

POP

MONTHLY
TEN 1/-



Helen • Russ • ADAM • BILLY • CLIFF • ELVIS



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FIRST SERIES

ISSUE No. ONE

Pop-ten . . . Pop-ten . . . Pop . . . Pop- Pop-Pop-Pop . . . WE'RE OFF!

. . . and I hope that we've not offended anyone during the take-off!

It wasn't an easy matter choosing the artistes to appear in this first issue, and we just about went round the bend picking the top four. In fact we finished up real cowards, really, and gave Cliff the front and back page, and Elvis the double-page spread. This arrangement gave us three Cliff pictures, and two pages text, and three Elvis pics and two pages text!

Adam and Billy gave us another big headache, and finally Billy got the casting vote. But I'm sure there'll be an Adam posse round the corner waiting to cast a noose round me! And I can already see five irate Eden Kane fans, four Bobby Vee fans and a troop of Chubby Checker Twisters heading this way!

Still, as from our next issue, things should become easier . . . yet more hectic. For here's how Pop-Ten Monthly works:

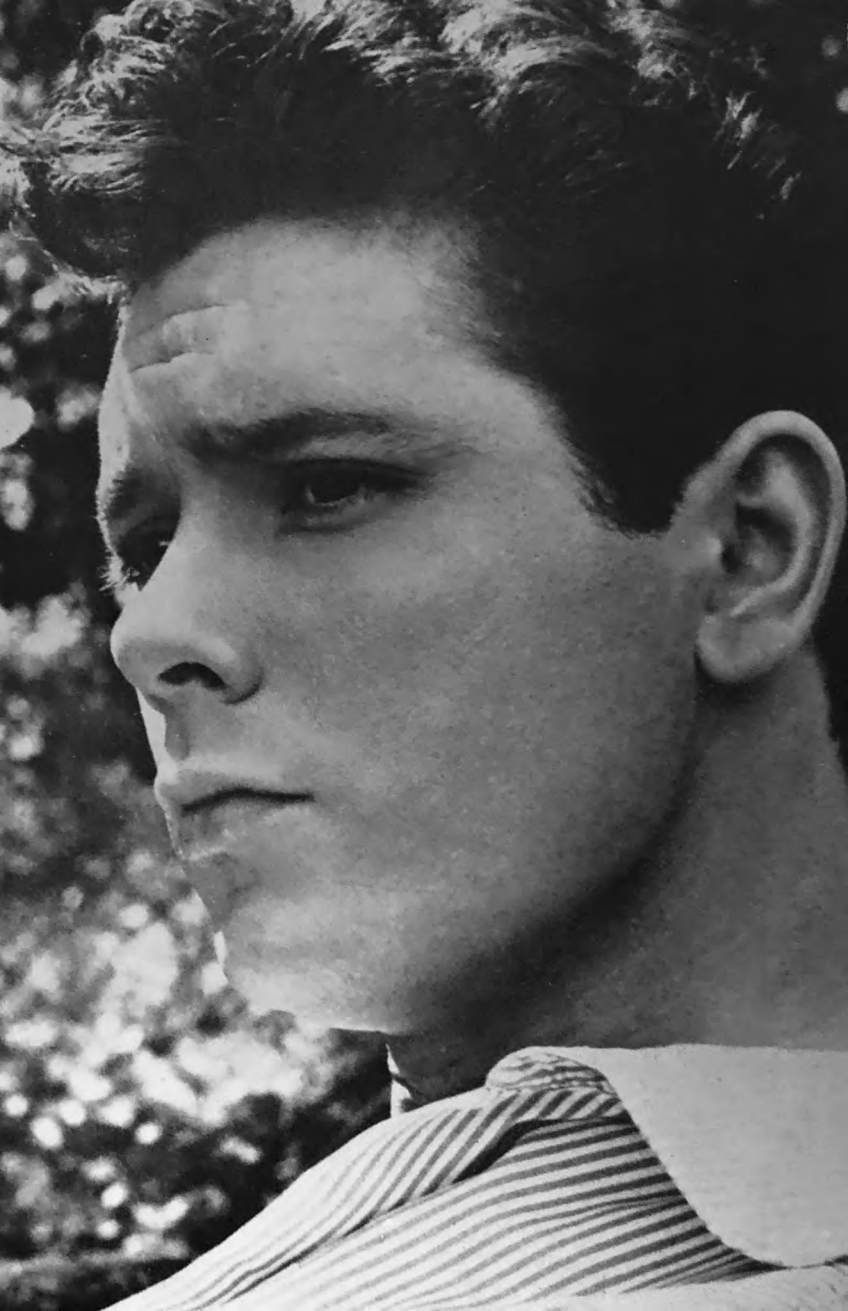
This is the magazine that gives you the stars YOU want to read about. For your Editor realises that although you may consider a certain star superior in the recording world, YOU MAY NOT BE INTERESTED TO READ ABOUT HIM! A prime example of this could be Frank Sinatra, though this is only a guess.

Continued on Inside Back Cover

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CLIFF RICHARD

talks about you Pop-Tenners

Hank

*The Young Ones
and the weather!*

Hi there! Before I start rambling I'd like to take this opportunity of wishing this and every future edition of the Pop-Ten Monthly all the success in the world, and I hope that it will bring many hours of happy enjoyment to all readers.

There's been so much to do in this New Year already, that I don't really know where to start, but the biggest thing for not only myself but the Shadows as well, was of course the tremendous success of both our film, "The Young Ones", and the title song from it.

The Shadows and myself had a great time doing this film, both on and off the set. One small instance was when Hank B. Marvin took his spectacles off, placed them on a small table by his side, and they were promptly carted off to the film set, with Hank crashing after them, tripping over wires, and yelling at the top of his voice! He's a great fellow, is Hank!

I think that the most nerve-wracking time was not the actual making of the picture, but the time we spent waiting to see the national newspapers after the press reviewers had seen it! I remember almost tearing the papers to pieces, scanning the pages for the film columns. Actually, I passed it three or four times!

My eyes nearly fell out of my head when I saw a headline, "Best British Musical Ever!" I nearly shouted the roof off! Nearly every paper read the same, and I couldn't find a bad review in the lot! Boy! was I happy!

But if anyone had told me at that moment that the next few weeks would make me even happier, I certainly wouldn't have believed them. As it was, when Norrie Paramor 'phoned to say that my single, *The Young Ones* from the movie had passed the half-million mark, and orders were still pouring in, *a week before its release*, I reckon I was the proudest guy in the world!

I'll always be grateful to Topper and Bennett, for not only did they write *The Young Ones*, but they wrote my previous hit, *When the Girl in Your Arms*,

CLIFF

which I still think is one of my best recordings to date.

Now that "The Young Ones" has made such a good impression, naturally I would like to do some more, and by the coming summer we should start shooting a new picture, which has a tentative title of "Summer Holiday". Looks like we're going to get another suntan to add to the one we brought back from Australia last year, for the location of this film will probably be on the coast of France.

It's a pity it can't be shot in this country, for what with the number of tours abroad, we don't seem to be able to get much spare time left for relaxation in Britain. It looks as if we'll go back to Australia in '63, and we've also been offered some tours in Brazil. (Hank says we'll drive 'em nuts!)

We've also been offered another trip to South Africa, and I'd love to go back there, for they gave us a tremendous reception on our last visit. From the second we arrived to the minute we left they proved themselves to be some of the nicest people we've ever met.

Our Australian tour last year was somewhat different, our first reaction being that they didn't like the songs, for all through my first number there was an almost eerie silence, nothing like the noises we usually experience in Britain or anywhere else.

Boy! was I pleased when I found out that in practically every part of Australia they always wait 'til the end of the song before they applaud, then they really let go! It took some getting used to at first, but once we did get used to it, the rest of the tour was like the weather, glorious!

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What marvellous weather they *do* have over there—me and the Shadows spent what spare time we had on the tremendous beaches. Bit different from the weather we've had since Christmas—but whatever anyone says—we may not have the best weather, but we've certainly got the best people! Be seeing you!

ATTENTION ALL CLIFF CATS

The address of the
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FRANKIE VAUGHAN with his SILVER DISC for "TOWER OF STRENGTH"
Photograph by kind permission of "DISC" Britain's fine musical weekly.

DON'T STOP! — TWIST! COME-BACK!

What a tower of strength this guy proved to be

When talk turns to British stars who have won international reputations, it won't be long before the name of Frankie Vaughan is mentioned. Italy, Israel, France, Switzerland—they're all after him but good news for his British fans is that this year Frankie intends to concentrate on appearances in this country and to ration strictly his trips abroad.

It means that many more people here will have the chance to enjoy his rip-roaring stage performances.

At one time, it looked as though we would be losing him to America. With a lucrative Hollywood contract in his pocket and enthusiastic response to his Las Vegas cabaret act, he seemed bound to make the States his centre of activity.

But "Let's Make Love", the 20th Century-Fox film in which he starred with Marilyn Monroe, did not fulfil the high hopes he must have had. His best scenes were mercilessly cut and in the end he had little to show for his experience except bad reviews.

He still maintains, though, that equal billing with Monroe gave him valuable European publicity.

Absences from Britain inevitably meant that less was heard of him. It is a

hazard of the pop business that "gone" can soon become "forgotten".

While, as an entertainer, he had grown beyond the need to find continual disc hits, he had had nothing in the charts since *Milord* in 1960—until the arrival of *Tower of Strength* a couple of months ago, of course. It was a number in his best *Green Door* all-out style and zoomed unerringly to No. 1.

Disc fans were Vaughan-conscious again—and Frankie had proved in no uncertain terms that, like all great artiste, he could fight back.

Exciting plans are being made for him. At the time of writing, for instance, the possibility of a stage spectacular ("different", he says "from anything the British public has seen before") was under discussion, and another project is a film to be made in Rome.

It was Frankie's birthday on February 3, by the way, and it must have been with particular pleasure that the following day he starred in a Liverpool Empire show. For Liverpool is his home town.



FRANKIE





“Only my style has changed”

says *Billy Fury*

Life's difficult sometimes. Even in my profession, you never quite know what the next day is going to bring. Since I changed my style of singing to suit the more popular up-tempo numbers like *Jealousy*, everybody sort of expects me to have changed personally as well! One of my fans, for instance, said she saw a photograph of me in a newspaper wearing an office-type suit, with a bowler perched on my head, and carrying the 'traditional' umbrella.

I remember that picture, which incidentally, was taken quite a long time ago, it was only taken for a laugh, but after seeing it, this young lady wrote, "You're a completely different person to what you were a few days ago." Thank goodness everybody's ability is not judged on what they wear, though I must admit I have become more clothes-conscious recently, but I'm still the same me!

I guess I should have said this at the start, but thanks a heck of a lot for all those letters you keep writing telling me how much you like my new style. I only wish I

could reply to all of them but it's just not possible. And—ooh, nearly forgot, thanks as well to a young lady in Blackpool who just signed herself Hope. Said she thought my singing was better, and enclosed a stick of Blackpool rock, "to make your future songs sound sweeter". Still, it's a nice thought!

While I'm on the subject of singing styles, there is one style of singing I've always liked listening to, and that is rhythm-and-blues. In the States they still go mad over good r-and-b discs, especially over those waxings by **Fats Domino**, but unfortunately it has never caught on in this country.

Now that Clarence "Frogman" Henry is beginning his big tour of this country perhaps it will help to popularise it more. I certainly hope so.



Billy

Say, do you remember a few months ago I received my first Silver Disc? That was, of course, for *Halfway To Paradise*. That had always been one of my biggest ambitions, but I never thought that almost my next disc, *I'd Never Find Another You* would gain me a second one. It's a great thrill to have one of these on the wall, and just kind of glance at it idly all day—when I've got all day that is!

Talking about discs, I'll probably be cutting an album from my new film, "Play It Cool". I've got a marvellous number in this production, *The Twist Kid*, that was specially written for me by my manager, Larry Parnes. I dig it, and I'm sure you will.

I've always been a bit apprehensive of filming, but now that this picture's well under way I'm glad I accepted the chance of the lead role. One thing about the film is, I won't have to spend time making friends with the rest of the cast, they're nearly all old friends of mine, Helen Shapiro, Jimmy Crawford, Shane Fenton, and the Fentones, of course, and Lionel Blair and his dancers.

I nearly left out one of my best friends then, and also I'm a great fan of his, and that's Danny Williams. Wasn't his *Moon River*

tremendous? Obviously many of you thought so, for I remember Danny getting his Silver Disc at about the same time as I received mine.

Danny's cutting a single, too, from "Play It Cool", a melody titled *Who Can Say*, in addition to this, he's singing the title song as well. I hope for his sake that *Who Can Say* goes as well as *Moon River*, for he is one of the nicest guys in the 'biz' today.

That's just reminded me. I mentioned earlier on that a number from my film was, *The Twist Kid*. I didn't think there was anything more tiring than a long series of one-nighters, but boy! that twist! I've never had such wobbly knees since the day I sang my first song before a large audience. Still, I reckon any kind of change is a good thing, especially in dancing, as most of the steps today were being done exactly the same years ago.

Have you seen Chubby Checker doing it? Whooh! it's easy to see why that guy's known as the 'Twist King'. I think I'll play safe and stick to singing *The Twist Kid*. If I don't I'm more than likely to end up as the 'twisted kid'! Bye for now.



THE SHADOWS

are spot-lighting
their vocal talents too!

The tremendous popularity of Cliff Richard's backing group, the Shadows, as entertainers in their own right has been demonstrated time and time again—and no one, say those who are in the know, is more happy about it than Cliff himself. Soon we shall be seeing a lot more of them as a *vocal* group.

They have been experimenting for many months now in this field and the reactions of fans and recording manager Norrie Paramor to their efforts have made singing a logical next step in their plan to widen their activities.

In their panto debut at Christmas ("Dick Whittington" at the Stockton Globe) their sung versions of *Michael* and the Cliff Richard smash hit *The Young Ones*, had audiences shouting for encores. And on the current one-nighter tour with Cliff a spot of slick harmonising can be expected.

They would probably have waxed a vocal single before now if drummer Tony Meehan had not left to go freelance. But now that his successor, Brian Bennett (who used to play for Marty Wilde's Wildcats) has settled in, the project should not be delayed much longer. It will be especially important

if, as seems possible in this unpredictable pop music business, interest in guitar instrumentals starts to wane.

One of the problems facing Norrie Paramor, though, is to find dates when the boys are available for a studio session—so crammed is their engagement book. Fortunately, sufficient material is in the can to take care of releases for the first six months of this year.

There should be more opportunities for further sessions later, for they have no immediate plans for overseas tours. After their travels to South Africa and Australia and the Far East in 1961, they wisely decided it was time they gave British fans a bigger share of their attention.

The only immediate foreign call on their time is this month (March) when they visit France. This is an extremely significant date—they will be the first British pop instrumental group to headline a bill at the Paris Olympia, the most famous of all French variety theatres.



SHADOWS



Even more important than cutting his records this year . . .

ELVIS IS CUTTING HIS FILMS!

Well, who better than the "King" as the 1st artist in our debut edition? Still the top selling artist after six years of entering the charts with his *Heartbreak Hotel*, Elvis (27 last January) is conquering new worlds with his movie acting. Not only has his style of acting changed, but his films now cover a much wider section of the public, from swingin' chicks to swingin' grandads!

First film since leaving the US Army, "G.I. Blues" showed him as still the same Elvis, but noticeably quietened down. "Flaming Star" was the movie in which he gave a great performance as a half-breed Indian, consequently gaining him hundreds of new fans—and heavens above! the newspaper critics liked his performance as well, an unheard-of thing in his pre-Army days.

But the movie which everyone, fan or non-fan, for that matter have gone out of their way to see is "Blue Hawaii". Every detail in this film is magnificent, from scenery to the gals, and although Elvis wasn't required to strain his acting capabilities to the limit, it still remains one of the best happy-go-lucky, swing-along-with-me movies he is ever likely to make in his film career.

Asked recently whether he thought his present combination of a disc and film career would last, he said, "All I can do is hope that my fans won't let me down—and they're the people who matter. But if I had to make a choice of one or the other, I guess I'd play along with the movies. Ever since I got interested in films, I've wanted to be a good actor. Someone with the style of Marlon Brando—he's great!"

His reply to whether or not he was going to do any more stage shows was, "Sure—I'd love to do some more. Haven't been on a stage since I did a charity performance a few months back in Hawaii. Guess my filming schedule doesn't allow much time for stage shows, or television for that matter".

Presley's heavy film schedule should not however, interfere with his plans for visiting this country, the exact date or dates still being unknown. His hectic movie programme is moving along at a terrific rate, with "Blue Hawaii" not long on general release, "Follow That Dream" already "in the can", and shooting on the screen-play, "Kid Galahad" now completed.

His roles in all these films are different, in "Follow That Dream", originally titled "Pioneer Go Home", he plays a member of a family whose antics persuaded the producer of this movie to change it from a light drama to a side-aching comedy!

His role in the next picture, "Kid Galahad" for MGM, who paid him 50,000 dollars a week for his part in it, is that of an up-and-coming boxer, and if rumours can be believed, this is his most exacting role to date. "Also", said Elvis, "my most painful one". Not a surprising statement, as he had to rehearse countless fight scenes, and in between breaks was trained by "Mushy"



ELVIS



Callahan, who was three times consecutive junior welterweight champ of the States.

Said Callahan, "El is pretty good with his fists—and his knowledge of karate (form of judo) has made him very speedy on his feet—the perfect combination for a learning boxer."

The only other comment Presley would make on the film was, "Heck, this is the third time I've worn my Army uniform in my movies. I think someone's trying to get me back in!" As most fans will remember, he wore the uniform once for "G.I. Blues", again for "Blue Hawaii", and in "Kid Galahad" he doesn't become an up-and-coming boxer until he leaves—the Army!

Elvis has one more movie to round off his schedule for 1962, or so we hope, and that is "Jambalya", in which he plays the part of a fishing captain. This role should suit Elvis down to the ground—there's nothing he likes better when he's not working than to race round the local lake in his high-powered motor-boat! The actual location of this movie has not yet been finalised, but strong leaks put it in or around the Gulf of Mexico.

Switching from his celluloid personality to his wax one, a well-known musical director quoted recently in an American magazine that Elvis's latter few discs have been very bad, inasmuch that technically, they were almost perfect, but his earlier discs had much more "feeling", and gave *Hound Dog* as an example.

When questioned about this, Presley quoted, "I agree that, technically, my discs have got better—but surely that's a good sign? And as for saying the feeling has disappeared from them, well, I'm singing with exactly the same voice I sang *Hound Dog* with, and I've not heard any moans from the fans. I never have liked *Hound Dog*, anyway, I didn't like it when I finished cutting it. I'm certain it never helped my career much".

Possibly, if one wanted to listen to the cynics, they would probably say that the blood-red Cadillac that Elvis has just had delivered could have been paid for by the royalties on *Hound Dog*. But, which car did the royalties buy? We shall never know—for this new Cad brings Elvis's total of cars up to eleven!

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Each month Pop-Ten monthly will bring you an exciting personality in the Pop World who one day, may make our Voted Pop-Ten Columns.

This month we introduce to you **TONY WILLIAMS** —late of the Platters.

"Without my managers' help, I'd still be singing for beans!" So quoted recently this month's newcomer, Tony Williams. Never heard the name? Cast your minds back to those great hits by the Platters. Remember that brilliant lead singer? Meet Tony Williams.

It's not so long since Tony broke with the Platters to start a brand new career for himself as a solo artist, and it appears that Frank Sinatra has faith in his vocalising, as Tony's first single to be released as a solo performer in this country was on the new label owned by Frank himself, Reprise.

Title? *Sleepless Nights*. There's no fear of Tony suffering from insomnia if he continues to wax discs of this quality!

Born near Rochelle, New Jersey, Tony started his singing career as a child with a quartet composed of his mother, father and sister, singing gospel and spiritual melodies to the neighbouring townfolk.

After leaving high school, he enlisted in the Air Force for three years, assigned to Special Services, and became the company's lead vocalist in their top band.

On his discharge, he set straight off to the local night-clubs, in the hope that someone would spot him singing and give him his big break. It seemed that big breaks didn't come so easily, however, and not to be outdone, Tony left for California, where his fame consisted of washing cars in the daytime and singing in the Los Angeles clubs at night!

"And then I met Buck Ram", said Tony. "From there on everything was a tremendous rush, but it was fun." Buck Ram was the man who organised the Platters group in 1955, and spotting Tony as a good singer for the lead vocalist, waved aside any protests, and so—the Platters were formed!

Nobody has had any protests since that formation, for in the next few years, they had **nine** million-sellers, hitting the charts with an almost regular persistency. Tours followed all over Europe, and they made several trips round the world.

Tony's departure from the Platters was a shock to their many followers but it came as no surprise to the other members of the quintet, as for some time Tony had been cutting discs as a solo vocalist, and all the boys still remain the best of friends.

Already Tony's engagement book for personal appearances for the next few months is booked solid, and plans are being discussed for his next releases, all of which are up-to-date ballads written specially for their hit parade potential.

He has not allowed this new success to go to his head, though, being too wily and experienced an artist to become over-proud, even when he reads newspaper reports from the American critics praising him for his 'brilliant personality', 'magnetic style', and 'warm voice'.

TONY

When Tony has the final word, he still remains modest. "Buck's songs, plus his patience, teachings, and encouragement are responsible for the 'lucky' preceding my star."



DYNAMITE?

SHE'S LOADED!

If the *Little Miss Dynamite* tag did not already belong to America's Brenda Lee, it would certainly go to Britain's Helen Shapiro.

When 1961 began, she was just an ordinary Clapton schoolgirl. Before the year was out, she had exploded on to the show biz scene with such force that the critics were raving about "the most exciting singing find in years."

It's worth recalling what this 15-year-old has accomplished in a few months.

The astonishing maturity of her voice carried her into the Top Ten with two specially written John Schroeder-Mike Hawker numbers, *Don't Treat Me Like a Child* and *You Don't Know* (a No. 1).

And she followed these with a second No. 1 hit from the same pens. This was, of course, *Walkin' Back to Happiness*, which she featured in the Rank "Look at Life" documentary about the disc business, and which also marked her first entry to the U.S. best-selling lists.

All at once, film, variety and TV and radio offers were pouring in. It must have been a big regret to her that the famous singing coach, Maurice Burman, who had contributed so much to her success, died before he could share her triumphs.

But experienced people like Maurice's widow, Jean, Columbia recording manager Norrie Paramor, and Norrie's

music publisher son Alan were there to guide and advise her.

With the release of her EP *Helen*, she proved in work-outs on standards like *Birth of the Blues* and *Tiptoe Through the Tulips* that she was capable of a range far beyond teenage material. Soon an LP, "Tops With Me", will be available to confirm the fact.

Later in 1961 came the most significant honour—a top spot in ATV's Palladium show (she appeared there again in February, by the way).

She completed a starring role in the film "It's Trad, Dad", too, signed for Billy Fury's first film "Play it Cool", which begins shooting soon, made a terrific impression on French and Scandinavian audiences and has just finished a big one-nighter tour of this country.

In the offing are visits to America and Australia, a summer season at Brighton starting in June, and a stage variety date at the Palladium in May.

Is it any wonder that Helen is hailed as a miracle girl?



Helen



RUSS CONWAY

LEADS A DOUBLE LIFE

To date, with one exception, our charts have been almost devoid of a British solo instrumentalist for the past three or four years. This is not a matter that can be easily rectified.

Instrumental *groups*—for example, our own Shadows, are in a much better qualified position for attaining hit parade honours than are soloists. The one exception to the rule is—Russ Conway. Whilst other solo musicians have dropped out of the lime-light, Russ has been to the fore at all times, regardless of whether or not all his releases are hits.

One point about Russ's waxings. When they do catch the ear sufficiently of the record-buyers, the initial sales are enough to send them zooming to the higher regions of the top twenty, as was decisively proved a few years back when he had the tremendous achievement of two consecutive No. 1's.

The same instance happened a short while ago when his *Toy Balloons* rocketed into the top ten, condemning all the cynics who said that the era of solo pianists reaching the charts was over.

A lot of adverse publicity has been written and said about his "honky-tonk" style of playing, and critics claim that there are numerous pianists who are capable of playing this just as well, if not better.

Too many of these critics see only one side of the picture, however. Their side! For Russ is certainly not confined to this designative "beer barrel polka" music alone. A listen-in to his album, 'My Concerto for You', LP should make any critic concede that his playing, in particular the concertos, is of an extremely high standard.

Many of the tracks on his albums are written by Russ himself, for apart from being a great pianist, he is also a prolific song-writer. The composer's name on these tracks is not Conway, however, but Stanford, his real name. "You could say I lead a 'double' life really, I suppose", said Russ when interviewed recently by a Pop-Ten Monthly reporter.

"It was a bit queer at first, but I've pretty well got used to it now. The only thing that I still find odd is when I answer the 'phone, I don't know whether it's going to be for me or the 'other chap'."

There's one thing the public are certain of. That this brilliant personality will stay at the top of the ladder for many years to come!



RUSS



There's nothing new about actors making a second career for themselves as singers but, apart from Anthony Newley, few have done so with the conspicuous success of latest disc idol John Leyton.

Johnny Remember Me, one of the outstanding records of 1961, wasn't in fact John's first waxing—but it was his first to get all-important TV exposure. "Pop-Ten" readers will recall that he played singer Johnny St. Cyr in an episode of ATV's series "Harpers West One" and sang the number in a "personal appearance" at the fictional store.

The reaction of disc buyers was immediate. The appeal of the melody coupled with John's blonde good looks and his ability, born of his training as an actor, to sell the lyric dramatically, gave him an automatic passport to the charts.

And since the follow-up *Wild Wind* was in the same Frankie Laine-tinged style, big demands could be confidently forecast for that, too.

John's first LP "The Two Sides of John Leyton", on the other hand, was—as the title implied—designed to show that he could do other things equally well, and in turn prepared the way for his third chart entry with the slower ballad *Son This is She*.

That this one didn't initially have the impact of its predecessors may have been not so much because the fans were reluctant to accept something different, as because it was released just before Christmas and so had to contend with purely seasonal sales.

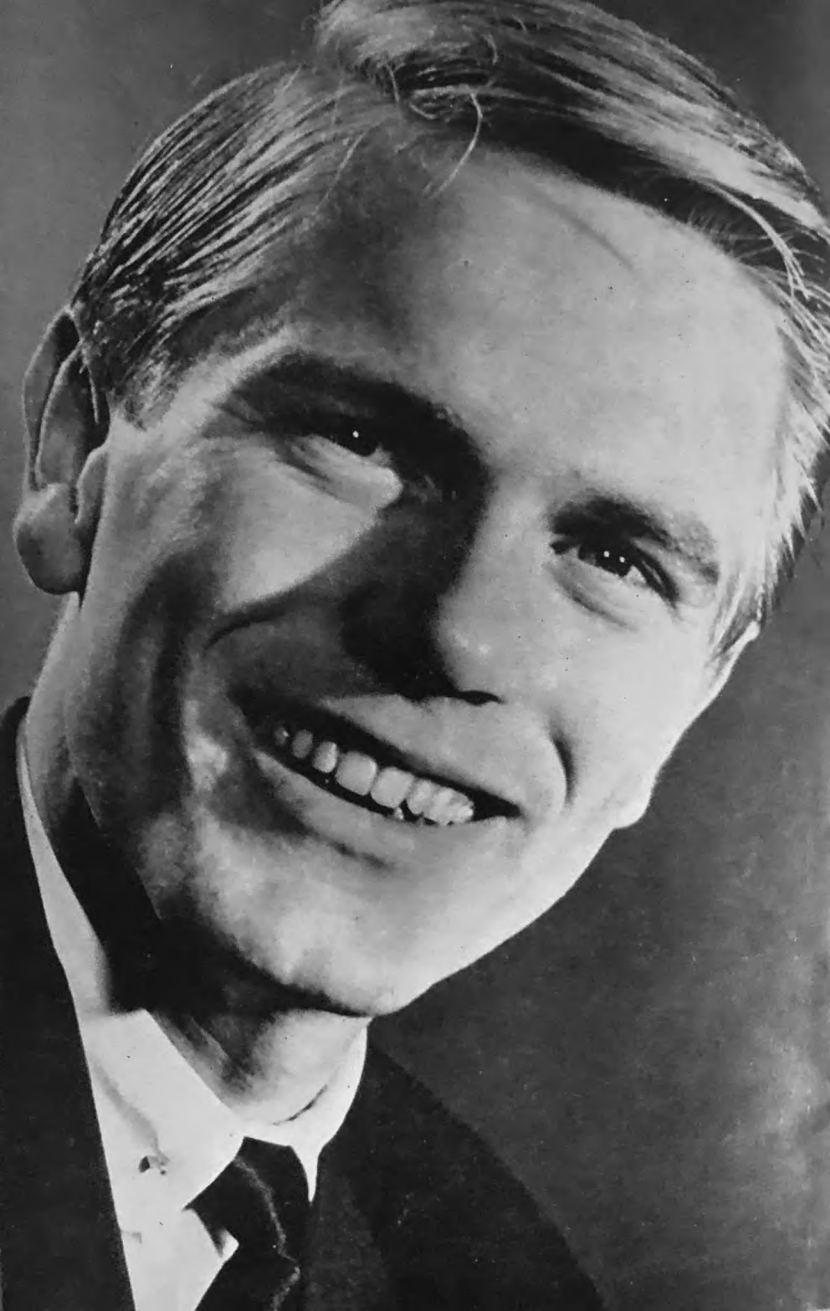
At the same time, it is interesting to note that the flipside *Six White Horses*, which was again in the old vein, also attracted a lot of attention.

Now these numbers are getting a novel method of exploitation. On February 4, the ABC circuit released a short colour film "The Johnny Leyton Touch", in which he sang both, as well as *Wild Wind* and *Who Wants Johnny?*

John hasn't given up acting either. He looks on disc fame as widening his appeal and in April will probably start work on a strong film drama. This, it has been reported, may be written by Anthony Newley and have songs by Geoffrey Goddard, who has composed all the Leyton hits.



JOHN



ADAM FAITH

assures you...

I'M NOT MISERABLE

You know, it's funny the different impressions one makes on people. The other day, for instance, I was reading a letter from one of my fans. It started off, "Why do you always look so miserable in your photographs? Even on the television you only smile once or twice. Aren't you happy with your career?"

This stunned me completely! I never thought I looked *that* unhappy. I love my work and the life, and I'm certain in my own mind I'd never be happy doing anything else. Still, the number of tours I do doesn't leave me much time to make a lot of 'outside' friends, but I certainly don't brood about it.

Take my last film, "What A Whopper". It was supposed to be a light comedy but we used to have such a laugh before the cameras rolled, that we hardly had any energy left to work up big laughs in the funniest scenes! Oh, yep, we get our laughs O.K.!

Still, my latest record makes me sound rather blue, but this is one of the rare occasions when I *have* liked one of my

recordings to any great extent. It's not easy to explain, but when someone hands you a song sheet and just says, "Try singing that"—after the first few lines, you know! You *know* that it's going to be a good song to sing, regardless of who wrote the words, or for that matter what the actual words are. See what I mean?

At the moment, I'm still engaged on this six week tour that is covering a fair amount of Britain with Cliff and a crowd of my fellow artists. It's hard work, but I prefer it to cabaret in most respects, especially since I shall never forget the day I made my bow at the cabaret night-spot in Ilford's "Room At The Top."

Cabaret, to me anyway, is the one element of show biz that is entirely different. Personal appearances or 'p.a.'s as they are known, are usually so rushed that we only have time to get on stage,



ADAM

sing a few numbers, maybe crack a couple a jokes, then wham! you're gone!

But, brother! Cabaret? Never again will I listen in silence when someone says that cabaret stars don't earn the high fees they usually collect! Sure, the time spent on the 'floor' is only three or four hours. But it's three or four hours of personally brainwashing yourself! And if anyone says that isn't possible, let 'em try an act before a tough cabaret audience!

The trouble is that the majority of cabaret audiences are made up of toughened regulars; people who have been watching cabaret stars of every variety for a countless number of times, and will certainly not applaud unless every joke, impromptu dance, and song is put over exactly right.

There is, of course, the fact that an artist's first night is made up of quite a number of entertainers themselves. This is neither a disadvantage nor advantage whichever way one cares to look at it. If the star appearing fails miserably. he (or she) is practically certain of getting some applause from the entertainers, even if only sympathetic applause. But, and it's a big but—it must be a terrible feeling to have failed with your fellow artists sitting there watching you! I'm certainly glad it didn't happen to me!

By the way, thanks for all those letters that I received just after my television appearance on the "Billy Cotton Show" a few weeks ago. It was great to be teamed up with Billy, if only for a few minutes, he's still one of the greatest old timers going. So many of you wrote about the small bit of foot-patter I did with Billy, that I'll never be able to get my head through the door!

One point I'm definite about for '62 is that I'll spend more time on filming. That doesn't mean I'm going to forsake any of my fans as far as personal appearances go, but, as I mentioned earlier, although "What A Whopper" was fun it wasn't quite the role I think I'm best suited for.

I'd like to balance my films more. Something like Elvis does, one drama and one musical. Take some of the earlier Frank Sinatra movies, that's the kind of roles I want, with some 'feeling' in them. It's lucky John Barry wasn't around when I wrote this or he'd probably say the only feeling I get is when I sit on a pin!

If ever you happen to hear John and I talking, you'd think we were enemies! We rib each other nearly all the time, but John's one of the few show biz folk I know who is the tops in everything, not only being the leader of the most brilliant group in this country, and I bet in a few others! but he is a prolific arranger and composer. When he and I get together, we ramble on for hours, or else sit up half the night listening to the latest discs! Talking about rambling on I think it's time I finished. Thanks again and—thanks!

ATTENTION ALL ADAM CATS

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The Editor



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