

TWO PAGES
PHOTO-NEWS

SPECIAL BEATGROUP EDITION ★ GIANT PIC OF DREAMERS INSIDE
FULL PAGES OF BEATLES ★ TREMELOES ★ SWINGING BLUE JEANS ★ SHADS

POP WEEKLY
PIN-UP

POP

ONE
SHILLING

No. 3

Week Ending
14th September

WEEKLY





LET'S TWIST AGAIN!

Regardless of whether or not you're a Beatles fan, you must admire that talented team who go under the title Brian Poole and the Tremeloes. After all, their single of *Twist And Shout* is a sign that Brian and the group have stood up to all the might of the Beatles and still come off very highly.

Although this is the first big hit for the group, don't make the mistake, as many other people have done of assuming that Brian really went overboard when it soared to the lofty heights of the best-selling Top Five. For not long ago, he could have made the Top Ten with a number called *Twist Little Sister* that made the Top Forty but due to heavy plugging of other artistes' versions just couldn't make the famed Top Ten!

However, *Twist And Shout* has proved a problem for Brian that it hasn't for the Beatles. For *Twist And Shout* is such a throat-searing problem number to sing that poor old Brian is gradually losing his voice. The problem hasn't arisen with the Beatles simply because their version was deliberately made on an EP because of this very same problem. So the Beatles continue to sing their hit numbers and only rarely will they sing the beaty, pulsating and bouncy *Twist And Shout*. But for Brian it's getting to be a big big problem, particularly as the follow-up *Do You Love Me* is also a wild beater.

A quiet disc is about the one thing that no-one would expect from Brian and his group, for, like their hectic life, everything is rush and bustle, noise and laughs all the way. "We've been around some time" says Brian, "so we're used to long travelling, long hours, and generally trying to fit in a long list of engagements." But although they don't like to admit it, Brian and the Tremeloes are secretly knocked-out at the impact their version of *Twist And Shout* has had on their fans who have followed the group's progress before their Top Five Entry. TV shows, such a scare to many groups, are being handled with ease by the team, and so successful have the boys been that everyone, but everyone is trying to fix shows for the talented quintet.

In other words it's all happening for the lads and no-one could be more pleased than the "Pop Weekly" staff, and naturally the many new fans of the group. Now flick that switch on your disc machine, kick off your shoes, grab a partner—and get down to doing some hefty "Twisting and Shouting!!!"

POP WEEKLY

Head Office
and Advertisement Office
Craven House, 234/238 Edgware Road,
London, W.2. Tel. PADdington 7485

Editor:
A. HAND, 41 Derby Road, Heanor, Derbyshire
Tel: Langley Mill 2460

Features Editor:
D. CARDWELL,
234/238 Edgware Road, London, W.2.

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SECOND SERIES

WEEK ENDING 14/9/63

ISSUE No. THREE

Hi there!

It's "Poppo" time! What's "Poppo" did someone say? "Poppo" is the great new game through which we shall be giving ONE HUNDRED records away free, yes FREE, every week in "Pop Weekly." Every reader is eligible for this game. There is NO ENTRY FEE!

How does it work? Every copy of "Pop Weekly" will carry a different number. That is your number for one week only. And all you have to do is answer three simple questions correctly, write them on a card, together with your number, and send it off to us. The numbers of the first 100 correct answers will be published in "Pop Weekly." Should your number be amongst them, cut out the number from your copy and post it to us giving your name and address and the record you require and we will send it off to you.

Why use a "Poppo No.?" Well, the printing of 100 names and addresses would take up too much space. We feel too, that the excitement of looking if your NUMBER has won, instead of your name and address, will be much more thrilling. And of course, winners won't be pestered by unwanted "pen-pal seekers."

Full details, and your first competition, will be in NEXT WEEK'S ISSUE, so don't forget, the only way to make sure of your copy and qualify for "Poppo" is to place a regular order for "Pop Weekly" with your newsagent NOW!! For there is bound to be a tremendous demand for "Pop Weekly" from now on.

The Editor

(ALBERT HAND)

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BRITAIN'S TOP THIRTY

- | | | |
|----|---|--------------------|
| 1 | Bad To Me (1) | Billy J. Kramer |
| 2 | She Loves You (4) | The Beatles |
| 3 | I'm Telling You Now (2) | Freddie & Dreamers |
| 4 | It's All In The Game (6) | Cliff Richard |
| 5 | I'll Never Get Over You (5) | Johnny Kidd |
| 6 | You Don't Have To Be
A Baby To Cry (6) | The Caravelles |
| 7 | Sweets For My Sweet (3) | The Searchers |
| 8 | I Want To Stay Here (13) | Lawrence/Gorme |
| 9 | Just Like Eddie (11) | Heinz |
| 10 | Wipeout (-) | The Surfaris |
| 11 | "The Legion's Last Patrol" Theme (4) | Ken Thorne |
| 12 | In Summer (9) | Billy Fury |
| 13 | Confessin' (That I Love You) (10) | Frank Ifield |
| 14 | Dance On (14) | Kathy Kirby |
| 15 | Twist And Shout (EP) (12) | The Beatles |
| 16 | Still (20) | Karl Denver |
| 17 | I Want To Stay Here (26) | Miki & Griff |
| 18 | The Cruel Sea (18) | The Dakotas |
| 19 | Whispering (29)
Come On (22) | The Bachelors |
| 21 | Da-Doo-Ron-Ron (17) | The Rolling Stones |
| 22 | Devil In Disguise (16) | The Crystals |
| 23 | Sukiyaki (15) | Elvis Presley |
| 24 | Applejack (-) | Kyu Sakamoto |
| 25 | Still (-)
Surf City (29) | Jet and Tony |
| 27 | Twist And Shout (21) | Ken Dodd |
| 28 | Welcome To My World (19) | Jan and Dean |
| 29 | Two Silhouettes (24) | B. Poole/Tremeloes |
| 30 | Only The Heartaches (28) | Jim Reeves |
| | | Del Shannon |
| | | Houston Wells |

GREAT BRITAIN'S ONLY

★ POP STAR CHART ★

POP STAR TOP 30

Send the names of your 3 favourite stars to P O P WEEKLY, Heanor, Derbyshire.

Position	Artist	Last Week	Position	Artist	Last Week
1	ELVIS PRESLEY	1	16	BOBBY VEE	11
2	CLIFF RICHARD	3	17	THE SPRINGFIELDS	25
3	BILLY FURY	2	18	BUDDY HOLLY	22
4	THE BEATLES	4	19	THE JAYWALKERS	17
5	THE SHADOWS	6	20	HEINZ	24
6	JOHN LEYTON	7	21	R'D CHAMBERLAIN	21
7	BILLY J. KRAMER	5	22	THE SEARCHERS	23
8	FREDDIE & DREAMERS	8	23	JOE BROWN	18
9	ADAM FAITH	10	24	SHANE FENTON	19
10	HELEN SHAPIRO	9	25	EDEN KANE	16
11	MARK WYNTER	14	26	MIKE SARNE	26
12	JET AND TONY	20	27	DEL SHANNON	—
13	FRANK IFIELD	15	28	DARYL QUIST	—
14	BRENDA LEE	13	29	BRIAN HYLAND	—
15	GERRY & PACEMAKERS	12	30	RAY CHARLES	—

AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

1	My Boyfriend's Back	The Angels	18	Mickey's Monkey	The Miracles
2	Hello Mudduh,	Allan Sherman	19	Danke Schoon	Wayne Newton
3	I'll Had A Hammer	Trini Lopez	20	Wonderful, Wonderful	The Tymes
4	Blue Velvet	Stevie Nicks	21	You Can Never Stop	
5	Fingertips	Bobby Vinton		Me Loving You	Johnny Tillotson
6	Heat Wave	Stevie Wonder	22	Martian Hop	Ran-Dels
7	Hockin'bird	Martha/Vandellas	23	Make The World	
8	Candy Girl	Inez Fox	24	Go Away	Timi Yuro
9	Blowin' In The Wind	The Four Seasons	25	Painted, Tainted Rose	Al Martino
10	Surfer Girl	Peter, Paul & Mary	25	Devil In Disguise	Elvis Presley
11	More	Beach Boys	26	Sally Go 'Round	
12	Monkey Time	Kai Winding		The Roses	Jaynett's
13	Hey Girl	Major Lance	27	The Kind Of Boy	
14	Denise	Freddie Scott		You Can't Forget	The Raindrops
15	Frankie & Johnny	Randy & Rainbows	28	Wipeout	Surfaris
16	Then He Kissed Me	Sam Cooke	29	Green, Green	Christy Minstrels
17	Judy's Turn To Cry	The Crystals	30	Wait 'Til My Boy	
		Lesley Gore		Gets Home	Darlene Love



SANDRA BROWNE

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SHINDIG

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POP Weekly



POP TEEN PAGE

FACTS ON THE STARS COMPETITION



No. 10—JET HARRIS

Popping in again this week, with another little competition, over which we hope that YOU will flip, and we hope that you will win the LP of YOUR choice. Don't forget, although we do get many entries for the competition, there always has to be a winner—the first correct entry out—and there's no reason on earth why it shouldn't be you!! So, come on guys and dolls, try and get the right answers to the questions below—all on that star of stage, TV and radio—and naturally records too, the fabulous Jet Harris—the "other half of Jet and Tony!"

1. What was the record that Jet first made before he teamed up with Tony Meehan? Please name BOTH sides.
2. What instrument does he play out of the following ones named. Bass, lead or rhythm guitar?
3. Lastly, how old is Jet?

Answers like quick please, to David Cardwell, Features Editor, "Pop Weekly", 234 Edgware Road, London, W.2. Postcards only please.

COMPETITION WINNERS

This week's winner of the "Elvis Monthly" Competition is: Miss CHERILYN TANDY, 35 Oxley Moor Road, Oxley, Wolverhampton, Staffs who will receive a copy of Elvis's "It Happened At The World's Fair" LP.

The "Fury Monthly" winner is: Miss J. RUSSELL, 26 West Mount, Tadcaster, Yorks, who has asked for Billy's "Billy" LP.

"Pop Teen Page" (No. 8 Mark Wynter) winner was: Miss P. HOSKING, 105 Nutry Crescent, Goring-by-Sea, Sussex, who will receive the "When In Spain" LP by Cliff and The Shadows.

POP WEEKLY RECORD INFORMATION SERVICE

We do our very best to answer your questions on whether certain records are available, and wherever possible even help you to get the recordings you are after.

Send a stamped addressed envelope with your query, to:

Pop Weekly Record Information
41 Derby Rd., Heanor, Derbys.

and then leave the rest to us. This service is free, but if an artist's complete list of recordings is required, a secretarial and/or printing charge of a 6d. P.O. must be enclosed with your request.

PLEASE NOTE. Answers will be strictly confined to records available. Requests for actual dates of release, and positions in charts, will be ignored.

The things we're asked . . .

- Q Has Cliff Richard recorded my *Blue Heaven*?—Chris Brown, Stoke.
- A Yes, on his LP "21 Today," Columbia 335X11368.
- Q Could you give me the title of any record made by Eydie Gorme with Steve Lawrence before *I Want To Stay Here*?—A. Charlesworth, Neath.
- A Yes, there is the LP "Cozy" on H.M.V. C.L.P. 1463.
- Q Can I still obtain Shane Fenton's *Five Foot Two, Eyes Of Blue*?—Allan Steeles, Coventry.
- A Yes, backed with *I'm A Moody Guy*, on Parlophone 45 R 4827.
- Q Has Adam Faith ever recorded *Lonely Pup*?—June Frame, Eltham.
- A Yes, on "Adam's Hit Parade (Vol. 2)" Parlophone G.E.P. 8841.
- Q Is Ray Charles' *Hit The Road Jack* still available?—E. Swann, Swansea.
- A Yes, backed with *The Danger Zone* on H.M.V. 45 POP 935.

Postcards only to "Pop Weekly", Heanor, Derbys. M 4k "Pop Pals", "Pop Shop", or "Fan Club". Although every care is taken, and these announcements printed in good faith, the Editor and Publishers can accept no responsibility for the condition of articles offered, the running of the Fan Clubs listed, or persons advertising in or replying to the Pen Pals Column.

If you wish to "jump the queue" enclose 2/6 postal order, which will ensure immediate insertion.

SWOP SHOP

Offered: Any new pop single. Wanted desperately: Tell *Laura I Love Her* by John Leyton. Will consider *Lonely Johnny and Lone Rider* by John Leyton. Stephen Longlands, 34 Sharples Avenue, Astley Bridge, Bolton, Lancs.

Wanted: "Billy Fury No. 2" E.P.; *My Xmas Prayer*; *That's Love*. Offered: *Travelling Light*; *Please Don't Tease*; *Living Doll*; "Cliff Nos. 3 & 4" E.P.s. J. Fergusson, 17 Roundmead Avenue, Loughton, Essex.

Wanted: Any record by Elvis previous to *His Latest Flame*. Offered: *Bachelor Boy*, *Lucky Lips*, by Cliff, or others. Mary McIay, 35 Quarrohall Cresc., Carronshore, Falkirk, Stirlings, Scotland.

Wanted: *Love Me Do* or *Please, Please Me* by The Beatles. Offered: *Yenus in Blue Jeans*, Mark Wynter, or others. D. Dowse, Yew Tree Cottage, Yarhampton, Nr. Stourport, Worcs.

Offered: Cliff's *The Next Time*/*Bachelor Boy*. Wanted: Any pre-army record of Elvis. Miss J. Hughes, 97 The Rise, Beaufort, Ebbw Vale, Mon., S. Wales.

Wanted: *Cliff's A Girl Like You*. Offered: *I'm Looking Out The Window*. Pat Thatcher, 2 Meadow Cottages, Elmtree Ave., Walton-on-Naze, Essex.

Offered: *See Whiz It's You*, Cliff Richard. Wanted: *Lonely City*, John Leyton. Janet Miles, 46 Palacia Road, New Southgate, London, N.11.

Offered: Cliff's discs. Wanted: Elvis singles or any two for an El EP. Jennifer J. Eyre, 30 Turnhead Crescent, Barlby, Selby, Yorks.

Wanted: *Go Away Little Girl*, Mark Wynter. Offered: *Things*, Bobby Darin. Sheila Bradshaw, 72 Cowper Street, Gateshead 6.

Offered: *Twist And Shout* Beatles EP. Wanted: "Strictly Elvis" EP. K. Goodwin, 3 St. Matthew's Road, Smethwick 40, Staffs.

Wanted: Frank Ifield's *Happy Go Lucky Me*. Offered: Any current Pop Discs. N. Hawkins, 81 Coldharbour Road, Redland, Bristol, 6.

Offered: Cliff's *The Next Time*. Wanted: Cliff's *I'm Looking Out The Window*. Barbara Jones, 82 King Street, Southport, Lancs.

PEN PALS

Lynn Beales, 8 Ranson Crescent, Simonsider, South Shields, Co. Durham. Female, 13, Beatles. Jennifer Stroud, 119 Piccadilly, Bulwell, Nottingham. Female, 15, Cliff, Sue Maughan, Bobby Ve. Patricia Smith, 36 Curls Road, Maidenhead, Berks. Female, 14, Beatles, Cliff, Gerry and Pacemakers. Stephen Commons, 20 Baxcer Close, Coningsby, Lincoln. Male, 16, Buddy Holly, Roy Orbison. Denise Wilkinson, 97 Hargate Rd., Leek, Staffs. Female, 14, John Leyton, Cliff, Elvis, Billy, Pete Jay. Jennifer Abbott, 89 Water Orton Lane, Minworth, Sutton Coldfield, Warwick. Female, 13, Elvis. A. P. Howard-Jones, 3C, Ashville College, Harrogate, Yorks. Male, 15, Beatles, Elvis, Shadows. N. R. Hunter, 3C, Ashville College, Harrogate, Yorks. Male, 15, Rolling Stones, Dakotas, Elvis. Kathleen McKenna, 39 Bronze Farm Rd., Shirley, Solihull, Warwick. Female, 16, Beatles, Pacem'Krs. Miss Mary McIay, 35 Quarrohall Cresc., Carronshore, Falkirk, Stirlings, Scotland, Female, 15, Elvis, Billy Fury, Brenda Lee.

James McGuire, 87 Wood Cresc., Motherwell, Lanarks, Scotland. Male, 16, Beatles, Pacemakers. Christine Almond, 3 Derby St., Rinkton, Yorks. Female, 13, Elvis, Beatles, Pacemakers, Billy Fury. Maria Kavalierova, Riverside Restaurant, Pier Rd., Littlehampton, Sussex. Female, 16, Cliff, Elvis. Sally Morphy, Crocker Hill Cottage, Crocker Hill, Nr. Chichester, Sussex. Female, 16, Adam, Cliff. Blaire Tomlinson, Tour-Uaine, William Street, Helsenburgh, Dunbartonshire, Scotland. Male, 12, Cliff, Elvis, Adam, Billy, Hayley Mills. Sandra Jackson, 49 Walworth Rd., Stockton-on-Tees, Co. Durham. Female, 16, Elvis, Billy, Beatles. Elizabeth Tweedie, 24 Blinkbonny, Currie, Midlothian. Female, 15, Billy Fury, Heinz, Beatles. Valerie Jones, 25 Tudor Way, Mill End, Rickmansworth, Herts. Female, 14, Elvis, Billy.

Photo News



Top Right: Shortly appearing in A.B.C.'s "Hullabaloo" series, presenting the best in folk music, the all-girl group, **The Velvettes**.

Left: Now that the spotlight of the beat scene is shifting towards the Midlands, all signals seem to be at "go" for top Stoke group, **The Marauders** with their waxing of *That's What I Want*.

Bottom Right: Yes, all familiar faces, **The Guv'nors**, the group composed of established soloists; Nelson Keene, Dickie Pride and Bobby Shafto.



Top: Yet another group from that beat-happy city, Liverpool. **The Merseybeats.** Many critics are tipping their debut waxing, *It's Love That Really Counts* as a serious contender for top chart honours.

Centre: Peering over the wall are **The Rolling Stones.** Perhaps they are looking to see how their follow-up disc, *Poison Ivy* is doing. We have heard a whisper that they could have another smash hit with this.

Bottom: **The Diamonds,** who could make an impression with their disc, *The Lost City.*



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OUR ARTISTES HEAD FOR GERMANY

BRITAIN is fast losing its title of most "with-it" country for pop music, and also for successful tours. Instead GERMANY is leading the race. For almost every big British star is being lined up for Germany, or flying there for TV, radio and recordings.

Acker Bilk flies to Germany on October 11 for five to six days for one tour with his Paramount Jazzband. He returns to Britain for a few days, then goes back to Germany on October 22 or 23 for a tour without his Paramount Jazzband and using a string orchestra.

Billy Fury is also lined up to appear in Germany in January, tho' no dates or venues have been confirmed. Germany is one of the four or five countries on his European tour which will take up the whole of January.

His Tornados are set to appear at The Star Club for January 13 to 20, and an extra week in other top German towns.

Joe Brown and The Bruvvers are also set for The Star Club on December 14 and 15 before coming back to star in "Aladdin" pantomime on December 24 at the Shrewsbury Granada.

Johnny Kidd, who has only recently returned from The Star Club appears there again on December 25 and through to January 7.

Britain's "top popper" in the female class Helen Shapiro, is also set for German dates in October, together with dates in Paris, Holland and Belgium.

Heinz flies to Germany to head "The Star Show," Hamburg TV, on October 9. The TV airing coincides with the

release there of his current British hit *Just Like Eddie*.

Practically the only leading British artists who have no plans for Germany at present are Cliff and The Shadows, but due to film commitments, it is doubtful whether or not they will be able to tour there before the middle of '64.

Shads' New Disc

THE SHADOWS have a new single on release this week, *Shindig*, a number penned by Hank Marvin and Bruce Welch. The "B" side *It's Been A Blue Day* was composed by Shadows drummer Brian Bennett.

The number was one of many taped at a special session in Blackpool, where the boys are still playing to capacity crowds with Cliff at the new ABC Theatre.

As soon as The Shadows finish their summer shows they will fly with Cliff to the Canary Islands for eight to ten weeks location shooting on their new film, as yet untitled.

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BILLY FURY'S GROUP

BILLY FURY will NOT split with The Tornados unless there are any more changes in the group's line-up.

In mid-September Roger LaVerne leaves the group and if any more changes are made, Billy's manager Larry Parnes is certain to use one of the many groups who have been auditioning for Tornados recording manager Joe Meek. The Billy Fury tour begins on October 4, and will finish on December 19. If any more changes to The Tornados line-up are made in the next week, then the new group will back Billy on the tour.

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OFFICIAL BEATLES Fan Club, Ann Collingham, Service House, 13 Monmouth St., London, W. C2.

MIKE BERRY Fan Club—s.a.e. c/o 234/238 Edgware Road, London, W.2.

L.O. CLUB. The Lonely Ones, Gene Antony and Johnny Keating Fan Club. The Greatest Group in the South—s.a.e. Tony Dorner, 43 South Street, Andover, Hants.

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

JOHNNY CYMBAL Fan Club—s.a.e. Elizabeth Byrne, 15 Stewart Av., Ochtree, Ayrshire, Scot.

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

DARYL QUIST Fan Club—s.a.e. 33 Ladbrook Road, South Norwood, London, S.E.25.

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

EYDIE GORME-STEVE LAWRENCE F.C.—33 Irving Mains Cross, Irvine, Ayrshire, Scotland.

TOMMY BRUCE & BRUISERS Official F.C.—Denise & Jan, 384 City Rd., Old Trafford, Man. 16.

DARYL QUIST Fan Club (Midland Branch), Diane & Maureen, 70 Green Park Av., Stowlaun, Bilston, Staffs.

"NEW" MARILYN "P.T.A." KABEL Fan Club—s.a.e. for details to Ray, 2 Lark Hill, Swilly, Plymouth, Devon.

PHOTO CAVALCADE

CYRUS ANDREWS supplied pictures of Billy J. Kramer and The Dakotas, Freddie and The Dreamers, Brian Poole and The Tremeloes and Johnny Kidd.

PICTORIAL PRESS that of The Beatles. REX FEATURES—Cliff and The Shadows.

A.B.C. TELEVISION—The Guv'nors. PHOTO EXPRESS—The Puppers.





DISCussion

Hello, then! Quite a few of the Big Names are on release this week, to join the battle for the top, so let's look at them straight away. The first hopeful is

Roy Orbison, whose new London disc, "Blue Bayou," is released in time for his tour of the country in the company of our own Freddie and The Dreamers, Brian Poole and The Tremeloes and The Searchers. Quite a show, eh? And *Blue Bayou* is quite a disc! A slowish-paced, wistful little number with a very haunting theme. Accompanied by a "femme chorus" chanting in the background, Roy gives an appealing performance which should capture many a captive heart! A gentle, very effective disc, this.

Columbia present The Barron Knights, with Duke D'Mond in a bouncy little offering called "Jo-Anne." It moves along at a fair lick, but the composition itself has nothing to give us in the way of originality; we've heard it all before, this kind of thing. There is some pretty nifty guitar plucking, but the vocalising lacks individuality and impact. It's the kind of disc that's spun to the end of the groove before you've realised it—without leaving much impression.

BRICKBAT

On the Stateside label, Bobby Comstock fights a losing battle with what I consider to be an untidy backing on *Susie Baby*. Not only do I find the backing very much in the background but it is all so very indistinct. I often ask myself: "what gives with that particular style of recording which reduces every tone to a muzzy level? . . ." It robs a disc of impact and seldom gives the singer much of a chance, especially when the song isn't all that exciting. This one isn't. For the most part, Bobby is lumbered by the necessity to repeat "Susie Baby . . ." throughout the opus, and it drags more than some. . . ! On top of all that, it strikes me that the musicians are at variance with the singer and vice-versa. Oh no! Not for me, I'm afraid!

After a couple of spins on the "sing-song" bandwagon Nat 'King' Cole returns to his "straight" delivery of a lyric with Capitol's "That Sunday, That Summer." I suspect that Nat's ardent fans will still say that even this song is "not quite him . . ." Accompanied by female chorus, he makes the lyric sound far more effective than it is; this, combined with a neat orchestration makes a very polished offering (but what else do we ever get from Nat?) but I doubt whether it is strong enough for an overall popular success.

Have you ever stopped to wonder why it is that we always seem to be lacking in beautiful female chart entrants? Certainly a point to ponder. Barbara Lewis does her bit to alter that with her London release of "Straighten Up Your Heart," and she gives an appealing performance accompanied by organ and a pronounced rhythm. Barbara's mellow tones warmly caress an "above-average" lyric and the whole thing moves along at a gentle, soothing pace. Going back to "that point to ponder . . ." —does a female singer have to sound like The Beatles or even Freddie and The Dreamers to make the charts nowadays? Again, I say—it's a point to ponder, eh? I wonder!



And The TOP 4 L.P.s

KENNY BALL AND HIS JAZZMEN. "KENNY BALL'S GOLDEN HITS" *PYE GOLDEN GUINEA GGL 0209*

For his devotees, here are twelve of Kenny's smash hit numbers; and it is an L.P. to do much to convert many more fans. A real bargain, this cheap price album, which includes *Midnight In Moscow; So Do I; March Of The Stamese Children; Someday; 55 Days At Peking; The Pay-off; Rondo; Sukiyaki; I Still Love You All; The Green Leaves Of Summer; Casablanca and Samantha*. Kenny's distinctive sound is well to the fore on all these excellent tracks and it's good to have them all on one album.

"THE BEST OF RADIO

LUXEMBOURG"

PYE GOLDEN GUINEA GGL 0208

A natty title—and an eye-catching one, too, eh? It heralds a stack of individual talent including MARK WYNTER, JOE BROWN, JULIE GRANT, MIKI AND GRIFF, with re-caps of some of their hit discs. The album makes for a well-balanced programme of songs and is yet another first class bargain in Pye's Golden Guinea series. Most of the artistes have been featured at some time or other in shows over the air on our own Station of the Stars, 208—hence the tie-up with the album's title.

GEORGE SHEARING. "GEORGE SHEARING BOSSA NOVA" *CAPITOL T 1873*

Here are two separate combinations—one slightly unusual and both very exciting. First, we have the Shearing piano together with woodwinds and Brazilian rhythm, and then Shearing putting his inimitable touch to the Bossa Nova. The overall result has all the glitter of a Shearing performance plus the excitement and exotic charm of Latin American rhythms and melodies.

SAN REMO SINGERS. "HOLIDAY IN ITALY"

ORIOLE REALM RM 106

Did you go to sunny Italy for your holiday? If so, this collection of famous Italian songs will be a "must" in the souvenir line. The singers capture the true flavour and atmosphere; so much so that you can imagine yourself transported to the Land of Spaghetti and Chianti! A great success with much to commend in the performance of the Singers themselves.

'Bye for now.

Next in line for top stakes battle are The Shadows, who should have little opposition in their field with "Shindig," on Columbia. Written by Hank and Bruce, much use is made of a recurrent theme that becomes almost an obsession the more you hear it. A well-balanced performance, happy and infectious. On comparative level, one of the better discs to come from our top instrumental group.

Joe Brown, together with The Bruvvers, appeals to "Sally Ann" (through the courtesy of Piccadilly Records) to give him her heart and make him her No. 1 man! A plodding rhythm gives this song a certain appeal and Joe's warmth of personality does much to bring it to life but there is nothing strikingly new about the composition. If it wasn't for Joe there wouldn't be much to write home about; but as it IS Joe then, perhaps, there will be a lot of Sally Anns to make him the No. 1 Man!

★★★ BOUQUET ★★★★★★

Adam Faith's new Parlophone release, *The First Time* pleases me very much! It has a strong beat, a certain novelty and a well-balanced backing from The Roulettes—all directed by Johnny Keating. Adam gives a performance of added strength of voice which, coupled with an effective use of a question-and-answer chorus, makes a totally effective disc. It has been carefully conceived, well-produced and shows Adam at his best. What more can his fans want?

★★★★★★★★★★★★★★★★

The Rolling Stones come up with their second disc on Decca which turns out to be yet another version of "Poison Ivy." There is drive and life on this disc, but a certain muzziness of recording combined with an indistinct vocal robes it of great impact. The electric atmosphere of the boys' "live" performances has not been captured and I find the overall result unexciting.



POLISHED POUNDERS

Some years ago, the son of a well-known theatre owner decided to start a beat group. Funnily enough, beat groups, although fairly popular, weren't an accepted part of the Top Ten nor fantastically popular on stage dates. But the group was formed anyway. The father let the boys use one of his theatres to practise in, and it became almost a ritual with the boys to be there every night, just rehearsing and rehearsing stage movement, new sounds, different lighting effects, anything in fact, that would make them one of the most polished groups in existence. After many, many months of sheer back-breaking work, they had their first big break when the father of the drummer and the owner of the theatre gave them a spot on one of his big summer shows.

The group went on for a few numbers—and stayed to play for every week-end. For every teenager in the area flipped

over their tremendous sound, but even more over their terrific stage act, something completely new to groups then. The group's name? The Jaywalkers! The son? Peter Jay! The father Jack Jay, now manager of the group, and still owner of dancehalls and theatres, including the famous Windmill Theatre at Great Yarmouth where the summer season show is an absolute sell-out every year. Now, of course, the Jaywalkers with Peter are one of the most popular groups in the whole country!!

Their line-up numbers seven, but walking into their dressing-room one would put it about fifty. The noise is terrific! Said Peter Jay, "It's always like this except when we're making a record. You can't hear yourself speak. But we have a grand time!" This was echoed by Lolly (as he is nicknamed) who added, "Ah! Glad you've come! We only need another three and we can have a five-a-side football match and Peter

can referee. Anyone for a game?" His call went unheeded however, as the other six turned their minds to anything ranging from groups to new sounds, new discs they had heard, new singers, anything in fact that is new. "That's our aim" explained Peter Jay, "always to be new! We want our fans to get a different stage performance on every big tour we do, plus different sounds, and also we're going to arrange every year that they are kept really up-to-date on us as regards pictures and publicity."

At present, the boys are still finding it a struggle to sort out strong material that will sound different from other groups on disc, for although their many fans enjoy their stage sound immensely, the group know that to find a big seller that will break the Top Ten here, it must be something in a completely different style!

Knowing the Jaywalkers and Peter Jay's untiring efforts it won't be long before the boys are sitting astride the best-sellers as they do in the popularity polls!!

TOP TEN KIDD!

Frank Farley, Johnny Spence and Mike Green. Names sound a little unfamiliar? Try the fourth member's monicker, Johnny Kidd. That's right, the other three names are the guys who are known as The Pirates, Johnny's backing trio who have stuck together through thick and thin, and now find themselves handsomely rewarded with a Top Ten item with the ultra-teen title *I'll Never Get Over You*. I managed to catch Johnny on the telephone before he disappeared on yet another hectic round of TV, radio and one-nighters. I asked him if he had anything new, and he came back with one of his many quick and to-the-point answers. "Yeah! I'm dead worried. Now I've got another hit I've got to start looking for some more material to record. The Viscounts, who wrote my hit *I'll Never Get Over You* are keeping me supplied with some new songs, and two or three of them look pretty good to me. I've also had plenty of new songs sent in from other composers, some of which could be good numbers. Whether they'll be hits or not I just don't know but they certainly look pretty good." I asked Johnny his first reaction to *I'll Never Get Over You*. "Well, to be honest, I wasn't very impressed with the number. My recording manager, Wally Ridley had a demo-disc of the number by the Viscounts, but he persuaded us to listen to the number and try rehearsing it to see what we thought.

"I got the Pirates together and we had a few goes at it, and the only thing that started me thinking that we could have a hit was the way we just managed to romp through it so easily, and it was such a pleasant song to listen to."

What plans for the future? Johnny replied, "Well, we've not long been back from the Star Club. We made an agreement there to go back in December for the German market, one of those live albums, you know, but whether it'll ever get released here I don't know yet, although my disc company here may release one anyway."

I queried Johnny on his stage suits, for although Johnny is normally seen on stage in "pirates" uniform, many fans raised a query in "Pop Weekly" when they saw him on "Tuesday Rendezvous," and he appeared wearing an ordinary suit. Says Johnny, "It's a funny thing, really. Most of my fans prefer me to wear the pirate's outfit which I've worn for some years, but I find that on some TV shows and even one-nighters it pays to wear different clothes. Sometimes I wear a gold lame jacket, other times a big pink silk shirt.

"When I'm in the Frank Sinatra class is when I'll have to chuck my pirate's stuff away" he laughed. There the conversation ended, or Johnny would have found himself stranded. Not on the high seas, but for having his car towed away for running over-time! Even Top Tanners like J. Kidd have to find somewhere to park in London!





NEW TO YOU ★ *The Puppets*

Three young lads travelled to the North London studios of ace disc-maker Joe Meek. They stood, looking a trifle spare, before settling down to the job of providing the backing for a singer from Preston, Lancs, who was being auditioned.

Then they all went back home. Some weeks later, they phoned through to find out how the singer had done on tapes. "No go," said Joe. "He didn't pass the audition. But I'd like you three to come back for another hearing..."

The boys decided on a number, worked it over and over again to perfection. And back they went to Joe Meek, looking far less "spare" this time. So, everybody's now talkin' about The Puppets, who are out on the Pye label with *Everybody's Talking*, backed with the old Coasters' number *Poison Ivy*.

Said Joe: "I felt from the start that these three very bright lads from Preston had something really different. Their voices somehow gelled just right. I

honestly think they'll be very big indeed."

But though they're a threesome who blend so well on disc, they're great individuals, too. So let's meet them individually...

Starting with Des O'Reilly, who says: "I play drums, guitar and milkbottles—specially milkbottles! Seriously, though, we're all mad keen on R and B records. Originally I was going to be an electrician, but I'm knocked out now that I can turn to music full-time, thanks to Joe Meek." Des has grey eyes, brown hair, and stands just a shade over 5 ft. 6 in. His favourite singers are Ray Charles, Connie Stevens and Peggy Lee. Like all three, his main aim is "to be a success."

Now come in David John Millen. Also born in Preston, he plays guitar, piano—and "kazoo." Was at one time a laboratory assistant but found himself spending a lot of his time listening to Peggy Lee, Julie London and a whole range of R and B. He reads a lot, admits to eating a lot. And he says: "While I

want to be a success in this business, I want to remain unchanged by it." David John has hazel eyes and auburn hair.

Enter James Carvewood Jr. He plays bass guitar, ukelele, harmonica and spoons—the musical variety of spoons. A fan of Ben E. King and Bobby Bland, along with the Big Three. He has brown hair and brown eyes, and is an inch shorter than Des O'Reilly. His real name is Jim Whittle, but digs the "Jnr." bit of his stage name. As we were saying, they're all individuals!

The Puppets are all Preston-born but now live in London, to be near the centre of things musically—no offence to Liverpool.

Given any sort of breaks at all, these boys could be pioneering something new—the Preston "sound"! Certainly their first disc has got "everybody talking" in the "Pop Weekly" offices.

Let Joe Meek have the final word. "These three are willing to learn, anxious to give of their best. One of their strongest points is that they're definitely NOT copyists."

These Puppets should soon have everybody on a string!



"Cashbox" reports that only 13 discs sold a million in America last year. One of them was Elvis's *Return To Sender* naturally . . . Little Peggy March creating good impression here with TV and radio companies . . . Mike Sarne has new image. Certainly shows up on his new single which is a cracker . . . Tom Courtenay makes fair singer, but his acting is a heck of a lot better . . . Sounds Inc. have nice instrumental on the market . . . Title of **Eden Kane's** newie being altered . . . **Buddy Holly** set for chart honours again . . . New group **Champions** slightly too Shadowish? . . . Another sorrowful number from **Ray Charles**, but it will sell . . . **The Demissons** and **The Merseybeats** receiving tremendous pre-publicity . . . **Four Seasons** for return trip? . . . **Billy J. Kramer** rather Fury-ish in appearance . . . **Billy Boyle** switches disc labels, ditto **Billie Davis** . . . New girl singers could be the next rage, with **Beverley Jones** taking the lead . . . **Bobby Shafto** still needs that big break . . . **Maureen Evans** has outside chance for Top Thirty with her *Oh What A Guy* . . . Plenty of Monkey discs in American charts but none of the disc companies here seem to be over-eager to release them . . . New magazine "Teenbeat" reports fantastic reception from **The Beatles** fans . . . **John Barry** comes out with *Kinky* on the revitalised Ember label, and could just make the charts . . . **Lonnie Donegan** makes many fans miserable when he's not in Top Thirty

. . . As we exclusively predicted in a feature a few weeks back, **Karl Denver** will smash charts . . . Battle for chart positions between **Elaine** and **Derek** and **The Innocents** with *Stepping Stones*; ditto **Miki** and **Griff** and **Steve** and **Eydie** with *I Want To Stay* . . . **Tornados** not breaking up with **Billy**, but **Roger Lavern** leaves as the organist . . . What with the vocal *Dance On* a hit, we hear the **Shadows' Atlantis** will be reworked with a lyric . . . **Bachelors** *Whispering* their way to the top . . . **Jet Harris** and **Tony Meehan** making more changes to their one-nighter performances . . . **The Hollies'** new disc is SO completely different from their first smash that it's a complete wonder it made the charts, but it's darn good . . . **Shadows** learning to ride with **Cliff** for their new film. They have no worries over their new single *Shindig* . . . **Bobby Rydell** waxing plenty of songs on next trip here, so the rumours go . . . **Liberty Records** bought out the **Imperial** label giving them plenty of ex-hit tapes from people like **Rick Nelson** and **Fats Domino** . . . **Jimmy Justice** spends half his time abroad, and the other half making discs here . . . **Rolling Stones** certainly gathering no moss with their first platter . . . *Acapulco 1922* one of best **Ball** discs ever released . . . **Gerry** and **The Pacemakers** waiting for more advance orders for new single? . . . Rush release for **Brian Poole's** disc *Do You Love Me?* **The Ran-Dells' Martian Hop** could hop into Top Ten, if plugs and sales continue at same rate . . . Is it true that **Oriole**

turned down group that **Decca** are giving biggest push to? . . . Watch "Beat On The Border" September 18 for newie from **John Leyton** . . . **Billie Davis** back from four-day Paris holiday loaded with new dresses . . . New disc from **Lana Jean** *It Hurts To Be Sixteen* could swing hefty sales . . . **Billie Davis** and **Jet Harris** both admire each other's work . . . **Mike Sarne's** new film a gas!! . . . **Carol Elvis** (sorry **Elvin**) could make strong headway with platter titled *Cos I Know* . . . **Freddie** suffered from hit paradeitis and food poisoning in same week . . . **Wally Ridley** certainly churning out some goodly hits . . . **Wayne Gibson's** newie sounds slightly **Elvisy** on the deeper notes . . . New group **Dave Kaye** and **Dykons** have hit on their hands already . . . Just about the wildest dance-hall ever is **The Whitehall** at East Grinstead . . . **George Martin** now records **Bassey** and **Beatles**. What a scene if the wrong names got on the wrong discs!! . . . **Danny Williams** has another big selling smoothie on market . . . **The Tornados** getting heavy publicity in the States, more so than here in fact . . . What does the J. stand for in **Billy J. Kramer**? **Billy** doesn't even know . . . **Eden Kane** writing exclusive article for "Pop Weekly" on his new disc . . . **Cliff** certainly hard-working. Who else could keep up that schedule of his? . . . **Philips** going all out for hits . . . **Freddie of the Dreamers** works harder on-stage than any other singer . . . **The Eagles** have good disc titled *Come On Baby* . . . **Billy Fury** has solid waxing in "B" side of new disc . . . *Surf City* only one of the good surfin' musicals catching on here . . . **Billy Fury's** manager **Larry Parnes** bidding for **Susan Maughan**? . . . New singer **Tim Connor** once protege of former "Pop Weekly" advertisement manager . . . **Ruby** and **Romantics** aren't likely to hit with the stuff they're turning out here . . . Can't let the column end without saying something about those **Beatles**. Just that they've got another hit . . .

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English Groups Praised

I would like to compliment you on the make-up and layout of your "Pop Weekly" magazine. Being involved in music, arranging and recording, I have developed a great interest in artists that have a good style. While on business in England and on the continent this year, I heard The Beatles for the first time, since then I have grown attached to the new sounds that are coming out of England.

Particular favourites of mine, since I have added their records to my private collection, are, Freddie and The Dreamers, Billy J. Kramer and The Dakotas and Cliff Richard. Incidentally my fiancée sends me copies of your magazine from England quite frequently. I believe that the English groups are one up on the American groups nowadays, but the R & B trend is possibly to change over here, due to the new surge of 'Hootenanny Music' which is breaking through the market here in such a way that it is similar to the time when rock 'n' roll got underway. So it looks like a major trend here in Hootenanny Pop Folk Music—by the way this is not a plug for me, as I am not releasing folk music at the moment. I wish the English groups all the best and I feel they could dominate more American and Canadian charts in the future.

Bob Morrill (Don Ray Records Toronto)

Restoring Hayley

HAYLEY MILLS is the best,
When she's around I get no rest,
I listen to her record *Flitterin'* all day,
And hope it goes the Number One way.
And now, HAYLEY fans, something
must be done,
To make sure in the pop star chart
she is number one,
So send in your votes, if just
to please me,
And restore to the charts
the fantastic HAYLEY.
Peter Lester (Edgware)

Please, Save Me

In your fab mag
We often see
Pics of Elvis, Cliff and Bobby Vee.
But the Merseybeat is best by far,
You know who I'm talking about,
John, Paul, George and Ringo Starr.
Beatles, Beatles, hear the girls shout,
Squares often wonder, what's it about.
You see them on the T.V.
And you hear them on the radio,
So please, please me
And print more of these,
And then daddio
You won't half PLEASE!
A True Beatle Fan (Shipley)

It's Disgusting

I'm really disappointed to see the Elvis fans have actually let him slip with his latest disc, *Devil In Disguise*. Sure it's great getting to number two for some pop singers, but for the greatest pop star alive not to reach the top—it's disgusting of you. Let's see if we can do better next time. And I'm positive that there will be a next time soon.

H. Leighton (Stoke-on-Trent)

She's Telling Us

Being an ardent fan of Freddie and The Dreamers, I didn't think much to Peter Aldersley's comment of their new disc *I'm Telling You Now*. How could he say that it's monotonous and does not live up to expectations. I'm telling you now he's a raving nut! So all you Dreamers fans, help me prove him wrong and put this fabulous record No. 1.

M. J. Dunnett (Fordingham)

Should make it next week—Ed.

So There!

We would like to inform Valerie Hurst of Morecambe that the so-called "noise" made by Gerry and The Pacemakers is what we call singing. So there Miss Know-all. (The Beatles will last as long as Elvis if we have anything to do with it!)

Susan Dodswoth and Christine
Burnside (Leeds)

The One and Only

His voice is sweet,
His looks divine,
I'd just love,
To make him mine.

I'd love him tender,
Always be true,
For without him,
I'd feel so blue.

I flip each time
I hear his voice,
Of all the stars
He is my choice.

To see him smile
Gives me a thrill,
For him my heart
With love I fill.

Now here's a clue,
He's king of pop,
This hula-baby
Really rocks.

If you haven't yet guessed,
He's nicknamed Pelvis,
My sigh-guy is
The One and Only ELVIS!

Valerie Pienter (Blackburn)

A New Hit?

Out of the mass of groups that have descended on us from that now famous Liverpool area only one of them, apart from the Beatles, Pacemakers, and the "bigger" Liverpool hits, has impressed me on disc and on-stage. That is a swingin' crew called "The Swinging Blue Jeans." Swinging they certainly are, for after a few days their debut platter *It's Too Late Now* was well on its way to becoming a Top Forty hit, plus the fantastic receptions they are receiving all over the country. Now they have a new disc ready to hit the charts *Do You Know?*, and even more dates all over the country.

Let's take a look at this Liverpool line-up who may not have created as much excitement as the Beatles discwise, but they certainly are building a tremendous amount of fan worship.

There are four cool guys in this cool beat scene, lead guitarist Ray Ennis, a swinging guy whose interests lie mainly around girls and the No. 1 slot. Ralph Ellis, rhythm guitarist and one who thinks that the sound created by the Swinging Blue Jeans is different from that of the other groups, Les Braid on bass guitar and a smooth vocalist into the bargain and someone known only as "Norman." At least Kuhlke is his second name but since no-one can spell it, it doesn't particularly matter.

Kiddin' aside however, the four lads work extremely well together and their singing completely refutes the idea that most Liverpool lads can't sing. In this case two of the boys were members of the Liverpool Philharmonic Choir and all four are featured vocalists. Their new single was written by Ray, and the flipside, *Angie*, by that prolific composer and hit parade entrant in his own right, Kenny Lynch. Now the boys are going all out in an attempt to strengthen their position with the fans in the South. In the North they have already built up a huge following, but the excitement of cutting a record and many TV and radio spots just hasn't made the slightest difference to their many fans in the North.

For most groups, their chances of good bookings have dwindled lately according to their standing in the pop field, now that the influence of the Liverpool groups has grown so much, but The Swinging Blue Jeans are finding themselves hard pushed to get dates to fit in with their many Press and TV appearances. After so many plugs however, on their early release *It's Too Late Now* the groups only problem is that their second disc may now arouse so much controversy, and that it may get "sunk" by dee-jays playing their first big seller. After hearing the song *Do You Know?* just before it's release, however, you can be sure of one thing. That it's at least going to establish the Swinging Blue Jeans even more on the current group 'n' beat scene. Yes, "Do You Know?" I think the Blue Jeans will find, as per usual that they're —SWINGING!



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**ONE
SHILLING**

