

TWO PAGES  
PHOTO-NEWS

GIANT DOUBLE-PAGE PICTURE OF PACEMAKERS INSIDE  
FULL PAGES OF BEATLES ★ JAYWALKERS ★ CLIFF ★ HELEN SHAPIRO

POP WEEKLY  
PIN-UP

# POP

No. 41

WEEKLY

ONE SHILLING

Week Ending 8th June





# DYNAMIC PEASANTS



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FIRST SERIES

WEEK ENDING 8/6/63

ISSUE No. FORTY-ONE

Hear Ye, Hear Ye, Hurry Hurry, Don't Delay, Down To Your Local Shoppe Today: 'Cos If You Want To Have A Balle, and Hear The Group That Gives All: Here's a New Record You Can View; A Platter That Is Just For You. That's the theme of a hand-out issued to all the members of the flourishing Peter Jay and the Jaywalkers' fan-club. Underneath this line comes the note: "This poetry may not be very good, but if you've gotta load of peasants like P. Jay and the Jaywalkers writing it—well, what can you expect?"

This is typical of the matey atmosphere that Pete Jay creates when he gets out among his fans. As leader of the group which turns on the best stage show of them all, he's well aware of the importance of getting across to the public in the most dynamic way. Funny thing is that his new disc, *Poet and Peasant*, cuts across what he really wanted to do—in that he didn't like harking back to the classics or near-classics to find his material.

The boys cut *Can Can '62* and leaped into the charts. Then came *Totem Pole*, an original, which most of the critics dug and forecast for the big time. But whereas the "crib" from the classics had hit it, the brand-new number didn't. So Peter was forced back to having another go at the classics with *Poet and Peasant*. Is this fair on the classical composers? Who cares? Really—who cares? Lotsa modern-day composers of the long-haired stuff lean heavily on the jazz idiom for their material—so does it matter if the traffic moves the other way once in a while?

Said Peter: "The thing that knocks me out is that we get more and more fans each day without really having a huge disc success."

Well, Peter has spent a lot of money on trying to achieve something different. His crocodile-skin drum kit is startling enough as a stage spectacle. Nearly £300 it cost. The boys have uniformly white guitars and brilliantly colourful stage suits. That's great. But the important thing, when all is said and done, is the music they make. And the music they create is loud, brash, lively and original. Said Peter: "My dad really wants me to become a singer. He figures it'd be easier for me—instead of having to tote around a drum kit everywhere I go. Truth is I think he's gotten a little fed up with the noise I make when I start rehearsing."

But where Peter was lucky as a youngster was this. His father owned—and still owns—a theatre at Great Yarmouth, in Norfolk. That's where Peter took his drum kit to practise.

And that's how he built up his powerfully percussive style of drum-hammering.

Hi there!

Pics! Pics! Pics! The customer is always right, and it seems that what our customers want is more pictures. The answers to our question of what you wanted in this magazine said overwhelmingly, more and more pictures. So in keeping with our policy, we are giving you maximum picture coverage. In addition to our double-page centre, two pages of photo news, full pages and pin-up pic, we are adding in most editions a full page "Charts-rider," one of the current chart-toppers.

In addition to this, we are devoting more space to readers' opinions, as many of you suggested, so don't forget to keep plenty of interesting cards rolling in. Let us hear your opinions on matters affecting pop music and artists, or other readers may not agree with you, but at least we shall have some interesting discussions going. Let's keep them friendly.

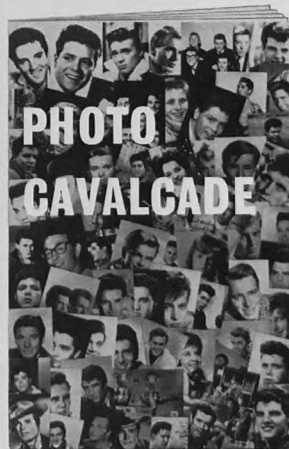
A further improvement is the extension of the Pop Star Top 20 to the Top 30 artists in order of popularity and this will be found on the next page, together with the British and American Top 30 Record Charts.

I hope our new layout pleases everyone, if it doesn't, just let us know.

Keep Swingin'

*The Editor*

(ALBERT HAND)



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# BRITAIN'S TOP THIRTY

- |    |   |                     |
|----|---|---------------------|
| 1  | Do You Want To Know A Secret (3)          | Billy J. Kramer     |
| 2  | Scarlett O'Hara (2)                       | J. Harris/T. Meehan |
| 3  | From Me To You (1)                        | The Beatles         |
| 4  | Lucky Lips (4)                            | Cliff Richard       |
| 5  | Can't Get Used To Losing You (5)          | Andy Williams       |
| 6  | Two Kinds Of Teardrops (6)                | Del Shannon         |
| 7  | If You Gotta Make A Fool Of Somebody (16) | Freddie & Dreamers  |
| 8  | In Dreams (7)                             | Roy Orbison         |
| 9  | Nobody's Darlin' But Mine (9)             | Frank Ifield        |
| 10 | How Do You Do It? (8)                     | Gerry & Pacemakers  |
| 11 | When Will You Say I Love You (13)         | Billy Fury          |
| 12 | Deck Of Cards (14)                        | Wink Martindale     |
| 13 | Young Lovers (10)                         | Paul and Paula      |
| 14 | From A Jack To A King (11)                | Ned Miller          |
| 15 | Take These Chains From My Heart (15)      | Ray Charles         |
| 16 | Losing You (12)                           | Brenda Lee          |
| 17 | He's So Fine (17)                         | The Chiffons        |
| 18 | Say I Won't Be There (18)                 | The Springfields    |
| 19 | Pipeline (19)                             | The Chantays        |
| 20 | Brown-Eyed Handsome Man (20)              | Buddy Holly         |
| 21 | Folk Singer (21)                          | Tommy Roe           |
| 22 | Casablanca (22)                           | Kenny Ball          |
| 23 | Rhythm Of The Rain (23)                   | The Cascades        |
| 24 | Forget Him (24)                           | Bobby Rydell        |
| 25 | My Way (25)                               | Eddie Cochran       |
| 26 | Let's Go Steady Again (30)                | Neil Sedaka         |
| 27 | Little Band Of Gold (26)                  | James Gilreath      |
| 28 | Shy Girl (28)                             | Cascades/M. Wynter  |
| 29 | Walk Like A Man (27)                      | Four Seasons        |
| 30 | Fireball (29)                             | Don Spencer         |



## THE SWINGING BLUE JEANS

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## GERRY AND THE PACEMAKERS



I LIKE IT

COLUMBIA DB7041

## GRAHAM JAMES

IF YOU WOULD ONLY SAY YOU CARE

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## THE FOUR SEASONS

AIN'T THAT A SHAME

STATESIDE SS194

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POP Weekly

8/63

### GREAT BRITAIN'S ONLY

### ★ POP STAR CHART ★

## POP STAR TOP 30

Send the names of your 3 favourite stars to P O P W E E K L Y, Heanor, Derbyshire.

Position	Artist	Last Week	Position	Artist	Last Week
1	ELVIS PRESLEY	1	16	FRANK IFIELD	10
2	CLIFF RICHARD	2	17	JOHN LEYTON	12
3	SHADOWS	6	18	SHANE FENTON	—
4	BILLY FURY	3	19	EDEN KANE	17
5	BEATLES	4	20	JAYWALKERS	—
6	BRENDA LEE	7	21	TORNADOS	8
7	ADAM FAITH	5	22	MARTY WILDE	—
8	HELEN SHAPIRO	11	23	SPRINGFIELDS	—
9	MARK WYNTER	20	24	DEL SHANNON	13
10	R'D CHAMBERLAIN	9	25	RAY CHARLES	—
11	JOE BROWN	14	26	TOMMY ROE	—
12	MIKE SARNE	16	27	BRIAN HYLAND	—
13	JET HARRIS	18	28	JOHNNY TILLOTSON	—
14	GERRY/PACEMAKERS	15	29	MIKE BERRY	—
15	BOBBY VEE	19	30	JULIE GRANT	—

# AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

1	If You Wanna Be Happy	Jimmy Soul	16	Can't Get Used To Losing You	Andy Williams
2	I Will Follow Him	Little Peggy March	17	Pipeline	The Chantays
3	Surfin' U.S.A.	The Beach Boys	18	Hot Pastrami	The Dartells
4	It's My Party	Lesley Gore	19	Killer Joe	Rocky Fella
5	Foolish Little Girl	The Shirelles	20	El Watusi	Ray Barretto
6	Puff (The Magic Dragon)	Peter, Paul & Mary	21	This Little Girl	Dion
7	Two Faces Have I	Lou Christie	22	Ain't That A Shame	Four Seasons
8	I Love You Because	Al Martino	23	The Love Of My Man	Theola Gilgore
9	Rev. Mr. Black	Kingston Trio	24	Mecca	Gene Pitney
10	Losing You	Brenda Lee	25	SukiyaKa	Kyu Sakamoto
11	Da-Do-Don-Ron	The Crystals	26	He's So Fine	The Chiffons
12	You Can't Sit Down	The Dovells	27	Prisoner Of Love	James Brown
13	Take These Chains From My Heart	Ray Charles	28	Those Lazy, Hazy, Crazy Days of Sum'r	Nat 'King' Cole
14	Another Saturday Night	Sam Cooke	29	Pushover	Ella James
15	Still	Bill Anderson	30	Little Band Of Gold	James Gilreath



Pop Weekly Charts-riders

No.1. JET and TONY

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# Photo News



*Top Left:* Confounding many critics, **Jet and Tony** have really hit the high spots with **Scarlett O'Hara**.

*Top Right:* **Bobby Rydell** makes his screen bow in Columbia Pictures' "Bye Bye Birdie," playing **Ann Margret's** boy friend. This is a movie version of the hit Broadway musical.

*Bottom:* Are **Johnny Tillotson** and **Del Shannon** exchanging a secret or rehearsing a number together?



*Top Left:* Cherry Roland sips her drink as Mark Wynter gives out with the latest news.  
*Top Right:* The platinum nut of Jimmy Savile, believed to be the only disc-jockey to wear riding boots and breeches. Both above are shots from Columbia Pictures' "Just For Fun."  
*Bottom Left:* Being carried out by *The Dreamers*, was Freddie, knocked out by giving a pint or his charts success.  
*Bottom Right:* Yes, it's the daddy of 'em all—Frank Sinatra, starring in the Paramount release, "Come Blow Your Horn."





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## Japanese Tour For John Leyton? SWEDISH VISIT ALSO PLANNED

BECAUSE his *Lonely City* has been such a big hit in Japan, John Leyton hopes to tour there . . . maybe in the Autumn. And, in the meantime, manager Robert Stigwood is arranging a visit to Sweden for the song star towards the end of the year.

On the disc scene, John's new release, for June 7th, is to be *I'll Cut Off Your Tail*, a Johnny Worth composition. Flip will be the title song from the upcoming Leyton movie, "The Great Escape"—and this disc will be released in America too. It will be the first under the recent tie-up between Leyton and United Artists there.

Offers for John's services are coming in from all over the world, including Australia and New Zealand for a further tour. Just how much world-travelling he can fit in depends on his heavy commitments in Britain.

## SPRINGFIELDS GETTING AROUND

THE fabulously successful Springfields are to represent Britain at the Grand Gala du Disque, which will be held in Amsterdam in October. It's a big honour for the talented trio—and their performance will be covered by most of the continental Radio and television networks.

Representatives from many other countries will be there for this, believed to be the biggest festival of its kind yet organised on the Continent.

Said Tom Springfield: "We're certainly getting the chances for travel these days. Actually, we'll be in Brussels on July 6th, too, for a big radio show there and there's another do in Ostend, at a pop concert arranged by the British Forces Network.

"And, though we don't want to say too much about it yet, we're likely to return to the States just as soon as we can fit it in."

## COMPETITION WINNERS

This week's winner of the "Elvis Monthly" Competition is: Miss S. MOORE, Upper Harlestone, Northants., who will receive a copy of Elvis's "Rock 'n' Roll No. 2" L.P.

The "Fury Monthly" winner is: Mrs. P. NUTTALL, 16 Hillmorton Road, Veltvortoff, Nr. Rugby, Warwickshire, who has asked for Billy's "Billy" L.P.

## He's GOT Soul!

JIMMY SOUL is rated one of the fastest-rising young hopefuls of the American vocal scene. But all the excitement going on round him right now is nothing to the scenes he stirred up when, at the age of seven, he was called "the wonder boy."

For he used to preach in church. He would beard old Satan in his lair, preaching the fables of hell-fire and damnation. At the age of seven!

The customers in the congregations knew he had "soul," which is how he got his name. He wanted to sing gospel numbers but found he could get his message across through injecting "soul" into pop tunes.

He just topped the American charts with *If You Wanna Be Happy*. Now it is starting to move in Britain. Jimmy Soul, at twenty, still has the customers saying: "He's not merely called Soul. He's GOT soul."

## DISC DETECTIVE!

LOOK out for major developments from Ember Records. Their boss, Jeffrey Kruger, is currently on a month's trip to Europe and America—and he's looking for new talents and also for tapes of old-time stars.

This go-ahead label has pushed forward in recent years, with Jeff becoming known as the "disc detective" for the way he unearths little-known tapings of stars in the jazz world.

## JESS CONRAD

In the early announcements of the Billy Fury Show at the Albert Hall on May 31st, it was stated that Jess Conrad would appear. We should like to make it clear that at no time did Jess Conrad agree to appear on this bill and apologise for any inconvenience or embarrassment that may have been caused to him and his management by this misprint.

## BOOSTING CLIFF STATESIDE!

CLIFF RICHARD's future discs are to be released in the States by Epic Records—and this marks the start of a career-boosting move to make him an even bigger attraction in the States. Prior to this, Cliff discs have gone out through ABC-Paramount and Bigtop.

Said an Epic spokesman this week: "We believe in the policy of pushing international artists in this country. Cliff is one of the greatest of British talents and we want more American buyers to dig his abilities. Recently, we took over the releases of Rolf Harris, the Australian, and Britain's Helen Shapiro."

## CLASSIFIED ADVERTISEMENTS

Rates: Up to and incl. 15 words, 10/-; 16-40 words, 2/-; Series discounts: 10% for 10 insertions, 15% for 20. Cash with order.

### FAN CLUBS DIRECTORY

ELVIS PRESLEY Official Fan Club—s.a.e. 41 Derby Road, Heanor, Derbyshire.

MIKE BERRY Fan Club—24 Cranmer Close, Eastcote, Ruislip, Middlesex.

MIKE SARNE Fan Club—s.a.e. Pamela Harrison, 234/238 Edgware Road, London, W.2.

JOHN LEYTON Fan Club—s.a.e. Mary Brigette, 234/238 Edgware Road, London, W.2.

JULIE GRANT Teenstars Club—s.a.e. to Karen Goodman, 45 Claverley Grove, London, N.3.

BILLIE DAVIS Fan Club—s.a.e. Ann Douglas, c/o 234/238 Edgware Road, London, W.2.

ATTENTION SUSAN SINGER FANS—s.a.e. to Miss Jeanette Auger, 86 Haberdash Street, Shoreditch, London, N.1.

BUDDY HOLLY Appreciation Society—THE CRICKETS Fan Club—Send a Stamped Addressed Envelope for details to department P.W., 4 Hazel Way, Fitchham, Leatherhead, Surrey. Don't forget to get the Crickets' Don't Try To Change Me and Buddy Holly's Bo Diddley.

### BOOKS AND MAGAZINES

ELVIS FANS! On sale everywhere "ELVIS MONTHLY" price 1/- Always 100% Elvis.

FURY FANS! On sale everywhere "BILLY FURY MONTHLY" price 1/- Always 100% Billy.

### RECORDS

ANY RECORD you require obtainable from Heanor Record Centre, Heanor, Derbyshire.

### PHOTO CAVALCADE

PHILIP GOTLOP supplied pictures of The Beatles, Gerry and The Pacemakers and Joe Brown.

RICHI HOWELL those of Helen Shapiro and Eddy Cochran.

CLIFF is seen between scenes while shooting "Summer Holiday," taken by Cyrus Andrews.

THE JAYWALKERS by Ivan L. Gould.





# DISCussion

If you're on holiday, I hope it's Flaming June already for you; but whether or not you're having a break from work what price some flaming hot tips for the best of the new releases?

The first comes from four men of all seasons—The Four Seasons. Their "Ain't That A Shame" on Stateside, is going to consolidate the reputation these four talented young men have gained with discs like *Sherry* and *Walk Like A Man*. There is much strength and appeal in their performance of this new one. The boys are great showmen, and the contrasts and musicianship they put into *Ain't That A Shame* deserve even more attention than their previous hits. It's all so smooth, professional and exciting.

Yet another new group whose style, on their first disc at least, has been inspired by the Beatles-cum-Liverpool sound is **The Rolling Stones**. On Decca the boys have come up with "Come On" and there can be no doubt that it's a fast moving, lively affair; what I DO doubt, however, is whether there is sufficient originality to cut a distinguishing figure for itself in the midst of so many similar-sounding groups. On its own merits, though, the group has life and strength, but I could have done with a cleaner-cut vocal and less of the "free-for-all" impression which springs from what seems to be a race between vocal and instrumental. No. This one only just misses for me!

On the other hand, yet one more group comes up with, this time, everything right in the right place at the right time—so it gets my

★★★ **BOUQUET** ★★★★★★  
★ The Swinging Blue Jeans with ★  
★ *Too Late Now*, on H.M.V. show ★  
★ every sign of much thought having ★  
★ gone into both the musical and ★  
★ technical balances between vocal ★  
★ and instrumental. The composition ★  
★ itself has a refreshing, memorable ★  
★ melody which will go a long way ★  
★ towards endearing the disc to ★  
★ many. In this day and age of ★  
★ groups springing up all over the ★  
★ place, it is even more to the credit ★  
★ of The Swinging Blue Jeans that ★  
★ they have just avoided that pitfall ★  
★ of sounding too much like the ★  
★ originators of the Cult! There ★  
★ must be a limit, of course, to the ★  
★ permutation of sounds that can ★  
★ come from a group, but it's ★  
★ obvious that The Blue Jeans have ★  
★ made every attempt to gain a little ★  
★ touch of their own—and very ★  
★ successfully, too. Melodic. Clean- ★  
★ cut. Well-performed and well- ★  
★ recorded. All very refreshing. ★  
★★★★★★★★★★★★★★★★

Karl Denver revives the famous "Indian Love Call" on his new Decca release and the song lends itself very well to Karl's own particular brand of "yodelling." All his fans are going to say this is one of the best discs Karl has

made; the strength lies in the arrangement which allows the original melody full rein but yet gives Karl the chance to exploit his own talent. I doubt if lovers of the original song will like this; but then I doubt if they are meant to, eh? Sufficient that there's lots of "pop" appeal.

\* \* \*  
Brian Hyland is on lonely street "Somewhere In The Night" on his new H.M.V. disc, which has a slightly faster tempo than his last couple of discs. There is a strong rhythmic beat and Brian gives an uninspired lyric the benefit of the quality that is his—that lonely, appealing tone; very soulful, girls! But I doubt whether the melody is strong enough to support a big success. This type of song really does need a strong tune, easily remembered. I find this one elusive.

## BRICKBAT

I award this week's reluctant whatnot to R.C.A.'s release of Della Reese's tense version of *More*. I am a little upset at this, too—I am a big fan of Della's and I like the song. I don't think this is the type of song, though, that Della can handle, because her powerful style and striking interpretation of a lyric is far too big and dramatic for such a simple, pleasantly sentimental little song. This lyric requires caressing rather than pounding, and Della's great power of voice is far too dramatic and robs the sentiment of the simplicity it must have to be effective. On top of all that, I find the "tinkle-tinkle" of the backing completely out of keeping with both the song and Della's interpretation. Half way through, I thought I would scream if I heard that "tinkle" again. I screamed! I call this disc a fiasco of mixed intentions! And I'm very sorry.

From Manuel, on Columbia, comes some very attractive "music of the mountains" by the name of "Madelena". An uplifting, rather nostalgic rhythm of far-away places is given an added pop appeal with the addition of handclaps and a pronounced beat. A pleasant melody, well orchestrated and performed. You can dream of romantic places to it—or tap your feet. So give it a spin and see if you can do both at the same time!

\* \* \*  
If you're an accountant, just add up the score of this week's DISCussion dot and carry one to the top of the next column for our L.P. Spot!



## And The TOP 4 L.P.s

**ELVIS PRESLEY. "IT HAPPENED AT THE WORLD'S FAIR"**  
R.C.A. VICTOR RD. 7565

Well, it's here! The soundtrack of Elvis's latest film! The majority of the tracks show him in very tender, romantic mood; in these cases he shows much warmth and depth and I'm quite sure he will have much general appeal, in addition to his hardened fans. All told, this is a gentle, romantic L.P., with one Big Surprise track! *The One Broken Heart For Sale* is pure Elvis, with little if any backing chorus and longer than the single version. It's undoubtedly Elvis at his best.

**GEORGE McCORMICK—RUSTY ADAMS. "COUNTRY AND WESTERN HITS"**

*PYE GOLDEN GUINEA GGL. 0180*

On one side: George McCormick with five Hank Williams' hits—on the flip side: Rusty Adams and five Ernest Tubbs hits. Both sides have a very authentic C'n'W flavour; so much so that I can imagine that they were recorded in the bunk-house of some desolate ranch! If it's atmosphere you want, then O.K. Here is C'n'W pure and simple without the trappings of modern pop treatment. The warm simplicity of it grows on you, too!

**RAY MARTINE. "EAST END—WEST END"** *PYE NPL. 38007*

If you like your humour slightly "sick" and of the "heckling-the-audience" type, then this comedy disc will be for you. One side was recorded "live" in an East London pub, the other during one of Ray's performances at the West End's "Establishment Club." It is all quite uninhibited and just the thing for those who want an easy laugh in the "easy-come-easy-go" atmosphere of a packed Saloon Bar. This type of entertainment is one of our heritages but I find it gets a bit "cold" hearing it away from the clink of glasses and the surrounding conviviality.

**BUDDY KNOX. "GOLDEN HITS"**  
*LIBERTY LBY. 1114*

When you hear this collection of Buddy's big Stateside hits, you'll wonder why he hasn't had more success in this country. It's well worth lending an ear; he has a style of his own and each song is clean-cut with lots of appeal.

Pop around again next week, eh?  
"Bye for now.



# MORE COCHRAN PLATTERS!

April, 1960 . . . a month of tragedy for pop fans. The month that good-looking, ultra-talented Eddie Cochran died in a car crash. His fiancée, songwriter Sharon Sheeley, who penned Rick Nelson's *Poor Little Fool*, wept openly for days while she, a passenger in the car, recovered from a fractured ankle in a London hospital. Also in the car was Gene Vincent, who had a broken collar-bone.

But Eddie has lived on. Like Buddy Holly, his releases find a huge following and, often, a place in the charts. Like *My Way*. Eddie has plenty of hitherto unreleased discs waiting to be released. That they weren't rushed out before was due to Liberty Records honestly feeling that much of his fan following had died with him. They were wrong in supposing that. So wrong that they now realise the fault . . . and are planning to keep Cochran releases flowing.

In three years, Cochran fans have kept his memory alive by writing to magazines and record companies. "Pop Weekly" gets many such notes . . . anxious notes, sincere notes. The main result has been that even the younger fans realise now just how wrong was his chart potential in the days when he was carefreeing his way round the one-nighters both here and in America. Eddie's biggest hits included *Summertime Blues*, *C'mon Everybody* and that rocking sensation *Somethin' Else*. Eddie had star quality stamped all over his frame. Among his mates in Britain were Cliff, Billy Fury and Joe Brown. They all testify to his brilliance as a performer.

Eddie was rated as a singer. Fair enough. But he also played several musical instruments . . . and played them well. On some of his discs, he turned to the instrumental side, contributing excellent bits and pieces on drums, piano, bass or guitar. He looked like becoming a useful film performer, too. Remember him, older fans, in that Jayne Mansfield sensation "The Girl Can't Help It"? In "Untamed Youth," he had an exacting acting role, which he covered in such a way as to suggest that he'd one day be in the Frank Sinatra all-rounder class.

Eddie was a rockster. Rock 'n' roll was for him because "it comes from the heart. The craze just about got away when I signed my first recording contract. I just knew it was the field for me to work in." He worked in it with such success that he didn't clash with anybody at all . . . but created his own particular corner of the field.

Soon, there'll be an E.P. released of four tracks from Eddie's album "Cherished Memories." That, plus the success of his single *My Way*, should ensure that Liberty will keep the releases a-rollin'.

# FANS FIND JOE

Joe Brown is well-established with the pop-buying fraternity. Quids in, he is. But he's really an old railwayman at heart. For he used to be employed on London's Underground. And, sometimes when he's quiet, he misses his old mates on the "Tube." So it's no surprise that his new home is right slap bang by the side of the Underground at a small Essex town near the Central line. Each time a train goes by, Joe's house gives a little tremor. A weak touch of the trembles.

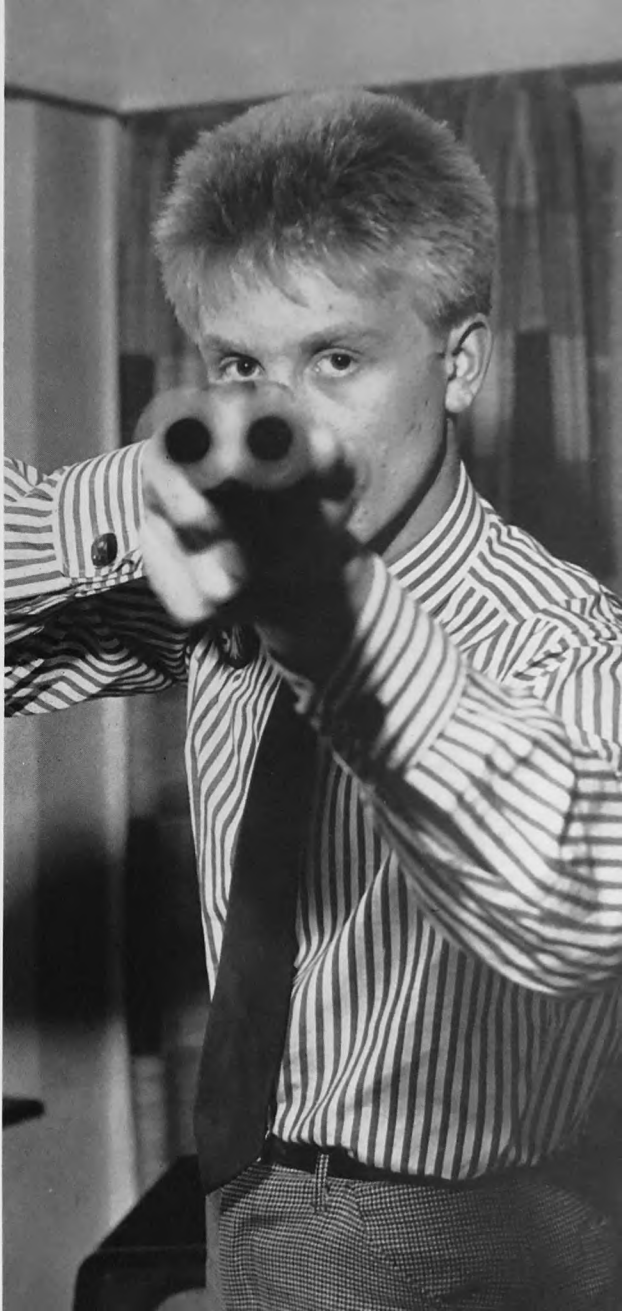
And he agrees: "Lotsa folk think I'm mad buying a place so near to the line. But I love it. I can watch the trains go by—it's 'Over'-ground at this point. I even get a kick out of the tremors. Marvellous . . . just sitting there and thinking about the days when I used to idle my way as far as possible through a day on the Tube!

Joe has littered his home—"furnished" is actually the word he uses—with a lot of odd things. There are shotguns on view round the walls in one of the rooms—shooting is still a great pastime of his. There are leopard skin rugs and a large leather saddle. There are bric-a-brac of souvenirs from shows he's been in. There is some of the finest recording and hi-fi equipment money can buy. There is a fond hope in Joe's mind that one day he'll be able to buy a horse and keep it on the premises—working on the theory that the garage could be transformed into a stable.

This business of house-buying has worried some of Joe's fans. They think it is a dead-sure pointer to the fact that he plans to get married. Now this bloke from the Cockney regions is capable of changing his mind at the drop of a hat, but the fact is that he IS planning to get married. Only trouble is that, despite the rumours, he isn't at all sure yet who he will marry. No life-partner as of this week has come forward.

"Seriously, mate," said Joe. "I know it's naughty of me, but the fact is that I get quite a kick out of kidding people about me getting married. I like to watch their faces. But it IS naughty, 'cos sometimes it all gets out of hand. And I find myself being quoted as being virtually on the steps to the altar. Some girls are pretty persistent, of course. But the behaviour of the fans generally baffles me. I love 'em, don't make any mistake about that. Love 'em. But how the Dickens did they find out where my new house is? I dunno. But they come round there from time to time, to call or ask for an autograph.

"The telephone number ain't in the directory, either, but they somehow manage to find out what it is and give me a call through. Still, where would we be without our fans, eh? They're the ones who can keep us all in business. It's pretty flattering, too, to be chased around in this way."



★ ★ NEW TO YOU ★ ★  
**GRAHAM JAMES**

Caroline Maudling, attractive daughter of the Chancellor of the Exchequer, was asked by a newspaper which man in London she found most attractive. She plumped immediately, and enthusiastically, for Graham James, sensational new "find" of Columbia Records.

And the way Graham came to be in show business is (a) like a fairy story and (b) a triumph over a whole heap of illness as a kid. Fairy stories first. He was acting as the understudy for the leading man in a revue "Not To Worry." At the dress rehearsal, the leading laddie had a bad throat and couldn't sing. So Graham stood in the wings and sang the songs while the star mimed away madly.

Said Graham: "I remember joking that I'd be discovered one day!" Well, he was right. Sitting in the audience was London producer Donald Aubrey, then casting for Lionel Bart's "Blitz." He liked what he heard and wanted to see Graham. Asked him if he'd audition for the juvenile lead, "Georgie," in the show. And gave Graham the job. Which is a fairy story which is dead true!

But Graham was prepared for his big break. Born in Bridgewater, Somerset, in 1941, he went to the Corona Drama School in London at the age of 14. Prior to that, he studied acting and dancing.

At 17, the ever-changing Graham gave it all up and worked behind the bar in his dad's pub in Camberwell, East London. "Out of the blue, as I was pulling a pint, came a call asking me to audition for a big part in 'The Boyfriend.' Off I went, for twenty months, touring the British Isles.

Which brings Graham to the subject of his manager, Bob Stigwood, guiding light behind some of the country's biggest stars—John Leyton, Mike Sarne among 'em. "He came along to see Grazina, who he is managing, in HER final night with the show. Said he liked me and asked me if I'd like to make a record. Would I LIKE to? I was knocked out."

Now for the triumph over illness department. As a very young lad, Graham suffered from bronchitis, pneumonia . . . just about everything. He was whipped off to hospital and put in an oxygen tent. But the tent caught fire, giving him severe burns. They left him scarred. Badly scarred. But the worst thing was that he couldn't even toddle about up to the age of four. A doctor suggested he should wear leg irons, but Graham's mother refused point-blank. She felt they would make the lad a cripple for life. How that refusal has paid off. He is now one of the nimblest dancers on the London stage. It has taken hard work, but it has paid off.

Graham's new record, (*If You Would Only Say You Care*), is being highly-touted by EMI Records, who regard him as one of the brightest stars in their firmament.





Cliff Richard more than he can say knocked out by being the first star to top the bill at that new Blackpool ABC theatre . . . Aren't the Four Seasons the slickest vocal group ever to hit these shores? . . . New EP by Jet Harris and Tony Meehan already a seller—and their first L.P. should be a gas . . .

Matt Monro is to star with Bruce Forsyth, starting October 11, in the 26th birthday show of the Coventry Theatre—and Matt spends the summer at Blackpool, as part of a starry old pop line-up . . . Look out for a spate of schoolgirls on record, following the Joe Meek bit on 12-year-old June Harris. One other of the same age group is being groomed by Hal Carter, ex-Billy Fury road manager . . . Raymond Long, one-time Frankie Vaughan pianist, has done a fabulous job on his latest batch of arrangements for Shirley Bassey . . . Tony Martin now impersonating Tony Newley in his club act. Not so long ago, it was the other way round! . . . Name of the Forty-Two Big Band came about because of Resolution 42 of the TUC meetings at Douglas, Isle Of Man—a resolution which stated that the Trade Unions should play a bigger part in the promotion and encouragement of the arts . . . Decca star Don Charles pleased at the way his own pictures of himself are being used in the newspapers . . . Funny set-up on the housing scene. Dennis Lotis sold his house in Mill Hill to Russ Conway who had previously sold his St. John's Wood flat to Frank Ifield

. . . Billy J. Kramer admits that his biggest kick yet was seeing himself on TV . . .

There's a new slimmed-down Bobby Darin kicking around nowadays . . . Sure it was time that Mark Wynter made his debut on the "Sunday Night At The London Palladium" telly-show, but what about Craig Douglas and Billy Fury? . . . Fully deserved is the debut solo disc of the Dakotas, Billy J. Kramer's backing group . . .

Too much exposure for David Jacobs on television is forcing some folk to underrate him. He's still the gov'nor among dee-jays . . . Lotsa praise for Mike Cotton's trad group these days because of the originality of their presentations . . . Kenny Ball likes golf but regards it as a dangerous pastime because some of his "boys" have pulled muscles on the links . . . Heinz is battling bravely to overcome some audience opposition to his stage act. He has the talent to make the grade, so why not let him alone? . . .

But what about the delay in getting Helen Shapiro back in the charts in a big way? . . . Frank Sinatra is reported to be going to write a book as soon as possible about his career. Should make some pretty staggering reading . . . Roy Orbison has made perhaps the biggest impression of all visiting American stars on British audiences . . . Max Bygraves, who sells a lot more records than most people reckon, stars again at "Talk Of The Town" later this year. . . .

Getting the big, big boost here are your three Bachelors, with their *Charmaine* rushing chartwards, despite lotsa new "cover" versions of the oft-disked number . . . And Johnny Mathis has moved, definitely, from Columbia to Mercury, so ending a great deal of speculation . . . Here, Rolf Harris is doing things the opposite way round to in Britain. His *Sun Arise* was a hit, now comes as a follow-up *Tie Me Kangaroo Down, Sport* . . .

Little Peggy March follow-up: *I Wish I Were A Princess*, a multi-tracked teen-beat offering just as good as her *I Will Follow Him* . . . How about this for a girlie vocal group name! The Transisters—and they really do exist, on a disc called *You Could Have Knocked Me Over* . . . Connie Francis knocked out that she will soon be making an appearance before Queen Elizabeth in Scotland . . . Johnny Cymbal badly shaken by some of the outspoken criticisms of his *Teenage Heaven* single in Britain . . . New boy to watch is pop baritone John Gary who has signed for RCA-Victor. He's a good-looker, gals . . . Carole King had a minor spat with her husband Gerry Goffin but it was all over in just a few days and they got back to their money-making activities . . . Funny: everybody talking about the R and B craze but hardly anybody can define just what is R and B! . . .

The disc reviewers are going for Jet Harris and Tony Meehan on their *Scarlett O'Hara* single. Should repeat its British success . . . Andy Williams sitting on top of the world with his "Days Of Wine And Roses" L.P. It heads the monaural and the stereo album sellers . . . Top dee-jay Dick Clark is taking out 15 top popsters on tour with him soon, ready to lay on a three-hour show in some twenty centres . . .

(If you would) ONLY SAY YOU CARE

by GRAHAM JAMES

on Columbia

IT'S A GAS ! ! ! ! !



# READERS WRITE

... but credit always!

LET US HEAR YOUR VIEWS.  
Send Postcards only to: The Editor  
POP-WEEKLY, Heanor, Derbyshire

## Beatles v. Shads!

Why do people try to compare the Shads with the Shadows, some say the Shads are tops while others say the Beatles are.

The Shadows are mainly an instrumental group although they do sing, but this is reserved for their fab L.P.s; with these two talents we regard the SHADOWS as having an edge over the Beatles, because they are only a vocal group, and it will be almost impossible for the Beatles to try and knock the Shadows off the perch as top instrumental group, as they haven't got a talented lead guitarist like Mr. Hank B. Marvin.

Our conclusion? The Shads should be acclaimed top vocal and instrumental group in Europe, while the Beatles should be voted top vocal group.

Well anyway, best of luck to both of them.

Shadow Admirers (Horden)

## Crazy! Man! Crazy!

In "Pop Weekly" No. 30's American Lettergram dept., there was talk about crazy titles for L.P.s. Well, I've cooked up an even kookier one: "My Son The President Walks Right In Like A Man From Twenty Miles To Do The Bossa Nova Limbo To The Rhythm Of The Rain, the feature artists being of course: Chubby Checker, The Four Seasons, Eydie Gorme, The Cascades and The Rooftop Singers! Man, wouldn't that be a real humdinger of an L.P.?

Regular Reader (Burma)

## No Problem Now

I can remember about three years ago, voting in a pop poll, and when it came to the British vocal group section, I was stuck, for there were NO good vocal groups at that time. What a difference now! Admittedly, the Springfields were a good group to vote for, but it is really those fabulous Beatles who've really set the trend. Not only is their style of playing and singing entirely different and successfully different from anything we had heard before, but their characters were so different from the usual types we saw in vocal groups. They brought about a new hair-style, a new sound, a new thing which is this fab Liverpudlian craze, and I say long live the Beatles, who at last made Britain up to the standard of rivalling America!

Gay Gorna (Hale)

## On The Mersey Beat

Let's start with group one, They're called the Big Three, They sing *Some Other Guy*, And they sure please me.

Now group number two, I'm sure you all know, They're the fabulous Beatles, Paul, George, John and Ringo.

### How Do You Do It?

Say group number three, They sing with their leader, His name is Gerry.

Now Billy J. Kramer Wants to know a secret, With his group The Dakotas, How can he keep it.

Freddie and the Dreamers Are last on the scene, To *Make A Fool Of Somebody* Is why they're so keen.

Gillian Waldron (South Ockenden)

## Green With Envy!

Being five loyal fans of the Beatles so strongly object to the photo of the Vernons Girls sitting on the Beatles' knees which was pictured in "Pop Weekly" No. 36.

We like both the Vernons Girls and the Beatles but PLEASE keep them separate.

Five Jealous Beatles Fans (Brighouse)

## In Agreement!

In "Pop Weekly" you said that we Elvis fans were too scared and too lazy; that we didn't send request cards to Luxembourg shows and vote in the popularity charts.

Everything you said was quite true; as for myself, I am certainly not going to sit back and let Elvis be run down by anyone. I just hope other fans take your advice.

Although I like Elvis VERY much I have never voted for him (or anyone else), or asked for a request of him; I realize now just what a nit I've been.

Hugh (Merton)

## Fabulous Combination

Well, Jet Harris and Tony Meehan have proved the moaners wrong again. All those who said that they would never make the grade when they broke away from the Shads must be biting their nails now the boys have another great hit with *Scarlett O'Hara*.

The success of this fabulous combination makes me wonder how many other real stars are still plugging away in the instrumental groups.

C. Macdonald (Perth)

## Frank Slipped

I am sorry that Frank Ifield's *Nobody's Darlin' But Mine* looks as if it will fail to make the No. 1 slot as I think he is the greatest. But I think he slipped in the choice of this number. When he sings original material like *Wayward Wind* he is great, but this latest slow old ballad is just not Frank!

W. Gosling (Leek)

# Cliff Can Take It

"Become a top-ranking pop singer and see the world. Enjoy yourself. Carve out a real good time." That's what a lotta folk would have you believe. They just forget the sheer, utter, absolute, time-consuming hard work of it all. Like Cliff... and the Shadows. Did you dig those National newspaper pictures of them all over the place recently. Relaxing with Frank Ifield on the beach. All the beach-gear, the sun beating down, the smiles of contentment. Just a PUBLICITY STUNT. Just an idea for photographers to get what they wanted for the fans back here in Britain. Because Cliff hasn't had enough time off recently to boil himself an egg.

They'd been to America. They'd been to Spain for recording sessions. They'd returned to Britain for rehearsals for their fab new production at Blackpool—the first show to move into residency in the newest theatre in the land. And they didn't get a scrap of time off between the lot of them.

It was a case of: into a recording studio, out of the recording studio, into a radio studio, out into a rehearsal studio, out into a picture session, back into a rehearsal room, into a dance studio, into another picture session, out into the street (for pictures and a snatched bit to eat), back into a recording studio... and so on and so on. There was even an embargo put upon Cliff for newspaper interviews. They take up too much time. He snatched a few moments to tell me: "I honestly didn't think there were 36 hours to every day. But there must be for us to fit so much sheer work in."

What knocks Cliff out is the fact that there are so many people who envy him his trips to Spain, or South Africa, or Australia. They know the sun shines on these amiable places on the map. They don't know that Cliff doesn't dare show his face outside most of the time—because sunbathing would cut down the amount of hours available for getting work in the can or on film.

A shattering thing about Cliff is that he holds no feelings against anyone, even those who have shouted ruderies at him on stage. And, believe it or not, there is a section of the concert-going community which has a go from time to time. Most of its stems from sheer jealousy, of course. The rest from sheer bad manners.

But Cliff can take it. He never sulks. He just says how grateful he is that more and more of his fans take the trouble to listen to the lyrics of his songs, specially the ballads, and don't drown them all out by screaming. And there's one antidote that never fails with Cliff. If there are trouble-makers in any audience, they've sometimes been invited backstage to meet the pop star in person. They're invariably not trouble-makers any more. They're won over, like the rest of us, by the sheer charm and amiability of Cliff. Can you give any pop star a greater reference?



**POP** WEEKLY

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