

# POP



No. 2

WEEKLY

ONE SHILLING

Week Ending 8th September







## CLIFF STAYS COOL!

Who is the guy who is doing more for Britain musical-wise than anybody else? The same guy who is also showing the Americans that British is Best, who next year is to star in a stage musical that will

knock everybody cold? Who else but that cool cat Cliff!!!! And he's not letting the grass grow under his feet as far as his other obligations are concerned either! Though he's only recently finished putting

"Summer Holiday" in the can, or should I say "in the reel," then he is off to America soon for six weeks!

When I met Cliff recently he mentioned that "when I get back from the States I shall probably be rushing around helping the Shadows to write the stage show which we've wanted to do for some time." I think Cliff underestimates his own powers. I've yet to see an artiste who does less running or rushing about than Cliff. He possesses an outward calm that is so convincing even more experienced show biz folk go green with envy!

What will happen if Cliff is more of a success out in the States this time than he was on his previous tour? Will he stay there for a few more months or come back? Well, it's a bit too early to predict, but the main reason Cliff is heading for the U.S. is to promote his movie, "The Young Ones" which is being re-titled for the American market as "It's Wonderful To Be Young." I asked Cliff if there was anything new that we could expect from him next year, with the exception of the stage musical, as yet untitled.

He laughed and said, "There's not much I haven't done in the way of discs, one-nighters, and TV. I have a new Radio Luxembourg series at the beginning of November, and that's it. I don't mean there won't be anything new. For instance, as far as pictures are concerned I still haven't really got to grips with anything like a serious drama, unless you count 'Serious Charge', but my acting has improved quite a lot since then.

"Talking about drama, there's a bit in the new film 'Summer Holiday' that could be called dramatic! My three co-stars and I are locked in a French prison on a vagrancy charge. The judge says he will release us if we can prove we're really entertainers, so we start doing a show in the courtroom. Just as we get to the best bit in our act, the roof falls in! I reckon that's what people mean when they talk about disappearing in a cloud of dust!

"Seriously, though, the roof is meant to fall in on David Kossoff's head while the boys and I disappear! Not so easy as it looks. We were all worried in case the roof fell and knocked anyone out! Luckily, everyone survived! Really, some of the scenes, such as the one where Melvyn Hayes changes from a baby to a grandad in a matter of a few seconds are side-splitting."

Will Cliff's next film be a musical or a drama? Cliff? "I don't know. I'm not that far ahead with my schedule, and to be honest, the two musicals which I've done, 'The Young Ones' and 'Summer Holiday' I'm very happy with. For me it's easier to smile than be miserable as most of the drama film stars are these days on the screen. I think my fans prefer my happy, happy, swingin' type musicals."

## BILLY'S WANDERLUST

"I'm glad in some ways that my season here is ending soon," said Billy Fury. He put his feet up on the dressing room table in his room at Great Yarmouth's Windmill Theatre. "One more week and I'm about finished here, September 10th to be precise. I don't like being stuck in one place too long, man. It's not so bad when the sun's out, even tho' I can't go trotting about in the crowds in case I'm recognised. But when it's raining, man, nearly everybody gets fed up and edgy." He smiled. "Still, we've been pretty lucky with the sun up to now".

Billy threw me a cigarette and I threw over, "Well, the weather certainly hasn't affected the crowds, has it? The times I've seen the show down here, the place is packed." That Fury smile got bigger. "Man, we've had a terrific season here. We've had capacity audiences every night, and they're still coming in, in their thousands. I reckon more than half-a-million will have seen the show by now or maybe more—I wouldn't be surprised."

His expression changed somewhat, and he said quietly, "You know, Dave, when I think of all those people who've come miles to see me, and all those that have come six or seven, or even *more* times to the show, which I know from the letters that are handed in the stage door, it knocks me out!"



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FIRST SERIES

ISSUE NO. TWO

Hi there!

My, what a rush! You folks 'aven't 'arf been quick in giving us the reactions to the first issue of Pop Weekly, and the verdict—fortunately—was . . . Swingin'.

One or two criticisms winged their way here, by way of "Why didn't you so-and-so?" and "What on earth made you so-and-so?" but when one is dealing with a quarter-of-a-million readers, this sort of thing has only to be expected.

Looking over the mail this past week, the biggest shock of all was the fantastic achievement of Billy in overtaking Elvis in the teen popularity chart . . . in fact he very nearly overtook the mighty Cliff !!!!! Whether the chart was a freak result due to the swoon-struck *She's Not You* fans not having recovered in time to drop us a postcard, I've no idea, but no doubt next week's chart will give us the answer to this question.

Mike Sarne and Joe Brown continue to surge up in popularity, and it is significant of Frank Ifield's personal charm to see that he has made his first appearance in the Pop Star Chart at No. 16.

So long till next week. Keep writing. Seems I've got to!

*The Editor*

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Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artist	No. of Votes
1	CLIFF RICHARD (1)	1,780
2	BILLY FURY (3)	1,729
3	ELVIS PRESLEY (2)	1,458
4	JOHN LEYTON (5)	1,260
5	SHADOWS (4)	946
6	ADAM FAITH (7)	672
7	BOBBY VEE (6)	600
8	JOE BROWN (14)	452
9	HELEN SHAPIRO (9)	443
10	SHANE FENTON (13)	431
11	EDEN KANE (10)	397
12	R'D CHAMBERLAIN (12)	356
13	JET HARRIS (11)	322
14	ALLISONS (17)	311
15	MIKE SARNE (20)	237
16	FRANK IFIELD (—)	239
17	BRENDA LEE (15)	216
18	RICK NELSON (16)	191
19	BUDDY HOLLY (18)	190
20	HAYLEY MILLS (8)	160

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 . . . and possibly extra space next week for YOUR favourite star.

YOUR VOTE MAY DO THE TRICK



FREDDY

# Cannon

WHAT'S GONNA HAPPEN  
WHEN SUMMER'S DONE

Stateside

STATESIDE  
45-SS118

ROLF  
**Harris**

SUN ARISE  
COLUMBIA  
45-DB4888



RAY  
**Charles**

YOU DON'T KNOW ME



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

(By courtesy of Cash Box)

- 1 I Remember You (1) Frank Ifield
- 2 Speedy Gonzalez (2) Pat Boone
- 3 Things (3) Bobby Darin
- 4 Roses Are Red (5) Ronnie Carroll
- 5 Guitar Tango (4) The Shadows
- 6 Sealed With A Kiss (8) Brian Hyland
- 7 Once Upon A Dream (7) Billy Fury
- 8 Breaking Up Is Hard To Do (9) Neil Sedaka
- 9 I Can't Stop Loving You (6) Ray Charles
- 10 Vacation (14) Connie Francis
- 11 Let There Be Love (10) Nat 'King' Cole
- 12 So Do I (23) Kenny Ball
- 13 Ballad of Paladin (24) Duane Eddy
- 14 Little Miss Lonely (11) Helen Shapiro
- 15 Pick A Bale Of Cotton (20) Lonnie Donegan
- 16 Roses are Red (15) Bobby Vinton
- 17 Main Title Theme (21) Jet Harris
- 18 I'm Just a Baby (16) Louise Cordet
- 19 Dancin' Party (17) Chubby Checker
- 20 Don't Ever Change (12) The Crickets
- 21 Picture of You (13) Joe Brown
- 22 She's Not You (—) Elvis Presley
- 23 Will I (What (—) Mike Sarne
- 24 Gotta See Baby Tonight (27) Acker Bilk
- 25 Peter and the Wolf (—) Clyde Valley Stompers
- 26 Some People (—) Carol Deene
- 27 Here Comes That Feeling (19) Brenda Lee
- 28 Don't That Beat All (—) Adam Faith
- 29 Stranger on the Shore (26) Acker Bilk
- 30 Spanish Harlem (30) Jimmy Justice

- 1 Locomotion Little Eva
- 2 Sheila Tommy Roe
- 3 Breaking Up Is Hard To Do Neil Sedaka
- 4 She's Not You Elvis Presley
- 5 You Don't Know Me Ray Charles
- 6 Party Lights Claudine Clark
- 7 Roses Are Red Bobby Vinton
- 8 Ramblin' Rose Nat King Cole
- 9 Bring It On Home To Me Sam Cooke
- 10 Vacation Connie Francis
- 11 Twist and Shout Isley Brothers
- 12 Sherry 4 Seasons
- 13 Green Onions Booker T. & M.G.'s
- 14 Things Bobby Darin
- 15 What's A Matter Baby Timi Yuro
- 16 You Belong To Me Duprees
- 17 Devil Woman Marty Robins
- 18 Rinky Dink Dave "Baby" Cortez
- 19 A Swingin' Safari Billy Vaughn
- 20 You'll Lose Barbara Lynn
- 21 Teenage Idol Rick Nelson
- 22 Call Me Burl Ives
- 23 Mr. In-Between Stop The Wedding Etta James
- 24 Make It Easy Jerry Butler
- 25 Send Me The Pillow On Yourself Johnny Tillotson
- 26 You Dream On You Dream On Bob Braun
- 27 'Til Death Do Us Part Alley Cat Bent Fabric
- 28 Beechwood 4-5789 The Marvelettes
- 29 Ahab The Arab Ray Stevens
- 30 You've Beat Me To The Punch Mary Wells

## ANNOUNCING... DECCA-GROUP NEW SINGLES ON SALE TODAY

### BRENDA LEE

IT STARTED ALL OVER AGAIN

05876 Brunswick

### KARL DENVER

BLUE WEEK-END

F 11505 Decca

### MY BABY'S CRAZY

'BOUT ELVIS

BILLY BOYLE

F 11503 Decca

### AG, PLEEZ DADDY

JEREMY TAYLOR

F 11502 Decca

### I LOVE YOU

THE WAY YOU ARE

BOBBY VINTON

HLU 9592 London

### THE TEACHER

ROLLY (Yo-Yo) DANIELS

F 11501 Decca

### MANTOVANI & HIS ORCH

SUMMER NIGHT

F 11500 Decca

### BILL BLACK'S COMBO

SO WHAT

HLU 9594 London

### BUDDY HOLLY

REMINISCING

Q 72455 Coral

### HANK LOCKLIN

WELCOME HOME, MISTER BLUES

RCA 1305 RCA Victor

### TILL THERE WAS YOU

VALJEAN

HLL 9593 London

DECCA

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## Here Comes That Feeling . . .

"I guess that's one feeling that I'll never completely forget ever—nor do I want to," said Ed Sheeran. "I love that feeling. I get on stage, put over a good performance and wow! the girls start cheering and screaming, 'Eden, Eden,

sing us another one!' I hope no-one will read these words one day and think I'm being bigheaded. It's just one of those feelings. When things like that happen and I know I've put over another good show, it's fabulous!"

He lit a cigarette, and said, "When I first wore an all-white suit, I didn't think the girls who make up a lot of the audience would like it. But man, when I went on stage, you should have heard the noise. They loved it—and from that moment on I couldn't put a foot wrong! Being serious for a minute, tho' I always am when I'm on about my fans, it was wonderful, really wonderful!"

"I'd be standing there thinking on stage of the times I wanted to sing like this, before an audience like this! It's difficult to put this across. I don't want to sound as if I stand day-dreaming on stage thinking what a great guy I am. It's nothing like that whatsoever! No! It makes me feel that the dreams and hopes I had when I won my first talent competition have all come true! Great!"

He leaned back and surveyed the ceiling dreamily. I brought him back to earth with, "What do you think about most of the time on stage, Eden?" Eden grinned. "Easy to answer that, Dave. I think about putting over a good show, something that I think every artiste does or should do. No matter whether I'm on a special one show or a long tour of one-nighters, I try as hard as possible to put over the best performance I can.

"Some people may think that's silly when one is on the road for weeks at a stretch, but it's my policy always to do a good show, and I'm not changing it! So far I've been pretty lucky—no-one's accused me of a bad act!" He jumped up to get a cigarette, and this gave me the opportunity to ask him, "But, surely, Eden, this feeling that your hopes and ambitions have come true won't last for ever?" Eden chewed it over for a time.

Finally, he said, "I can't see into the future, Dave. But I think and I hope that it won't disappear. It may gradually diminish but I don't think it will go completely, even after thousands of shows, and I've done a good few since I began in the business! I don't know how many engagements I have had but it must run to a very high figure, and do you know? With some shows I still go on stage feeling the tiniest bit nervous!! I'm not the only one either! Plenty of other stars go on stage 'guarded' against a bad performance by carrying a good luck charm (sorry Elvis!)."

He sensed my next question, and shot back with, "No, I only take my good self on stage and nothing else. Some days it's hard enough to get myself on stage. I'm thinking of having a special wheel-barrow made to take me on!" He beckoned me closer, "That's another thing. My tiredness disappears on stage with the excitement. There's only one other way I know to relieve a tired feeling apart from that." He leaned closer. "What's that?" I asked. "Sleep," he murmured.

### LOOK! CLIFF FANS!

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## A STRAIGHT EIGHT HIT-WISE

I never cease to be amazed by The Shadows. Time after time they slam the Top Ten for six, plus producing one of the best and fastest selling albums of the year and various EPs which seem destined to go on selling like crazy for many, many months yet. I was dubious when I first heard and really got down to listening to their *Guitar Tango* and the earlier *Wonderful Land*.

Would the fans like these changes in style? Obviously, they did! This formidable team have proved they can knock any other instrumental group for six, and after eight consecutive hits I can't see them dropping out of favour. Why is it then that the Shadows are so successful and other groups, many of whom have as much experience and talent, are left out in the cold, chartwise, anyway? Take the John Barry Seven, the Pildown Men, the Ventures, all top quality teams, but only hitting the Top Twenty at odd times.

Since the Shads have 'gone to town', solo hitmaker Duane Eddy has had the

hardest struggle of his existence, and virtually vanished from the Top Ten. The only artiste or rather artistes who still hold favour in the best-sellers are the Acker Bilk and Kenny Ball line-ups, both of whom are trad jazz men and not rock combos!

Some odd Stateside teams do make the charts over here from time to time, even to the extent of reaching the coveted No. 1 slot, in this instance B. Bumble and the Stingers (have the Americans too much or no imagination when it comes to picking names?) Needless to say, they and other groups have yet to reach the Top Twenty a second time.

Yea, the Shadows have proved that as far as instrumental combos rate, British Is Best! But if it's that special sound they get that gets them the hits, could anyone tell the difference between the studio men who played the background to the film "Frightened City" and the Shadows disc version of it? I couldn't!

### AMERICAN MAGAZINES

**MOVIETEEN, 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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78 large pages. Stunning 8-page article on the late James Dean, articles and pics on Tommy Sands, Marlon Brando, Jayne Mansfield, Tab Hunter, Tony Perkins, Elvis, Pat Boone, etc.

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# PHOTO NEWS



1



2



3



4

- 1 "To the launderette," Mike Sane was told. "Will I What," he replied. But he went there just the same. Just lounging back, all relaxed, and thinking about the "fade" he has met on his hit records.
- 2 Ronnie Carroll, who admits he is one of the laziest singers in the business. It's not that he doesn't want a hit such as *Roses Are Red*, but he wonders if it will interfere with his soccer, his billiards and his poker-playing.
- 3 Young Brian Hyland, dubbed the "bashful blond" by writers in America, is anxiously looking forward to his forthcoming British tour.
- 4 Pat Boone, way up there among the big-sellers again with his *Speedy Gonzales*. Currently he's busy filming "Evil Come, Evil Go", a murder thriller for 20th Century Fox.
- 5 John Leyton has fun down in the E.M.I. Packing Dept. . . . packing *Loose The River Nile*, of course!
- 6 Lovely Louise Cordet, whose *I'm Just A Baby* has been a regular in the Hit Parade. Yet, while this debut disc has been roaring up the charts, Louise has been on holiday in Switzerland and Italy.



5

6



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# POP WEEKLY NEWS

## “ROSES” HITSTER THINKING FILM-WISE

**R**ONNIE CARROLL is looking for a suitable film story . . . the sort of story in which he could play the lead. If the right yarn comes along, then he will have satisfied his greatest ambition.

Said the *Roses Are Red* star this week: "I have been singing for ten years. Certainly I get a little tired of doing the same old dates. But acting . . . well, that's something I would really like to do.

It's just a matter of finding the right sort of role. I was offered a good part long before *Roses Are Red* hit the charts but something happened to spoil it. Actually, it would have meant spending some time in Africa—and that would have been quite a ball."

*Ronnie did a bit of acting early on in his career and he fooled a lot of people. The scene was: Johnnie Ray, being mobbed outside his hotel in Belfast. Inside, a young, inexperienced singer trying to find a break. The singer was Ronnie Carroll.*

Somebody noted the likeness between Johnnie and Ronnie . . . so Ronnie was pressed into service to "stand in" for the Cry Guy on the balcony of the hotel. Complete with hearing aid, he completely hoaxed the crowd.

Amid squeals and shouts, he retired to the safety of his hotel room.

So if anybody wants to make a film story of the fabulous Johnnie . . . well, they know who to approach.

## FAINTING FANS

**T**HE scene: The Radio Show in London.

On stage: Frank Ifield and Eden Kane. Off-stage: hundreds of milling fans, struggling to get the autographs of the two stars.

And the number decreased literally minute by minute. First one fan, then another fainted. The bodies were passed to the front and then backstage, where the two stars were bound after the signature-scrawling sessions.

Back stage, the limp bodies showed remarkable signs of restoration to full health.

## 3—2—1, SPOTNICKS BLAST OFF!!!!

**L**ISTEN to the first few noises on the *Spotnicks'* new single, *Rocket Man*. It sounds like a perfectly genuine rocket blast-off and you'd think they delved into the library of, say, the BBC, to reproduce the effect.

**I**N FACT: They created this illusion as on all their big discs—*Orange Blossom Special* was in the British charts for ten weeks—by throwing things around in the front room of the home of Bo Winberg, their leader.

That blast-off was created by frenzied twiddling of the knobs on their only tape-recorder, plus a load of tin cans hurled to the floor.

*Said Bo: "We don't believe in recording in the studios because we have such a complicated set of equipment that we're afraid someone will steal our ideas. That's why we hide ourselves away and just present a finished disc to a company."*

## WHEELS TO DISCS!!!

**P**OPULAR Leeds-born disc jockey Jimmy Savile is a very keen cyclist. Long before he turned his hand to spinning discs he was competing in the Round-Britain marathon races . . . and doing very nicely, too.

In fact, his bicycle still holds pride of place in the garage, along with his sports car and his latest Bentley.

But now Jimmy is mad keen on motor-cycle racing. And, last Friday, he turned up at Brands Hatch and tried out one of the fastest of the Japanese Honda machines.

*Says Jimmy: "In view of my record release, 'Ahab The Arab', it would perhaps be considered better that I ride a camel. But I have a feeling that the motor-cycling world will hear a great deal of me in future."*

## WHO ARE TELSTARS?

**T**ELSTAR — the greatest achievement yet in television. The "bouncing" of pictures round the world, so that you can get up-to-the-minute items from anywhere to everywhere.

But the name "Telstar" has sparked off a row in the recording business. For a start, independent producer Joe Meek came out with Billy Fury's backing group, The Tornados, on an original Meek number called *Telstar*.

Now comes THE TELSTARS on the Oriole label, with *I Went A-Walkin'*, backed with *A Rose And A Thorn*.

The row goes on. But who are the Telstars? Well, it is a closely guarded secret right now. The only clues available are that it is a husband-and-wife teaming . . . with the wife half having already got a disc on the newish releases and with a debut performance on disc by the husband.

So . . . start guessing! And, meanwhile, give both Telstar records a spin.

## PHOTO CAVALCADE

**ELVIS PRESLEY**  
Shot from "Kid Galahad". A United Artists Release.

**MIRRORPIC PHOTOS**  
Supplied the shots of The Shadows, Helen Shapiro.

**JIMMY JUSTICE** a Valslav photo

**BILLY FURY** by Richi Howell

**POP-WEEKLY EXCLUSIVES**

(Photographer, Leslie A. Lee)

(Eden Kane, Adam Faith).

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# WHERE ARE THEY NOW ???

## BREAK - UP OF VERNONS' GIRLS

ONCE upon a time, there were SIXTEEN Vernons' girls, an all-dancing, all-singing group of lovelies, originally introduced by Jack Good to television. They charmed their way through several top beat shows . . .

Then they had to break up. Most of them returned to their typists' desks in Liverpool. But Lyn Cornell got away—and made several hit discs for Decca, under Jack Good's supervision.

And three of them formed a trio, Maureen and the Vernons' girls, chalking up a hit on Decca with *Lover Please*.

Then another three formed another group, the *Breakaways*—and they have just made a debut disc for *Pye Records*. They'll be seen a great deal on television in the near future.

In the meantime there were the Two-Tones, two other ex-Vernons' Girls, comprising the respected Margaret Stredder and Jean Ryder, who is married to Helen Shapiro hit-writer, Mike Hawker. But they have added to the general confusion by changing their name.

Now they are the de Laine Sisters, recording for *Pye* on *It Might As Well Rain Until September*.

## EX-SHAD'S DISC SELLING

JET HARRIS, ex-Shadow, has now made three personal appearances as a solo performer, backed by the Jetblacks, and he admits: "I'm still astonished that anybody should want to hear me sing."

"My problem is that I can't stand the sound of my own voice."

But the fact is that many fans are buying his new single as much for the vocal 'B' side, *Some People*, as for the instrumental, *Theme from 'Man With The Golden Arm'*.

Jet tours for one week of Northern dates with Freddy Cannon and Del Shannon, from October 1st. He last met Freddy in the States, when Jet toured with the Shadows—and, says Jet: "Freddy is one of the craziest characters in the business. Something odd happens to him almost every day."

Then, a week later, Jet takes off with the Little Richard package. On all these dates he will be backed by the Jetblacks.

## TOP CHARTIST'S THIRD BOOK

PAT BOONE, currently riding high with his *Speedy Gonzales* single, is shortly to break into print as an author . . . for the third time!

His new book, out soon in Britain, is "The Real Christmas", in which the pop star-actor reveals his own interpretation of the real meaning of Christmas.

Say the publishers, World's Work Ltd.: "Pat has been recognised the world over for his vocal artistry. He has also established a remarkable reputation as Christian parent and youth counsellor. The father of four daughters, Pat maintains an active church life, while working on a busy schedule of recording sessions, personal appearances and singing engagements for radio, television and motion pictures."

## SWINGIN' LINK-UP

ONLY one member of the singing Kaye Sisters remains unmarried—a similar tally to their rivals, the Beverley Sisters. But this week comes news that Sheila Jones, of the Kayes, has become engaged . . . to Bob Wragg, of the wingin', swingin' Dallas Boys.

Says Sheila: "We have fixed to get married next March but it will be a very quiet affair. After all, we managed to keep the engagement pretty quiet for a while by telling only our close friends—and the families."

"We met three years ago in Blackpool and I guess I first took to Bob when he tried, ever so hard, to teach me how to play the guitar. But, since then, we've had little chance to work on the same bills so that it has cost us a lot of money on phone calls and travelling."

"Bob first popped the question a year ago. But we decided to hang on and make sure we really felt quite right about such a big step as marriage."

The Kaye Sisters record for Philips Records. The Dallas Boys, to the surprise of their fans and all who see them show-stopping on stage, are not now recording for anyone.

## TOP TWISTER HITS TOWN

CHUBBY CHECKER arrived in London last Friday for his British tour of one-nighters and explained that he was convinced that the Twist, of which he is crowned "King", would never lose its hold on dancers throughout the world.

And Chubby also arrived to find that his current hit *Dancing Party* is being distributed on two different labels. Columbia first brought it out but, under a shock announcement last week, E.M.I. no longer hold the licence for distribution of American Cameo-Parkway discs here. So from Chubby's day of arrival,

the disc was also available on new *Licencee* *Pye Records*' label.

*Man with plenty to do on Chubby's tour dates is tenor-sax star Red Price. Red and his four-strong combo back most of the other artistes on the bill—and Red will conduct affairs and play piano at the same time.*

But when Chubby is on stage he will hand over to the Twist King's own musical director—and rush across to join up with the saxophone section.

Said Red: "It's all go, that's what it is."

All enquiries for Concerts, Socials, Dances, etc.

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## WILL HIT HOLD FRANK?

"To be or not to be," said Shakespeare. "To stay or not to stay," said Frank Ifield, and added, "that's about the story of my success." For if Frank hadn't had his big hit, the No. 1 supercharger, *I Remember You*, it's pretty near certain that he would be winging his way back to his native Australia. Why? Commented Frank, "Waal, I said to myself when I came over here at first that if I didn't have a hit after five years then I'd go back home. Looks like I'm O.K. I've only served about half of my

"time", so to speak, two-and-a-half years.

"But really, ever since I've been over here I've never been short of work, though the credit there is due to my manager Peter Gormley. I've done very well, *before* I had my No. 1 hit, with TV, radio and discs, and plenty of personal appearance coverage. Things have been going right well really. I've known some artistes nearly starve trying to get bigger in the business. Comes of my having an Australian manager I suppose," he grinned.

Your T.V. Choice:—

# Jimmy Justice

My stars foretell that Jimmy Justice should change his name. He should from now on be hailed as Jimmy "TV" Justice. No! He's not a goggle-box addict. But he's rapidly becoming the reason why the public are sitting glued to *their* sets. He is the addiction for millions of televiewers throughout Britain, not forgetting Wales and Scotland. Naturally, he's also one of the stars in demand on overseas TV too.

But Jim's all for everyone getting a fair share of the cake. Take Scotland for instance. They have taken him so much to their hearts that it's a wonder he's not included in the commercials! "Thank Your Lucky Stars" viewers have gone overboard at the sight of Jimmy's face and his dynamic voice and no less than three times has Jimmy beamed from that programme. Fans of "Lunch Box" didn't believe Jimmy was so great until they had him back three times to make sure. Now they're certain.

Thrice have "All That Jazz" followers tuned in to—Jimmy Justice! Naturally, being a twisting lad himself, a hue and cry was started until the BBC put over Jimmy via their "TWIST" Show, and if the excellent programme in question hadn't been taken off the screen, it's a pretty near certainty that James would have been asked back. Even the TWW Welsh station have had Jimmy too. A great honour from the land of dark brown voices, where you've got to be good to be asked back—as Jim has!

A few weeks back Jimmy caused no mean controversy when he appeared on BBC-TV's "Juke Box Jury", and his comments as a panellist showed he has the honest, expert, touch which is a sure-fire bet that the watchers will request him once again. What about future TV? Over to one Justice. "There's nothing definitely signed yet but I may be hosting a series later in the year. I think television and one-nighters are two of the best mediums for any singer."

If Jimmy doesn't get that TV series, I say there's no Justice!



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# POP SHOP TALK . . . .

# AMERICAN LETTERGRAM

Is it even possible that Bobby Darin will make a feature movie, co-starring with Elvis Presley? It's worth watching because Bobby has said he'd like to do just that when his present run of commitments is over . . . Ronnie Carroll, ten years in the singing game, has now had three Top Twenty entries, from around 25 singles—*Roses Are Red*, *Rock Island Line* and *Wisdom Of A Fool* are all from the same publishers, Leeds Music . . .

Dean Stevens, Philips' exciting new singer, is a dab hand at wrestling. The *Sad And Lonely* writer-singer could have turned professional a year or so ago . . .

Frankie Vaughan definitely booked in for this year's London Palladium pantomime, "Puss In Boots", and he'll have Joan Regan as his leading lady . . . Good news for the fans who pushed *Take Five* and *The Unsquare Dance* into the charts: Dave Brubeck is coming back for his fifth tour, starting November 17 at the London Royal Festival Hall, with all-over-the-place dates to follow . . .

Edd Byrnes as "Kookie" is a TV star who collects fan-mail by the van-load. But few know his real name. Whisper it if he's around—Edward Breitenberger . . .

Among those who've been in to watch—and cheer—Frankie Vaughan during his current cabaret debut in London's "Talk Of The Town" are Tommy Steele, Shirley Bassey, Alma Cogan, Craig Douglas and Helen Shapiro . . .

Pat Boone has a new ambition. Now he's got the one about screen-playing a real nasty character (in MGM's "The Main Attraction") off his chest, he wants to sing one of his OWN compositions to the top of the Hit Parade . . . Off soon for the States: Acker Bilk and Helen Shapiro, to line up side by side in the mass-viewed Ed Sullivan Show on October 28 . . . Says John Barry: "Look out for a new single soon by Johnny De Little. He's a British boy with a stack

of swingin' talent." John did the backings. They swing, too . . .

Actor David Tomlinson may have been funny on a recent "Juke Box Jury"—but he didn't say one single worthwhile thing about any record . . . And still they come, those singles from the stock-piles of the late Buddy Holly. *Wait Till The Sun Shines*, *Nellie*, is the latest on the U.S. stands. A wow, too . . . Is Bob Braun's *Till Death Do Us Part* Brunswick single the worst, positively the WORST, single release of the year? . . .

Now that her first book is completed, Connie Francis is spending all her spare time "supervising" the building of a new home in Jersey . . .

Jimmy Justice, with three British hits in a row, planned to plane to America for promotional business later this year—but he's so busy here that he has to cancel out . . . EMI Records lost the contract to distribute Cameo-Parkway discs in Britain, so now the Chubby Checker and Bobby Rydell material will come from Pye, who welcomed the twistin's chubby one to London last week . . . Cliff Bennett, leader of the Rebel Rousers (a real old-time rock outfit) says Chuck Berry is bigger even than Elvis over in Germany . . . Oriole's Jan Burnette is recording a Paul Anka number for her next. It was originally recorded by Connie Francis in the States but seems she had a row with Paul and wouldn't let it be released here . . .

B. Bumble And The Stingers already off to a good start, sales-wise, with their follow-up *Apple Knocker*. Good omen for their upcoming British tour—which has already been extended . . . In a recent list of the top-selling E.P.'s in Britain, Cliff and the Shadows between them took up seven of the twenty places . . . When Brian Hyland reaches Britain, don't challenge him to a game of ten-pin bowling. He's good. Very good . . .

Lotsa trouble here for Anthony Newley. His *What Kind Of Fool Am I?* single has the word "damn" in the lyrics—and this won't do for U.S. radio. So he has amended the lyrics specially . . . And Tony has had to make further changes in the song so that thrush Keely Smith can come out with a girlie version of the number . . .

Latest chart news here about British artists: Frank Ifield's *I Remember You*, Springfield's *Silver Threads and Golden Needles* and Matt Monro's *Softly As I Leave You* doing nicely . . . Freddy Cannon, due in Britain on September 26th, says he hopes his *What's Gonna Happen When Summer's Gone* single will be in the charts by the time he hits London . . . Bobby Vinton's *Roses Are Red* disc has now sold over a million-and-a-half but, as far as Britain is concerned, he says he is glad Ronnie Carroll has decided NOT to "cover" his next single . . .

Can't keep Bobby Vinton out of the news: he has written another likely hit tune (*Roses Are Red* is his) for Buddy Greco and it's called *Mr. Lonely* . . . Disc-jockeys here have copies of a not-for-sale disc by Elvis Presley, featuring two songs from "Kid Galahad"—*King Of The Whole Wide World* and *Home Is Where The Heart Is* . . .

Certainly you should hear Darren on his new Sinatra-style album "Love Among The Young". American "16" magazine has Elvis as best musical film actor, Bobby Rydell best male singer and Connie Francis best girl singer in its recent readers' poll—with Bobby Vee and Linda Scott in as the most promising songsters . . .

Pat Boone still hankers after becoming a comedian as well as pop star . . . What WE say is this: Elvis has never been better than in "Girls, Girls, Girls" and it's nice to see some of his critics having the courage to admit they were WRONG!

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# "WILL I WHAT"

## Crashes Charts—Barrier

They all said it couldn't be done—but it HAS been done! A follow-up to Mike Sarne's sensational first disc *Come Outside*, that is. But his second, *Will I What*, has belted through the charts-barrier within a few days of release.

Funny the way reactions go on this sort of thing. When a singer does a deliberate follow-up, the fans almost always start off by saying "It's not as good as his first." Then, a coupla weeks later, they're saying "It's as good as that other one." And, a little later still, they're saying: "Course it's MUCH better than the first."

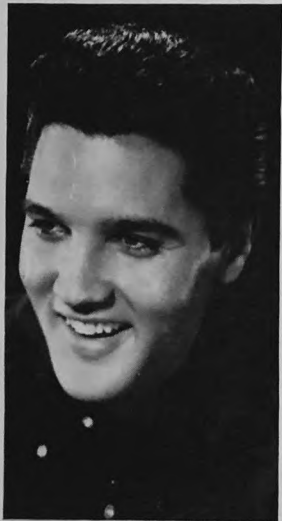
It's all happening now for Mike. When he isn't pulling in the crowds at personal appearances, he is working on his first album—a top-secret affair.

Who's that red-head rarin' to go and roarin' into the charts? Yes, it's Jimmy Justice, with his third British hit in a row—*Spanish Harlem*. The others were *When My Little Girl Is Smiling* and *Ain't That Funny*.

What IS funny is that Jimmy, despite this new hit, is being criticised in some parts for "copying" the old Ben E. King American version of *Spanish Harlem*—especially as poor Ben just can't get a big hit here even though he deserves one.

And there are others, "new to the charts". *Peter And The Wolf*, by the traddy Clyde Valley Stompers, rising steadily. They say they mean no offence to the millions who knew this number before trad set in . . .

Of course, Elvis's new 'un, *She's Not You* is in. Was there ever a greater



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rating certainty? His single was released the same day as Cliff Richard's . . . so America has already taken a lead.

Pretty little Carol Deene, with *Some People*, of the movie of the same name, has yet another chart success. THEY—the knockers—have moaned at her before for "covering" American hits. Now she has a song all to herself and the result is a hit, anyway. Carol now has her own Radio Luxembourg deejay series.

One more to the listings. Adam Faith, with *Don't That Beat All*. Something new for him—and a bash right in the eye for those who said he had lost his touch. Adam looks all set for even greater heights with this great new single.

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# DISCUSSION

Ready to spin a few of the recent releases? Good! Everything has been rather overshadowed by the simultaneous appearance, last Friday, of the Two Giants, Cliff and Elvis; both discs well up to standard, but more znon. Thanks for all your letters. I enjoyed reading them and was very interested to see that most of you agreed with me about Anita Wood's *I'll Wait Forever*. Will it click? It's up to you now!

First off this week, let's consider the new Elvis Presley from R.C.A.—*She's Not You*. A real smoothie, with Elvis in his best "soft lights and sweet music" tone of voice. If they're honest, even the harshest of Presley critics will admit that Elvis never turns out a really bad disc nowadays; he's too professional in his approach and obviously cares too much. True criticism can be only comparative within his own field. *She's Not You* matches up very well to his established pop ballad style and I'm sure you'll find the somewhat lilting beat attractive. Not a particularly brilliant composition; it would be insignificant in anyone else's hands. Hit Presley—HE IS YOU!

Now for Cliff. Because it IS Cliff, *It'll Be Me* on Columbia, is bound to be a hit, especially after *The Young Ones*, but I don't reckon it can be a cast-iron No. 1. I think Cliff has taken a couple of steps back in reverting to the more frantic style of his formative days. With ballad-type songs becoming increasingly popular, I am wondering why he placed his faith in this "A" side when he must remember that most of his really big hits have been in the quieter, melodic mood. Personally, I prefer him in that style, when, I'm sure he has more communication with his listener. Oh, all right, I'm getting old! But you can't call me square, Gigli! Make no mistake, though, *It'll Be Me* is a polished platter with Cliff "doing-very-nicely-thank-you" in a performance which bristles with experienced technique. The Shadows are at their best, with a big-beat backing.

But I'll tell you what definitely IS for me! (Watch it, Aldersley, don't strain yourself!) And that is the disc to which I award this week's

Released today is *Stopping The Clock*, on the Riverside label. Here is an interesting performance by Mark Murphy, with a style one feels could have been inspired by Bobby Darin. Nevertheless, Mark makes his own—if you see what I mean?—and although I'm sure it's not hit material, this is a disc which will be appreciated by all who are convinced that a loving cuddle and a kiss stops the clock. What's the matter with me, then? My clock ticks non-stop, 24 hours a day!

Always welcome a lady—and doubly welcome Petula Clark on Pye, with *Jumble Sale* which is a fast moving, beaty number telling us that Pet has been turfing out old love letters and affairs from her attic of love. Peter Knight and the singers give a strong backing which will appeal to many—but I'll warrant that if this disc is played anonymously, most folk will be hard put to recognize Pet Clark! A lively number which should have more than just a few buyers.

Although it was too late to make impact here, the Danish guitarist, Jorgen Ingmann out-shadowed the Shadows with his version of *Apache* which entered the U.S.A. charts. Two discs later, he now returns on Fontana with *Africa*. Electronically emulating more than one guitar, Jorgen displays a virtuoso technique on the favourite "pop" instrument, and produces a really commercial sound which will be appreciated by all addicts. Don't ask why it's called *Africa*. Haven't a clue, and I doubt if the music will tell you!

Oh dear, Oh dear! We had to come to it sooner or later! Here's my idea of the worst disc of the week and I award it my



## BRICKBAT

How far can our gullibility be stretched? No doubt you can Jive, Cha-cha-cha, rock and Twist; but can you Waddle? Yes, I said "waddle!" Perhaps I should have said "Twaddle"? On the Stateside label, The Spartans ask *Can You Waddle?* You will probably find that, if you can Jive and Twist, you can waddle. Half-hearted try to find a legitimate successor to The Twist. If you disagree with me, all I can do is DUCK! (P.S.—Perhaps we are supposed to look upon this as a comedy disc?)

*Dance With Mr. Domino* brings us the inimitable Fats Domino in the Twist idiom. I have always found that singers who sing "twist" are reduced to a basic level, and it takes a very individual performer to rise above it. This number is true twist, and ordinary into the bargain. Fats, being the artist he is, shines through with his personality and technique—but I can't believe it was the happiest of recording sessions for him. No doubt reflected by the fact that the side plays for under two minutes! It is, however, one of the few discs in the TRUE twist tempo. So, Twisters, purchase immediately!

And that's it for another week. You don't know me if you think I won't be on this page next Friday! See you then?

'Bye for now.

## BOUQUET

A slight touch of the unusual on the United Artists release of *The Bird Man*, inspired by the film "The Birdman of Alcatraz". This heralds the welcome return of The Highwaymen in a story of a killer condemned for life to a tiny cell on the prison island of Alcatraz. He nurses an injured bird to health and spends the rest of his days hearing the bird's call as it flies freely in the blue skies. Disc to catch the imagination in a quiet moment and I don't see why it should fail. But it's a strange World!

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## HOTTEST EXPORT

Remember those lines from the book, "The Scarlet Pimpernel"—"They seek him here, they seek him there, they seek that Pimpernel everywhere?" Or words to that effect. The show business version of it is, "They seek her here, they seek her there, they seek Helen Shapiro everywhere!" But in Helen's case she's wanted not by just one country but nearly every country. In three weeks' time she's off again, boosting British prestige higher and higher, first to Australia then New Zealand and then the United States!

All in all, the whole tour shouldn't take more than five or six weeks, and what happens when she gets back? She's off again to Canada for TV appearances! What a gal! I don't think I'm over-rating Helen or under-rating anyone else when I say Helen is the hottest British female singer we've ever sent abroad. Chartwise she is featured from China to Canada, Japan to Jerusalem, and any other Top

Ten you can think of Helen's bound to appear in!

Happily, Helen still remains the same straightforward, down-to-earth young lady she first was when she entered the big time. Come to think of it, was she ever small time? My bet is that her most exciting day in the next few weeks won't be her American television debut appearance on the famous "Ed Sullivan Show" but her 16th birthday on September 28th, which she will celebrate in New Zealand!

Why is it that of all the fine singers (female) that we have in this country, not one of them has ever had so much success internationally as Helen has in her short career? That is probably one of the hardest questions in show business, and consequently the answer is twice as difficult to find. Is it that her age makes her popular with the majority of record-buyers, the teenagers? If so, then why

hasn't Brenda Lee had the same success?

Is it Helen's treatment of her songs? Surely not, for there is barely any difference between our song-writers and the Americans, though British song-writers do turn out better lyrics on an average.

For what my opinion is worth, I say Helen's success is due to a combination. A combination of stage-craft and a first time "feel" of any song handed to her. First—her stage-craft. Helen belongs to the "old school." If anything goes wrong on stage, for example the mike packs up or she trips over, there is no panic and the show would go on as usual. Another important point; older folk do not condemn their sons and daughters for listening to her disc or watching her on television, for Helen entrances people of every age group with her adult, yet alive, approach to any of her melodies.

I for one shan't be surprised if, after Helen's trip to the States, there isn't one of her albums or singles topping the best-sellers lists over there. I've a feeling Helen wouldn't be surprised either!



# POP



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