

# POP

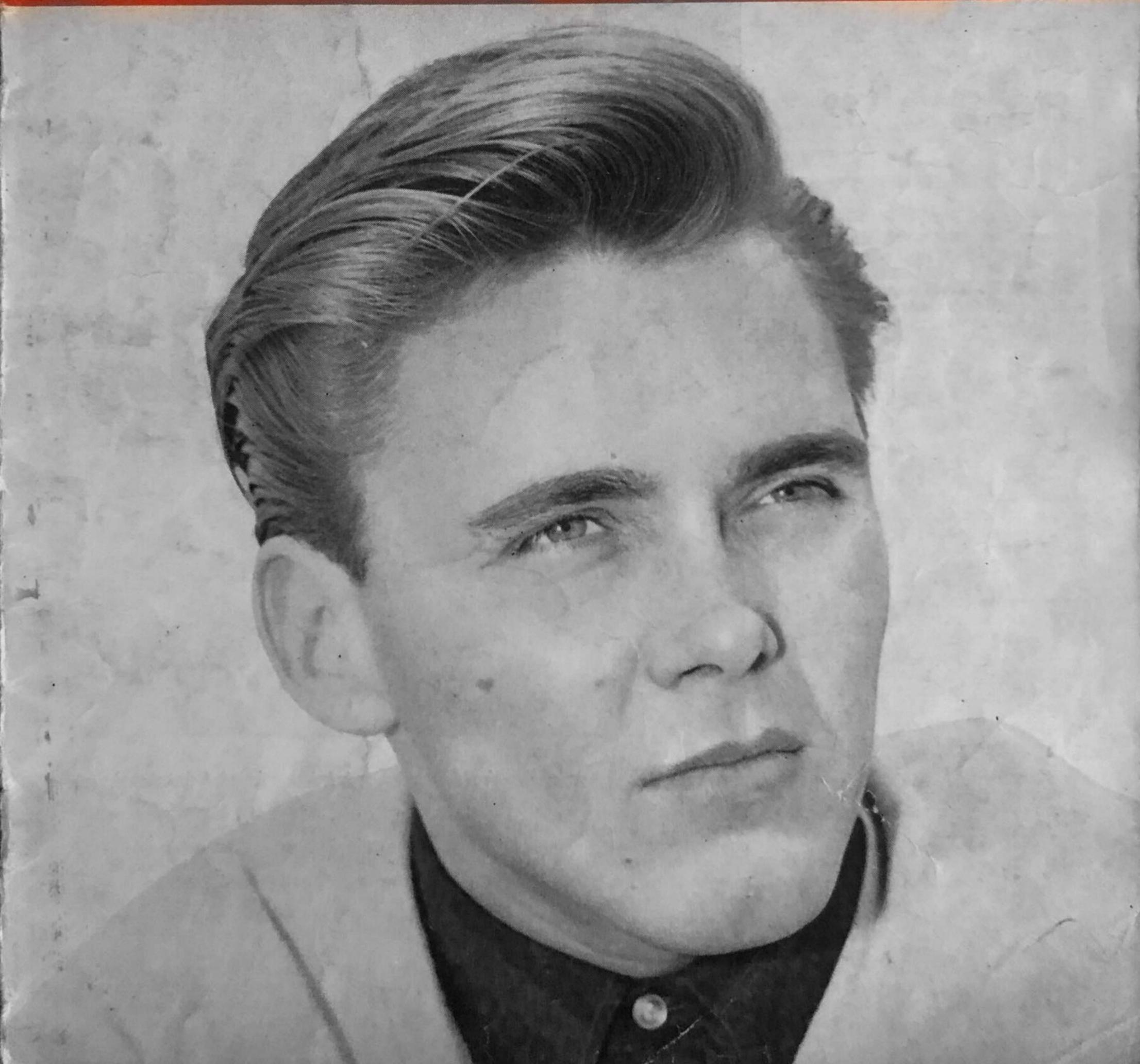


**No. 3**

**WEEKLY**

**ONE SHILLING**

**Week Ending 15th September**



# “Never will I substitute discs for films...”

Some of the most rapid sales in singles and albums by a British artist in the United States can be attributed to Hayley Mills. Yet it seems as if Hayley, once destined to become a big star chart-wise in this country with her *Let's Get Together* bestseller is now dropping out of favour in these isles. The follow-up to *Let's Get Together*, the "twenties" version of *Jeepers Creepers*, barely made the Top Thirty.

Hayley's disc company, Decca, then released an album titled "Let's Get Together" which, judging by the LP charts is not likely to offer much competition to anyone else. This, I feel, is the fault of the disc company as four of the tracks on the album in question have already been issued—*Jeepers Creepers*, *Let's Get Together* (naturally) and the flip-sides to both of these. Why not split the remaining eight tracks up into two EP's? I'm sure it would prove better, saleswise.

Maybe it's not the fault of the disc company entirely, though. After all, apart from a forthcoming film, "The Castaways", in which Hayley sings with Maurice Chevalier, there doesn't appear to be much hope held of Hayley cutting any new platters. Everyone knows, or should know the reason why—Hayley won't wax further recordings—because she doesn't like her voice or as she puts it, "My future is in acting I hope, not in singing. I don't really like singing." She followed this statement with, "Never will I substitute discs for films."

As a panellist on BBC-TV's "Juke Box Jury" Hayley showed a refreshing change to other veteran panellists, by firmly stating almost the opposite to what everyone else said. She knows what she's talking about too, for her vast collection of pop discs rivals that of any record enthusiast for miles around.



Although she can be very critical, in the case of Elvis she, well, let her tell you, "I think Elvis is fab! I go absolutely potty over him. I've got every one of his releases—and I'll go on collecting them for ever."

As Elvis is her idol, and young Hayley is a regular visitor to the State of Hollywood, one would think that she has grasped her opportunity by now to drop in on Elvis somewhere. But, no luck! "Everywhere I'm filming Elvis is filming somewhere else. I was nearly

lucky one day. I saw him coming out of a restaurant in Hollywood, and getting into his Cadillac on the other side of the street." It was just too much for Hayley! "I just leaned out of the window of the car I was in and waved and shouted" she said. "But Elvis was talking to some of his friends, and I don't think he heard me, because he didn't look round." Hard luck on Hayley!! But you never know, one day Hayley might be starring alongside Elvis in one of his movies!

# POP WEEKLY

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FIRST SERIES

ISSUE NO. THREE

Hi there!

The swirling confusion of readers' ideas, suggestions and guidance are, like a morning mist, slowly clearing the pop fields, and I am left with a number of concrete suggestions on my desk which could possibly be included in future editions of Pop Weekly. Many feel that we could spare a column for readers' letters, and this could be arranged quite easily without impairing the set-up of the magazine.

There is a feeling too, that the back page could be extended to a full page photo, dispensing with the second heading. That's easy to arrange too!

But the biggest controversy has raged over the featuring of new stars at the expense of the established ones. Some like the idea, some don't.

On this subject, I feel that there are grounds for argument on both sides, so . . . I'll strive my hardest to strike as fair a balance as possible in the coming weeks. O.K.? Keep swingin'!

*The Editor*

*P.S.* This week sees the introduction of one new feature, as a matter of fact. Underneath the Pop Star Top 20 Chart each week, we shall feature the pic of an artist taken at random from the bottom ten in the chart. This week we present . . . The Allison's

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Great Britain's only Pop Star Chart!

## POP STAR TOP 20

Position	Artist	No. of Votes
1	CLIFF RICHARD (1)	1,752
2	ELVIS PRESLEY (3)	1,608
3	BILLY FURY (2)	1,292
4	SHADOWS (5)	960
5	ADAM FAITH (6)	528
6	BOBBY VEE (7)	456
7	JOHN LEYTON (4)	396
8	JET HARRIS (13)	360
9	EDE BROWN (8)	354
10	EDEN KANE (11)	348
11	HELEN SHAPIRO (9)	336
12	R'D CHAMBERLAIN (12)	312
13	HAYLEY MILLS (20)	276
14	SHANE FENTON (10)	252
15	RICK NELSON (18)	240
16	MIKE SARNE (15)	228
17	BRENDA LEE (17)	216
18	ALLISSONS (14)	204
19	FRANK IFIELD (16)	192
20	BRIAN HYLAND (—)	156

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



# THE KINGPINS AT IT AGAIN !!

Was anything ever more certain than that Elvis and Cliff would be New To The Charts this very week? Advance orders, rave reviews, plus the excitement of another British-American battle—both just HAD to whip straight in.

El's *She's Not You* has taken a decided lead over Cliff's *It'll Be Me*. But the fight's not over yet. Incidentally, Cliff has a wild 'un with *It'll Be Me* but the flip, *Since I Lost You*, a quietie penned for him by Shadows Bruce Welch and Hank B. Marvin, is already winning a lot of support from fans. Could be a double-sider . . .

Here comes Little Eva, dusky American lass who comes from a family of 14 children. *The Loco-Motion* is supposed to be a dance ragemuch, much bigger in the States than the Twist. Looks like it's catching on here, too.

Funny how Little Eva got into the business of singing. Hit songwriting team Carole King and Gerry Goffin wanted a baby-sitter urgently. So they asked their favourite vocal group, the Cookies. And one "cookie" knew Eva well from school days.

Little Eva was a capable baby sitter but she couldn't resist singing along with the hubby-and-wife team when they were in the throes of song-writing.

"Good voice," said Carole. "Nice style," said Gerry. So they tried her out on demonstration discs before writing *The Loco-Motion* specially for her. Of course, the Goffins have had to find a new baby-sitter . . .

*Adios Amigos* has seen Jim Reeves back in the charts. He's a Country 'n' Western stylist who hit it big here with *You're The Only Good Thing and He'll Have To Go*. The last-named sold a million—and brought forth an "answer" single, *He'll Have To Stay* by Jeanne Black. Jim's soon visiting Britain.

Say "hello" to Valerie Mountain. She's the big-voiced girl who took part in a rock 'n' roll Passion play on television a year or so ago—and had a single release, *Gentle Christ*, out to tie in with it. It's the E.P. from the film "Some People" which has crashed the charts.

"One thing that is a bit of a pity. The Eagles are with me on the disc but we've split up and decided to go our own separate ways. They're a good group . . ."

Jet Harris is not really "new to the charts." But he's got to have a few lines because the "B" side of *Main Theme from 'Man With A Golden Arm'* has got into the ratings under its own steam.



Yes—it's *Some People* again—and don't forget that Carole Deene's version is listed, too.

Jet also has an E.P. out, too. It includes *Real Wild Child*, a "talking bit;" *Rave*, an instrumental; *Besame Mucho*, his first hit; and *Some People*.

Extend a "welcome back," too, to Shirley Bassey. *What Now My Love?* is her latest chart entry—and sales are building fast every single day.



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COLUMBIA 45-DB4900



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

- 1 I Remember You (1)
- 2 Things (3)
- 3 Roses Are Red (4)
- 4 Speedy Gonzales (2)
- 5 Sealed With A Kiss (6)
- 6 Guitar Tango (5)
- 7 She's Not You (22)
- 8 Breaking Up Is Hard To Do (8)
- 9 Once Upon A Dream (7)
- 10 I Can't Stop Loving You (9)
- 11 Ballad of Paladin (13)
- 12 It'll Be Me (—)
- 13 Pick A Bale Of Cotton (15)
- 14 So Do I (12)
- 15 Main Title Theme (17)
- 16 Don't That Beat All (28)
- 17 Vacation (10)
- 18 Let There Be Love (11)
- 19 Will I What (23)
- 20 Spanish Harlem (30)
- 21 Little Miss Lonely (14)
- 22 Don't Ever Change (20)
- 23 Some People (—)
- 24 Dancin' Party (19)
- 25 I'm Just A Baby (18)
- 26 Adios Amigo (—)
- 27 Some People (26)
- 28 A Picture Of You (21)
- 29 Peter And The Wolf (25)
- 30 Roses Are Red (—)

- Frank Ifield  
Bobby Darin  
Ronnie Carroll  
Pat Boone  
Brian Hyland  
The Shadows  
Elvis Presley  
Neil Sedaka  
Billy Fury  
Ray Charles  
Duane Eddy  
Cliff Richard  
Lonnie Donegan  
Kenny Ball  
Jet Harris  
Adam Faith  
Connie Francis  
Nat 'King' Cole  
Mike Sarne  
Jimmy Justice  
Helen Shapiro  
The Crickets  
Valerie Mountain  
Chubby Checker  
Louise Cordet  
Jim Reeves  
Carol Deene  
Joe Brown  
Clyde Valley Stompers  
Bobby Vinton

(By courtesy of Cash Box)

- 1 Sherry
  - 2 Sheila
  - 3 Locomotion
  - 4 She's Not You
  - 5 Ramblin' Rose
  - 6 Breaking Up  
Is Hard To Do
  - 7 Party Lights
  - 8 Green Onions
  - 9 You Belong To Me
  - 10 You Don't Know Me
  - 11 Rinky Dink
  - 12 A Swingin' Safari
  - 13 Teenage Idol
  - 14 Send Me The Pillow  
You Dream On
  - 15 What's A Matter Baby
  - 16 Devil Woman
  - 17 Bring It On  
Home To Me
  - 18 Vacation
  - 19 Patches
  - 20 You've Beat Me  
To The Punch
  - 21 Beechwood 4-5789
  - 22 Stop The Wedding
  - 23 Let's Dance
  - 24 Roses Are Red
  - 25 Alley Cat
  - 26 Come On Little Angel
  - 27 Your Nose Is  
Going To Grow
  - 28 Lie To Me
  - 29 Venus In Blue Jeans
  - 30 Silver Threads and  
Golden Needles
- Four Seasons  
Tommy Roe  
Little Eva  
Elvis Presley  
Nat 'King' Cole  
Neil Sedaka  
Claudine Clark  
Booker T. & M.G.'s.  
Duprees  
Ray Charles  
Dave 'Baby' Cortez  
Billy Vaughan  
Rick Nelson  
Johnny Tillotson  
Timi Yuro  
Marty Robins  
Sam Cooke  
Connie Francis  
Dickey Lee  
Mary Wells  
The Marvelettes  
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Bent Fabric  
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The Springfield

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## “JUST TELL THEM ELVIS SAID HELLO!”

The telephone rang. I picked it up, said “Hello,” and an operator who must’ve been testing her lungs yelled, “Mr. David Cardwell?” Suffering from partial deafness, I said, “Yes, it is!” Two seconds later she was back, “Hold on,” she yelled, either under an impression that I was deaf or at least hard of hearing. On came an American accent you could cut with a knife, “Mr. Cardwell? I have Mr. Diskin for you.” Then she added in a whisper, “Isn’t he something to do with Elvis?” Before I had a chance to say “Yes,” a voice came booming across the wires from Hollywood, the deep voice of Tom Diskin, assistant to Elvis’s legendary manager, Tom Parker (better known as the Colonel), and one of El’s best friends!

“Hi, there! How’s everything in England?” he boomed. “Fine, just fine,” I yelled back. “How’s things with Elvis?” A laugh came over the phone, “He’s just had a quick vacation after ‘Girls! Girls! Girls’ and he’s just started work on ‘Take Me To The Fair’, his new film.

As he paused to gather breath for another long-distance yell, I asked, “Hey, Tom, what was all that fuss about Elvis coming over for a Royal Command Performance a few weeks back?” There was a pause on the line, and then Tom said, “Well, I’ll tell you what the truth of it is. We had some newspaper clippings sent over from a national newspaper saying Elvis had been invited to appear at a Royal Command performance. When Elvis heard about it, he said he was very flattered indeed.

“Well, we waited for the official invitation to come, but nothing came. Afterwards we learnt that he hadn’t been invited, and that it had been a mistake. Elvis never said anything when I saw him, but I guess he was pretty disappointed.”

He stopped talking to allow the operator to quit listening in, then said, “I don’t know how you’re off for Elvis discs over there, but the ‘Kid Galahad’ EP has just been released over here, and I guess it looks like another big seller for Elvis. What about *She’s Not You* and ‘Pot Luck’? How are they doing over there?” I told him that “Pot Luck” was still in the Top Three of the album charts and that *She’s Not You* was as always around the No. 1 slot in the Singles best-sellers, and “Kid Galahad” wasn’t to be released for some days yet. He ended with, “Now don’t forget. When you meet any Elvis fans, tell them Elvis said ‘Hello,’ hopes they’re all happy, and thanks them for all their support.” I promised him I would.

Maybe you’d like to know. I still think Elvis will come over for a charity show but I’m not saying when, why, or how—’cause you’ve got to appreciate the demands made on the Golden Guy!



## MIKE FLIPS THE GIRLS

Y'know, it's remarkably funny how the guys and dolls, You! to be accurate, (if you'll pardon the guys and dolls) can get the wrong impression about a pop singer. I'll give a classic example—Mike Sarne! After two really "cool" numbers, *Come Outside* and *Will I What*, both of which have had long chart appearances, what happens? Everybody expects that when they see Mike that he will be one of these comedy singers who is also comical to look at.

Then what happens? As soon as dear old Mike is seen either on stage or the TV screen, screams and yells go up from the girls, letters pour in from left right and centre, asking for autographs, dates, and even marriage! Here are a typical example of two letters sent to Mike after one of his stage shows. "Dear Mike, I think you are absolutely

triffl (terrific)! When I heard *Come Outside* and *Will I What* I thought you would be, well, funny if you don't mind me saying so! But, man! I really flipped after hearing you on stage, and seeing the way you seemed to look at—just me! And you can sing ballads as well! I love you for ever."

The second letter didn't "go to town" quite as much as the first but it still pin-points the way in which Mike, after two disc successes and at present not so many appearances, is wowing the female population! "Mike, I could flip over you 'til the end of the earth! Your hair isn't smarmed down like a lot of other singers' hair usually is like these days! It's like you, Mike. It flops over your forehead but it doesn't look untidy it, just gives you that appearance of putting everything into a song and trying to

break away from something—such as an ordinary life!"

I have no knowledge whether or not the latter note was sent by a Russian space-man's daughter, but Pop Weekly's staff of detectives are checking! Seriously, many of you may be in for a surprise when Mike does get around to recording some straight ballads or fast rockers. A few weeks back, some of the Sunday newspapers (who seem to take a delight in tearing various pop singers to pieces) headlined stories of Mike being "kicked out" of the London University because of failing his end-of-term exams. In another year's time, Mike has the chance to once again continue his studying there, but if you're worrying whether or not Mike will remain a pop singer, DON'T!

"I'll see about my exams when the time comes next year" he told me, "but for now I'll continue singing. After all, from all the mail I've had from my fans I've got to pay them back for their help in my singing career."



# NEW TO YOU

## MARK TRACEY

Stand by to greet Mark Tracey, a near six-footer brand-new to records—his first release, out this week, is *Caravan Of Lonely Men*, on Parlophone. The gals, particularly, should take notice for Mark is fair-haired, green-eyed, slim—and real handsome.

"When I left school, I was supposed to become an electrical engineer," Mark said. "But I'd been singing in choirs for years and had a hankering after show business.

"So . . . I formed a skiffle band. Remember skiffle? Well, it did me a lot of good. We won some area contests and got three telly appearances on the old 'Six Five Special'. Later, skiffle became rock—and I picked up rhythm guitar.

"Along came a job with the Steve Stephenson semi-pro band—and, believe it or not, we did more contests and this time got on Anglia TV. That's where recording boss Norman Newell heard me and liked the way I did *Mack The Knife*."

But Mark, a careful sort of character, isn't even now throwing himself full-time into show business and you can find him, on weekdays, working in a surveyor's office in Newmarket.

Said Mark, enthusiastically: "I must tell you about my hobby. I'm building a house. Not a real one, but a true-to-scale Tudor-style model. I started in January this year and I won't get finished until next year at the earliest.

"It's become a sort of obsession with me. For instance, it took me more than five hours to complete a fireplace made from a plaster-of-Paris mould. Sometimes I start work on it in the early evening and go on and on—right through to three in the morning.

"Musical tastes? D'you know, I don't mind what sort of music it is, trad or classics or pop, just as long as it is good.

I'm mad about show business and I reckon my biggest ambition, now I've got a disc out, is to have my own television show so I can do a bit of experimenting."

Norman Newell, star-maker "king", has already sat in judgment on young Mark and he liked him. Now he is convinced, after hearing the finished disc, that there is real star quality there.

Says Mark, as a post-script: "Everybody has been very nice and helpful so far. But I was specially knocked out by having a John Barry backing for my first disc. I've admired his work for a long time."

Congratulations  
to  
**'POP Weekly'**  
on a  
wonderful beginning  
and  
wishing you every success  
in the future!



**Cliff Richard** *And* **The Shadows**

# PHOTO NEWS



- 1 One Million Sales, plus, on *Stranger On The Shore*. Mr. Acker Bilk here displays the Union Jack, caresses his Gold Disc and churches his glass of vintage cider.
- 2 Shane Fenton, happy with the sales of *Cindy's Birthday*, with his all-pals-together, again, The Fontaines.
- 3 Britain's Helen Shapiro and American Bobby Vee became firm mates when Bob was in Britain. But is "Little Miss Lonely" looking forward to a reunion when Bobby comes back soon? We'd say so.
- 4 Billy Fury, elated at the success of his "Play It Cool" movie, all over the country, gets "with it" as only he can.
- 5 Duane Eddy lets drop some words of twangy wisdom into Peter Murray's microphone. Duane's shaping well as an actor these days—and Pete has been offered a "straight" role in a musical based on *Pickett's Papers*, with Harry Secombe.
- 6 Frank Field, with his recording guide and mentor, Norrie Paramore, ties off and really down to business, "caught" during a recording session.

# SPANISH HARLEM

A Great Song

# POP Weekly News!

Thank You—

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## PUTTING YEARS ON PAT!!

HOW to make the fresh-complexioned Pat Boone, 27 years old but looking not much more than 20, look at least ten years older—that was the problem for his part in "The Main Attraction", Pat's latest movie.

They finally managed it, but not by piping Pat to stop smiling. Simply by telling Pat to stop smiling.

Director Daniel Petrie said this week: "He really looked too fresh-scrubbed to play a beatnik-type drifter. But when we looked at stills we found he looked much tougher and older without that schoolboyish grin of his.

"He was told to smile only grudgingly. In fact, we had him practising a snarl in front of mirrors. Then we stuck a cigarette in his lips and made him work with two days' growth of beard. Without any further make-up, the transformation was complete."

If you find it hard to imagine Pat as anything other than a real nice guy, well . . . dig "The Main Attraction".

And says Pat: "It must work the other way, too. If you want to wipe years off your appearance, keep smiling. You feel much better INSIDE, as well."



## JOHN LEYTON'S AMERICAN TRIP OFF

JOHN LEYTON's film commitments on "The Great Escape", currently being made in Germany, mean that he has now had to cancel his proposed promotional trip to America.

In fact, the film, in which he stars with Richard Attenborough and James "Maverick" Garner, is running at least two months late.

It now seems that John will have time for only a day or so in London before leaving for his New Zealand and Far East trip—a tour he opens in Auckland on October 24th.

But he has been able to make flying weekend visits to London for recording sessions. His next single, follow-up to *Down The River Nile*, is due for release on October 12th. "But the titles," says a spokesman, "are being treated as top secret for the time being."

## MR. BILK CHANGES HATS

MR. ACKER BILK and his musicians are so good on the comedy material that they are being offered a West End stage show for Christmas—though it will NOT be a pantomime.

A spokesman of the Bilk Marketing Board said this week: "A West End impresario, who must remain nameless until contracts are tied up, was so impressed with the bandmen's performance in the film 'Band of Thieves' that he was on to Acker before the screen credits had faded away.

"Though it won't be a pantomime, it will be slanted towards the younger audience."

Meanwhile, Acker this week dons jeans and a Panama hat, replacing the bowler, and is off to a small village near Lisbon for a holiday with his wife and family.

Says Acker: "I want to get in some fishing, dad. Don't even mind leaning over the side of the liner on the way there and 'tickling' for tuna fish, the way we used to 'tickle' for trout in Somerset."

## HOLLY FILM FOR BUDDY BRITTEN?

WILL British singer Buddy Britten, who records for Decca, be the chosen one to play "Buddy Holly" in a film version of the life and times of the late, great American hit-maker?

While Norman Petty, who "managed" Buddy to fame, was in Britain recently he discussed the point with Buddy—and Buddy made no bones about his enthusiasm for the project.

Now comes news that Buddy is likely to fly out to Clovis, New Mexico, to record more titles with Petty—and he hopes, re-open negotiations about the film. Says Buddy B: "Though I've never tried to copy Holly, I regard him as one of the all-time greats of the pop industry."

In London, Buddy and Norman recorded three titles, names of which have not been announced, for release both here and in America.

Note: Buddy Holly's new Coral release, *Reminiscing*, was recorded in 1958 but has not been distributed before because of legal difficulties. It seems a cert for the charts . . . three-and-a-half years after the star died in an air crash.

## NEW GROUP WITH EVERLY BROTHERS

THE Everly Brothers, due to start their second British tour on October 14th, will be bringing a special accompanying group with them—but it will NOT be the Crickets, who worked with them last time.

And it is more than likely that they will be headlining in "Sunday Night At The London Palladium" during their stay. A suggested date is October 28th. Other TV and radio dates are being worked out.

Recently the Everlys were asked why it was that they, almost alone of the big-time American disc stars, had never made a film. And they were quoted as saying: "Really, the main reason is that we cannot act. But we're planning to take a course in drama school and, as soon as we feel we're ready for movies, then we'll push the word round that we're available."

The Everlys' last hit was "That's Old-Fashioned". But since being debbed from the U.S. Marines, they've been busy on night-club and tour dates and have had rather fewer singles released here.

# WORLD TOUR FOR NORRIE

## JUST IMAGINE! WE MIGHT EVEN GET CLIFF OR HELEN SINGING JAPANESE!

**NORRIE PARAMOR**, the musical all-rounder who has shaped the disc careers of Cliff Richard, Helen Shapiro, The Shadows and Frank Ifield, is off on a world tour, starting September 20th.

And there's even a slight chance that a result could be Cliff singing in . . . Japanese!

Said Norrie: "I'm studying the foreign pop scene, especially the Far East. Certainly I'm planning an orchestral album of Japanese songs when I get home—and I can't see any reason why some of my artists should not record in foreign languages!"

*Norrie is taking part in innumerable TV and radio interviews, boosting Columbia records and British pop artists generally, in places as far apart as Bombay, Sydney, New York and Toronto.*

In Toronto, on October 31st, he stars in "The Norrie Paramor Show", fronting a special 35-piece orchestra. And his special guest: Helen Shapiro, who will fly up from New York where she is making TV and radio appearances.



## AND BANG GOES THE SECRETARY..

**THE** singing Allisons, Bob and John, not only know how to pick big-selling disc hits—their *Sweet And Lovely* is doing very well—but also fan-club secretaries.

But they've lost Joan Symes, who has run the fan-club for a long while. She has been taken on by the world-famous Bluebell Girls, Parisian dance team of international lovelies.

Said Bob: "She was auditioned a few weeks ago and signed immediately. But while she is in Paris, we're getting deeper and deeper in fan-club problems. Luckily, though, several of the members have been coming in to sort through the letters."

The Allisons are currently engaged on a series of one-nighters.

## SINGER WITH THE MOST

**WHO** is the most beautiful girl singer in the world? According to the Caricaturist's Association in America, it is freckle-faced, snub-nosed Doris Day—for she is the only vocal star listed in their annual Top Ten ratings. Doris comes in at eighth.

And, in Hollywood, Doris Day is finishing her movie, "Billy Rose's Jumbo". Co-starring with Stephen Boyd (who has also been persuaded to sing) and Jimmy Durante (who can't be prevented from singing), Doris has seven all-time hits penned by Rodgers and Hart.

They include: *The Most Beautiful Girl In The World*, *My Romance*, *This Can't Be Love* and *Little Girl Blue*—and this should lead to disc revivals of these oldies.

## "Big News" from Cliff

**CLIFF RICHARD** was just "messing about" on his guitar. He didn't really have any idea where his musical meanderings were leading.

"Mike!" he yelled—and his road manager, Mike Conlin, rushed into the room. "What about this for a song?"

The following day, Cliff played it to Peter Yates, director of his movie "Summer Holiday". Mr. Yates raved.

*Result is that Cliff's song, with due credit to the hard-working Mike Conlin, will now be part of the score of the film. It's a beat number and it is called "Big News".*

Cliff's visit to America—he is on a new date, October 21st, for the Ed Sullivan Show on TV—has been delayed for a couple of weeks. This means that Cliff and the Shadows will be available unexpectedly for a few extra British dates. These will be announced shortly.

## ONE NIGHT STANDS FOR BILLY

**BILLY FURY**, ill last week with measles and a slight throat infection, will, after all, be making a tour of one-nighters towards the end of next year.

Originally, it was planned that he should spend the year filming, recording and perhaps making an overseas' tour—but pressure from his fans as much as anything has brought the change of plans. Fans wrote to manager Larry Parnes and complained that it was "unfair" that Billy should not be seen "in person."

*Even so, Billy has admitted to feeling the strain through his personal appearances and told one writer that he had often been near to collapse.*

## PHOTO CAVALCADE

### MIRRORPHOT PHOTOS

Supplied the shots of Cliff Richard, Joe Brown and Hayley Mills.

### ELVIS PRESLEY

In a shot from "Kid Galahad". A United Artists Release.

### ADAM FAITH

Was a Pop Weekly exclusive. Photographer: Leslie A. Lee.

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## Looking Hy! Hy! Hyland!

When Brian Hyland reached No. 1 in the States a couple of years back with his rendering of *Polka Dot Bikini*, and incidentally secured himself a Gold Disc at the same time, nobody in their right minds gave the lad a second good chart entry, despite the fact that the disc and various cover versions did very well in Britain and other European countries. To be frank, I never thought that once the disc faded out of sight the name Hyland would stay in mind—and like many other people, I was right. But . . . . Back came the name, and this time on a sincere rendering of a good song, *Ginny Come Lately* which did remarkably well on both sides of the Atlantic. But let's go back to Brian's second release after "Bikini". Titled rather drearily, *Four Little Heels*, it crept into the US "Hot 100" at about the

pace of a rheumatic tortoise! Over here, it fared not much better.

Then, as I said, back came Brian with a lilting number *Ginny Come Lately*. Since then he has set the seal of success on future sales by hitting the Top Ten yet again, this time only a few weeks ago with a beaut of a number, *Sealed With A Kiss*. Sales of his album, "Let Me Belong To You" released way back in May over here to mark his debut LP for this island have now picked up.

Having just finished a long one-nighter tour Brian is in the throes of learning how to act. "Because of two reasons," said Brian to an American reporter. "I'm still known as 'the bashful blond' because of my shyness where girls are concerned, and the second reason is that I hope to be able to prove that I can act."

Your T.V. Choice:—

## Richard Chamberlain

Since June 1st, millions of sad-eyed females have moped around the news pages of the television papers, thousands more scan the TV screen for HIM, whilst others while away their hours by listening to the best-selling platter, *Theme From Dr. Kildare*. Yup—you've guessed it! June 1st was the day they took the heart-throb medical wizard, Richard Chamberlain from our screens, and the fairer sex are hopping mad about it!

Wrote one follower of "Kildare" to Pop Weekly, "The disappearance of those warm liquid eyes, that strong yet gentle face, and those thrilling words 'How are you feeling now?' from my TV screen, has made me very upset. Are we ever going to see Richard Chamberlain again?" The Pop Weekly, with sympathetic nosiness found out—and the answer is—"YES!" The strong silent man will be back on the screens again in the late autumn, and with a brand spanking new series guaranteed to tear out the sobs from your hearts!

What has Richard, or Dick been doing all this time from the screen? Well, he is rumoured to be deciding whether or not he will take any of the many film contracts being pushed at him by the American companies. He has been quoted as saying that his "goodie" image that he has made through the "Dr. Kildare" series is something he doesn't "want to destroy by playing in a bad film."

Sometimes though, he finds that, "I seem to be playing Dr. Kildare off the screen more than I do on it. Nobody sends me letters marked Richard Chamberlain, but plain Dr.! When I went to open a new store recently, heck! it took me darn hours to get thru the crowds." But don't let that statement make you wonder if Richard is getting swell-headed (as the Americans say.) I kid you not, listen to what he says on the subject of fan mail. "I guess I do get a lot of letters, but well, doesn't any TV star?"



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# POP SHOP TALK...

Dr. Ben Casey's entry into the Top Twenty is taking longer than expected. But the doc, alias Vince Edwards, is selling well on *Don't Worry About Me*. That title's no kid—he's making well over £75,000 a year . . .

Pete Kerr, leader of the Clyde Valley Stompers, on his Top Twenty trad treatment of Prokofiev's *Peter And The Wolf*: "I'm sure Prokofiev, if he were still alive, wouldn't take exception. In fact, he'd probably be the first to buy the record" . . . E.M.I. organization started, Tuesday this week, new Radio Luxembourg series "Dancin' Party", complete with instruction on dances in each programme . . . Russ Conway, still a pack-out success on tour despite no hit disc, sets out on another hectic national one-nighter series on October 1st, with chief vocal support from Bryan Johnston . . .

They're calling the muscular, sport-loving Frankie Vaughan "the strong man of pop". His last hit: *Tower of Strength*; his latest release, just out: *Hercules* . . . Who said class ballads don't go down well with beat-happy audiences? With Eden Kane and Jet Harris at Blackpool a few days back, Oriole's Jan Burnette near-stopped the show with a beautiful version of *The Party's Over* . . .

John Barry has recorded the *James Bond Theme*, main melody from the upcoming (October 5th release) "Dr. No". Monty Norman, ex-bandsinger now famed for *Expresso Bongo*, did the score . . . Out this week: Eden Kane's latest for Decca, *House To Let*, backed with *I Told You* . . . There's another lad with the name "Webb" on the disc scene—Mark Tracey, Lambeth born and with the real name Peter Webb, who debuts for Parlophone on *Caravan Of Lonely Men*. The real-named Harry

Webb made it more-than-slightly as—Cliff Richard . . .

Estimated that Karl Denver will lose at least £3,000 through his hospital-and-convallescent spell at Yarmouth—which makes it a very expensive car smash . . . Back in 1957, an American Decca A and R man said of a test-disking "He's the biggest no-talent I've ever heard." HE was Buddy Holly. That A and R man doesn't work there any more . . .

Discount those rumours that "Juke Box Jury" is coming off—nobody at BBC TV knows anything about it . . . Why no discs these days from Peter Sellers. Everything he has done, recording-wise, has been a smash salishit. Maybe he's just too busy on his fab film career . . . Sight for sore eyes at Blackpool was the debonair Nina and Fredrik eating fish and chips out of a newspaper . . .

Joe Meek is planning to have his Tornado's hit *Telstar* air-waved to America through the satellite Telstar . . . Larry Parnes is NOT putting a ban on Bill Fury's driving habits—though he admits to being a bit worried from time to time . . .

Bobby Vinton, who missed the boat caught by Ronnie Carroll on *Roses Are Red*, flies in to London in a few days to promote *Rain Rain Go Away* . . . and the last-named number was offered to, and rejected by, Ronnie, who has not yet decided on a "Roses" follow-up . . .

Said Chubby Checker, on arrival in Britain: "I'm not worried whether the Twist is growing or busting. My new dance rave, The Popeye, is a real gas, man, a real gas." . . . What about the Springfields? *Silver Threads and Golden Needles* is in the American Top Thirty and is top of the charts in Australia—yet it didn't do much at all in Britain. Nor has their follow-up *Swahili Papa* . . .

Pat Boone returns to London around November 16th for the opening of his film, "The Main Attraction", and it is hoped to fix him up with at least one major television appearance . . . Critics generally were unimpressed with Acker Bilk's film "Band of Thieves", but they all admitted the musical content was very strong as was the comedy performance of Acker's trombonist, John Mortimer . . . Watch for news of an acting debut by Nelson Riddle, famed orchestra leader and arranger—he's expecting to make an important movie in Britain mid-way through next year . . .

Cliff Richard has over three dozen suits stashed away in a couple of wardrobes at home—but he claims he is no "dandy", despite his recent rating in the "best-dressed men" charts . . . Bert Weedon, planning a 30-minute work, "Heart Of A Guitar" for an upcoming album, would never give up the guitar, but he admitted this week that he would really love to be a comedian.

# AMERICAN LETTERGRAM

Right after her tragic death, 20th Century Fox have whipped out an album commemorating Marilyn Monroe here. It even contains a "ready-to-frame" picture of the blonde star . . . We're all knocked out by Frank Ifield's *I Remember You* and it's fairly soaring up our biggest charts. We hope to meet up with the guy sometime in October . . . when are you in Britain going to make Jimmy Darren the big star he should be? . . . Tony Williams, ex-lead singer of the Platters, has signed for Mercury and one condition is that he'll return to wax items with the Platters every so often . . . Della Reese was kept off her cabaret spot for over an hour because of an impromptu session between Bobby Darin and Lionel Hampton. Della don't dig Darin, definitely! . . . Bobby Rydell seems to be doing more major television work here than any of the other youngsters . . .

Everybody—but EVERYBODY—here is singing, whistling or humming the Anthony Newley songs from "Stop The World—I Want To Get Off" . . . One of our top dee-jays had to eat a copy of a disc the other day—because Matt Monro's *Softly As I Leave You* made it into the American charts . . .

Looks like Nat Cole's *Rambling Rose* will be his biggest single success ever and could be even bigger than *When I Fall In Love* . . . Seems all that publicity over Eddie Fisher hasn't harmed him—he's one of the biggest successes in night-clubs here and soon opens in a revue on Broadway . . . Two Gold Discs handed over in New York to Ray Charles for the single *I Can't Stop Loving You* and the other for his album, "Modern Sounds In Country and Western Music" . . . Buzz Clifford, who is in Britain this week, was telling me how four of his friends literally had to hurl him on-stage when he made his debut in a talent contest . . .

The name Booker T and the MGs is riding the charts here. Who is he, she or it? Booker T. Jones is the gov'nor and the group initials stand for Memphis Group . . . Five years ago the American charts were topped by Debbie Reynolds' *Tammy*, Paul Anka's *Diana* and, of course, several helpings of the "Teddy Bear" era Presley . . .

Disappointed guy here is one Angelo Ruggiero, a supermarket clerk, who won a trip to London through a competition around Mantovani records. Now Monty's illness means Angelo doesn't get the prize . . .

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# DISCUSSION

Here we are again, then! Another week older but not much wiser on the subject of "cover jobs." I'll never understand why disc companies bother to compete with each other over different versions of one song. Unless the "cover" artist is a sure-fire seller it seems pointless and only splits the vote, as it were! We've a classic example this week with the release of three versions of "Venus in Blue Jeans", so let's try and sort them out:

"Venus in Blue Jeans" is a teenage number which will appeal to teenagers; it has an easy melody and a "pop" lyric. A hit, surely? But, which? I discount Ray Adams on Decca. A pity. I'd like to see him on his own, but this time I think you'll find his version too close to the original of Jimmy Clanton. On this disc, Ray lacks any originality to give him a headstart. So we come to Jimmy Clanton on Stateside. This original version has all the ingredients for a Top 20 success. It has "that sound"! More's the pity for the third version, by talented Mark Wynter—his first release on Pye. As always, Mark gives the number his individual treatment which is professional and assured. I enjoyed the song itself all the more for that. To sum up: Mark Wynter for the best performance. Jimmy Clanton for the customary Top 20 "sound."

On to Eden Kane. His "House To Let" on Decca makes me wonder why the flip wasn't chosen as the "A" side. "House" gives us the sound we have come to expect from Eden, but the medium-paced advertisement for a tenant for his "house of love" lacks charm and is a bit dull. The flip, "I Told You" is bright, with a bouncy-beat, and by far the better bet. Eden's treatment of this has charm and life. This is for me.

Here is something so much not for me that I award it this week's

## BRICKBAT

*Monster Mash* on London gives us a performance by Bobby Pickett which makes me think he was trying too hard to be funny. The disc "ghouls-up" the "mashed potato." The dance hasn't caught on here, yet, and this dreary Dracula/Frankenstein version won't help. I like horror films: I like "The Mash"—but the two don't go together on this disc. It fails, for me, in all departments. Do you suppose that is why they started the disc with an effect that sounds like a waste-pipe? Oo-er! Never mind, can't be helped!

After the storm, the sun! (What? In Britain? I'm joking, of course). There is a bright light beaming towards success for Gene Pitney. His United Artists release of "If I Didn't Have A Dime (to play the Jukebox)", shows much more hit-parade promise than his last two discs in this Country. A pleasant little tale of teenage-romance, started by a Jukebox, is given a light, appealing

treatment by Gene and guitar backing, which should attract attention. It's one of those discs which grows on you. Give it a couple of spins! Promise?

Heard about Billy Boyle? If not, you soon will! He makes his debut on Decca's "My Baby's Just Crazy About Elvis"—and although he gives yet another impression of Elvis, he has sufficient style and individual appeal of his own to make me look forward to his next disc. Make no mistake, though, "My Baby's Just Crazy..." will appeal to many—especially the boys whose girls are real gone on Elvis! Good beat, good backing, good buy!



Another debut. American. Female. On the new label Oriole-American comes Mary Wells with a medium ballad, backed by a good, solid beat. "You Beat Me To The Punch" is a strong title but the lyric doesn't live up to it. Mary gives a pleasant, but unexciting performance, which whets my appetite to hear her again, with better material.

The new Bobby Vee on Liberty is "A Forever Kind Of Love". Although this is good Vee, I doubt whether the number itself has the magic to catch the imagination. As usual, with a Bobby Vee recording, a good beat; but I find the melody a little elusive. If you like just Bobby and a beat, it will be for you, although I don't think it will match his past big hits. But perhaps his forthcoming personal appearances in Britain will help. I hope so.



Ah! Now we come to the spot that gives me the most pleasure every week. I'd love to give full marks to every disc, but life's not like that. The highspot this week, which wins my:

## BOUQUET

Is Adam Wade's "I'm Climbin' (the wall)". Here is a dramatic ballad which must surely have popular appeal. A lover climbs the wall his girl has built round herself. The strong lyric gains much from a well-timed performance by Adam Wade, and builds up to an exciting climax. The almost military-like, incessant beat compels the attention not to wander, and this beautifully arranged number should gladden the heart of any lover of good discs. I should like to ask Messrs. Adams and Nader, who wrote the song, whether they were inspired by East/West relations! ?? Go on, disc lover! Make this a hit. I dare you!

Now, how about a few "snap decisions"? First-spin reactions which come under the heading:

## SPIN-QUIX:

Doug Sheldon. "Lollipops And Roses" (Decca). Sugary lyric. Uncertain Mr. Sheldon. Familiar backing. To sweet. I'm not s(c)ent!

The Fontones. "The Breeze And I" (Parlophone). Made famous by Caterina Valente, now given a treatment in the modern instrumental idiom. A "yes" for Fontone fans. Doubtful for others.

Victor Feldman Quartet. "A Taste Of Honey" (Fontana). A touch of the old jazz here which will appeal to many, apart from Top-500 enthusiasts.

Bob Luman. "Hey Joe" (Warner Bros.). A good beauty show from Bob. Lots of appeal. Yes!

Glen Campbell. "Too Late To Worry, Too Blue To Cry" (Capitol). Slow, sad ballad of lost love with soulful sound from Glen. A good disc, worthy of a few spins.

And that's it for another seven days. Thanks for being with me. See you! 'Bye for now.



## UNIVERSALLY FAB!

There sometimes comes a time in an artiste's life when he knows he is **BIG TIME!** Merely by looking at the internationally wanted signposts—the disc charts! He knows then that he could spend a whole year away from his own country just touring, and still come back to find his latest release in the Top Ten. Such an artiste has now become—Cliff Richard. Many of his ardent fans may argue that Cliff has always been in demand all over the world—a point which I do not dispute!

But now I think, or rather I am certain, that his international standing is such that he can just turn round and say, "I'd like to go there" and he's sure of one of the biggest welcomes that country can provide for him. His discs sell in New Zealand, South Africa, Finland, Australia, Sweden, Denmark, Japan and Italy, and his albums are currently reaping huge rewards in America.

So far Cliff has visited 12 countries in his career, Luxembourg, Germany, Holland, North America, Canada, South Africa, Sweden, Norway, Denmark, Australia, Greece and Singapore. As far as singles sales are concerned Great Britain leads the way for Cliff, but don't forget that we have the added attraction of Cliff being a British star. It is a fact that whenever Cliff tours a country the sales of his current discs shoot up to sometimes treble their former figure!

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# FANS BURY JOE BROWN

"Joe Brown Is Buried!" But don't get worried! The Cockney lad loves it—for it's fan letters that the bouncing, shock-haired "broth of a boyo" is being buried under! And who can blame him? What amazes me, and come to that, many other people throughout the disc business is that it's taken so long for the chart spotlight to fall on Joe! Just before his No. 1 bombshell, I was talking to Billy Fury. "Why my mate Joe has never had a big hit I just don't know" said Bill.

"It's a real mystery to everyone. He can play a guitar like a veteran, sing in practically any style from Cockney ditties to C&W, he's got a personality that shines almost as bright as the sun, yet he's hitless!" Meeting Joe later in London quite accidentally, I asked him how things were going. As usual, he was his bright and cheerful self, "Fine, mate! 'Ow's you?" Not a word about his new release, *A Picture Of You*, tho' even Joe must have known that it had hit potential from the word go!

So the other day I rang him up. Now, with *Your Tender Look* eating its way through the charts like woodworm, a Golden Guinea album reputed to be the fastest selling "Golden" LP in existence, you would think the lad would be in his seventh heaven! Man, you're right! I just couldn't stop the lad talking—nor did I want to! "Great, isn't it mate?" were the words he used most of the time—and again who can blame the Joe? Especially when anyone as nice as Joe gets the hit!

"I think it's marvellous," he said for the tenth time. "I'm especially glad that 'Picture Of You' happened to be my No. 1 hit as it's a C&W number and I'm about one of the greatest fans of C&W this country can have. But *Your Tender Look* and 'Picture' aren't pure C&W, but that's what I'm hoping this country will start developing a trend for, you know, the real authentic stuff with fiddles sawing in the background, and all that kin' of gear."

To back up his argument, Joe is starring in a Light programme series "Country Time", that is currently drawing many fans throughout Britain. Will country music ever take a really strong hold? I asked Joe, and it seems to me his answer is one that should be noted. "It could so easily be great



over here, but I think a lot of teenagers regard it as something dreary, as far as beat and tempo go. But they're wrong. With the majority of pure C&W, you can concoct a fantastic beat that anyone can dance or even do the twist to! Don't be fooled, mate! When and if country music gets a grip on this island you'll never stop it!" He grinned, "And I for one shall be glad."

He suddenly sounded doleful, and said, "There's only one thing gone

since I've had a bigger hit," he sighed. "What's that?" I asked. "Well, you know how absentminded I am? Now I've got a lot more engagements I don't know where the heck I'm supposed to be half the time. Still, I've always got my group, the Bruvvers, to tell me where we're appearing." He paused, "Have to be going now, mate. I've to see that chap—eh? Um? What's his name? Now who the heck was he? I wonder where . . . ?"

# POP



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