

POP

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No. 30
WEEKLY

INSIDE

'The Rolling Stones Are Trying To Copy The Beatles'

'Donovan Is A Poor Immitation Of Bob Dylan'

'The Other D.J.'s Are Too Boring'

—DEANNA SHENDEREY

INSIDE

WHAT IS THE SECRET OF THE PRETTY THINGS?



INSIDE FABULOUS PICS OF

HERMAN · PROBY · BEATLES · ADAM · KINKS · TOM JONES · MARIANNE · VAL · HOLLIES · PRETTY THINGS · JULIE · GRANT · Etc. Etc.



INSIDE

WILL THE STONES EVER REALLY CHALLENGE THE BEATLES?



INSIDE

IF YOUR FAVE'S IN THE CHARTS THERE'S SOMETHING ABOUT THEM IN

TOP TWENTY

INSIDE

HERMAN DISPROVES ONE HIT WONDER TAG

INSIDE

WHO ARE THE WHO?

OUTLOOK FOR TWO GROUPS

THE WHO

by BARRIE HILT



Want to meet a group that generates as much excitement as anything you've seen at a Beatles concert? Then go down and see The Who. The group who have been raved at just about everywhere. I wandered down to see them at London's Marquee Club last week and found promoter Ziggy Jackson grinning with pleasure at the thousands (or so it seemed) of fans who were queuing down the street to get into the club to see them.

But for an act, an act that is really different, get The Who going on a good night and P. J. Proby doesn't come into it. For example. When the group feel that the atmosphere is really warming up they pick up their guitars and really go to town. Halfway through the number they smash their guitars against the side of the amps, and continue doing this until the guitars are smashed to pieces. It's a weird scene but apparently it drives the fans into a frenzy. You now know the reason why The Who are so popular and why they are constantly buying new guitars.

They are at the moment bobbing up and down in the charts with *I Can't Explain*, a record which has some of the most off-beat sounds I have ever heard. It explains why The Who are becoming one of the most swinging type bands in the whole country. I stood with an amazed promoter of another group who kept exclaiming "What a gimmick," and who like me, couldn't believe his eyes.

Definitely a group to watch out for in the near future and all of the members of the group have a gigantic feeling of power about their music which has made the normally quiet fans at The Marquee certainly one of the most boisterous crowds ever.

A swinging time and a swinging group. I doubt however whether the fact that they are in the charts will make that much difference to the fans. The Marquee man himself, Ziggy, explained to me that attendances since they had been featuring The Who have shot up tremendously. The Who certainly aren't going to rest on their laurels now. I heard them discussing their career and if their plans are anything to go by, they are going to be getting up to The Beatles' sales in records at any time.

Their record, which I'm told was made by so many different machines as well as echo chambers could be a draw-back, they have used so many different effects that if they ever get onto TV, and if they ever get onto anything that means playing that number "live" with a quiet audience, then they are going to have one heck of a job.

Watch out for The Who. Before you know it they are going to be one of the biggest groups of all time, weird sound effects and all.

Who says so? The Who, of course.



POP
WEEKLY

BATTLEGROUND

ARE THE STONES REALLY A CHALLENGE TO THE BEATLES?

asks Arthur Huskinson

"The battle rages between the two mighty forces, and o'er all hangs the black smoke of heavy competition." Milton? Shakespeare? Unfortunately, no—"Pop Weekly." However, the battle IS raging between The Beatles and The Stones and the fight is getting more and more interesting. The Stones now go into the lead chartwise with their new single *The Last Time*. It's a Mick Jagger-Keith Richard number which I must add is not one of their best. Undoubtedly it will be a huge smash. Undoubtedly it will get to the Top Three and quite likely to No. 1 but I still say it's not as good as *Off The Hook*, or for that matter, *Little Red Rooster*.

The Beatles are due to release a single in the near future, and it's almost certain that this will be another No. 1. The amazing thing is that The Beatles are still so very far ahead of The Stones. None of The Stones' records have as yet really made the grade. In fact in some of the musical papers they haven't even had a No. 1 yet. It seems to me that The Stones' fans who have been crowding over the amount of publicity and good sales of records by The Stones are suffering quite a lot.

So far we haven't had any film plans officially announced, although one is due to start somewhere around April or May. Also, of course, The Stones have not achieved anything like the following of The Beatles in a lot of countries. Does this mean after all

the ballyhoo and all the stories we have been deluged with about The Stones taking over from The Beatles that it's actually happening after all? You must be joking. Good as The Stones are, they haven't as yet found that formula or that extra something which is going to take them past The Beatles in whatever it is they are attacking.

The Beatles and The Stones just haven't got the same images at all. The Beatles are lucky enough to be liked by both old and young. The Stones have only their ardent young fans and one or two members of the adult generation who are for them. Therefore The Beatles still get the highest TV ratings, the biggest record sales and the largest film audiences.

The Stones, nonetheless, are certainly the second in the running, and the sales of their records must be the biggest ever achieved by any group at Decca Records.

It will be interesting to see whether or not The Beatles and The Stones remain as big as they are now during the coming year. The other most interesting thing is that The Stones have not yet had the film outlet to show their extra talents. If they do indeed get the film story correct, and the film is released well before the end of the year, the result could be quite interesting. It may even mean that The Stones will overtake The Beatles.

What do you think? Can The Stones ever overtake The Beatles or will they just be The Beatles' poor relations?



READERS WRITE

... but are not always!

A Raw Deal

What a very nice article on DAVE KAYE in this week's "Pop Weekly."

I most certainly agree with you that DAVE has definitely been given a raw deal.

I have the record in question and am very pleased to be able to say that DAVE's latest record is GREAT. There are many records that are in the top 30 not half as good as DAVE's.

It isn't fair to judge a record by the introduction and only listening to it once.

I have heard it quite a lot on Radio Luxembourg and wish DAVE all the best in the future with *In My Way*.

Barbara Hudson (Smalley)

Stop Digging

I have had just as much as I can stand of people taking 'digs' at The Dave Clark Five. People should leave them alone and start writing about the many faults of so-called 'fabulous' groups, such as The Beatles.

The other night I was watching a well-known T.V. programme and the comedian made a tasteless joke about Dave's drumming. It would have been more apt if the comedian had referred the joke to Ringo. It's about time people realised how good the D.C.5 and groups, other than The Beatles and Stones, are.

D.C.5 Fan (London)

Another "B" Side

Adam's single *It's Alright* is doing so well in the U.S. charts, I suggest his follow-up to it. It's another "B" side, of his current hit—called *I've Gotta See My Baby*. It's fabulous.

Tony Martin

Beau v. P.J.

I read a recent issue of the "Pop Weekly" magazine, and I was very interested in your article concerning Beau Brummell and P. J. Proby in which you mentioned that there would be a contest between the two singers. I am a keen fan of Beau Brummell but I feel that he stands little chance of winning because he hasn't had a lot of publicity and certainly not as many records in the Hit Parade as P. J. Proby.

I certainly hope that Beau does well in the contest, as soon as his latest record *I Know, Know, Know* was released I bought it as I think it is very good.

Please could you inform me as to the correct spelling of Beau Brummell's name? In your magazine you spelt it with one 'l' but on the turn-piece of his record it is spelt with two.

I have been finding out all I can about Beau but there is very little. I have been looking up in history books all about the original Beau Brummell, but I can find no real connection that does this pop singer any real justice.

Ann Graver (Duffield)

Sorry about that, two l's is correct. His real name is Mike Bush—Ed.

Anti-Cliff

Your "Battleground" page amused me. Antony Logsdon, on Cliff's image. To start with, Cliff can hardly be called handsome, with those baby features. As for all the other things you say he is—well who cares? I reckon he's the biggest bore in show biz today.

Mavis Dobson (Harrogate)

READERS' BULLETS

Dave Kaye's recording of *In My Way* is FAB. People want to listen before they criticise...

I doubt if Tom Jones will be the next solo top artist, take his arms away and he's not a bit exciting...

Surprised Jimmy Radcliffe didn't make the charts with a darn good song... Adam's latest good enough to be No. 1... Glad Orbison's *Goodnight* is going down. Sorry—but it's terrible... What happened to Billie Davis?

Sandie Shaw—stopping at nothing, which is more than can be said for Dusty

Herman's *Silhouettes* really fab... Helen Shapiro's version of *My Guy* on her latest LP far better than Mary Wells... Where has Bobby Vee gone?

Shirley Bassey's *Now* great. Why no plugging?... Tom Jones—most unusual!

Rocking Berries Great! Great! Sound

Herman overrated... What's all the fuss over death discs? Why ban them?... Twinkle better at composing than singing... Goldie and The Ginger-breads should have big hit... Doesn't Sandie deserve to be top female vocalist in England at the moment?... Dusty's new song not good enough for big hit... English pop music getting better. Much more variety... Bachelors fab trio, never fail... Why are The Stones so popular, because of the long hair?... Why don't The Everly Brothers record the ballads as they did in the past?... Swinging Blue Jeans at a stand-still... Mighty Avengers should go far...

Glad Herman's Hermits have proved the "One Hit Wonder" Poll wrong, hope The Honeycombs and Georgie Fame do

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

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THREE BROADSIDES

Boy Next Door

After reading your recent article "Is it time to change Cliff's image?" as true fans we feel that we don't want Cliff to change.

All the qualities you mention are what we admire and are very rarely found in many of today's so-called artistes, thus making him unique. At least he is still on good terms with his barber.

When at home, he is definitely the one whom we would choose to be our boy-next-door. No starched shirt, bow-tie or immaculately pressed suit.

So please, please don't change Cliff as in recent years the youth of today has been strongly criticised for rudeness, untidiness, and violence. Surely Cliff should be held as a shining example of what the youth of today should be.

Sylvia, Suzanne, Christine, Pat (Enfield)

More Fans For P.J.

I am sick and tired of "Pop Weekly" slamming P. J. Proby down. Everything about P.J. has been criticised in "Pop Weekly." That fan at Croydon who said "I am disgusted" was not a real fan because she didn't have much faith in P. J. Proby. I don't believe P. J. Proby would go that far just to get publicity. Both Elvis and Billy had same trouble. The more people put P. J. Proby down, the more fans he'll gain. Never has there been such a great singer as P. J. Proby, and just because of a little trouble he's been banned. It's just stupid. It's the promoters who are being childish, not P.J. If the same thing was to have happened to one of The Beatles I suppose everybody would just laugh it off and forget it but not for P.J.

Proby Fan (Lincoln)

No Gimmick Needed

Leave Cliff alone. There is nothing wrong with his present image. I think the thing that makes him appeal to many people is his smart appearance. Anyway it is the performance of an entertainer that counts most. His immaculate dress and neat appearance make a refreshing change, and doesn't detract one ounce from his performance.

So let Cliff have his smart looks as his 'trade stamp' as The Stones and other groups have their long hair and P. J. Proby has his controversial (to say the least) act.

If Cliff grows his hair or roughens his appearance he will be just another one of the crowd. As he is now he stands out, on his own, as someone with quality. Frankie, Debbie, Jean, May, Gillian



DISCUSSION

Hello then, once again! Don't the weeks fly round? No sooner have I waded through one lot of releases—the next lot arrives; and I have no doubt you feel much the same way when it comes to choosing which of the week's new releases you are going to buy. Frustrating, isn't it, eh? It's a very mixed bag this week—so it shouldn't be too difficult for you to pick a disc of your favourite type; good luck!

First, we turn our eyes and ears ballad-wards to the revival of that lilting old favourite "The Hawaiian Wedding Song." The two versions of the past which always stick in my mind are those from Andy Williams and, of course, Elvis Presley. Now, on Mercury, Julie Rogers gives it a distinct feminine touch. I doubt whether Julie could ever give a bad performance; this one is nicely contrasted and beautifully clean-cut; but, so far as my own ears are concerned, I find there is a slightly hard edge to the voice which takes something away from the restful, caressing quality of the song. I'm very fond of Julie and I love the song—but I have more favourite discs of both Julie and the song.

On Tamla Motown, The Supremes are at it again, which will delight their fans and all those who are addicts of the Tamla Motown cult. "Stop! In The Name Of Love" is a cast-iron certainty for popularity in that field. The mixture as before, of course—but The Supremes have had the benefit of a more striking melody in the past. I'm all for "cults" but doubt very much a long hardy life for any of them if the same type of sound and disc are turned out time and time again. People soon get tired of any good thing unless they are given an injection of fresh interest.

A certain amount of fame was Donovan's before he cut his first Pye disc and that should be a help in giving "Catch The Wind" a bigger send-off than most newcomers enjoy. This is a slow, folksy offering with lots of warmth and atmosphere. Donovan, himself, adds to it all a pleasing personality with a touch of whimsy. Such simple, unaffected ditties have not been getting away to even the lower reaches of those coveted top brackets of late—but I hope *Catch The Wind* catches the general fancy.

"You Want My Love Again," on the H.M.V. label is blessed with a good vocal from Micky Clarke. It is also a good, slowish ballad but the orchestral backing sounds very thin at times and robs Micky of support when he needs it most. His distinctive voice (although, at times, rather reminiscent of Gerry Marsden's) should carry it through.

Having attained fame through standing in for Ringo, Jimmy Nicol had very bad luck thereafter, strangely enough. Such fame did nothing to promote his first solo disc. Now he comes up on Decca with a strong, beaty but slowish version of our old mate (or should it be mate-ess?) "Clementine." The Sound Of Jimmy Nicol has strength

and the reading of this old "classic" has a new fascination. A strong vocal firmly supported by the solid "sound" commands the ear right from the start. I say, "good luck, Jimmy!"

★★★★ BOUQUET ★★★★★

★ That little French lass Francoise ★
★ Hardy has a right charmer in ★
★ *All Over The World*, on Pye. An ★
★ oh-so-very-gentle romantic lilter ★
★ this, with a very atmospheric piano ★
★ dominating the subtle backing. ★
★ Francoise almost breathes the ★
★ lyrlc so tenderly—yet much power ★
★ is gained from such restraint. A ★
★ beautiful composition with a strong ★
★ love lyric and a very "earful" ★
★ melody. A polished, satisfying ★
★ spin this which will grow on you ★
★ more every time you hear it. ★

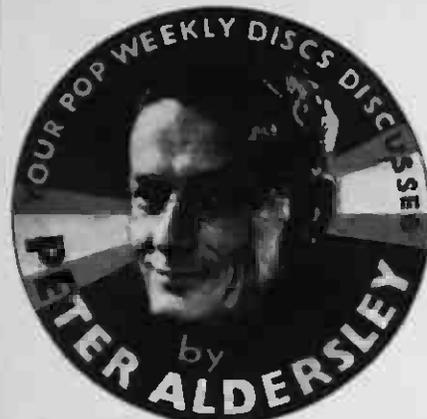
★★★★★★★★★★★★★★★★★★★★

On Decca Barry St. John says "Mind How You Go." A powerful slow beater, although we've heard the treatment so many times before; perhaps with a little more distinction, too. The trouble here is that the song has no individual identity. Barry St. John handles the lyric very well, though having to fight, at times, with the sometimes top-heavy backing chorus.

On Pye Lonnie Donegan has, perhaps, his most commercial offering for some time. "Get Out Of My Life" is a slow, gentle beater which builds up much strength as it goes along. The type of song and the treatment is just the kind that has been having chart success over the past few months and I hope Lonnie can make a come-back. I think it will need quite a bit of exposure because the composition is lacking a strong melody line which robs the disc of an immediate lasting impact. But spin it a few times—then see.

The Little Darlings have a "Little Bit O' Soul" on their Fontana release. There is a fascination about the staccato beat throughout; this gives it a rather earthy quality but the vocal is a little weak and very indistinct at times which robs the disc of a lot of power. But I like the beat very much and it's the kind of thing to do well in the dance-hall—but it'll turn out to be "just any other record" when it comes to remembering it afterwards.

Columbia brings back Bobby Vinton with "Long Lonely Nights." A gentle beat supports Bobby on his easy, smooth lyric performance. This is a good disc but it does not have any particular individuality. We've heard this type of ballad so many times before and this one has nothing new to offer, as pleasant as it is.



I know I might sound as though my stylus has stuck in the groove this week when I keep harping on this lack of individuality and weak melodies—but, however well made and performed are discs the one quality to make them really stick out of the mass is individuality. Some added quality to make for immediate impact—and to make the disc stick in the mind. With very, very few exceptions this week we have a lot of good discs with nothing outstanding about them—and they will be doomed to anonymity when it comes to hit-making. This is a pity; a double pity, too, when you think of those who make the discs; surely anyone studying the charts can see that nine times out of ten top hit discs all have something distinctly catchy about them—or something different from the usual run-of-the-mill things. And now I climb off my soap-box—hoping that I might have sparked off a conversational point.

Billie Davis is back. On Pye now and she has changed her style—and how! Gone is the uptempo, sometimes raucous Billie; on "The Last One To Be Loved" she is all gentle restraint. This is a slow romantic ballad with a restrained beat. On the opening it rather sounds as though Billie is under the Dionne Warwick influence—but this passes and she comes to grips with a telling lyric and gives a sturdy performance.

There is another slice of biographical colour on Chuck Berry's new release. "Lonely Schooldays" is a das nostalgic piece in slow tempo with Chuck in very soulful mood. It gets right under your skin the more you hear it—very neat and effective, yet restrained for all that.

Happy memories.
Bye for now.



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The Editor Speaks

BRITAIN MUST KEEP PUSHING!

British is best used to be the slogan for all British products. Today it also applies to pop music. With new faces like Tom Jones and Marianne Faithfull, Herman and The Who, and more and more of the Top Thirty being filled by our own artistes the situation for the first time in ten years looks solid. On the female side we have Sandie Shaw, Marianne Faithfull, Cilla Black, Kathy Kirby, Shirley Bassey and Twinkle ready to do battle with any of the American and European stars, none of whom have had anything like the number of hits in Great Britain that our stars have had in their countries.

On the group scene we have the biggest selling pop force in the country with Gerry and The Pacemakers, The Kinks, The Rolling Stones, The Beatles of course, Herman and The Hermits, The Searchers, Wayne Fontana and The Mindbenders, The Shadows, The Animals, The Pretty Things, The Who, The Honeycombs, The Nashville Teens, Unit Four Plus Two, The Hollies and Sounds Orchestral, and that's not all of the names.

On the male solo side we have the new boy Tom Jones, P. J. Proby, who is regarded as British as he records in this country, Georgie Fame, Dave Berry, Cliff Richard, Billy Fury, Adam Faith, Matt Monro, Heinz and many other boys all pushing for Great Britain. In fact this country now has over 100 artistes who have appeared or are currently in world charts, apart from our own. In America, any English group stands a better-than-ever chance of making the grade and it's certainly going to be another year at least before British stars show that they are on the wane over there.

But show business and the people behind these stars, that is the managers and agents, the promoters and the TV and record companies must make sure that they don't get too many false ideas. We can just as easily lose our hold on the world charts unless everything is done properly. For instance most groups who go to the States, or to any of the countries where they are rapidly becoming famous, have plenty of moans about the way they are treated by the officials in charge and also about the number of hours and days that are wasted.

Britain must push, and the people behind the stars must push their artistes into the charts and into these countries with as much thought and planning as if we were planning a war. The record business is a war now with countries like Japan and even Russia trying to gain some of the big rewards.

Britain is the second largest record selling country in the world, but abroad it sells more records than America, or it will do this year. Don't let's get used to that nice, easy position, let's get out and fight our way into every chart, not just the Top Ten, but the No. 1 position.

Meanwhile congratulations to all of those artistes from Britain who have made the grade abroad.

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BRITAIN'S TOP THIRTY

(As at the week-end)

- | | | |
|----|--|--------------------|
| 1 | The Last Time (20) | Rolling Stones |
| 2 | It's Not Unusual (1) | Tom Jones |
| 3 | I'll Never Find Another You (2) | The Seekers |
| 4 | Game Of Love (3) | Wayne Fontana |
| 5 | I'll Stop At Nothing (7) | Sandie Shaw |
| 6 | Silhouettes (4) | Herman's Hermits |
| 7 | Come And Stay With Me (8) | Marianne Faithfull |
| 8 | I Must Be Seeing Things (6) | Gene Pitney |
| 9 | Don't Let Me Be Misunderstood (5) | The Animals |
| 10 | Goodbye My Love (30) | The Searchers |
| 11 | Yes I Will (12) | The Hollies |
| 12 | In The Meantime (24) | Georgie Fame |
| 13 | I Apologise (15) | P. J. Proby |
| 14 | The Special Years (10) | Val Doonican |
| 15 | You'll Be Gone (17) | Elvis Presley |
| 16 | Honey I Need (21) | The Pretty Things |
| 17 | Funny How Love Can Be (8) | The Ivy League |
| 18 | Goodnight (14) | Roy Orbison |
| 19 | It Hurts So Much (13) | Jim Reeves |
| 20 | I Know A Place (—) | Petula Clark |
| 21 | Concrete And Clay (29) | Unit Four Plus Two |
| 22 | Mary Anne (18) | The Shadows |
| 23 | Tired Of Waiting For You (11) | The Kinks |
| 24 | The "In" Crowd (—) | Dobie Gray |
| 25 | The Minute You're Gone (—) | Cliff Richard |
| 26 | I Don't Want To Go On
Without You (—) | Moody Blues |
| 27 | You're Breaking My Heart (—) | Keely Smith |
| 28 | Stop Feeling Sorry For Yourself (27) | Adam Faith |
| 29 | Come Tomorrow (25) | Manfred Mann |
| 30 | For Your Love (—) | Yardbirds |

AMERICA'S TOP THIRTY

(By Courtesy of Cash Box)

- | | | |
|----|---------------------------------|--------------------------|
| 1 | Eight Days A Week | The Beatles |
| 2 | My Girl | The Temptations |
| 3 | The Birds And The Bees | Jewel Akens |
| 4 | King Of The Road | Roger Miller |
| 5 | This Diamond Ring | Gary Lewis |
| 6 | Tell Her No | The Zombies |
| 7 | Ferry 'Cross The Mersey | Gerry/Pacemakers |
| 8 | Stop In The Name Of Love | The Supremes |
| 9 | Jolly Green Giant | The Kingsmen |
| 10 | Red Roses For A Blue Lady | Bert Kaempfert |
| 11 | Goldfinger | Shirley Bassey |
| 12 | Can't You Hear My Heartbeat | Herman's Hermits |
| 13 | You've Lost That Lovin' Feeling | Righteous Brothers |
| 14 | Hurt So Bad | Little Anthony/Imperials |
| 15 | Little Things | Bobby Goldsboro |
| 16 | Shotgun | Jr. Walker/All Stars |
| 17 | Laugh, Laugh | The Beau Brummels |
| 18 | Yeh, Yeh | Georgie Fame |
| 19 | Come Home | Dave Clark Five |
| 20 | Goodnight | Roy Orbison |
| 21 | Downtown | Petula Clark |
| 22 | I Go To Pieces | Peter and Gordon |
| 23 | The Name Game | Shirley Ellis |
| 24 | The Boy From New York City | The Ad Libs |
| 25 | People Get Ready | The Impresslons |
| 26 | Do The Clam | Elvis Presley |
| 27 | Red Roses For A Blue Lady | Vic Dana |
| 28 | Ask The Lonely | The 4 Tops |
| 29 | Send Me The Pillow You Dream On | Dean Martin |
| 30 | Paper Tiger | Sue Thompson |

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Buzzin' Dozen

by DON CRISP

Next week "Pop Weekly" begins an exclusive **ELVIS** series posing the question "Will Elvis Tour Again?" Albert Hand has never expressed his views on this subject before and after a stunning shock introduction the series follows with slam questions and answers from the people really in the know. Stupid rumours that Elvis is due over in Great Britain in April, as expected by "Pop Weekly," are being denied in America and Mr. Hand is going over for a whole month and hopes to settle the question once and for all.

One of the best platters in the charts, even though it isn't going as well as I had hoped, is **ADAM FAITH'S** new song *Stop Feeling Sorry For Yourself* which is another Chris Andrews helping. In fact Adam's discovery, Sandie Shaw, is doing much better and after three singles has notched up a terrific sale. It could well be that Adam has pushed himself out of the charts whilst concentrating on his own discovery. However, knowing Adam, he is almost certain to hit the charts again before the year is out and certainly likely to be making another film in the near future.

Making a comeback, or so we hope, is **BILLIE DAVIS**, who has been off the pop scene for a while. She has a new single out called, *The Last One To Be Loved* which is a single with plenty of difference and certainly stands a good chance of making the scene. Since her car crash she hasn't been making the scene quite so much, but I hear that now she is raring to go and is having plenty of radio and TV lined up to promote this new single. It's certainly a record that I think will make the grade anyway.

LORNE GIBSON who is a fave of many in this country for his marvellous voice and his on-stage singing has a new single out which could turn the tables for him. It's called *Red Roses For A Blue Lady* and it's one of the best he has done. An artiste who is known everywhere, but doesn't hit the charts, perhaps this could mean the start of a bigger career for Lorne who has waited on the sidelines for so long. The disc is already making a fine show in America but not unfortunately, by Lorne, and after hearing it, Lorne immediately cut the disc for a quick release. Give it a spin.

Funny about this. A manager phoned me up the other day and asked me to think of a name for a new group of his. I came up with **THE EXCEPTIONS**. Ten minutes later a record arrived on my desk by The Exceptions. What you might call fast work, but it's a genuine group who have a knockout single on the market now. It's titled *What More*

Do You Want and is one of the hottest things I have heard for many a moon. The song was written for the group by The Ivy League members and it's certainly standing a very good chance of being a hit. I should watch this one and it's worth noting that it may break the charts first time out.

The group who had a terrific smash with their last waxing now come up with a very strong outing on their second. **THEM**, that's the group, come up with *Here Comes The Night* which looks suspiciously like a hit to me. This of course was the disc that Lulu tried to make the charts with and only just failed to do so. It's one of the best recordings of the number I have heard. I believe it could well make the charts and certainly stands an outside chance of hitting the Top Five. They may be an Irish group who haven't yet made the bill topping position but if this disc is anything to go by they soon will be in that position.

The boy who smashed to the No. 1 in quick time, **TOM JONES**, has been getting a lot of publicity about his being married and not being married and all the rest of it. Certainly the lad doesn't have to worry about that at the moment. He is certainly going to be back in the studios at any time to cut his follow-up single, and I imagine that it will be another uptempo ballad. Married or not, Tom Jones will almost certainly be making the grade at any time in the United States, and with a name like that I expect him to do really well. I wonder what P. J. Proby is thinking about all this as P.J. has been recognised as the biggest rival of Tom Jones.

The American songstress comes battling into the charts and it's **DOBIE GRAY** with her great *The 'In' Crowd* song which has been quite controversial in its own way. Some people think that the lyrics are not the right kind for teenagers to listen to because it may make them inferior or something. Sounds nutty to me. I like it just because it happens to be a gas record and one which I think could make the grade in a big way. Certainly it's a swinging single and one that deserves to make it. Lyrics or not. Watch this record go if it does get banned by anyone. Should make it go even higher.

MARIANNE FAITHFULL, who said recently that she isn't engaged to Gene Pitney, is certainly moving back to her former strong position. Her latest record, *Come And Stay With Me*

is belting up the charts. Her last disc *Blowin' In The Wind* didn't make the charts at all, and it was surprising that this one managed to do so well so quickly. I imagine that she does try and be a little bit different on-stage tho'. In fact I don't think many girls would try and sing to acoustic guitar on-stage, and it should be interesting to see whether this image does come across.

GEORGIE FAME is back in the charts, but at not quite so fast a lick as he was with his *Yeh Yeh*. Back in with *In The Meantime*, another fabulous waxing from Georgie which should put him into the Top Ten in no time at all. I rate this as one of the better platters that Georgie has made and it should be interesting to see whether this blues styled boy can continue to make hits all round the world. Definitely a disc with a difference, and I should think Georgie was knocked out with the fantastic reviews he has had on it.



Another young lady currently enjoying the charts limelight is **TWINKLE**, with her version of *Golden Lights*, another one of her own songs. I don't think this will happen as big as the last disc *Terry*, but then you never know. It's a bit disconcerting to know whether or not this girl is really serious about these songs that she writes or not. I rate her as certainly something different. It's usually the different aspect that appeals to the record buyers, so that *Golden Lights* could in fact be a slow number at taking off.

That little lad **HERMAN**, who has been having a hard time of it in "Pop Weekly" after the readers voted him into second place in our Pop Poll as the Most Likely One-Hit Wonder. Now it seems pretty certain that our lad is going to be around for a long time, for the latest offering by Herman and The Hermits, *Silhouettes*, is bounding up the charts at a prodigious rate. Watch out for this group as they may happen again. It's making our faces red here at "Pop Weekly" anyway. But maybe Herman will be showing us really how to blush when he hits the No. 1 slot in America.

HERMITS HIT CHARTS HARD



He was voted into second place in the "Pop Weekly" Poll—but in the section that was headed "Most Likely One-Hit Wonder" which isn't exactly a nice thing to be voted. In fact he and his group were voted, and it was of course Herman and The Hermits. Well, they have proved many of the "Pop Weekly" readers who voted for them that they were wrong and they are now in the charts and riding high with their latest release *Silhouettes*.

As a group, Herman and The Hermits are one of the in-between groups who aren't really popular enough to make the scene in a big way without having a good record. Their fans aren't sufficiently fanatical to really lift the record shops whenever a new release is announced. They have to make a good record or miss the charts, as they did with their last release, which although it did well wasn't nearly as successful as their *I'm Into Something Good*.

Herman's future depends a lot on what songs are chosen for him and what songs he manages to write himself, and also of course, whether the group are really technically skilful enough to make a different sound and style on every release.

I must admit that for a stage group, there is plenty of zest, but certainly not enough personality in Herman's Hermits and unless the group adopt a new attitude to songs they are going to be lucky if they can make the grade, chartwise, all the time.

Given the right songs, a new stage act and plenty of ardent fans, Herman could be a lot bigger than he is. One of the mistakes made early on in his career was to release a disc, his second release in fact, which was almost exactly the same style as the first platter. Doubtless Herman is now going to try and get something slightly different happening.

Silhouettes is a good record but still too much along the same lines as his earlier ones. I don't think that Herman has quite got the right kind of voice for anything else which is a pity. I'm sure that given a better style of song and a lot more publicity, and maybe with an orchestra on occasions instead of a group backing on his records things could really happen for him.

Maybe Herman and his Hermits will be big pop stars, but I prefer to hold my judgment until he really gets something different going. I only hope for his sake that he records a different sort of material. The material he is recording at the moment isn't really the kind of stuff that is going to make his number an established one. But what do the Herman fans say?

DEANNA SHENDEREY'S DISC DEBUT

She's cute, kinky—and has a personality that's been called sex plus black leather. She is the Honor Blackman of the disc-jockey world and is rapidly becoming the Honor Blackman of the female singing world. Her name is Deanna Shenderey, and she is marked down to become one of the country's hottest properties, not only in the disc-jockey world, for the ignorant she is the current red-hot comper of "Ready Steady Radio" and "Kids Like Us" both on Luxembourg, but she is also one of the girls who could break the charts with her first disc.

The disc in question is Deanna's own version of *I'm Comin' Home Baby* which was a smash for Mel Torme some years ago. Now the controversial Miss Shenderey revives the number and really swings it, enough I believe to give her a red-hot chance of making the Top Thirty.

Talking about the controversial side of Dee's character however, it's noticeable that this image, like it did with P. J. Proby and The Stones, is fast becoming a talking point in and out of the business.

For instance, I talked to Dee in her flat and came up with some of the quotes that most disc-jockeys are very loathe to make, being usually too scared of their reputations. What did she think of the new Stones record? "It sounds like they are trying to copy The Beatles" and

although she didn't want me to print it, she obviously thought it wasn't a good enough waxing from The Rolling Stones.

What about the other disc-jockeys? I asked her. "Most of them I know and get on very well with. But I hope they don't mind too much if I say that they ask too many boring questions. You know, the same old stuff about when is the next record coming out? When are you going to go to the States and stuff like that. The fans have heard it all before." Does she deliberately go out of her way to be kinky, sexy and controversial? "No, well not much anyway. In fact the black leather bit I've been trying to get away from for some time. But every time I say I'm going to give up the kinky bit, everyone says I'm ruining my image."

I asked her if she thought that making the first record *I'm Comin' Home Baby* was difficult or not? "It was *!#!* difficult" she growled. "Just because it had been recorded before didn't make it any the easier. We did a completely new backing to it and a whole new arrangement."

Were the rumours true about Jimmy Savile and her being 'just good friends'? "Stop hinting, yes, he is a good friend." Does she like people to think that she's kinky? "Depends darling," she murmured in her husky voice, "who the people are." I finished my tea and biscuits and left.



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FIVE NAMES AT THE TOP OF THE CHARTS



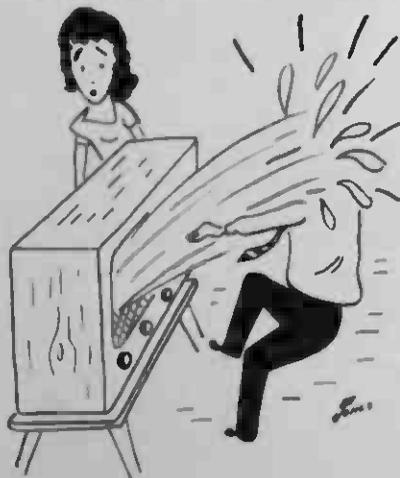
Five names currently riding
high in the charts:
TOM JONES
MARIANNE FAITHFULL
VAL DOONICAN
THE KINKS
and
THE HOLLIES



TOP NEWS TWENTY

- 1●The Rolling Stones making the No. 1 slot in record time with their new single, *The Last Time*. Certainly not one of their best, but the "B" side makes up for that.
- 2●Tom Jones, the guy who has been tipped to knock P. J. Proby out of the limelight, is certainly having a very good try.
- 3●The Seekers, the folk group who have stunned the pop charts, are in the process of digging up another record for their next release.
- 4●Wayne Fontana continues with huge sales of *Game Of Love*, but it will be interesting to see what happens to the next release.
- 5●Sandie Shaw, one of the brightest hopes of the year looks like fulfilling all the ambitions she has.
- 6●Herman's Hermits made it big after the near flop of their last release. *Silhouettes* is one of the best discs I have heard for a long time.
- 7●Marianne Faithfull makes a strong comeback after the flop of *Blowin' In The Wind*.
- 8●Gene Pitney's latest contribution to the charts means another Gold Disc if his overseas sales are anything to go by.
- 9●The Animals' *Don't Let Me Be Misunderstood* is still selling at a terrific rate.
- 10●The Searchers jump from No. 30 to No. 10. Could this be a No. 1 for them?
- 11●The Hollies are still battling with their new single *Yes I Will* to try and make the grade.
- 12●Georgie Fame back again, but will this do as well as his last? I don't think so myself.
- 13●P. J. Proby with his *I Apologise*, not quite up to the standard of *Somewhere*, but it will certainly do well.
- 14●Val Doonican slipping down. Not one of the platters I would have thought would have made it. But certainly a very "twee" waxing.
- 15●Elvis Presley moving up, a slightly faster sale could have put this one at the top.
- 16●The Pretty Things slip into The Twenty again. Could be that these boys will challenge the top groups for popularity.
- 17●The Ivy Leagues' disc is one which, wherever I hear it, reminds me of another tune. Still, it's gas!
- 18●Roy Orbison moving downwards with *Goodnight*, which is rather surprising. Still, he had to accept the fact that not all of his singles are going to jump into the charts.
- 19●Jim Reeves still making the charts and in a big way. How long can his name continue to be so popular.
- 20●Petula Clark continuing her charts comeback. This one really does deserve the top spot.

CARTOON COLUMN



"TCH! I Got Radio Maggie Again."



"And the Name of your Group, Gents?"



'E Believes in Startin' at the Bottom.

PHOTO CAVALCADE
A.S.P. INTERNATIONAL provided the pictures of The Hollies and The Kinks, MIRRORPIC those of The Beatles, Tom Jones and The Pretty Things.
S.K.R. PHOTOS—P. J. Proby.
ANDRE KING, Adam Faith.
J. B. PHOTOS—Val Doonican.
TONY PUGH—Herman's Hermits.

BRIGHT

THE PRETTY THINGS

by DAVID HALL

They are called by some, and some of those some are group members themselves, "the ugliest group in the country." But whatever they are, they are one of the highest paid groups and one of the most popular groups in Great Britain. Their name? The Pretty Things. Second cousins to The Stones as someone put it, but compared to them, The Rolling Stones are short-haired Mods with boy-next-door complexes. The Pretty Things, possibly the biggest contradiction of a group name in the world, are racing up the charts at the moment with their *Honey I Need*.

Vic Prince and Phil May, names which to anyone might mean a couple of new film stars are as well-known to the pop and R & B fans as Mick Jagger or Brian Jones. For The Pretty Things, and this is no exaggeration, have been getting £1,000 a week before they got into the charts.

Now that they are in the charts of course, the figure has gone up. Why is it that The Pretty Things are able to reach this quite fantastic level which it is, without even, until a few weeks ago, being in the charts? Well, it's just one of those rare things that happen in show business. Before you know it the group are becoming more and more well-known and hardly anyone can say when or where The Pretty Things really started to make the grade.

Suddenly their names were appearing in the musical magazines, then the national newspapers. Now they are rated as one of the groups who are going to be on the scene for a very long while, whether or not it is in a big way in the charts. Whatever the situation as regards their records, The Pretty Things have a following second to none, a following that is going to give them at least seven full working days a week, for a very long time. The Pretty Things do have something however hidden beneath their mounds of curly hair. They have reached the point that, wherever they go, especially if they happen to take a night off and go to one of the R & B clubs, they are instantly recognised. Now they have made certain that whenever they go on tour, they have an entourage of girls.

I asked one girl who is an ardent Pretty Things fan what she really liked about them before they became famous. "Because the group are like cavemen. They are so primitive. They don't really play great music but they are sort of different just when they look at you." I tried to make sense of this but it wasn't very easy. Most girls liked them because they thought they "played music in a sexy way."