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**Nº 8**  
THIRD YEAR

WEEK ENDING  
17th OCTOBER

**WEEKLY**



Mick Jagger



**DOUBLE-PAGE**  
**PICTURE OF**  
**ELVIS**  
**IN THE CENTRE**



**FULL PAGE PICS OF**  
**MICK JAGGER**  
**HERMAN'S HERMITS**  
**THE HOLLIES**  
**THE ZOMBIES**



Herman's Hermits



# Will The Americans Take Over Our Charts?

This week shows that great American Roy Orbison smashing the charts once again. Brenda Lee is going strong with her single, The Supremes have smashed into the Top Five, Beach Boys dropping but they've got a new single out soon. Elvis has a newie to be released, Jim Reeves has been hitting the high spots, The Four Seasons are still hitting hard, Dionne Warwick has a newie released that looks a good one for the charts, Chuck Berry still selling heavily.

In fact, whether we like it or not every week our charts are going back to the Americans, and it certainly looks as tho' British artistes are going to do better over in the United States than they are in their own country. I predicted some time ago that the Americans, given time to recover from The Beatle shock and the English invasion, would be smashing our charts with new and better singles. Likely entries soon are going to be another one from Brenda Lee, and another one from Gene Pitney. Dean Martin has even managed to break the British charts after years of no success. P. J. Proby may be British based but he's an American boy and doing darn well in our charts.

The Newbeats' *Bread And Butter* showed us that even British cover versions couldn't stop the Americans, and the new disc by The Shangri-las has a strong chance of making our Top Thirty.

Meanwhile what are our top British groups doing? Plugging their records on British TV, making British one-night stands? You're joking. They are off to the States to earn twice as much money and sell twice as many records. I'm beginning to wonder whether The Dave Clark Five are British or American. The same goes for The Beatles, tho' at least they have a tour coming up.

It would be nice to have a group smash both British and American charts and start thinking of Britain

for a change. I'm beginning to hope that our groups don't make it in America, simply because we might see something of them here.

I still believe that the Americans will come back between now and the end of the year to take more places in our charts than British artistes, simply because they have (a) More songwriters and better ones. (b) Only their top records are released here. (c) Their recording techniques and studios and musicians are better than ours, and (d) They worry more about the feel of a record than what sense the words make.

In fact, to my mind, this country has only two groups really worth exporting to the States as far as long time hits go. That is, hits in this country and in their

# POP WEEKLY

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ISSUE No. EIGHT

country, Manfred Mann and The Beatles. The Beatles obviously, and Manfred Mann because of their marvellous technique, their fantastic way of adapting lyrics to suit themselves. This has already shown itself with Manfred Mann currently at No. 2 over there with *Do Wah Diddy Diddy*.

Maybe I'm wrong. But I'm right so far, and believe me, unless British A & R men, and British groups and singers stop trying to imitate one another and just get on with the job of producing different and good records we will be back to the situation where American charts will be all American and British charts half American.

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# The Merseybeats

## Peter McGill talks to John Banks

**McGill.** "John you have a new disc out on the market soon. What's the title?"

**Banks.** "It's released on October 9th and it's called *Last Night (I Made A Little Girl Cry)*."

**McGill.** "Your last record *Wishin' And Hopin'* was covered in the United States by Dusty Springfield, who also records under the same company as The Merseybeats. As you haven't had any hits in the States surely it would have been better for The Merseybeats to have released it over there?"

**Banks.** "Well, to be honest I'd like to have had it released there by us. But things are really going mad half the time and we just didn't know what happened. We didn't even know that Dusty had released it in the States until we saw the advertisements for it. Still, she's a good singer, so we can't blame her."

**McGill.** "You aren't going to America for the moment, then?"

**Banks.** "No, we're going to wait until we get another hit. That sounds good, we haven't had one hit yet. No, if this new record clicks we'll go over like a shot."

**McGill.** "Do you like the idea of touring America?"

**Banks.** "Not really. I'd like to appear over there but the distances between venues must be pretty hard going."

**McGill.** "Who do you rate as the best British group. Still The Beatles?"

**Banks.** "Yes, definitely. I like The Searchers too, but, oh I like them."

**McGill.** "What was the 'but' for?"

**Banks.** "Well, I don't particularly like them on-stage!"

**McGill.** "Why?"

**Banks.** "Oh I don't know really. I think they're fabulous on record. But on-stage it's a bit different. Mind you, I haven't seen them for a long time!"

**McGill.** "What did your Italian shows go like?"

**Banks.** "... funny!! They've never heard of long haired beat groups. But they make a marvellous audience. If they like a number they clap when they get to the bit they like. If they like the middle they clap in the middle. If they like the end they clap at the end. If they like the beginning they clap at the beginning."

**McGill.** "What happens if they don't

like you at all?"  
**Banks.** "They throw things at you!"  
**McGill.** "I trust you had things thrown at you?"

**Banks.** "No!! Actually I think we went down rather well. They're a swinging lot. The girls are good looking too!"

**McGill.** "Not as good as Gloria Bristow I hope?" (Gloria Bristow is The Merseybeats' glamorous Press Agent).

**Banks.** "Snide remarks don't get anywhere!!"

**McGill.** "Back to it, Banks!! When are you going to do another major tour?"

**Banks.** "No thanks, not yet. We're quite happy with all the ballroom dates we've got. They'll keep us going for some time!"

**McGill.** "What do you like most about being one of The Merseybeats?"

**Banks.** "The money and the fans, wack!"

**McGill.** "Any of you getting married—give me some exclusive to write about?"

**Banks.** "You're joking. We're not The Searchers mate!"

**McGill.** "I don't think you like The Searchers. Seriously, any of the group feeling marriage happy?"

**Banks.** "Haven't the time. We just managed to keep away from getting married in Italy."

**McGill.** "No comment. Thank you for your time!"

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The use of the Poppo No. is to save space in "Pop Weekly," for the printing of so many names and addresses would take up too much space. And, of course, the added excitement of looking to see whether your number has won, instead of looking for your name and address, will add pleasure to this competition. PLEASE NOTE—THIS IS NOT A LOTTERY. YOU MUST answer all three questions correctly.

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- Questions: (1) What is the flipside of P. J. Proby's hit, Together!  
(2) How many players in The Hollies group?  
(3) What is the name of Cliff Richard's backing group!

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Here are the numbers of the winners of "POPPPO" in "Elvis Monthly", October (No. 10).

11204 E 19049 A 33867 E 39486 E 58698 E 73852 E  
14363 E 29169 E 36126 E 49697 E 70393 E 84516 E

Here are the numbers of the winners of "POPPPO" in this magazine, 3rd October. (No. 6).

LP	SINGLES	10677 P	18548 P	27930 P	34892 P	39198 P	53842 P	68428 P
78487 P	03172 P	14066 P	19180 P	29847 P	37570 P	48665 P	57532 P	73699 P
EP's	04363 P	15549 P	19283 P	30089 P	37788 P	48784 P	62352 P	74286 P
00805 E	10114 P	15822 P	19471 P	33968 P	38028 P	53337 P	62628 P	78025 P
27986 P	10290 P	15887 P	27542 P	34141 P	38160 P	53348 P	63718 P	78859 P
37353 P	10674 P	18086 P	27929 P	34722 P	38432 P	53428 P	67130 P	

No 78666 P

This is your "Poppo" No. for POP WEEKLY 17th Oct., No. 8 issue only

# BRITAIN'S TOP THIRTY

- |    |   |                             |
|----|---|-----------------------------|
| 1  | Oh Pretty Woman (4)                     | Roy Orbison                 |
| 2  | I'm Into Something Good (1)             | Herman's Hermits            |
| 3  | Where Did Our Love Go? (2)              | The Supremes                |
| 4  | The Wedding (8)                         | Julie Rogers                |
| 5  | Rag Doll (3)                            | The Four Seasons            |
| 6  | I Wouldn't Trade You For The World (5)  | The Bachelors               |
| 7  | Together (10)                           | P. J. Proby                 |
| 8  | When You Walk In The Room (16)          | The Searchers               |
| 9  | I'm Crying (14)                         | The Animals                 |
| 10 | I Won't Forget You (7)                  | Jim Reeves                  |
| 11 | Everybody Loves Somebody (12)           | Dean Martin                 |
| 12 | Always Something There to Remind Me (—) | Sandie Shaw                 |
| 13 | We're Through (19)                      | The Hollies                 |
| 14 | Twelfth Of Never (—)                    | Cliff Richard               |
| 15 | Have I The Right (9)                    | The Honeycombs              |
| 16 | Is It True? (17)                        | Brenda Lee                  |
| 17 | As Tears Go By (11)                     | Marianne Faithfull          |
| 18 | Bread And Butter (17)                   | The Newbeats                |
| 19 | You Really Got Me (6)                   | The Kinks                   |
| 20 | Walk Away (22)                          | Matt Monroe                 |
| 21 | She's Not There (15)                    | The Zombies                 |
| 22 | The Crying Game (13)                    | Dave Berry                  |
| 23 | Maybe I Know (26)                       | Lesley Gore                 |
| 24 | I Love You Because (20)                 | Jim Reeves                  |
| 25 | How Soon? (24)                          | Henry Mancini               |
| 26 | It's Gonna Be All Right (27)            | Gerry & Pacemakers          |
| 27 | Such A Night (25)                       | Elvis Presley               |
| 28 | Do Wah Diddy Diddy (21)                 | Manfred Mann                |
| 29 | One Way Love (30)                       | Cliff Bennett/Rebel Rousers |
| 30 | Bye Bye Baby (—)                        | Tony Jackson/Vibrations     |



- |    |   |                    |
|----|---|--------------------|
| 1  | Oh Pretty Woman (5)                     | Roy Orbison        |
| 2  | I'm Into Something Good (1)             | Herman's H'mits    |
| 3  | Where Did Our Love Go? (2)              | The Supremes       |
| 4  | Rag Doll (3)                            | The Four Seasons   |
| 5  | The Wedding (8)                         | Julie Rogers       |
| 6  | When You Walk In The Room (17)          | The Searchers      |
| 7  | I Wouldn't Trade You For The World (6)  | The Bachelors      |
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| 18 | As Tears Go By (9)                      | Marianne Faithfull |
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| 20 | Walk Away (—)                           | Matt Monroe        |

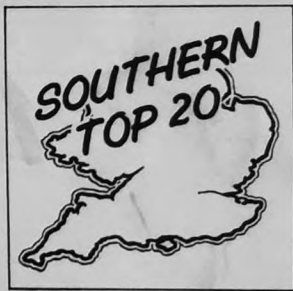


# SOLO ARTISTES POP STAR CHARTS TOP GROUPS

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

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

★ See the names of your 3 favourite stars on: POP WEEKLY, Meador, Derbyshire



- |    |   |                  |
|----|---|------------------|
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| 18 | You Really Got Me (6)                   | Lesley Gore      |
| 19 | Maybe I Know (—)                        | Matt Monroe      |
| 20 | Walk Away (—)                           |                  |

# AMERICA'S TOP THIRTY

(By courtesy of Cash Box)

1	Oh Pretty Woman	Roy Orbison	15	Baby, I Need Your Loving	Four Tops
2	Do Wah Diddy Diddy	Manfred Mann	16	Funny	Joe Hinton
3	We'll Sing In The Sunshine	Gale Garnett	17	Matchbox	The Beatles
4	Dancing In The Street	Martha/Vandellas	18	Let It Be Me	Betty Everett and Jerry Butler
5	Remember (Walkin' in the sand)	The Shangri-las	19	Little Honda	Hondells
6	Bread And Butter	The Newbeats	20	I'm On The Outside (Looking In)	Little Anthony & The Imperials
7	It Hurts To Be In Love	Gene Pitney	21	You Must Believe Me	The Impressions
8	House Of The Rising Sun	The Animals	22	Haunted House	Gene Simmons
9	G.T.O.	Ronnie & Daytonas	23	Rhythm	Major Lance
10	When I Grow Up To Be A Man	The Beach Boys	24	Tobacco Road	Nashville Teens
11	Save It For Me	Four Seasons	25	Have I The Right?	Honeycombs
12	Last Kiss	J. Frank Wilson & The Cavaliers	26	Ride The Wild Surf	Jan and Dean
13	A Summer Song	Chad Stuart and Jeremy Clyde	27	Why You Wanna Make Me Blue	The Temptations
14	Chug A Lug	Roger Miller	28	Come A Little Closer	Jay & Americans
			29	Baby Don't You Do It	Marvin Gaye
			30	Mercy, Mercy	Don Covay

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**SINNERS**  
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**READERS WRITE**  
*... but are not always!*

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

**Difficult**

It is about time you printed more news and photographs of the Dave Clark Five instead of those things who call themselves The Rolling Stones and The Beatles who are going out, so why do you print so much about them? The Dave Clark Five don't get half as much publicity as The Beatles yet they are twice as good.

Infuriated D.C.5 Fan (Lancing)

I will be pleased to see more photos and more articles in your mag on The Beatles! They're Great! The Best! There's too much in the papers on The Stones. Mind you, they're a great group but I still prefer to read all about the Greatest Four. Hope you can oblige.

A Beatles' Fan (London, E.)  
*Just shows you can't please everyone—Ed.*

**Dismal Scene**

The record scene at the moment is very dismal. Any record that's unusual whether it's good or not, goes into the hit parade. Great artists like ELVIS, Brenda Lee, Cliff, Shadows etc. who always produce a good quality "A" side and "B" side only reach an average of No. 9 in the charts. Wake up you record buyers, put those who deserve to be in the hit parade at the TOP!

ELVIS Fan (Syston)

**Dreamy!**

After hearing *The Twelfth Of Never* by CLIFF nothing should stop it reaching the No. 1 spot. I think it's gorgeous and the voice of course is dreamy. He's got something that the others never will have.

Cliff Fan (Leicester)

**No Justice**

Surely if there is anything fair about the record business *One Way Love* by Cliff Bennett and The Rebel Rousers should make the top five in the charts. This is the greatest sound I have ever heard and is far better than anything that has been at the top for the last six months. If this doesn't get to the top there's no justice.

Another Rebel (Salisbury)

**A New Sound**

The Honeycombs have the sound of the future, the Electronic Sound, and this can be done on-stage. Another reason why The Honeycombs deserve the Palladium spot, they are smartly dressed and Miss V. Hurst of Morecambe, should stop and think. The Honeycombs have a new sound. The Stones etc., have just one sound, a big drag. Listen to The Honeycombs' LP and see what I mean.

T. Bussey (London, N.W.1)

**A Talented Young Man**

I wonder if you would be good enough to print a photograph of, and perhaps write a "small" article on, John Barry.

He is, without doubt, one of Britain's most talented young conductors, composer, musician, musical director etc., etc. and I think he deserves some recognition of the pleasure he has given and is giving to many people, with his contributions to the world of entertainment.

It will also put Yorkshire in the "pop" picture and prove that Yorkshire can produce MUSICIANS too.

Pat Dimaline (Harrrogate)

**Wrong Panel**

About three weeks ago I wrote a Postcard for "Pop Shop Talk" regarding the boring and rude panel on "Juke Box Jury," whose members were Anthony Booth, Laurie Henshaw (of "Disc") and two actresses.

As you have only just printed my remarks I trust your readers didn't think I meant last Saturday's panel, whose members were Lulu, Adam Faith, Honor Blackman and Arthur Askey, who, in my opinion were all a delight to watch and listen to. Please print this letter, and it will help put any misunderstanding which may have arisen, to rights. Thank you.

Sheila Fraser (Knaresborough)

**Lovely Julie**

I feel I must write to you and protest about the way all magazines, not only your fab and swinging "Pop Weekly" are still going on about the group scene.

There are so many groups and yet once you have heard one of them you can say that you have heard 90 per cent of them as they vary so little in music and stage performance.

It is about time that some of the solo artists were given the recognition which they deserve. I am thinking at this particular time of the lovely young female vocalist, Julie Rogers. Her rendering of *The Wedding* is of a quality attained by very few singers.

John Williams (Cardiff)

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

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**POP WEEKLY**  
every week is to place a **Regular Order** with your newsagent!  
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## They're New! They're Different!!

Rarely do we feature groups in "Pop Weekly" unless they are in the charts. The same with singers. Simply because they are hardly likely to have enough fans to make it worth while. But now and then we make an exception as we did in the case of Marianne Faithfull. She roared into the charts and we felt proud that we had featured Marianne for the first time. Now we have a group that have been electrifying R & B clubs all over London and in the South. Their name is The Tea Time Four, a name certainly different and one that conjures up sweet tea time sessions on a Sunday afternoon. Don't believe it!!

These boys, Boz, Rocky, Berny and Bernard have never heard of nice tea time sessions. All they are concerned about is kicking up a storm with the beat fanatics!! This they do alright. I went down to one of London's top beat clubs, and found it jammed to the roof with fans dancing, jumping and beating time as if they were in another world. This group have got such fantastic looks and such a fantastic sound that their first record *She Will Not Care*, a fabulous, crisp, wild R & B upbeater, should put them in the charts first time round. Proof of their popularity became obvious when two American girls literally swooned on the floor in front of the group.

On-stage they have a marvellous way of introducing songs, and in their unconventional way they usually tell you that their next number is by Jimmy Reed and start playing *Auld Lang Syne*. But when they do get down to playing, they have a great sound, plus their own arrangements of Chuck Berry numbers, that make them sound even better than Chuck Berry. One of the numbers *Memphis Tennessee* comes over like a bomb, and if Dave Berry hadn't had a hit with the number they certainly would have pushed it into the Top Ten. I haven't heard or seen a group like it since I first heard The Rolling Stones—and that's saying something after the number of groups who have copied The Stones.

This group did not copy anyone. They are new, different, fresh, and their faces, especially the face of Boz, will have the girls screaming before they even hear them play.

If you want to be in at the start of a new trend and a new sound, plus a group that is really going to go places, then try and get a listen to The Tea Time Four. Meanwhile start saving for their record *She Will Not Care*. Me? I've managed to get a special copy that's already getting worn out. You'll know what I mean when you see and hear them.

They must be the most hectic group anyone's ever had a tea time session with!!



# LET'S GET TOGETHER!

Mr. P. J. Proby, an artiste of some calibre, and one who more often than not says what he thinks is now bounding up the charts with a delightful ditty entitled *Together*. Unfortunately the title isn't very apt. P.J. or "Jim" as he is known isn't really "Together" with anyone. Certainly not managers anyway. Every time we hear that his troubles with record companies and managers have been sorted out, we find out that it's going to happen all over again. I neither know nor care what P.J.'s opinion of British show business is like. But it would be nice to see whether, after all the hoo-ha, P.J. really is in so much demand. Obviously he is popular, but is he really that popular?

It's not the fault of the promoters that you haven't seen more of P. J. Proby on tours and ballroom appearances, etc. It just appears that he doesn't want to appear on most of the shows, or that he isn't getting enough money. No one can really be sure what the amount of money is that he is thinking of, but Britain isn't like America, where they stage six shows a day and consequently the artiste gets six times as much. Here we have two shows a night and one is lucky if the expenses don't outweigh the fees. Not quite as much eh? Seriously, the big British artistes like The Beatles and Stones are the ones who make the really good money. The others, like the backing groups on tours, are lucky if they have enough money to eat usually.

That's why I think if P.J. really wants to make money he should head hot foot to the United States and then come back here for two tours a year. That way everyone would be happy. For one of P.J.'s big ambitions is to play at large theatres. Something like six thousand seats. We haven't got these in Britain, but in America there are plenty of them. At the same time, however, it took Great Britain's beat fans to show America that we knew talent when we saw it. So why should we give them such a valuable package? Of course the final decision rests with P.J., but I wish someone would settle something so that we could have P.J. on a tour, or at least so that we know whether he is going to be with us or not.

I still think he could happen very, very big in this country, but unless he really works on the subject he's going to have a heck of a job to keep his quite vast army of fans over here. So come on P.J., let's all get "Together" and stay that way. Surely it's better to please people than have them not bother about you, which is virtually what the fans will do if something doesn't happen!

Let's see things really swinging for a change! !





# Buzzin' Dozen



Another group hits the group trail to stardom they hope. They come from Ireland and have a typically Irish name, **THE BANSHÉES**. Their disc of *I Got A Woman* was released last week and could stand a good chance. They are one of the many successful Irish Show Bands. In Ireland they have a vast following and in two flying visits to Great Britain they have made a lot of fans here in an amazingly short time. They are hoping that "all Irish girls in Britain will buy the record." The English girls "just have to join our Fan Club" they said.



One of the most controversial characters in show biz, **MIKE SARNE** has taken up photography to such an extent that he is having his work accepted by some of the biggest magazines in the country. Mike in fact, treats his contracts for films and stage shows as the hobby and his photography as his work!! "Not quite that bad" admitted Mike. "But I like taking pictures of groups and especially girls." So if you see a long haired blond lad taking pictures in Trafalgar Square surrounded by beautiful girls you'll know who it is. "I've got another new hobby coming up" said Mike "but I can't tell anyone about it yet."



Those really fantastic **RONETTES** are back in Britain, and their reception proves that their fans have been waiting a long, long time. The American groups are in fact finding it better to work in Britain than in America at the moment. Certainly the applause for The Ronettes was terrific. Their past successes went down a bomb, too. They have a new disc out to tie in with their *Do I Love You* which may have a bit of a job getting into the charts as the title sounds too much like *Do You Love Me*, the Brian Poole smash of nine months ago.



Those four guys, **THE SEARCHERS**, must be feeling pretty happy with themselves. Their *When You Walk In The Room* is a likely Top Five smash judging by the charts. The sales have been tremendous, and the boys who have been keeping in touch by phone and cable from America are highly delighted. They have had a fantastic reception in the States and it's pretty certain that they'll go back there again soon. Their only concern is that their great friend Dusty Springfield had to drop out of the tour from overwork. The Searchers look all set for yet another LP smash in Great Britain, for rumour has it that they have another album to be recorded directly they get back.



**ELVIS**, King of The Hits, comes out with a newie that's not from a film on October 23rd or thereabouts. Title of the disc is *Ain't That Loving You*, *Baby* but many United States reviewers have flipped for the "B" side *Ask Me* which is a real beaut. Next album for Elvis is likely to be hitting the charts soon to tie in with his next movie "Roustabout" which is expected to be released here in November. Another single from Elvis in January should be another newie and RCA are going to re-release "Elvis's Christmas Album" for about the seventh year running.



One guy in the business whose name never dies, and whose records get better, but not in the charts is **ADAM FAITH**. His latest album "On The Move" is an absolute knockout of a disc. All the numbers are Chris Andrews' compositions. They are all good, and at least three could be considered as strong singles. Adam had a terrific punch to his style of delivery on this album. Given some new songs perhaps his fans will bring him back into the charts. No one deserves it more than Adam.



Whilst we're talking about Searchers, what about the fantastic sales of *Bye Bye Baby* by the ex-Searcher, **TONY JACKSON**. His record stands a good chance of making the Top Twenty at the rate it's moving, which pleases Tony as much as The Beatles when they sell a million. "It's my big ambition to have a No. 1 here" he told me. With his new group, The Vibrations, he looks set for a strong hit, and his record company are backing him all the way. The Vibrations have been told by Tony that whatever happens they will all get paid, whether there is enough work or not. Judging by Tony's date book there is certainly plenty of work.



One of the groups currently selling strongly in the shops are **THE BEAT MERCHANTS** with their rendering of *Pretty Face*. The boys who come from Worthing are one of the few groups ever to build up a following in that corner of the South. With a bit of luck and plenty of help from their fans they could push this disc into the charts. Their date book is so full that they haven't got a day free until the end of the year!! Seems like they are going to be even busier lads when that record makes it.



**MIKE BERRY** celebrated a birthday on The Rolling Stones' tour. Colin Giffin, one of his backing team of The Innocents also had a birthday. He was 21. Mike Berry presented him with a Chinese opium pipe! "I always thought he looked a bit drugged" said Mike. "Now I can prove it." Both of them had presents from their fans, and they all knocked back the traditional drinks that one has on tour. "He's good at celebrating birthdays" said Mike. "But he's a lousy musician." Since making this statement Mike Berry has mysteriously disappeared. Anyone having seen a slightly soiled pop star somewhere near Guildford, please hand him back to the owners.



**CLIFF BENNETT** who has been admired and copied by many top name groups in show business, is at last moving into the charts of his own accord. It took Beatles' manager, Brian Epstein, to achieve the effect tho. Soon after he signed with Brian Epstein and cut his new disc, Cliff found himself heading smartly up the charts. Now every group in the business is happy to see Cliff and many of the big groups have asked specially for Cliff on their own tours. Cliff can show quite a few of them something. He's been going four years professionally now, and has built up a huge following.



The King Of Rock as he is still known, **BILL HALEY**, didn't exactly have a typical British screaming audience at his venues when he opened here. But he has been getting strong applause, and the boys who make up more than three quarters of his fans have been stomping their feet and demanding him to come back again soon. Haley's last visit to this country was catastrophic, when he arrived right in the middle of his big successes and for some reason didn't do well at all. However Haley has a lot to compete with, as Manfred Mann is on the same tour. Manfred is bound to take all the screams, especially as his record *Do Wah Diddy Diddy* is still one of the biggest sellers in the business.



**THE BEATLES** are busy recording tracks for a new LP. They also have a single ready for release very soon. The boys have been working extremely hard after their American smash tour, and have been recording TV programmes for Jack, Good for his TV show "Shindig," one of Britain's biggest successes. After their recording they go on to their British tour, and after that they move straight into their Christmas show. Then they are hoping for some time off! This year must be the best ever in British pop history, due almost entirely to The Beatles, who through their own song writing efforts are giving young writers a shot in the arm.

# Photo News



Top: Two great artistes with new discs in the shops. **Mark Wynter** with his beautiful number *Love Hurts* and **Susan Maughan**, whose *Little Things Mean A Lot* could do very well for this shapely thrush—A.B.C. Television Pictures.

Bottom: **John Leyton**, whose acting in *"Guns At Batasi"* has received much favourable comment tries his hand with an eighteenth century blunderbuss at the Autumn Antiques Fair. John also has a new disc out, titled *Don't Let Her Go Away* and is off to the States to film in *"Von Ryan's Express"* with Frank Sinatra and Trevor Howard.



## NEW FROM THE ROCKIN' BERRIES

It all happened at a party—one of many given by American pig-tailed star P. J. Proby. The Rockin' Berries, from Birmingham, were there and Proby-pal Kim Fowley played over a disc by the Stateside outfit, the Tokens. It was a Goffin-King number, *He's In Town*. And it completely K.O.-ed the lads from the Midlands.

They fairly rushed into the studios to cut their own version of it. Results were highly satisfactory. But there was a problem: Their previous release, *I Didn't Mean To Hurt You*, was also selling well enough to make the charts—and it apparently had weeks still to go.

Says Berries' lead guitarist Bryan Botfield: "We didn't want to hang about with the new one, but it was silly—or so we thought—to have two goodsellers out at the same time. Then our hand was forced. . . . Because Philips decided to rush-release the original Tokens' version."

Now The Berries are riding high. Said their recording manager John Schroeder: "We just stopped work on *I Didn't Mean To Hurt You*, even though it probably meant losing sales—and went all out on *He's In Town*. We felt all the way it was a song tailor-made for the boys."

The Berries were originally formed in 1959 at Moseley School of Art, near Birmingham, and they were certainly one of the first Brum groups to hit the disc scene. The only mystery has been why they were so long hitting the charts, for they produce one of the most exciting stage acts in the business.

Says Bryan again: "We realised that the fans get fed up just watching straightforward beat music coming out. So we found that we could throw in some impersonations of other people, like Billy Fury, or Gerry Marsden, or even Norman Wisdom. Some of the know-alls in the business thought we were mad, said that the kids would never put up with a sort of variety act. Well, we've had good receptions wherever we've been. Of course, we've never forgotten the beat side of things—we're mad about American R and B and all the good things in Rock 'n' Roll."

The boys are firm believers in good luck omens and something that happened on the *He's In Town* session made them pretty sure they had a hit on their hands. Something went wrong with the drum kit—they found they weren't getting anything like the right sound. So they borrowed a drum kit belonging

to Bobby Graham. And Bobby, of course, has provided the drum backing for many a huge hit success. Said Bryan: "It made us sure we were on to a good thing. . . ."

On tour, The Berries are invariably re-booked—at much higher fees each time. Their manager, Maurice King, says: "I've always had faith in this group, because of their enthusiasm for the job. They always go out for complete perfection in their shows—You never hear them making any excuses about conditions, or equipment, not being good. They just get completely carried away by their own music and get on with the job."

Musically, The Berries are far in advance of many bigger-hit groups. Says Bryan: "We have a stack of arguments before we finally settle on how we're going to present it. Anybody who didn't know us would think we were in danger of splitting up permanently." Those same people should see the boys on tour, for example, with Bill Haley—and notice the complete harmony they show on stage.

The Berries are good. . . . berry-berry good! That they've had to wait so long for full recognition is a shame—but it has also been helpful in terms of enabling them to find the very best style of presentation to suit their versatility.



When he introduced "Lucky Stars" Dave Clark got more screams than the performers! . . . Mojos' *Seven Daffodils* a great disc . . . Pity P. J. Proby didn't go home as he planned . . . Cliff's *Twelfth Of Never* not half as good as B. J. Kramer's version . . .

What happened to Brian Poole's new disc? . . . The Shadows should not have copied other groups style, as results show . . . Adam a wonderful 'mimer' and 'Comper' . . . Tom Jones' act, overdone . . . Can't we have a change from F. Vaughan and F. Ifield on Palladium—both heavy, and lack variety . . . Please throw away the mascara, Dusty . . . Wish Joe Loss would do something with that hair of his . . .

Heinz's newie is fab . . . Four Seasons deserved No. 1 with *Rag Doll* . . . LP by The Honeycombs is fab . . . Tony Jackson deserves hit, so do Chad Stuart and Jeremy Clyde with *Summer Song* . . . Pity 'bout Gerry's latest . . . Animals' newie disappointing.

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

#### PHOTO CAVALCADE

A.S.P. INTERNATIONAL supplied the pictures of The Beatles and The Hollies. MIRRORPIC that of Mick Jagger. TONY PUGH—Herman's Hermits. ELVIS is seen in a shot from "Roustabout." A Hal Wallis Production. A Paramount Picture.

Address to "Pop Weekly," Heanor, Derbyshire. Mark "Pen Pals" or "Swop Shop." Announcements for the Pen Pals and Swop Shop columns should be accompanied by a 2/6 postal order.

## SWOP SHOP

**Offered:** Hundreds of pictures of The Beatles. **Wanted:** Pictures of The Stones. Miss V. Clapham, 369 Alexandra Road, Muswell Hill, London, N.10.

**Offered:** Ex-hit records including Cliff, Beatles etc. **Wanted:** From 1/6d. to 2/6d. each, send s.a.e. for list (state favourite artists if possible). S. Andrews, 779 Market Street, Shawforth, Nr. Rochdale.

**Wanted:** Elvis pic in "Jackie" No. 35 and any other big pics of Elvis published before 1960. (Must be in good condition.) **Offered:** Pics of Rolling Stones, Searchers, Dave Clark, Dick Chamberlain etc. Miss A. Haward, 16 Butterbowl Gardens, Lower Wortley, Leeds 12, Yorks.

**Wanted:** "Elvis Monthlies" First and Second Series 1960 and 1961 ALL. Also No. 3 of Third Series 1962. Also "Elvis 1962 Special" and "Elvis Year Book 1960" U.S.A. edition. **Offered:** Records by Cliff Richard including LP "Me And My Shadows" and EP's *Expresso Bongo* and *Cliff No. 2*, and about eight singles. Some for Sale. Any offers? Cash given for Elvis books. David Stone, 20 Hallhead Drive, Pontefract, Yorkshire.

**Wanted:** *Lady Is A Tramp* by Peggy Lee. **Offered:** *A Hard Day's Night* by The Beatles. Miss J. Griffin, 55 Woodhouse Avenue, Perivale, Greenford, Middlesex.

**Offered:** Pics, clippings—Beatles, Searchers, Gerry, Fourmost, Mojos, Brian Poole, Adam Faith, Frank Ifield, Billy J., P. J. Proby, Four Pennies, also records by Billy Fury, Frank Ifield, Billy J. and others. **Wanted:** Pics, clippings of Dave Clark, Mike Smith and 4/- for each record. Miss P. Flavell, 31 Tiled House Lane, Pensnett, Brierley Hill, Staffs.

**Wanted:** Clippings and photographs of Helen Shapiro also Helen's EP *A Teenager Sings The Blues* and Helen's French and German recorded discs. **Offered:** Any reasonable amount of cash stated. Miss J. Barrett, 17 Sun Barn Road, Keeham, Norwich, Norfolk.

## COMPETITION WINNERS

The winners of the "Teenbeat" competition are M. Hennessey, Tony Callaghan and Brian Howard.

The winners of the "Fury Monthly" competition are Heather Hurst, Winnie Royall and D. Wyatt.

Barbara Ridgway, 28 Thrasher Road, Southcourt, Aylesbury, Bucks. Female, 16. Cliff, Shadows, Beatles.

Janet Munford, 76 Cromwell Avenue, Aylesbury, Bucks. Female, 16. Beatles, Rolling Stones, Elvis Presley.

Michael Kempster, 67 King George Road, Andover, Hants. Male, 25. Shirley Bassey, Roy Orbison, Brian Poole, Bachelors, Supremes Dave Berry, Gordon Macdonald, c/o Macmillan, 28 Westend Park Street, Glasgow C.3. Male, 22. Billy Fury, Cliff Richard, Mark Wynter.

Linda Stembidge, 188 East Park Road, Leicester, and Diane Cunningham, 65 Farrington Street, Leicester. Females, 15. Beatles, Stones, Billy J.

Guy Bill Morphew, 2 Balfour Road, Southall, Middlesex. Male, 21. Rolling Stones, Billy Fury Adam Faith.

## SWOP SHOP and PEN PALS Special Announcement

We have received and are receiving so many requests for PEN PALS and SWOPs from people in the United States that we are having to publish a special 16-page book chock-full of these items. "POP WEEKLY" space is far too valuable to spare more on this subject.

In this new book you will find full details of many second-hand records of top stars and groups in the United States that we are having to scrap books etc., etc. It is also a market for most groups' news cuttings, swops, etc.

MOST IMPORTANT, it contains an international PEN PAL section for pen pals required all over the world, particularly fans in Great Britain who desire to correspond with fans in the U.S.A., and of course many American fans who require British pen pals.

Write to:

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## CAN THEY KEEP IT UP?

Top of the Pops in world ratings still remain The Beatles. Their fantastic influence, and their songs have enabled British pop music to become the most wanted and most copied in the whole world of show business. The four haircuts have not only invaded the record market, but the film market too. Literally every film producer and every film company wants The Beatles. Every group and singer would fall over backwards to get a Beatle song. Soon the boys will show once again that they are the best team in the business when they have a new single released and a new LP, again likely to be all John Lennon and Paul McCartney compositions. What can one do or say that can thank the boys for their tremendous efforts, and believe me, working as the boys do, they are really tremendous guys for hard work.

It's no fun getting up early and starting a day knowing that whatever happens someone, somewhere will be

taking photographs or asking for autographs, or asking for interviews or chasing you down a street. At one time I was one of the people who used to say that, whatever groups or singers had to put up with from fans or Press, it was their job. They reap the money so they must take the limelight, the reporters, the fans, the charity shows and all the rest of it, and be happy that they had been singled out for such attention. But with The Beatles and possibly The Stones, things have grown to such proportions that it's becoming quite serious. To me it's amazing that The Beatles can stand it.

Not so much the excitement of being chased and hunted by cameras and autograph hunters, but simply the boring hours of being cooped up in theatres and stuck in hotel rooms with nothing to do. Whether The Beatles can have their friends with them doesn't matter. Just walking along a street would be a great privilege and a great

joy for them, I'm sure. The question now hanging over their heads must be "Is it worth it?" They have made enough money to retire on, and certainly any of them could invest enough money in or out of the business to make them millionaires.

Will they ever break up? Will they go it alone as solo stars? I don't know, and except for The Beatles themselves, no one else does. I think it will happen eventually, but certainly not until the end of next year. But the pace continues, in fact, especially in America it gets worse. The Beatles are hardly likely to be able to continue their exhausting round of TV, radio, tours, one nighters, personal appearances and record making unless the pace does slow slightly.

Give them another fourteen months and I say they'll be thinking of either packing up the group altogether or one or more going solo. If one Beatle did leave the group, would another singer be able to fill the gap properly? We'll just have to wait and see!



# DISCussion

Hello then—lots of good ones this week and, unless you can buy them all, I think you'll have a bit of a struggle to decide upon which you will get.

After calling-up the groups, **The Barron Knights** (with **Duke D'Mond**) call up you to "Come To The Dance." This Columbia disc is a very happy, gay affair performed with much zest and clarity. These boys certainly know what they are doing and there is lots of melodic charm in the composition. The vocal is ear-catching, too, and the disc moves along at a fair old pace. My reservation (and it's a small one!) is that I think the almost breathless tempo will preclude it as a dance hit; but it is all extremely pleasant on the ear.

I am not quite so happy about the new Columbia release from **The Dave Clark Five**. "Anyway You Want It" is brash and noisy and inclined to be rather indistinct at times, through a fuzziness in the technique of recording. This reduces the individual performances to a basic level and there is difficulty to appreciate the full extent of the group's work. Apart from the attempt to make slightly different use of an echo effect at times, there is nothing particularly new here. The overall effect of the recorded treatment strikes me as being a cross between the sounds made famous by Phil Spector and Joe Meek. The Five, however, work full pelt and all that remains is to see whether the general ear will accept this (for **The Dave Clark Five**) "new" sound.

On London, **The Drifters** come up with another very polished performance—"I've Got Sand In My Shoes." The lazy rhythm and the beautifully blended vocalising should catch many ears. Given much exposure it could well be a hit because the style of the arrangement and performance is within present-day hit idioms in this country.

The **Mongrels** make their debut on Decca with "I Long To Hear." This is a dreamy lilt that has a "lonely" quality which will hold much appeal for many. As in lots of similar cases, it is simplicity here which is the keynote of success. A very warm, simple reading of an effective lyric, backed by the minimum percussion and guitar, gives the performance a detached air which captivates.

Well, Dang me! **Roger Miller** is back, on Philips, with a catchy little number called "Chug-A-Lug." The heavy beat is very compulsive but perhaps the lyric and **Roger's** very effective performance are too much of a novelty to catch the

ear of the general chart-making populace; but I think lots will gain much enjoyment from it.

## ★ ★ ★ ★ ★ BOUQUET ★ ★ ★ ★ ★

H.M.V.'s *Sha La La* is bound to be another very big one for **The Manfred Mann**. There is an irresistible attraction in the repeated title phrase, which is much along the *Do Wah Diddy Diddy* theme but yet a refreshing variation of it. The rhythm is infectious and the boys' clean-cut performance makes the utmost of a composition which, in many other hands, would be rather dull. There is nothing down-in-the-mouth here; it vibrates with life and is a further tribute to one of our more talented groups; as anyone listening to "The Five Faces Of Manfred Mann" will know!

## ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Once again breaking away from his own compositions, **Del Shannon** revives an oldie for his latest Stansone platter. Shades of **Cliff Richard** here because the song is "Do You Want To Dance," originally a big American hit for **Bobby Freeman** and which took **Cliff** to our top ten when he was filming "Summer Holiday" in Greece. **Del** gives his own up tempo interpretation with lots of bite; the backing is much wilder than **Cliff's** and all-in-all the disc makes an impact but, perhaps, the overall treatment is slightly out-moded for today's British top-slot market?

I like the new one, on Decca, from **The Zombies** very much indeed. "Leave Me Be" has a haunting fascination springing from the melody and the vocal. A balanced performance, full of restraint, that really latches on to the ear. The lilt of the rhythm is bang up-to-date into the bargain, and will get the dancers shuffling along quite happily. Here, again, we have a simple, uncomplicated performance of a straightforward composition; success lies in the combined charms of the penmanship and the performance.

On Decca's "I Didn't Know What Time It Was," **Gloria Roma** makes her debut. This is a real vocal belter and there is great power in **Gloria's** rather cold and strident voice. There is, however, nothing of individual note in the composition and, when the chorus joins **Gloria** and the big backing towards the end, it sounds a bit like a free-for-all. Nevertheless, the overall



sound is arresting but it is one which leaves very little behind after each spin.

On Parlophone, **The Federals** give striking new life to the melodic oldie "Twilight Time." A big instrumental sound and a heavy beat back a crystal clear and powerful vocal. A well-performed and nicely balanced revival.

## BRICKBAT

I am wondering whether **Decca** were trying to find a new sound on **John Boulton's Marie**; if so, the attempt fails in my book! This is an instrumental with an appealing beat but the predominant brass is muzzily distorted and rather strident on the ear; the same effect is then tried on the guitar and there seems to be a lack of co-ordination. The composition itself doesn't really get started before it is rather unceremoniously faded out at one minute thirty seconds; even so, not before monotony set in. Most decidedly not for me, I'm afraid!

The **Nocturnes**, on Decca, are "Carrying On" with a handclapping beater and they certainly put a lot of life into it. We've heard the same kind of thing many times before with a little more distinction but I commend the boys for their zestful, clean-cut performance.

On the whole, a very interesting and exciting pile of platters this week. I hope you enjoy them and will have fun through **DISCussion** them with your friends. More next week: see you then, I hope.

Happy memories,  
Bye for now.



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The Zombies

