancheros*, right back at the beginning of 1962.

In between, Lonnie has taken risks with his disc material. Who'd have thought he, of all people, could guide a lovely ballad like *The Party's Over* into the charts? But it made it, all right. And left a whole string of Donegan-dislikers biting their nails in anguish.

A gent known as "Leadbelly" in the jazz trade—real name Huddie Leadbetter—wrote *Pick A Bale of Cotton*, and sang it himself in many blues and folk concerts. Just as a matter of interest, Lonnie had his first hit, and first Gold Disc, as a result of another "Leadbelly" composition—*Rock Island Line*, of course.

Said Lonnie: "I've always been keen to get 'Pick A Bale' on disc. Actually I got in early with plugging it because we did the number on a 'Sunday Night At The London Palladium'.

As the fan-mail mounted, Lonnie became more determined. In fact, he cut the disc at the same time as *I'll Never Fall In Love Again* and it was even possible that it would have been used as the 'B' side to that ballad.

Another string-instrument man also hot-foots it into the charts this week. Duane Eddy is the name. *Ballad of Paladin* is the number. And thereby hangs a tale...

Duane, trying very hard to branch out in the acting field (and, so far, making a good job of it, too) turned up for a part in the TV series "Have Gun, Will Travel", featuring Richard Boone (or "Paladin").

Richard eyed Duane and said: "You're a great guitarist. Care to give me a lesson or two?"

Duane eyed Richard and said: "You're a great actor. Care to give me a lesson or two?" The questions were put simultaneously. And the answer "I'll be a pleasure" was ditto.

The two became great buddies. And Richard became a dab hand at the guitar, while Duane picked up plenty of acting tips. So... it was more or less natural that Duane would record a tribute to his old mate.

Meanwhile, Duane sends this message to all his fans. "I'm looking forward real bad to seeing you all again. And thanks for digging *Ballad of Paladin*."

Two big stars. Two newcomers to the charts. Two nice guys.



**JOHN LEYTON'S LATEST!**

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# DISCUSSION

Hello!— And a spinning welcome to the first of our weekly get-togethers to discuss a selection of recent releases in the Pop World. No doubt you and I will cross swords over a few of my views: if we didn't there would be no DISCUSSION, would there? I don't think one-sided DISCUSSIONS are really fair, so I'll always welcome your comments through my letterbox! A couple of weekly features on this page will be a BRICKBAT for the worst disc of the selection and a BOUQUET for the best, so let's spin the turntable and get shot of the unpleasant task first by awarding this week's

## BRICKBAT

To Jimmy Saville for his cover version of *Ahab The Arab* on Decca, which must surely be a big miss with all but the most avid Saville fans. Any vocal gimmick should be executed in rhythm to the music but there is no semblance of rhythm in Jimmy's gabble of words. By all means let an artist speak a lyric, but, for goodness' sake let him speak it with some acknowledgment of the music. On the flip, Jimmy does a slightly better job but, the possibility of either side becoming a big hit can be summed up by the title of "B" side — "Very Unlikely."

A happier state of affairs presents itself with the original American version of *Ahab The Arab* released over here on Mercury. Ray Stevens gives a very neat interpretation against a smooth, professional backing. The light touch of the entire treatment allows me to appreciate what comedy there is in the lyric. I'd like to hear much more of Ray, but I doubt if this disc is strong enough to establish him here, despite his distinct personality and style.

On London comes the release all Elvis fans have been waiting for. Having the distinction of being the only girl who has consistently held Mr. Presley's attention for quite a period, Anita Wood warbles the lyric of *I'll Wait Forever* with an intensity of feeling that will be echoed by thousands of Elvis-struck dolls! . . .

Paul Anka follows up his *Steel Guitar* with a forceful performance of *Every Night*, on Decca, in which he persistently insists that his love and life are worthless — " . . . without you!" An incessant, throbbing beat almost hypnotises me into both believing him and into forgetting that this is not one of Paul's best discs; but man, oh, man! That throbbing beat will either stun you into accepting this offering or make you want to smash it with a sledge-hammer. I think the odds are on the former!

'Scuse me if I sound as though I'm under the old 'fluence!

A pleasant, plaintive little ditty comes from young Connie Stevens on the Warner Bros. label, as she appeals to Mr. Songwriter to write her a song which will "bring him to me." Mr. Songwriter is the title and, punctuated by the occasional "heavenly choir."

Mike Sarne has done it again! The mixture as before with *Will I What?* on Parlophone. There will be those who doubt the wisdom of repeating the exact formula but, for the *Come Outside* addicts, *Will I What?* must be a must! Wendy has been left outside on this one so Mike pleads with, and is answered by, Billie Davis but he gets more than he bargained for in a neat comedy twist at the end. Everything else—as it was!

Having flung my Brickbat at the start this week, I'm now ready to finish up by presenting my



## BOUQUET

To *Don't That Beat All*—and it does! By far the best disc from Adam Faith for some time. Title song *Mix Me A Person* is a second "A" side which is Adam at his more customary best. Take your pick for the hit side. Here's to this new, exciting partnership.

And that's it for this week. I hope we either agree to disagree or vice-versa, if you see what I mean. One way or the other, have a spinning time till next week.



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## PLAN LIKE FURY!

Rumours of a few months ago that Billy Fury is leaning more and more towards a film career have now become fact. Intent on widening his already above-average repertoire Billy has already given the public some idea of what to expect with his musical box-office hit, "Play It Cool." Too many people are laying too much emphasis on the success of "Play It Cool," however. At least, that's what it seemed to me after talking with Billy about his future plans.

Said Billy, "I can't see what all the fuss is about, man. Listen, I'm glad "Play It Cool" was a hit. After all, you don't spend time working on a movie for it to be a flop, do you?" He paused to light a cigarette and continued, "I like filming. Let's say it's a part of my job. But I'm not that happy with some of the films that are supposed to be musical wonders that are on the screens today. Man, I'm no actor. Not yet, but I hope to be. But

some of the musicals today seem to be just a lot of noise.

When I do a musical film, which I would if the story was really good, I want to make my fans say that my acting is great, and you can't do that by standing and singing a couple of songs and then disappearing for half the film. Now that I'm really getting into the spirit of filming I want to make a success of everything. I want my fans to be proud of me. If I work hard enough they will be."

I asked Bill about plans for a dramatic film role, with no singing. Bill chewed that over and finally admitted, "Well, I'd like to do something of that kind when I've got a bit more experience. There are plans developing for me to do my life story, y'know, from Liverpool dockland area to the top of the charts, that sort of thing. Now that appeals to me about as much as girls do—which is quite a lot! I'll tell you why. Too many people assume that pop singers are

happy, with no worries, and that they never get depressed. That's stupid! I get depressed hundreds of times. Maybe not depressed but bored!

Usually I get over it pretty quickly but so do most people. That's why I'd like to do my life story, so that I could show the real me. The side of me that not many people see. When I get moody for instance. I used to write a song when I got like that, that's why so many of my songs have a slight touch of sadness in them."

That brought me to another point. "Won't all these film plans mean that you'll be neglecting your discs, Bill?" "No, certainly not. I wouldn't want to be as silly as to neglect the one thing that first got me started in the public's eyes, why should I? But I doubt very much whether I shall be doing any one-night stands throughout Britain at all in 1963. Mostly I shall be tied up with filming or tours abroad. But any available opportunities come up to do any shows for my fans and I certainly will.

If you ever hear anybody say I'm neglecting my discs, I'll convince them. Especially, (he added with a laugh) if it's a girl!"

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