

# POP

WEEKLY

1/-

DOUBLE PAGE PIC OF  
**THE STONES**

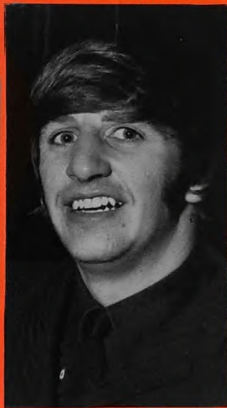
Full Pages of  
**ANIMALS - DUSTY**  
**BILLY FURY - CLIFF**  
**MANFRED MANN**



**IS THIS THE  
END OF THE  
ROAD FOR  
P. J. PROBY ?**

**№ 13**  
3rd. Year WEEK ENDING  
21st NOVEMBER

?



**IS RINGO  
MARRIED ?**



**IS MICK  
THE STONES'  
ODD MAN  
OUT ??**



**BILLY FURY'S  
FUTURE PLANS**

Wayne Fontana and  
The Mindbenders





*Ringo in great form during a performance at Atlantic City.*

## IS RINGO MARRIED ?

**He's married!! He isn't!! That's the way it's been all week in "the business."** That fourth Beatle, Ringo, is reported to have been married two weeks ago!! No one knows what is going to happen to The Beatles if it is true. All the people in show business however have been passing the story backwards and forwards. No one knows the truth. The girl Ringo is supposed to have married is Maureen Cox, the girl who has appeared in many photographs with

*Ring is also putting on a poker face about marriage rumours.*



Ringo, and is herself a Liverpoolian. True or False? Ringo, the Beatle who once kept silent and then astounded everyone by breaking out and showing that he is the most personality-conscious.

A spokesman for Nems Enterprises, the Beatle company said, "as far as I know, Ringo isn't married." But the rumours are still coming thick and fast. They were too when Joe Brown got married, but the news didn't make the magazines. Then one national newspaper finally got Joe to admit it.

So what happens now? Is Ringo married? Assuming he is, will this have a bad effect on the girl fans? I think so, especially in the United States where Ringo is treated as the leader of the group, and in fact is a bigger personality over there than any of the four. Over here the British fans are a bit more inclined to worry about the four Beatles than just one.

What will happen now? Of course it may be all untrue. If so, we'll all have to wait for Ringo to make a statement, but no one knows whether or not Ringo will even make a statement. The trouble is, fans are likely to pursue Ringo even more until they find out the truth. Is it just one of the many Beatle rumours that are constantly heard around show business, or is this at last a true one—that Ringo, one of the fabulous Beatles, the world-conquering group, is married? Does this mean Ringo taking the lead vocal in *She Loves Me* instead of John Lennon? If so this leaves only two Beatles with no strings attached.

John Lennon has already taken the

plunge (can't say I blame him as good-looking girls seem to be in shorter supply than ever, even for a Beatle). If Ringo, who has been seen with Maureen Cox more and more over the last few months, is married too, that only leaves George Harrison and Paul McCartney, and Paul is going steady with Jane. Well, like us, you'll have to wait until we hear an official announcement. But someone ought to say something, or poor old Ringo is really going to be chased.

*Is One a Wedding Ring ?*





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# IS THIS THE END OF THE ROAD FOR P. J. PROBY?

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What's happening? That was what the teenagers were saying when they heard the stunning news that P. J. Proby was **OUT**—and would not be heading one of Britain's biggest package tours. What did happen? "Pop Weekly" moved in to see what they could probe. But the facts remained the same. However popular P. J. Proby may be, however well his first two records may have sold, he had already disappointed thousands of fans by turning up at ballrooms and then not going on stage. So far six venues have had to put up with this treatment.

Whatever Proby says doesn't matter to his fans. They want to see him, and they are not concerned whether he is asking too big a fee or whether he wants his own TV show or not? Comments like "Who is Elvis Presley?" can't have helped his career much either.

Said an announcement from the promoter of the Proby tour, Robert Stigwood, in the "Daily Mirror," "We cannot put P.J. on tour and take the risk of him not turning up."

I agree. Nothing can be worse than paying money and wasting your spare time to see someone you may have waited weeks or months to see and they don't turn up. What will happen to Proby now? I believe that no promoter will risk P.J. on a tour. The risks can't be worth while. So what will happen. I think that P.J. and his records and his ever-decreasing influence on the pop scene will get



smaller and smaller and that within the next few months he will be back in his own country. That should be interesting. He may of course make it back in America, but judging by the way the fans have been treated over here, P.J. is not only going to find it pretty difficult to get bookings over here (who would book him) but he will also be lucky if he gets another hit!!

Is this the end of the road for P. J. Proby? Overnight star—and likely to be just another overnight flop? I think it is!

# BRITAIN'S TOP THIRTY

- |   |                             |
|---|-----------------------------|
| 1 Oh Pretty Woman (2)                     | Roy Orbison                 |
| 2 Baby Love (4)                           | The Supremes                |
| 3 Um, Um, Um, Um, Um, Um (8)              | Wayne Fontana               |
| 4 Always Something There To Remind Me (1) | Sandie Shaw                 |
| 5 Sha La La (3)                           | Manfred Mann                |
| 6 All Day And All Of The Night (16)       | The Kinks                   |
| 7 He's In Town (10)                       | Rockin' Berries             |
| 8 Walk Away (5)                           | Matt Monro                  |
| 9 Tokyo Melody (20)                       | Helmut Zacharias            |
| 10 The Wedding (6)                        | Julie Rogers                |
| 11 Google Eye (14)                        | Nashville Teens             |
| 12 Don't Bring Me Down (19)               | The Pretty Things           |
| 13 When You Walk In The Room (7)          | The Searchers               |
| 14 Remember (21)                          | The Shangri-Las             |
| 15 Ain't That Loving You Baby (17)        | Elvis Presley               |
| 16 Twelfth Of Never (9)                   | Cliff Richard               |
| 17 There's A Heartache Following Me (30)  | Jim Reeves                  |
| 18 One Way Love (15)                      | Cliff Bennett/Rebel Rousers |
| 19 Losing You (23)                        | Dusty Springfield           |
| 20 How Soon? (11)                         | Henry Mancini               |
| 21 Where Did Our Love Go? (13)            | The Supremes                |
| 22 We're Through (12)                     | The Hollies                 |
| 23 I Understand (—)                       | Freddie/Dreamers            |
| 24 Walk Tall (—)                          | Val Doonican                |
| 25 I'm Gonna Be Strong (—)                | Gene Pitney                 |
| 26 Goldfinger (29)                        | Shirley Bassey              |
| 27 Downtown (—)                           | Petula Clark                |
| 28 I Won't Forget You (26)                | Jim Reeves                  |
| 29 Black Girl (—)                         | The Four Pennies            |
| 30 I'm Into Something Good (18)           | Herman's Hermits            |



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|---|-----------------------------|
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| 2 Oh Pretty Woman (2)                     | Roy Orbison                 |
| 3 Always Something There To Remind Me (1) | Sandie Shaw                 |
| 4 Um, Um, Um, Um, Um, Um (8)              | Wayne Fontana               |
| 5 Sha La La (3)                           | Manfred Mann                |
| 6 All Day And All Of The Night (15)       | The Kinks                   |
| 7 He's In Town (11)                       | Rockin' Berries             |
| 8 Walk Away (5)                           | Matt Monro                  |
| 9 Tokyo Melody (20)                       | Helmut Zacharias            |
| 10 Google Eye (14)                        | Nashville Teens             |
| 11 The Wedding (6)                        | Julie Rogers                |
| 12 Don't Bring Me Down (19)               | Pretty Things               |
| 13 Remember (—)                           | The Shangri-Las             |
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| 17 There's A Heartache Following Me (—)   | Jim Reeves                  |
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| 19 Losing You (—)                         | Dusty Springfield           |
| 20 I Understand (—)                       | Freddie/Dreamers            |

## SOLO ARTISTES POP STAR CHARTS TOP GROUPS

Position	Artistes	Last Week	Position	Groups	Last Week
1	ELVIS PRESLEY	1	1	THE BEATLES	1
2	CLIFF RICHARD	3	2	ROLLING STONES	3
3	BILLY FURY	2	3	DAVE CLARK FIVE	2
4	ADAM FAITH	4	4	THE KINKS	5
5	BRENDA LEE	6	5	THE SHADOWS	4
6	P. J. PROBY	5	6	THE HOLLIES	6
7	KATHY KIRBY	7	7	THE BACHELORS	7
8	ROY ORBISON	9	8	MANFRED MANN	9
9	JIM REEVES	8	9	HERMAN'S HERMITS	8
10	JOHN LEYTON	11	10	THE HONEYCOMBS	10
11	FRANK IFFIELD	10			
12	SANDIE SHAW	12			
13	SIMON SCOTT	14			
14	CILLA BLACK	13			
15	HELEN SHAPIRO	15			

### GREAT BRITAIN'S ONLY POP STAR CHARTS ★

Send the names of your 3 favourite stars to: POP WEEKLY, Hleanor, Derbyshire



- |   |                             |
|---|-----------------------------|
| 1 Um, Um, Um, Um, Um, Um (7)              | Wayne Fontana               |
| 2 Baby Love (1)                           | The Supremes                |
| 3 Oh Pretty Woman (4)                     | Roy Orbison                 |
| 4 Always Something There To Remind Me (3) | Sandie Shaw                 |
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| 18 One Way Love (11)                      | Cliff Bennett/Rebel Rousers |
| 19 Losing You (—)                         | Dusty Springfield           |
| 20 We're Through (12)                     | The Hollies                 |

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1 Baby Love	The Supremes	16 Little Honda	The Hondells
2 Last Kiss	Frank J. Wilson & The Cavaliers	17 Mr. Lonely	Bobby Vinton
3 Leader Of The Pack	The Honeycombs	18 Is It True?	Brenda Lee
4 Have I The Right?	Roy Orbison	19 I Don't Want To See You Again	Peter & Gordon
5 Oh Pretty Woman	Roy Orbison	20 Tobacco Road	Nashville Teens
6 Come A Little Bit Closer	Jay & Americans	21 Dancing In The Street	Martha/Vandellas
7 We'll Sing In The Sunshine	Gale Garnett	22 I'm Crying	The Animals
8 The Door Is Still Open To My Heart	Dean Martin	23 I'm Gonna Be Strong	Gene Pitney
9 Ringo	Lorne Greene	24 Chug-a-Lug	Roger Miller
10 You Really Got Me	The Kinks	25 Ask Me	Elvis Presley
11 Do Wah Diddy Diddy	Manfred Mann	26 A Summer Song	Chad Stuart & Jeremy Clyde
12 She's Not There	The Zombies	27 Everybody Knows	Dave Clark Five
13 Ain't That Loving You Baby	Elvis Presley	28 I'm Into Something Good	Herman's Hermits
14 Let It Be Me	Betty Everett & Jerry Butler	29 I Like It	Gerry/Pacemakers
15 Time Is On My Side	Rolling Stones	30 When You Walk In The Room	The Searchers

CUT OUT FOR REFERENCE

NEW FROM



THE GREATEST RECORDING ORGANISATION IN THE WORLD

ADAM  
FAITH

A MESSAGE  
TO MARTHA  
(Kentucky bluebird)

PARLOPHONE  
R6201

HERMAN'S  
HERMITS

SHOW ME  
GIRL  
COLUMBIA  
DB7408

FRANK  
FIELD

DON'T MAKE  
ME LAUGH  
(don't make  
me cry)  
COLUMBIA  
DB7412

PETER  
AND  
GORDON

I GO  
TO PIECES  
COLUMBIA  
DB7407

GENE  
PITNEY

I'M GONNA  
BE STRONG  
STATESIDE  
SS358

SOUNDS  
INCORPORATED

WILLIAM  
TELL  
COLUMBIA DB7404

# READERS WRITE

... but are not always!

Send Postcards only to: The Editor, POP-WEEKLY, Heanor, Derbyshire.

## Open Letter to "Pop Weekly" Readers

Hi there!

For quite a while now I have been hearing about the miserable image that English teens have of American teens. Since this is the first chance I have gotten to write to anyone representing English teens I thought you would like to hear what an average (well almost average) American teen has to say about her fellow teens. I have to say, though, that these opinions are my own and those of some of my friends. So if you are interested, brace yourself and jump in.

I don't want to insult anyone over there but—do you realize that American teens are laughing at you? I don't know if this is true of all of us but it is true of most of the New Jersey 15-17 age bracket teens. It has gotten to the point where we sit around in lunch and vote if the models in "The Mod" are boys or girls. How can you folks stand this situation?

Most every Sunday we sit around our TV's watching Ed Sullivan (who most of us can't stand) to see what new horror has been sent us. We just love The Animals, Stones, Sounds Inc., etc. sound but the way they look—ugh!

We are terribly sorry for sending you that P. J. Proby mess but take comfort in the fact that he is unknown over here.

Please send us The Dave Clark Five, Beatles, Searchers and Peter and Gordon more often. We aren't too sure of that Peter Asher but we take Gordon so I guess we'll have to take Peter too. Besides they do sound good together. Don't forget about the D.C.S.

American girls are not all Lolitas or inhabitants of Peyton Place. Most of us don't have our own TV sets, phones, cars or stereo phonographs.

A few of us are getting ulcers worrying about getting into college. We sit around listening to folk records, beat records and talking about elections and civil rights and the Paul and Jane situation—all at the same gab session.

We don't all really like Murry the K very much.

Most of us are shocked about the 90% drop out rate in England. In the U.S. drop outs are the hoods, jerks, idiots and the so-called rebels. Definitely looked down on.

The majority of us would rather eat pizza than hot dogs.

Only a few California teens out of all the teens in the U.S. surf.

We are terribly sorry if your image of us has grown from riot reports and "West Side Story" but it seems only the juvenile delinquents make the papers.

We are terribly interested in anything English so if anyone wants to answer this letter, go ahead.

Well, there is lots more I could say but the postage is going to kill me so I had better stop. I realize that we probably have just as bad an image of you as you have of us, but I hope that I have given you a clearer image of American teen. But as I read this letter over, I doubt it.

Joan Ullberg (Age 17), 14 Elaine Ct., Hillsdale, New Jersey 07642, U.S.A.

## They're Mad

I am infuriated and hopping mad. On "Thank Your Lucky Stars," when they were doing "Spin A Disc" they rated Dean Martin higher than the King. How could anyone be so mad? Dean Martin is good in his own age-group, but how dare people think that he is actually better than Elvis. By the way I think Elvis's record is great and I am going to buy it.

Pauline Hill (Erith)

## Why Not?

After hearing Helen Shapiro's new disc *I Wish I'd Never Loved You*, I thought I must write and say what a great disc this is, perhaps her best. If there is any justice in the world this disc should go zooming up the charts. If this disc of Helen's does not do it, she will get back in the charts one day. Adam Faith and Eden Kane have done so, then why not Helen?

Michael Torrington (Handsworth)

## They May Be Hits

I am a Del Shannon fan and I think he is great. I buy his records on the day of release, not three days after as a Gerry/Pacemakers fan said in a recent "Pop Weekly." His last four records have not reached the Top Twenty let alone the Top Ten but I am not disappointed, and I like all the flip sides as well. I wonder how this Gerry/Pacemakers fan will feel when they have made another three misses?

Del Fan (Cardiff)

## Nuts Again Now!

In 1963 up until April, I was nuts over Elvis, but then I suddenly switched to The Beatles, especially Ringo. Just 18 months later I heard that great disc *Ain't That Loving You Baby* by Elvis. I still like The Beatles, but not half as much as Elvis. He is truly The King! I love Elvis and I will never desert him again!

Devoted Elvis Fan (Sussex)  
P.S.—My Mum, Grandma and Grandad think Elvis is fab!!

The Editor does not necessarily agree with the views expressed by readers in their letters printed on this page.





# Leader of the Pack!!

The Stone with feelings of stone is how some people might describe Mick Jagger. Not towards his fans, but Pressmen sometimes come in for some pretty strong treatment if they get on the wrong side of Mick. He can have a double-edged tongue, as I found once when I said that The Stones didn't give the Press a fair deal, especially the cameramen. In came Mick and literally tore me apart. Out of all The Stones I rate Mick as the one, who if anyone does, will leave The Stones to follow a separate career. He has the talent and like Hank Marvin of The Shadows he has the biggest following of the group. Mind you, that's about all that Hank and Mick have in common.

I once escorted a young fan back-stage to meet Mick and he turned out to be completely nice throughout the interview until asked for his autograph, whereupon his face changed as if someone had just told him he'd eaten arsenic.

Mick is, in fact, I believe more worried about his career than any of The Stones. Although they are getting bigger and bigger every day Mick is the one who has been watching the scene with a wary eye, and I suspect that the minute The Stones start losing popularity it will be Mick who will be first to leave. As a solo artiste he could do very

well, particularly at this time. But like The Stones need Mick, Mick needs The Stones. I don't think it would improve Mick if he left The Stones when they were losing popularity. Even Tony Jackson, who left The Searchers at the height of their popularity had a heck of a job to hit the charts.

Judging by the way The Stones are going, Mick is a safe bet to stay with the group. But I hate to think what will happen if the group breaks up. Another way you could lose Mick too, is the fact that half of the girls who are on the inside of show biz are making a marriage bid to grab our Mr. Jagger. I don't think they'll get him, although things are always happening. Mick himself is managing to keep out of the limelight, and except for odd trips to the Ad Lib Club and some of the other show biz haunts around town he keeps himself very much to himself.

One just never knows what's going to happen to Mick. He's one of the Rebels of Show Business. But he's likely to end up as one of the richest rebels of the lot! Unless, of course, one of those show biz girls hears wedding bells and Mick is hauled off to the altar!! Keep your eye on "Pop Weekly" for news and views about The Stones and Mick in particular.

## READERS'



'B' side of Elvis's newie (*Ask Me*) his best for a drag . . . New Honeycombs record a drag . . . *Four Pennies' Black Girl* one of this year's best records—pity about it being banned . . . *Helen Shapiro* heading for another miss . . . Tips for top-10 *Yardbirds' Good Morning Little Schoolgirl*, *Pet Clark's Down Town*, *Gale Garnett's We'll Sing In The Sunshine*, *Jackie De Shannon's Don't Turn Your Back On Me Babe* . . . *Kathy Kirby's* newie off to a slow start . . . Why do groups like *The Pretty Things* have to have long hair to prove they can play wild music? Congratulate *Cliff Bennett* on being an exception . . . Too many American girl groups coming over here . . . *Julie Rogers* and *Dusty Springfield* are "daisy" . . . *Cliff's Twelfth Of Never* most polished disc in Top Twenty . . . Can't understand why *Manfred Mann* and *Kinks* are so popular . . . *Roy Orbison* dull to watch; if his records get to No. 1, why can't *Elvis Presley's*? . . . *Lulu* didn't shout for long did she? . . . *Dave Brubeck* should try his luck at being an Indian snake-charmer . . . *Dave Clark* very popular on "Lucky Stars" for one who only gets to No. 25 or so . . .

Supremes fabulous! . . . *Dusty* latest her best . . . *Kathy* fading? . . . *Cliff* latest awful . . . Why was "Radio Caroline" so keen on *Barry St. John's Bread And Butter?* *Newbeats'* version much better . . . *Helen Shapiro* deserves chart comeback, ditto *Billie Davis* . . . *John McNally's* hair too short . . . *Jackie de Shannon's Needles And Pins* and *When You Walk In The Room* much better than *Searchers'* version . . . *Lulu* great . . . *Millie* very cute . . . *Three Little Words* by *The Applejacks* their best yet . . . How did *Henry Mancini* get in the charts? . . . Why doesn't *Helen Shapiro* try a ballad? . . .

*Honeycombs'* latest not half as good as previous disc . . . Can't understand the great success for *Cliff's* newie . . . *Helen Shapiro* ought to give up singing . . . Deserved No. 1 for *Roy Orbison* . . . Congratulations to *Wayne Fontana* on a great disc, ditto *Cliff Bennett/Rebel Rousers* . . . *Searchers* hopeless without *Tony Jackson* . . . *Sandle Shaw* has good voice, but isn't much to look at . . . Latest discs by *Nashville Teens* and *Barron Knights* not as good as their first ones . . . What's happened to *Millie* and *Lulu* lately? . . . *Beatles* losing popularity? . . .

Northern Top Twenty slightly more with-it than Southern . . . *Helen Shapiro's* new one, *I Wish I'd Never Loved You* is fab. She certainly deserves a hit again . . .

*This feature is contributed by a number of readers each week and the Editor does not necessarily agree with the views expressed.*

## RADIO INVICTA PROGRAMMES

306 metres Med. Wave

### MONDAY TO FRIDAY—

12 pm	Midnight Patrol
2 am	Late Date With Music
4 am	Music At Daybreak
6 am	Early Morning Spin
7 am	The Breakfast Show
9 am	Top Sticks
10 am	Mail Call
11 am	Strictly For Highbrows
11.30 am	Pot Luck
1 pm	Lunch Box
2 pm	Date With Romance
3 pm	Memory Lane
4 pm	Afternoon Session
4.30 pm	Personal Appearance
5 pm	Music For The Evening
6 pm	Close Down

Saturdays and Sundays "A Seat In The Stalls" takes the place of "Date With Romance" at 2 pm.

## COMPETITION WINNERS

The winners of the "Fury Monthly" competition are *Anita Lacey*, *S. Selby*, and *Pauline Davidson*.

## PHOTO CAVALCADE

*MIRRORPIC* supplied the pictures of The Rolling Stones, *Dusty Springfield*, *Billy Fury*, *Ringo*.

*A.S.P. INTERNATIONAL* that of *Cliff Richard*, *Ringo*.

*E.M.I. RECORDS LTD.*—*P. J. Proby*, *J. B. PHOTOS*, *Wayne Fontana* and *The Mindbenders* and *Manfred Mann*.

# DISCussion

Hello again—welcome to another DISCussion on the latest releases; quite a few platters of interest this week, so let's get them spinning straight away.

Herman's Hermits have a Goffin and King composition on their new Columbia one which jogs along at a medium pace. "Show Me A Girl" is a gentle piece and Herman's personality shines through, although I do not think there is quite as much melodic appeal as there was in *I'm Into Something Good*. The repeated title phrase will catch the ear and the overall effect is pleasant on the ear.

The Everly Brothers are back with "Gone, Gone, Gone!" This Warner Brothers release sees Don and Phil with a fast-moving beater. A totally effective performance from this professional duo but, like so many of the discs this week, it lacks the benefit of an immediately identifiable melody. As much as I've always admired Don and Phil, I can't say this is one of their best all-round platters.

On H.M.V. "Two Lovers" gives Mike Berry a melodic song with a light beat to which he lends much personal appeal. It jogs along quite happily but, unfortunately, it never seems to rise above a level of "the ordinary." There is not much to make it a really outstanding contender for general attention.

Pye's "It Ain't Fair" introduces us to The Boys and also to Kenny Lynch as an independent A and R man! Kenny has produced a plodding beater right in the current idiom. The Boys have a good, solid sound and their rhythm is most attractive to both ears and feet! But perhaps the all-important, identifiable melody is a little weak to allow this, otherwise, commendable disc to stand out.

Sweden's Siw (pronounced Seew) Malmquist joins forces with Italy's Umberto Mercato on Columbia's "Sole, Sole, Sole" and the result is completely charming. This is a nicely balanced duet with lots of nostalgic Italian atmosphere. The bouncy and very catchy rhythm and colourful melody combine to make it so very easy on the ear; and after a couple of spins you'll be humming the main theme.

Karl Denver goes back quite a few years for the material of his new Decca release. That old faithful "Swansea River" is rhythmically beaten up to a fastish tempo and Karl returns to his own brand of yodel. The result is quite effective, although I'd say it was a little too fast for dancing; and there is not a great deal left of the original melody, really! The disc is, however, a good show-case for Karl's vocal gymnastics.

★★★ **BOUQUET** ★★★★★  
 ★ Without a doubt the top marks ★  
 ★ this week must go to Gene Pitney ★  
 ★ for his top-form performance of ★  
 ★ Stateside's dramatic beat ballad, ★  
 ★ *I'm Gonna Be Strong*. The heavy ★  
 ★ orchestration gradually whips up ★  
 ★ the atmosphere and excitement to ★  
 ★ a pounding pitch and Gene gives a ★  
 ★ strong, virile reading of a good ★  
 ★ lyric. This is a perfectly balanced ★  
 ★ performance, full of light and ★  
 ★ shade, which commands the atten- ★  
 ★ tion from the first note. The beat ★  
 ★ and the drive will appeal and the ★  
 ★ vocal will send shivers up your ★  
 ★ spine! A very polished and ★  
 ★ accomplished disc—but we seldom ★  
 ★ get less from Gene Pitney. ★  
 ★★★★★★★★★★★★★★★★★

Peter and Gordon, on Columbia, have a slowish lilter with "I Go To Pieces." The now familiar sound of the two well-blended voices is unchanged and, although the song itself is pleasant enough, it lacks sufficient individuality to register an immediate impact. This, despite the polished overall sound, will make five or six spins necessary before the disc makes any progress. I like the song, though, and the lyric is strong.

Those first-class musicians, Sounds Incorporated come up with a striking revival of "William Tell," which has been a very faithful (and successful) standby for so many instrumental groups over the years. This performance is crisp, full of life and drive and packs a punch; it is certainly not without a pop beat! However, in these days, when straight instrumentals are seldom top slot material, only an established group like Sounds Inc. could hope to make a dent in chartdom; and I hope they do!

You really must "Spare A Thought" for a new lad by the name of George E. Washington who, may I never tell a lie, is on Fontana. The composition has certain melodic charm and the orchestral treatment holds the interest. George E. is subjected to a surfeit of echo which robs his voice of any individuality but I'm sure the overall effect of the disc will grow on many a receptive ear.

Lee Bennett, on Decca, tells us a much-electronically-echoed tale about a "Poor Bachelor Boy." Against a prominent rhythmic beat, Lee gives a pleasing performance but the disc, as a whole, tends to remain on one level throughout and is yet another one which suffers from that lack of a melodic content which would make it easily identifiable and, therefore, more memorable than most.



## BRICKBAT

On Decca, The Bobby Patrick Big Six give us the *Monkey Time* which I would have thought to be somewhat out of date. However, the basic beat has its attraction but the performance isn't nearly as clean-cut and precise as we've come to expect from this combo. There is a muzziness which comes from the recording technique and it robs the boys of power and presence. On top of that, this particular composition tends towards the monotonous and the overall effect is a bit lethargic, lacking in that essential "spark." This recording is not a true representation of The Bobby Patrick Big Six's standards.

A disc which will be of interest to all Jim Reeves fans was released recently on The King label. It introduces Larry Cunningham and The Mighty Avons and is called "Tribute To Jim Reeves." It features brief extracts from *He'll Have to go*, *I Won't Forget You*, *Oh How I Miss You Tonight* and *Adios Amigo* all sung in a tone very similar to that of the original! The spoken narrative is American in style, being rather over-sentimentalised — which never sounds, to the British ear, very sincere because we, as a race, are much more matter-of-fact on the surface and tend not to show our true feelings. Yet, this was not recorded in America but in Ireland. The Tribute is there, of course, and as such will be welcomed by many I have no doubt.

Well—The Beatles are due on the scene next week! Don't all rush at once! Join me then, eh?

Happy memories,

'Bye for now.



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# Will 1965 Be Billy Fury's Best Year?

With his first big TV show on the air and praise coming from most quarters, Billy Fury looks set to begin 1965 as his best year yet. Fury fans can expect a lot more from this hit-maker. First they should get ready for the release of his first big film in January, titled "I've Gotta Horse." Then Billy heads a spring tour for March which should be a sell-out because he missed his usual autumn tour this year.

Fury fans have been petitioning now for over two years for Billy to appear on the Palladium show, but no joy yet. Seems a peculiar situation, especially as Billy has already done the first of his own TV shows, lasting forty-five minutes. He is always in great demand abroad, but apart from one quick tour, the fans overseas haven't seen anything of him.

One of the biggest problems Fury faces is that of material. Like most solo singers he hasn't been having too good a time of it over the last few months, record-wise, simply because the material is all going to the groups. The big pity is that Billy hasn't made it yet in the United States where his records have always been well received by the de-

jays but where he needs a lot more promotion than he is getting. Like most solo singers, Billy believes that the beat boom will die slightly, and indeed it is already doing that.

Many British groups have had a hard time of it lately in the United States, and the flow of British artistes to America is starting to drop a bit now. With Billy all lined up to go to the public in this country in March, it will be interesting to see how well his tour does. Many tours have suffered because of the group boom dying, and in this country artistes like Billy, especially as Billy never appears in ballrooms, are in big demand. Can Billy keep his huge popularity still strong behind him for the rest of the year, and for the next year? Six years he has lasted in show business and it is certain that next year will see a flood of new solo singers to replace all those gaps in the charts that the dying beat groups will be leaving.

Given the right kind of songs I'm sure that Billy will pull through and succeed. I certainly hope so, for he has the right kind of outlook needed, and with all his hits—he must be voted as one of the artistes bound to last on the pop scene.

*Opposite: Billy and Amanda Barrie celebrate when Billy's horse Anselmo comes fourth in the Derby. They are both in the film "I've Gotta Horse."*

"It's a long, long, long, player."



"..... Its Garry"





# Manfreds pile up hits

The group that has managed not only to survive the overcrowded beat scene but has also had bigger and bigger successes with every new record. The group is of course Manfred Mann, the hotfoot-it-up-the-charts boys who have smashed with 5-4-3-2-1, *Do Wah Diddy Diddy* and *Sha La La* and of course the rather ill-fated *Hubble, Bubble, Toil And Trouble*. Manfred Mann (the group that is) are rapidly becoming one of those select few groups who can hit the scene and stay on it whatever happens to most of the other groups. Take for example the way their hits have got bigger and bigger every time rather than smashing straight in at No. 1 and disappearing out of the charts altogether after another two records.

They started off with 5-4-3-2-1, followed that up with *Hubble, Bubble, Toil And Trouble* which also did well, and then smashed the charts in America and Britain at the No. 1 slot! Now *Sha La La* has proved that they can hit the charts in other countries apart from Great Britain and America.

A long time ago I predicted that the scene would be left with about three groups, The Rolling Stones, The Beatles and Manfred

Mann. The way the scene is dying at the moment shows just how things are going, with groups like Gerry and The Dave Clark Five finding it quite a struggle to keep going in our charts. Billy J. Kramer, too, has lost some popularity, if you judge by record sales or how high in the charts the groups get. In fact most of the groups who hit the charts a long time ago, or indeed only six months ago, are out on their ear.

Other points about Manfred Mann are that they write many of their tunes and they also have a fine lead singer in Paul Jones. Paul of course is the one guy in the group, rather like Mick Jagger of The Rolling Stones, who the kids go crazy about. It's Paul who gets all the screams, although of course the rest of the group have plenty of girl fans to share amongst them!

Will the group continue to get hits? One never knows. But things, to my mind, point to the group who do a good stage show, already have an image and can turn out first-class records. Not just 'A' sides but good 'B' sides as well. Watch for Manfred Mann, and see what happens. I'm betting that they'll be hitting the charts when most of the other groups are collecting their old age pensions. Indeed, after seeing some of today's groups on stage, I think they ought to be collecting them now!!

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Here are the numbers of the winners of "Poppo" in this magazine. 7th November No. 11

LP	Singles	07127 P	22046 P	40228 P	48225 P	61758 P	66821 P	78348 P
65173 P	01586 P	07540 P	23750 P	40557 P	48434 P	61798 P	71471 P	78425 P
EP	03056 P	07984 P	29597 P	40477 P	48345 P	65367 P	71925 P	78807 P
52631 P	06181 P	12481 P	30043 P	40887 P	60554 P	66525 P	74234 P	79150 P
71321 P	06316 P	14229 P	35961 P	41427 P	61098 P	66563 P	75547 P	80072 P
79194 P	06821 P	17544 P	40088 P	41993 P	61338 P	66659 P	78160 P	

Here are the numbers of the winners of "Poppo" in Elvis Monthly, November No. 11  
01374 E 3212 E 50821 E 52448 E 62648 E  
13191 E 44366 E 53593 E 54984 E 62864 E  
16028 E 48162 E

for books, 15/- for record, 3/6 for Programme, Mr. K. Bowden, 29 Royal Navy Avenue, Plymouth, Devon.

Offered: Assorted Pop Annals; "Valentine Pop Special" No. 5; 2 "Radio Luxembourg"; "Top Pop Stars '51"; "A.T.V. Show Book"; Nos. 1 and 2; "Who? Why? How? Show Biz"; and others. Wanted: Best offers for each or for all of them. Cash offers only, plus Postage. 10 altogether. Iris Brannan, 48 Greenway St., Small Heath, Birmingham, 9.

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Here are the numbers of the winners of "Poppo" in "Samba" No. 11

LP	Singles	07127 P	22046 P	40228 P	48225 P	61758 P	66821 P	78348 P
65173 P	01586 P	07540 P	23750 P	40557 P	48434 P	61798 P	71471 P	78425 P
EP	03056 P	07984 P	29597 P	40477 P	48345 P	65367 P	71925 P	78807 P
52631 P	06181 P	12481 P	30043 P	40887 P	60554 P	66525 P	74234 P	79150 P
71321 P	06316 P	14229 P	35961 P	41427 P	61098 P	66563 P	75547 P	80072 P
79194 P	06821 P	17544 P	40088 P	41993 P	61338 P	66659 P	78160 P	

Here are the numbers of the winners of "Poppo" in "Samba" No. 11  
14140 E 15442 E 29821 E 31368 E 36874 E  
18151 E 21645 E 29828 E 32940 E 48328 E

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