

POP



No. 13

WEEKLY

ONE SHILLING

Week Ending 24th November





The Nicest Guy!

One of, if not the, nicest American singers I have ever had the pleasure of meeting was Del Shannon. Ten minutes talking with Del and you wondered why this guy wasn't also a big film star—for personality fairly drips off him! When he was over here on his last tour, his only regret about Britain was that he hadn't had enough time to really meet all his fans. Although he met many at parties and at the stage door, he still worried because maybe someone who had wanted to see him a long time, had missed him! He is quite extraordinary in some ways. When I popped along to interview him, our session, which should have lasted at the most half-an-hour, rambled along for a good three hours!

When I mentioned this to Del, he replied, "Dave, when I like a reporter, and he likes me, and there's plenty to talk about, man—then I don't care if the darn interview goes on for twenty hours!"

Which I think is very nice. Not like the American singer whom I met a few weeks back—at his invitation—and then said after two minutes, "How much longer are you goin' to be?" He soon found out—I left there and then! But back to Del. He was most anxious that his new single (which hadn't then been released) should be a hit! I guess you all know the one I'm talking about, *Swiss Maid*!

A few days ago I got a letter from Del—and was very pleased to see that he asked me to pass on his sincere and grateful thanks to all his fans and friends over here for putting his disc in the Top Ten! One part of the letter I'm sure you readers, particularly the girls, will be interested in. It reads, "Well, Dave, guess I must be signing off now—but one more thing. Are all the girls in your country beautiful—the ones I saw certainly were!?" How's that, chicks? I know Del means that as well, for all the

time he was over here, when we were driving along he would suddenly shout, "Dave, stop!" Thinking I'd run over someone—I'd stop!

Then Del would lean out of the window and give a long low whistle at some young lady walking down the road! Personally, I didn't mind what they looked like—as long as I didn't get blamed for holding up about two miles of traffic! Still, for all that—if you ever want to meet a more fun-lovin' character than Del—you'll really have to look hard, man! Never once did I hear him complain about anything—apart from that he couldn't eat too much—and if you slick chicks ever think of some way we can hold a competition on Del in this country in the future—just drop me a line at our London office! I know that swingin' guy Del would be only too pleased to help out his British fans—especially the females!

I hope Del has a real swingin' chart entry with his new release, and that he stays as popular over here as he does back home—where I'm assured all the girls are NOT as good as ours!

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Postal Subscriptions: £3 2s. per annum

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ISSUE NO. THIRTEEN



Hi there!

This week heralds yet another record in Pop Weekly's Pop Star Top Twenty, with the appearance of Peter Jay and the Jaywalkers in the charts. They join the illustrious company of The Shadows and the Tornados, and we find ourselves with no less than three instrumental groups among the greats.

I had the good fortune to see this dynamic group in action at Derby for the first time a few weeks ago, and this wonderful experience was followed by five hours in their company at a party at my house after the show. And believe me their conversation is just as amusing, concentrated and interesting as their stage performance. I ragged them about their appearance, and they just grinned and cracked back. I discussed their unique inspired stage act, and they listened and asked advice. *Can Can 62* came in for more conversation as to its qualities . . . and so did their ever-growing fan club, which is run from Great Yarmouth, for believe me these boys think a lot of their fans.

The Editor

P.S. Thought it was about time we had another pic of Shane Fenton in the mag. So here he is, pictured with Lionel Bart.

Great Britain's only Pop Star Chart!

POP STAR TOP 20

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

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.



This Week's
**TOP 4
L.P.s.**

Discussed by
Peter Aldersley

Welcome to POP WEEKLY's new picture in which I shall be discussing my feck of the four best L.P. platters now available. So many of you have asked for such a feature that our obliging Editor, true to his promise to give you what YOU want, said "go ahead"—and here we are!

COLUMBIA (33SX 1465)

BOBBY VINTON: "ROSES ARE RED"

Both lovers of relaxing ballads and fans of Bobby Vinton will enjoy this collection of 12 well-known songs which includes, of course, *Roses Are Red*. Without exception, each track is given an original treatment by Bobby—and it is refreshing to hear an artist giving fresh interpretations of established hits like *I Can't Stop Loving You* and *Please Help Me I'm Falling*. Bobby never falls into the trap of trying to recapture the stamp and style of the original, and the pleasant result is that we can re-assess the songs. His own brand of the yodel is aired to advantage on some tracks—notably on *Mr. Lonely*, (which is my favourite on this successful L.P.)—Other tracks include: *Sentimental Me*, *I Fall To Pieces*, *Have I Told You Lately That I Love You?*, *I Can't Help It*, *True Love*, *Always In My Heart*, *Crying* and *If I Give My Heart To You*.

DECCA: ACE OF CLUBS: (ACL 1133)
EDEN KANE: "HOUSE TO LET"

Eden's long-awaited first L.P. was a disappointment for me. On the other hand, if you are the type of person who likes to have them all on one disc, this is definitely for you! There's *Well I Ask You*, *Get Lost*, *I Don't Know Why*, *Forget Me Not*, and Eden's last single release *House To Let*; other titles are: *Kiss Me Quick*, *Before I Lose My Mind*, *I'm Telling You*, *Music For Strings*, *My Little Sue*, *I Told You* and *A New Kind Of Lovin'*. Most of the tracks require no introduction. I consider a FIRST L.P. to be an important milestone in any recording artist's career. This disc does nothing for Eden apart from recalling his past; such an L.P. is about two releases too early for any artist.

PYE (NPL 18070)

PETULA CLARK: "... IN OTHER WORDS—"

Here's a bargain! No less than 15 tracks from our most unpredictable and rather captivating songstress. Following her recent "single" successes, this L.P. should gain much attention; and when you've played a few tracks, you will be able to appreciate Pet's versatility. The sleeve tells us this disc was recorded after 11 p.m. and recommends the best listening time is the same! Certainly, Pet's performances, backed by the Kenny Powell Trio, are mainly "soft lights . . . etc. . . ."—but if you like songs, standard or otherwise, ever-soundingly jazzed up, then ANYTIME is



the time to hear most of these tracks. Not an L.P. to get into the best selling L.P. charts, but surely one to become a consistent seller. Titles include: *There's Nothing More To Say*, *I Get Along Without You Very Well*, *Mademoiselle De Paris*, *Just You Just Me*, *All Through The Day*, *When The Lights Are Low*, *Nighty-Night*, *I Love To Sing*, *Be Anything*, *On The Atchison Topeka and the Santa Fe*, *George*, *Gotta Have Me Go With You*, *For Every Man There's A Woman*, *The Night Has A Thousand Eyes*, and *Other Words*.

C.B.S. (BPG 62106)

JOHNNY MATHIS: "RAPTURE"

Released to tie-up with his arrival in this country this week. Johnny's first words on the first track are: "This is rapture . . ."; and I am going to echo

these words in describing the entire record. People either hate Mathis or can find no fault with him. I belong to the latter cult!! All tracks, arranged and conducted by Don Costa, are solidly sentimental and are for strictly romantic listening. Johnny's incredible breath control and (to some people) his controversial phrasing puts an indelible stamp on each number—to such an extent that you are compelled to listen; and once you start to really listen, Johnny has captured you and made a convert. Why not be converted by any one of these tracks? *Rapture*, *Love Me As Though There Were No Tomorrow*, *Moments Like This*, *You've Come Home*, *Here I'll Stay*, *My Darling My Darling*, *Stars Fell On Alabama*, *I Was Telling Her About You*, *Lament*, *The Love Nest*, *Lost In Loveliness*, *Stella By Starlight*.

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

- 1 Lovesick Blues (1)
- 2 Let's Dance (2)
- 3 Swiss Maid (4)
- 4 Telstar (3)
- 5 Venus In Blue Jeans (6)
- 6 Bobby's Girl (12)
- 7 Locomotion (5)
- 8 Sherry (8)
- 9 Ramblin' Rose (9)
- 10 Devil Woman (11)
- 11 Rain Until September (7)
- 12 Sheila (10)
- 13 No One Can Make My Sunshine Smile (14)
- 14 (Dance With) The Guitar Man (26)
- 15 Sun Arise (23)
- 16 Lonesome Me (18)
- 17 Must Be Madson (30)
- 18 Love Me Tender (—)
- 19 You Don't Know Me (17)
- 20 James Bond Theme (20)
- 21 What Now My Love (13)
- 22 I Remember You (16)
- 23 Kid Galahad (22)
- 24 Because Of Love (19)
- 25 She's Not You (15)
- 26 Main Attraction (—)
- 27 She Taught Me How To Yodel (24)
- 28 Desafinado (—)
- 29 Lonely (21)
- 30 The Pay Off (28)

- Frank Ifield
Chris Montez
Del Shannon
Tornadoes
Mark Wynter
Susan Maughan
Little Eva
4 Seasons
Nat 'King' Cole
Marty Robbins
Carole King
Tommy Roe
Everly Brothers
Duane Eddy
Rolf Harris
Craig Douglas
Joe Loss
R'd Chamberlain
Ray Charles
John Barry
Shirley Bassey
Frank Ifield
Elvis Presley
Billy Fury
Elvis Presley
Pat Boone
Frank Ifield
S. Getz/ C. Byrd
Acker Bilk
Kenny Ball

(By courtesy of Cash Box)

- | | |
|-------------------------------------|-----------------------------|
| 1 Big Girls Don't Cry | 4 Seasons |
| 2 Return To Sender | Elvis Presley |
| 3 All Alone Am I | Brenda Lee |
| 4 He's A Rebel | The Crystals |
| 5 Only Love Can | Gene Pitney |
| 6 Limbo Rock | Chubby Checker |
| 7 Monster Mash | Bobby Pickett |
| 8 Don't Hang Up | The Ortons |
| 9 Bobby's Girl | Marcie Blaine |
| 10 Next Door To An Angel | Neil Sedaka |
| 11 Do You Love Me | The Contours |
| 12 Gina | Johnny Mathis |
| 13 Close to Cathie | Mike Clifford |
| 14 Desafinado | Stan Getz and Charles Byrd |
| 15 Cha Cha Cha | Bobby Rydell |
| 16 What Kind Of Fool | Sammy Davis/ Anthony Newley |
| 17 Ride | Am I Dee Dee Sharpe |
| 18 I Was Such A Fool | Connie Francis |
| 19 Popeye (The Hitchhiker) | Chubby Checker |
| 20 The Guitar Man | Duane Eddy |
| 21 Nothing Can Change | Sam Cooke |
| 22 The Lonely Bull | Tijuana Brass |
| 23 Sherry | 4 Seasons |
| 24 Patches | Dickie Lee |
| 25 Love Me Tender | Richard Chamberlain |
| 26 My Own True Love | The Duprees |
| 27 Ramblin' Rose | Nat 'King' Cole |
| 28 Leah | Roy Orbison |
| 29 James (Hold The Ladder Steady) | Sue Thompson |
| 30 I Left My Heart In San Francisco | Tony Bennett |

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CLIFF TOPS POLL AGAIN

HIS FOURTH 'SWOON CLUB' VICTORY

CLIFF has done it again! For the fourth year in succession Cliff Richard heads the popularity poll organized on Radio Luxembourg's "Swoon Club" series. Results were announced last Monday by dee-jay, host and "Pop Weekly" disc reviewer Peter Aldersley.

But Cliff has triumphed by a progressively smaller margin year by year over Elvis Presley. Said Peter Aldersley: "As the results come in year by year, I find myself deluged with letters from Presley fans saying that their hero should have won.

"What can I say to them? Well, on the programme I say simply that if they think Elvis should be number one, then more of them should write in and cast a vote in his favour."

It was a see-saw performance between Cliff and El all through this year's voting. One would go ahead one day, then lose the advantage the next. But the poll is one of the most important of its kind, because they literally cast their spur-of-the-moment votes in favour of ONE name only following "Swoon Club" shows.

Now an analysis of the results. Bill Fury came third, followed by Frank Ifield (who was nowhere last year), and Adam Faith.

Last year's Top Five: Cliff, Elvis, Adam, John Leyton, Billy Fury.

Biggest surprise? Well, John Leyton has dropped to Number 16—and this tends to reflect the fall off in disc sales while John has been out of the country on film and personal appearance chores. Helen Shapiro, placed highish in the past couple of years, is now not in the first twenty places—and girls generally have been having a tough time of it.

Mark Wynter comes in the poll for the first time—at Number Nine. This reflects the success in recent weeks of his "Venus In Blue Jeans" hit. Around the time of "Exclusively Yours", Mark looked like making it big... but his votes tailed off because he was away on world tours.

Other placings in the "Swoon Club" poll were being sorted out at the time of going to Press.

But it is a magnificent achievement by Cliff Richard, topping the poll for four years in succession. Cliff was on his way back from triumphs in America when the results were initially made known.



NOT SO 'BLUE'!

Fans of Karl Denver's all over Britain have been writing in to the *Pop Weekly* asking why Karl has not slayed the charts with his brilliant recording of *Blue Weekend!* They are not the only one's who are surprised, for Karl can only give the excuse, if that's the right word, that at the time of the platter's release he was hurt in a car crash and so couldn't promote it on his big one-night stand tour! I have a feeling however, that he won't have to worry about sales or future chart entries! I personally think that *Blue Weekend!* is just one of those disc lapses that every big platter star gets from time to time!

By the way, some time ago I mentioned that Karl Denver is one of the best artists in this country to put a song on wax. Not exactly the best, but certainly one of the quickest! Many of you have asked what happens when Karl gets around to recording a top single. Well, roughly, here is what happens. Karl

nearly always uses that great guy Jack Good to produce his waxings. Let me say this—that Karl Denver is about the only guy in this country who can cut a disc with the same ease as Elvis!

Sometimes you'll see a crate of beer dragged into the studio—and you can bet evens that it'll be Karl getting ready for some real tough recording! Like Elvis, Karl rarely uses written music or even knows what songs he is going to record! He just goes into the studio and carries with him a stack of songs. After a few beers, everybody settles down and the red light goes on. From then on, it's hard work punctuated by stops for beer, laughs, and consultation of music! Believe me, tho' so many shots of Karl show him looking serious, when he gets into a studio with his two backing-men and Jack Good—then anything from one to ten songs can be put "in the can!"

Usually, it depends on whether or not they're in what Karl calls "A real joshing mood." Despite this Karl still leads most of the British vocalists for he has over fifty titles on disc!—ready to be issued! Karl who saw Elvis many years ago when Elvis was just a c-and-w singer, uses almost the same "free" style as Elvis. Most of our singers, come to that most of the American vocalists, have at least some idea of how and what songs they're going to record. Karl has no idea whatsoever! As he explained to me, "When we go into the studio we just hope that everything will turn out O.K. But whatever happens, it usually gives us at least two tracks to put in the can! I guess my two backing men are something like Elvis's Jordanaires, for they both have the 'feel' for knowing when they've got a good tune!"

You can depend on one thing when Karl gets into the studio—they'll be a good laugh! Like the time Karl and one well-known British pop singer pushed another well-known pop singer's car down a hill—with no-one inside! But that's another story . . . !

FAB JOE BROWN COMPETITION!

Win Joe on Disc!!

Now!!!

Hi there! So many of you have really flipped over our Mark Wynter Competition that I felt we really must do something for those amongst you that didn't win the comp! So I phoned up my mate Joe Brown. "Joe" says I, "a lot of Pop Weekly readers want you in our next competition. Got any ideas on how to run a new angle?" Ol' Joe got up on his soap-box and had what he calls, "a little fink!" After about half-an-hour of "finking", he suddenly threw a copy of his latest hit, *It Only Took A Minute* (isn't it great?) at me, and yelled, "I've got it, mate! What about me making a special disc for the winner of the competition? You know, say a girl called Ann or Maureen or Stella or whatever her name is, wins the competition, she would be the only girl in the world to have a Joe Brown disc that nobody else has got, Dave!"

He jumped up on the table and gave me a demonstration of how he would talk on the disc. "Hi there . . . (whatever her name is) this is Joe Brown speaking. I'm kinda pleased that you have won my competition, because it means you know I'm speaking only for you on this record! I hope you like me playing the guitar and singing especially for you later on after I've told you something about myself." Joe hopped down off the table, "How's that, Dave?" I nodded, "Great, Joe! I can see some happy chick singing along with you on that disc—and wow! man! she'll be the only girl in the world to have a record especially made for her by you—I guess any girl would flip after hearing her name spoken by you!"

Joe smiled, "There's only one thing, Dave. We've got to decide how we are going to work out the competition. How shall we run it?" He laughed, "The first one to guess how many hairs I've got on my head!" I said without a smile, "Too easy Joe!" Joe collapsed in fits of laughter, and that was that! Anyway, chicks, this is the competition. Write in to the address below and put out of this following list of platters which ten—get that right—TEN discs you think Joe Brown likes. Put them in the order you think is right—and the first list I have in that is the same as Joe's, will win the special disc—and then you can boast to all your friends for the rest of time!

Write-Right! Here is the list of Records—all that have been recorded by Joe Brown. Pick out your Top Ten—the Top Ten which you think will be



Joe's favourite Top Ten—and we'll see who wins. Here is the list.

- 1 *It Only Took A Minute*
- 2 *All Things Bright and Beautiful*
- 3 *Your Tender Look*
- 4 *The Other Side Of Town*
- 5 *A Picture Of You*
- 6 *What A Crazy World We're Living In*
- 7 *Layabout's Lament*
- 8 *Shine*
- 9 *Good Luck and Goodbye*
- 10 *I'm Henery The Eighth I Am*
- 11 *Lonely Island Pearl*
- 12 *Stick Around*
- 13 *Talking Guitar*
- 14 *The Switch*
- 15 *Popcorn*
- 16 *English Country Garden*
- 17 *Put On A Happy Face*
- 18 *The Surrey With the Fringe On Top*
- 19 *Turned Up*

- 20 *The Dark Town Strutters' Ball*
- 21 *People Gotta Talk*
- 22 *Jellied Eels*
- 23 *Man Mountain*
- 24 *A Letter Of Love*
- 25 *Dinah*
- 26 *Comes The Day*
- 27 *You Made A Monkey Out o' Me*
- 28 *Swagger*
- 29 *Savage*

The last cards and letters must be in by—DECEMBER 6th. So get writing. Oh! and a message from Joe to you. "Wish you could all win—but thanks in advance for trying." So don't let of Joe down! The address is:

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

PHOTO NEWS



- 1 And they said **Cliff Richard** was on a diet! Anyway, he says, potato chips don't count very high in the calorie scale.
- 2 Is that a look of surprise on Aussie cartoonist-singer **Rolf Harris**'s face? *See above* is the disc which is hitting the charts.
- 3 What the **Crickets** say is that British-born **Mike Berry** is just the right material to become the new **Buddy Holly**. That's **Mike** on the extreme right.
- 4 **Marty Wilde** is a much-experienced and much-improved all-rounder now. Look out for a huge **Marty** revival—and here, he's toasting himself in chat.
- 5 Two world-traveling stars of British pop give out with the smallest grin for their "Pop Weekly" fans. **Matt Monro** and **Helen Shapiro**, of course.
- 6 "This seems a funny song: 'Tis to me!" **Elvis** seems to be saying to his partner in this shot from "Girls! Girls! Girls!" Forthcoming **Hal Wallis** Production. A Paramount Picture.
- 7 Oh **Lonesome**! He sings **Craig Douglas**—and his fans echo: "You must be kidding. **Richard** **Craig** is looking for a house. How'd you like him as a neighbor?"



NEXT WEDNESDAY—NOV. 28th
FRANK IFIELD

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THE ALLISONS TOP FORCES' BILL GREAT TRIBUTE TO POP DUO

FOR the first time ever, the Forces' Entertainment Service has chosen a pop-star teaming to top the bill in their Middle East tour this Christmas. The Allison, Bob and John. So they'll be spending their festive season performing for Servicemen in the more sun-kissed areas of Cyprus.

In previous years, folk such as Harry Secombe and Tommy Trinder have headed the bill—so it is a fine tribute to the amiable Allison.

Says Bob: “Would you let folk know that we'll be glad to pass on personal messages to the Service lads over there. And if there are any special requests, well . . . we'll be glad to do our best.”

John has another reason for being enthusiastic about the trip. “I'm a philluminist,” he explains. Blank look. “A philluminist is a match-box label collector,” he explains. Blank look disappears.

“And I'm sure there are many in that part of the world I have not yet got. In this country, thanks to the co-operation of fans and friends, I've already got over 2,000 in my collection.”

Whether he does add to his collection or not, there is no doubt that this popular team will get a great reception from the boys in Cyprus.

STAR RENDEZVOUS?

BEEF-CAKE and cauliflower (ears) are on the menu of a new West End of London restaurant hosted by Paul Lincoln. And among the customers will, no doubt, be such stars as Adam Faith, The Shadows, Cliff Richard and Tommy Steele.

For Aussie-born Paul was once co-owner of the fabulous Two 'I's' coffeebar in London—the place where the above-mentioned stars and many more were given their early breaks in the business.

And Paul specialises in giving breaks of a different kind . . . as a wrestler. With two other grunt-and-groan specialists, he has gone into the high-class eating-house business. He hopes that the stars who originally were glad to be paid a cuppa and a sandwich for their performances will follow him into the higher-class establishment.

MARK WYNTER COMPETITION WINNER

THE winner of the Mark Wynter Competition was Miss Rosemary Morley, of 66 Dunstan St., Netherfield, Nottingham. The correct answers were: 1 Personality, 2 Sense of Humour, 3 Attractive Appearance. On the actual record of *Venus In Blue Jeans* she wrote: “*Venus In Blue Jeans* has an easy to remember tune and lyrics, which are set off by Mark's smooth voice and clear diction.” Although many other readers had the same answers, Rosemary's was the first one in. Still—for those of you who didn't win, take a glance thru Pop Weekly this week-end and see what Joe Brown has to offer you—and your friends!

SINATRA & SON

LAST week, “Pop Weekly” gave exclusive news of how Doris Day's son, Terry, was settling in a dual career as recording manager and as pop singer. And now comes hot news of another father-son team hitting the headlines . . .

Frank Sinatra's boy Frank Jr. has made his bow as disc producer on dad's Reprise label. The lad was given Russ Arno's single *In The Valley Of The Run* and turned out a very good job on it.

And, in between, Frank Jr. has been making television appearances which have had the critics sitting up and taking notice—especially of the obvious mannerisms he has picked up from his father.

Frank's daughter Nancy, married to Tommy Sands, is a regular recording artiste on the Reprise label. Says F.S.: “I want the boy to take it real easy. With a name like he's got, he could be rushed into things much too fast . . .”

Don't miss out on
No. 14

**POP
WEEKLY**

EMI

NEW POPS

FREDDY CANNON

IF YOU WERE A
ROCK AND ROLL RECORD
STATESIDE 45-SS154

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ADAM FAITH

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MY BROTHER
PARLOPHONE 45-R4967



Stateside

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Grazina Bids For Charts

GRAZINA. Just that—no second name, though she's known on stage and telly as Grazina Frame. What's more she's known to Cliff Richard because she sang with him in his two major movies, "The Young Ones" and "Summer Holiday".

But you wouldn't know her from the movies because she was the "voice off," the "dubbed" bit, for Carole Gray in the first-named film and for Laurie Peters in the second (as yet un-released).

Now Grazina has a real stab at disc-chartdom herself. She has recorded a fine double-sided potential hit "Lover Please Believe Me" and "So What." Top side was by Geoff Goddard and the flip by Grazina herself with top M.D. Charles Blackwell.

Grazina, currently playing the blind girl Carole in Lionel Bart's "Blitz," says: "It's so nice to be myself and sing under my own name. I must say that nobody could have done more than recording manager Bob Stigwood to put me at ease during that first session. In the past, at auditions, I've always been too nervous to really let go of my voice."

NOT SO SWEET ?

"SIXTEEN is a HORRIBLE age," said Hayley Mills, who IS sixteen, this week. "You enjoy yourself, but you're not anything. You're not a child and you're not an adult."

"Sometimes you want to play with a child but realise you can't as you did before. You're with adults a lot but they still think of you as a child."

Hayley added: "No, I'd like to be seventeen. Then you're still a teenager but you are more adult. Or you should be . . ."

And she went on about boy-friends. She said: "I have friends who happen to be boys. I just like to enjoy myself and know a lot of girls AND boys. I don't want to be tied down or going steady. It's pointless when you're my age, horrible sixteen."

"But teenagers in America have much more freedom than they do in Britain. Everything is laid on for them, especially in Hollywood, what with the weather, parties, drive-in cinemas and clubs."

A final shot from Atlantic-hopping Hayley: "My most thrilling experience? Easy. Seeing Elvis Presley in person."

HAVE YOU HEARD ?

Hear Elaine May and Mike Nicholl's latest L.P. if you want to hear the best mickey-taking on the medical shows on telly . . . Warm personality shown by Frankie Vaughan on his "Housewives' Choice" day last week . . . Adam Faith has already tele-recorded a Christmas Day show for BBC TV . . .

Susan Maughan reported "tickled pink" by all the offers pouring in now that she's leaving the Ray Ellington Quartet . . . Cliff Richard quite right to protest about those foolish "Don't let Elvis snub Cliff" phoney-headlines.

ALL LAID ON FOR EDDIE

EVERYTHING is being laid on in America to boost bit-making 15-year-old Eddie Hodges into an even bigger international star, following his long-term signing for Columbia Records.

Eddie's first single under the new and expensive deal was produced by Terry Melcher, who is Doris Day's son and now an executive at Columbia. Eddie is to get one of the biggest promotional build-ups in the history of the company.

Among his recent single successes were *I'm Gonna Knock On Your Door* and *Girls, Girls, Girls*, though he has been equally busy in movies, on TV and radio since leaving the original Broadway production of "The Music Man".

Now You Know!

PET CLARK'S latest hit is *The Road*—but if you think it's like something you've heard before, don't worry. For the story of this song is complex, complicated and dead baffling!

Pet originally had a hit with it in France, but under a strictly Froggie title. It had previously been a hit for Lonnie Donegan under the title *It Takes A Worried Man*. Or, if you prefer it, the Kingston Trio in America had made it a hit under the name *A Worried MIND*. It's a folk-oldie and has also been known as *Gotta Travel On*, according to the folk-oldie experts.

But Pet wanted English lyrics specially fitted to suit her personality. And that wasn't easy, because of the melodic composition of the number.

Eventually the melody reached publisher Hal Shaper, who wrote those lovely lyrics for *Mart Monro's "Softly As I Leave You"*, originally an Italian song. Under his OTHER name John Harris, he came up with "The Road".

Note: The disc has been released in the States, too, via the Laurie label. Here it's backed with *No Love, No Nothing*. In the States, *Jumble Sale* is the flip.

All Clear ?

PHOTO CAVALCADE

MIRRORPIC supplied shots of Shane Fenton and Frank Ifield.

RICHI HOLLOW those of Hayley Mills, Billy Fury, Tornados, Del Shannon and Shirley Bassey.

"HATARI", the film page shot is from a Howard Hawkes Production, a Paramount Release.



BRILLIANT—BRITISH—BASSEY!!

Brilliant! Alive! Sincere! Sensational! Electrifying! Youthful! Take the first letter of the six words I've just mentioned and it all adds up to the word—Bassey! Yes—Shirley—the biggest bomb in the shape of a female international singer this country has ever seen! I know! I've met her. Seen her in action. As far as versatility goes, this girl has got the lot—and more! When I saw her at the "Talk Of The Town" recently she had shouts of "more, more" after every single number! This is rare for any artiste, yet for Shirley it's become almost commonplace!

One point that everyone should take into consideration is the fact that Shirley is the **ONLY** female singer who regularly hits the best-sellers—and yet does not sing out-and-out pop songs! Now before the Shapiro followers take

me to task over this, let me say that Helen (and this I think she will admit) sings commercial pop songs. Shirley's songs are what are classed as "quality" songs. What better quality singer could one have than Shirley to sing them? Too many singers who once had chart successes moan that the only reason they don't hit the Top Ten now is that their songs are too "good!"

Too good, indeed! Can they explain then why Shirley never or very rarely misses the high slots? I doubt it! Her platter of *As Long As He Needs Me* really shook the chart placings and it fell to the mighty Elvis to prevent her from reaching the No. 1 slot! I hope that the time will come when she sits astride the Top Ten in both this country and the American Hot 100! Believe me—it's not the fault of Shirley.

READERS WRITE

.. BUT ARE NOT ALWAYS!

LET US HEAR **YOUR** VIEWS.
POP WEEKLY, Hleanor, Derbyshire
Address your letters to: The Editor

Please, Mr. Chamberclot!

Three or four times I have had the very unfortunate misfortune. (I am sure a catastrophe has befallen our World) to hear a certain rendering (rendering?) by a certain Richard Chamberclot or Chambermaid, or some name to this end, of Elvis's beloved *Love Me Tender*.

My heart grows weary, my hands tremble, my mind screams with horror as this person "sings." My girl friend says she also feels this, but one hundred-fold in excess of my feelings!

Does Mr. Chambermaid really think he can honestly gain some kind of status by recording a record belonging "souly" to "The King," a record that sold a Golden Million for our Elvis before it even went to press?

Oh, moan and rave, scream and weep, wringings of hands, tearing of hair, boilings over of emotions, SOS, SOS, SOS, SOS, boo, boo, boo, to Chamberclot.

You've done us wrong.

A. W. Beal (Colchester)

Steaming Great Nits

Last week I went to see Bobby Vee and the Crickets at Leicester. During Bobby's splendid performance I noticed one or two male members of the audience making rude remarks and jeering at him. If they feel so much against Bobby why do they pay so much money to come and see him? Beats me.

Caroline Gee (Kegworth)

A Growling Shame

Dear Pop Weekly (and Peter Aldersley).

In Pop Weekly Number 8 Billy Fury's *Because Of Love* received a shocking review from Peter Aldersley saying he has an "Elvis growl which robs him of his own technique." If Elvis can be successful with his "growl" why can't Billy? All artists have to change their style you know or their discs would get monotonous like Peter Aldersley's stupid articles!

C. Spencer (Bolton)

Pure Enjoyment

I would like to say how much I enjoyed your article on Ian McShane.

All our lot in our office saw his film and thought he was fabulous, and what a surprise, when you said he could sing, but I agree with Ian, he should concentrate on his acting, as he has a wonderful gift of putting the role he is playing over to his audience.

Martyn Nicol (Birmingham)



FILM CHOICE — 'HATARI'

Hi cats! As you see we have had a bit of a swop around this week. Instead of your TV favourites we are having a new film column. These are the films I like—which I think you will like as well. The first of them is—"Hatari." What's it all about? Pin back your shell pink ears and I will tell you. Ever thought how hard it is to catch an elephant or a rhinoceros! For this film, man—that handsome, swingin' John Wayne will show you! This movie has got the lot! Music from Red Buttons, great acting from Wayne, Hardy Kruger, and

wonderful scenery. Naturally with that swingin' female Elsa Martinella (known as the 'Italian bomb') there is bound to be romance! Back to Wayne for a second! Although it is not unusual to see him in a 'tough guy' role, here is one film where he really shows he can be tough!

In "Hatari," which by the way is brilliant technicolour, Wayne catches a 450 lb. wildebeeste single handed! If you have ever seen a wildebeeste then wow! You'll agree that Wayne really does have a heap of muscles! Just one of the tense

moments when you can cuddle up against your boyfriend in the pictures—and kid him you are frightened!

But if you feel like just listening to dreamy music and watching even more dreamy scenes "Hatari" is still the film for you—for you'll be pleased to know that the musical score was written by Henry Mancini who, of course, wrote that brilliant ballad *Moon River*. Plus this there are two other numbers *Just For Tonight* and *Your Father's Feathers* which when released on record stand a good chance of hitting the Top Thirty.

So get your boyfriends to give you a pre-Christmas treat when the film opens on December 13th. at the Plaza, Piccadilly.

"Tataari"

The Grade Organisation Ltd.

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POP SHOP TALKS

Just a few of the fine British groups challenging the once-untouchable Shadows as top instrumentalists; Peter Jay and the Jaywalkers, Sounds Inc., The Beatles, and of course the Tornados . . . New Ember signing Lynne Adams is a 24-year-old housewife and she's a dead ringer for Peggy Lee visually and vocally . . .

John Leyton reported from Australia, before whooping on to the States, that Slim Dusty, the *Pub With No Beer* star, is planning a U.K. visit soon . . . Helen Shapiro, using a fair whack of Sophie Tucker material on her current touring package . . . Philips group signing masses of new talent here. Latest bunch includes 14-year-old Linda Graham, Irish C and W expert Maisie McDaniel, organist-singer Alan Haven and drummer-turned-singer Bobby Allan . . . Dave Brubeck arrived at the weekend, complete with wife and two of his six children. While Dave whips off on his tour, the others stay in a cosy cottage in London . . .

New boy Johnny Towers, who made an L.P. for his Philips debut, is winning friends and influencing people among the top established stars for his vocal prowess . . . Fourteen different top singers of the Nat Cole, Anne Shelton, Patti Page category featured on a refugee-charity United Nations' album . . . Brenda Lee definitely starts her next British tour on Tuesday, March 5, and she wants Sounds Inc. to work with her . . .

Kenny Ball laying on his own Christmas party for his fans at London's Astoria Ballroom, Finsbury Park, on December 18 . . . How about that B. Bumble and Stingers group for whipping up a storm? . . . Says Helen Shapiro: "I'm working some dancing into my act now. And also working up enough nerve to do it on television" . . . Just watch Presley's *Return To Sender* whip up here (it's out this week) as it did in the States . . . Definitely a value-for-money album: "Mike Sarnie; Come Outside" . . .

Ronnie Carroll and Buddy Greco are swingin' mates and Ronnie plans a trip to the States soon as a holiday-cum-business outing with Buddy . . . Dick Kallman, American debut star of Broadway on HMV's *Speak Softly*, rates high on the "nicest visitor of the year" listings . . . Ex-hit writer Ian "Sammy" Samwell not writing any more but concentrating on his Four-Four recording company . . . Grazina's West End solo song first appearance was at the mighty London Palladium! She stood in for Marion Ryan and did a 35-minute spot, which is like being thrown in at the deep end . . .

Mike Berry's *Tribute To Buddy Holly* to be released in the States on Buddy's old label, Coral, on December 3. And Mike's new British single *Don't You*

Think It's Time is out three days later here . . . Quote from Mike Sarnie after being mobbed at Manchester: "I didn't think I had this kind of image—but I feel flattered" . . . Didja know Brenda Lee's *Rockin' Round The Christmas Tree* was made four years ago? . . . Chip Taylor, new 19-year-old find for Warner Brothers, is a fine golfer, baseball and basketball player . . .



Friendly memo to Edén Kane: Don't shout quite so much in some of your stage numbers . . . Just when people were saying Duane Eddy was running out of luck, up he comes with his high-rising *Dance With the Guitar Man* . . . Following the L.P. of "The Rag Trade" BBC TV hit, the stage version goes on at London's Piccadilly Theatre, December 19 . . . Roy Castle spending more and more time in the States, though he's ready-booked for pantomime at Brighton this year . . . Is it come-back time for Guy Mitchell? His *Go, Tiger, Go* single is doing well in the States—and is the story of a football star who lost out in the game of love . . .

Edén Kane smiles older-brother-like when he hears good reports of Wes Sands, 18, newly signed by Joe Meek. Reason: he IS older brother to Wes . . . Louis Jordan, one of the earliest hit-making American R and B singers, visits Britain next month to tour with the Chris Barber band . . . Didja hear David Jacobs's rave for Sheila Southern's single *White Wedding* after the jury had panned it? . . . Same jury voted Cloda Rogers's *Believe Me, I'm No Fool* a hit—but Decca look "fool" in misspelling her name, Rodgers, on the label . . . Kenny Ball can honestly say they didn't want him to leave New Zealand. He lost his passport . . .

Now it looks certain: Helen Shapiro visiting here for Nashville, Tennessee, sessions early in the New Year for her new American label, Epic. You should hear the raves piled on her by some Stateside musicians . . . We've always wondered why Brook Benton ain't big in Britain. He plans a quickie visit to London next month, then his first full-scale U.K. tour next year . . .

Bobby Rydell expects to be making a non-singing debut on Broadway 'ere long. He's just finished *Bye Bye Birdie* and seems like nothing is too big for him to handle . . . Are you guessing about potential Christmas hits? Look out for likeable Vic Dana and one called *Little Altar Boy* . . . Sammy Davis Junior has kinda "gone off" flying. Seems he gets a sinking feeling in his tummy every time he takes off . . .

Whatta shame you missed out on the drumming of Jerry Allison during the Crickets' British tour. He's a fine musician: was held up by his U.S.A.F. duties during the international set-to's . . . Quote re Elvis from film director Phil Karlson ("Kid Galahad"): "Elvis never sulks, even when his shooting ideas are turned down. He's much too much of a real gentleman" . . . Who's kidding who when Little Richard says he is giving up rock? . . . Nat Cole at the Copacabana, New York. Mit 45-piece orchestra, the entire string section being flown in from California just to keep him happy . . .

Everything's happening for the Four Seasons. While Sherry is still high in the charts, their *Big Girls Don't Cry* tops the list. They're so busy, they don't know whether it's Spring or Fall . . . Lotsa artists paying tribute to the great Ray Charles—latest being the Anita Kerr Singers on an album called "The 'Genius' in Harmony" . . . Timi Yuro must be our most emotional singer, and we're not forgetting the high-days of Johnnie Ray, either . . .

Sound-track album by Elvis from "Girls! Girls! Girls!" already whipping up a storm. Surprised? . . . Stan Getz leads the Bossa Nova routine in the States and you should just hear his "Big Band Bossa Nova" album for Verve . . . There's so much activity here over the Christmas releases that even Santa Claus doesn't know whether he's coming or going . . .

Chap named Johnny Gee has recorded *Boys Don't Cry*, which is not really an answer to *Big Girls Don't Cry* . . . Frankie Avalon now has a seven-year deal with MGM pictures and looks all set for big-time screen stardom . . . Della Reese has been touring all the principal cities filming TV spectaculars—Rome, Hamburg, London included . . . Randy Newman is a Pat Boone discovery, records for Boone's Dot label—and has a good single in *Golden Girl*—*Iron Boy* . . . Jerry Lewis currently putting all his talents in new movie "The Nutty Professor". Not one of his movies has ever lost money . . . That row between Sinatra's own Reprise label and his old "lot" Capitol never looks like dying down.

DISCUSSION

Are you interested in instrumental/orchestral discs? The disc companies seem to be hoping so, judging by the large number they've pushed out this week.

From one big Group alone, one-third of its releases are purely instrumental—from orchestral film themes to solo pianos. A point to ponder! On the vocal side, all new contenders for a hopeful No. 1 spot have the unenviable task of competing with ELVIS! Yes, he's arrived again and all set to do the hat-trick of three chart entries; so let's have a closer look at his new one:

Return To Sender, on R.C.A. Victor, is from Elvis Presley's forthcoming film "Girls, Girls, Girls", and gives us a very punchy earful of pounding beat and drive. This is one of the best treatments in that idiom, for some time, on an Elvis disc. The melody has a particularly catchy phrase repeated throughout; one which even I (old cloth-ears!) could remember first time through! There is one big disappointment, though; I find far too much chorus-work and far too little Elvis. Out of a total of only two minutes playing time, but a bare 45 seconds of pure, solo Elvis! Cor! Mind you, he IS there another way, and you can hear his presence, as it were—but it's very much a concerted effort. A good disc, though.

Adam Faith joins the battle with Elvis, on his new Parlophone release—**Baby, Take A Bow!** Even without the competition of Elvis, I don't think this slow, somewhat "twee" composition would do much to help Adam back along the road to top success. To my mind, Johnny Keating hasn't lived up to the promise of his refreshingly strong and individual backing of *Don't That Beat All*—Adam's voice lacks the confidence which was so evident on that good disc. There is a certain charm in the simplicity of *Baby, Take A Bow*, but the whole is not really strong enough to make great impact; I, for one, am very sorry.

Last week I said I thought **Up On The Roof** was rather a dreary ballad, made to sound even worse by an uninspired treatment; and I stick by that, so you will probably be surprised when I

announce, with a blare of trumpets, that I award this week's

★★★**BOUQUET**★★★★★★★
★ to *Up On The Roof*!! This time, ★
★ however, it's for Julie Grant's ★
★ performance and Tony Hatch's ★
★ treatment on Pye. Here is all the ★
★ bounce and life this little number ★
★ requires to make it register. In the ★
★ past, Julie has been rather neglected, ★
★ but now we have all the ★
★ ingredients of a hit; a crisp, biting ★
★ delivery of the lyric with nicely ★
★ timed phrasing and a load of ★
★ personality to bring the whole thing ★
★ alive. All this, and the up-tempo ★
★ beat, makes it almost a different ★
★ number; pleasant to hear and ★
★ suitable for dancing. Congrats, all. ★
★★★★★★★★★★★★★★★

Get this! Chart entries in Sweden, Australia, New Zealand and even the Fiji Islands!—to say nothing of America where an L.P. has also shot into the charts! That is the success story of a BRITISH group and should make us examine our consciences! I wonder if we can balance the books at home with **The Springfield's** new release *Island Of Dreams*, on Philips? A nostalgic ballad of far-distant happiness is given a medium-tempo beat by this talented, individual group and it is a good example of their highly professional work. Perhaps the melody isn't as prominent as in *Silver Threads and Golden Needles*—but I think it could click with you after three or four spins. We've all got an island of dreams, so try reaching yours with this disc!

A new boy makes his debut on H.M.V. this week. **Tim Connor**. First title? **Take This Message**, written by Jerry Lordan with orchestra conducted by ex-Shadow, Tony Meehan. There's a line-up! Tim Connor is up to the occasion as well, showing us he has a style of his own which is clean-cut and definite. He gives this medium-paced ballad warmth and strength; the backing has B and B (bite and beat, not bed and breakfast!) and it all adds up to a most



promising debut. Take THIS message, from me: "Spin it!"

Now then! The biggest disappointment of the week coming up—for me, anyway. I am so disappointed, that I am flinging my

BRICKBAT

in the direction of Al Saxon for his *But I Do*, on Parlophone, and my reason is hard and fast. Let there be no mistake; I have always been a great admirer of Mr. Saxon. He has been unlucky with his records in the past, but mainly due to choice of material. THIS time, with *But I Do*, he has written himself a cut-above-the-average song, BUT, and here's the point, why. Oh WHY did an artist with such a good style of his own have to decide to sing this number strictly a la Ray Charles. Here is a deliberate attempt to copy the style and sound of the inimitable Mr. Charles; but the result is a mere shadow, it robs Mr. Saxon of a well-deserved individual success. I am disillusioned at the thought of an artist of his experience falling into such a disastrous trap. Much better, to invent an outrageously new style or gimmick if he didn't want to rely on his basic talent.

Ben E. King says *I'm Standing By*, on London Atlantic and it's just as well he is, because I'm not! Here is a slow, drearily slow, ballad of reassurance to the doubtful lady from a quietly impassioned suitor! Ben E. King puts his whole heart into his voice on this one, as though he is trying to convince *himself* before he can hope to convince her. I wonder if he will convince you? Them's my sentiments, and I'm stuck with 'em! It might be that you will be attracted by the power of Mr. King's overtures, despite the fact that you can't twist to 'em. There is no denying he's a good artist, but I think he rather overdoes this one! This one is for the people with American-styled sentimentality.

And that's my little lot for this week. I've avoided the instrumental, only because my space allows for just so many discs and the vocals represented a more-than-usual interesting lot. See you next week.

*Bye for now.



SEVEN fabulous . . .
REAL PHOTOS
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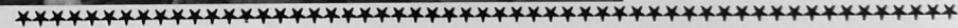
ON THE WAY UP ... LIKE TORNADOS!



Who are the swingiest, most ginchy group in the country? Man! At one time there were no doubts—but now it seems as if the immovable Shadows are being pressed hard by those personality-packed, hard-hitting guys who back that cool character Billy Fury—the Tornadoes! But if you want to get on bad terms with the boys—just start by telling them that they should soon be knocking the Shadows out in popularity votes—and they'll practically eat you for breakfast! Says Clem Cattini, "We're not trying to outdo the Shads in any way. We think they're a great group—and we're very, very grateful that the record-buyers in this country thought enough of us to put our *Telstar* at the top of the charts!"

This is the attitude of all the group—and they're out to prove that there can be two groups in the charts all the time! What has taken the boys by surprise is the fact that their fan mail now reaches fantastic levels for every one of them!

Is there still any likelihood of the boys breaking off from Billy? "NO! NO! NO!" cried the group when I mentioned that their *Telstar* had been at the top of the Hit Parade for almost six weeks—and wasn't this enough proof that they could get along as a solo unit? In fact—so mad were they that the only way I could calm them down was by saying what a good guy Billy was!



★ song of the week

As Featured By Richard Chamberlain and Elvis

Love Me Tender

Love me tender, love me sweet;
Never let me go.
You have made my life complete,
And I love you so.

Chorus Love me tender, love me true,
All my dreams fulfill.
For, my darling, I love you,
And I always will.

Love me tender, love me long;
Take me to your heart.
For it's there that I belong,
And we'll never part.

Repeat Chorus

Love me tender, love me dear;
Tell me you are mine,
I'll be yours through all the years,
Till the end of time.

Repeat Chorus

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BILLY FOR KING?

Wow! Man! I really asked for it, didn't I? I know I asked you to tell me in our edition of No. 11 Pop Weekly whether or not you thought that Billy could ever surpass Elvis and Cliff in the Pop Weekly's Popularity Poll, and also whether or not all of you Cliff and Elvis, (and naturally Billy) fans can say whether or not Bill could be this country's biggest and most-wanted performer—but, please, I didn't ask you to bury me! Since I wrote that feature, in all good faith I've made more enemies and friends than I've ever made in my life! Hundreds of letters came in from Furious Cliff fans—and the same applied to the Elvis fans—but advancing from the other side came thousands of cards from the Billy fans, saying how right I was, etc.!

What were the answers? Will Billy

ever be this country's biggest popularity draw? Answer: How the heck can I tell you when I'm writing this feature under a mountain of letters!?! But all I can say is this—give me another two weeks and we will have the answers right before your eyes—and believe me I shall be as excited as you, because I class Billy as one of my best friends and one of this country's greatest singers and performers! But don't worry you Cliff and Elvis fans—I promise I shall be truthful and give the correct answer! As my ol' teacher used to say, "Cheatin' never got anyone anywhere." (S'Funny—I always wondered how he got his job).

Anyway down to a few points. I was most surprised and delighted to see that the Cliff fans, at least the majority of the Cliff fans, took this poser very seriously,

and didn't just write in scatty cards like, "Course Billy will never be more popular than Cliff! You're a nut!" The same applies to the Elvis fans. You know what you're talking about, don't you, guys and dolls? Everyone of you has been sensible about whether Billy will take over the "Crown" as Britain's most popular star!! Even the Billy fans didn't just write in and say, "Bill's a cert!" They gave me good solid reasons why he could or he couldn't be—but let me say, they were all good answers!

Well, there is still time if you haven't posted your card saying why you think Billy could become this country's biggest draw—popularity wise, bearing in mind that twice he has topped our exclusive week-by-week popularity polls—the only one in the world! For you hep cats that haven't sent in, the address is: Features Editor, David Cardwell,

234-8 Edgware Road, London, W.2.
...oh! and mark cards "Fury Fuddle."

Printed by R. Milward & Sons Ltd., Leen Gate, Lenton, Nottingham and Published by Pop Weekly Ltd., Craven House, 234/238 Edgware Road, London, W.2. Telephone: PADdington 7485.

All Trade Enquiries to the Trade Agents: ERNEST JOYCE & CO. LTD., Wholesalers, Commercial House, St. Ann's Well Road, Nottingham. Telephone: Nottingham 55293

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POP WEEKLY

NUMBER THIRTEEN

Week Ending 24th November

**ONE
SHILLING**

Hayley Mills

