

# Inside: CHRIS MONTEZ, BRIAN HYLAND, SPRINGFIELDS

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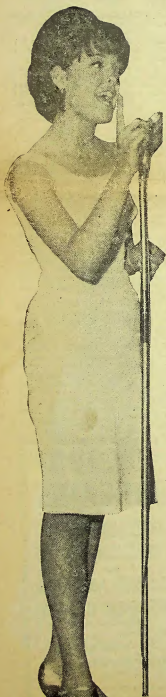
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in its newspaper.

WEEK ENDING FEBRUARY 2, 1963

EVERY THURSDAY

# LADIES FIRST ...



BILLIE DAVIS: Her first solo disc "Tall Him" doing nicely, thank-you. (NRM Pictures.)



MAUREEN EVANS: "Like I Do" has taken her to the top on Oriole.



SUSAN MAUGHAN: Poodle is called Bobby (naturally) and is only five inches long!



LITTLE EVA: A big hit with "Locomotion", a lesser one with "Keep Your Hands... etc.", next a visit to Britain.

"I can't say I have a comedy or anything, it's 'Real'."

with a small band...

## DRAMA

I must say I'm disappointed by the news we heard from Chicago. My of life...

There's always a touch of the drama whenever the Kenny Ball band hit the road. Their world tour last year, for instance, was plagued by trouble-spots — as catalogued in the New Record Mirror at the time.

Latest is that drummer Ron was nearly snatched by the long arm of the law.

The boys were travelling home, through Ebbwasi, Kent. They stopped to let Ron pick up his own car. He tried the doors, but the locks were frozen. Enter suitably long-armed police officers.

"What are you doing?"

"Try to get into my car."

"Oh, ah. May I see your licence and insurance...?"

"No, mate, had neither. He couldn't even get into his car."

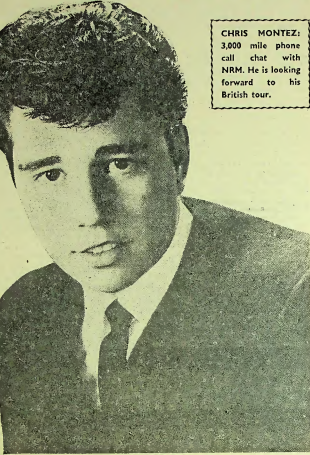


HELENE SHAPIRO: A lively performance on Sunday's Palladium TV show and a strong new disc "Queen For A Day". How did FRANKIE VAUGHAN get in with all these beauties? It's enough to make you "hip-to-tit". (NRM Picture.)



# GIVE ME THE RECORD!

## CHRIS MONTEZ TOLD NORMAN JOPLING.....



**CHRIS MONTEZ,**  
3,000 mile phone  
chat with  
NRM. He is looking  
forward to his  
British tour.

"I REALLY like Spanish dancing," Chris Montez told me after our uncharacteristically long phone chat. "And even though I've had (and I a lot I guess) the Spanish blood in me that makes me wanna get up and do the Flamenco instead of the Mashed Potatoes like all the other kids are doing."

"Mind you, you can't do the Flamenco to 'Let's Dance' or my latest disc 'Some Kinda Fun' you know." Chris pointed out how much he had been looking forward to coming to Britain. "Even when the disc 'Let's Dance' was in the American top ten many people told him that it wouldn't make it in Britain because we don't go for the wild R & B sound."

"So was pleased when I learned it had made your chart. I nearly flipped especially as it had been riding high in the Stateside charts for some time. When they told me it got to number two I could have danced with joy."

"My latest 'Some Kinda Fun' didn't do so well over here as my recent company thought. Guess it was a bit for much like 'Let's Dance'—although I don't think so, not when you've heard a few times."

### NO CASH-IN

I told Chris that it was curiously the fastest rising hit over here together with Del Shannon's disc and the latest by the Stateside charts for some time. When they told me it got to number two I could have danced with joy.

"I guess I will have to ring the changes on my next disc, though. My record company Monogram told me they want the music that people won't think is cash-in on 'Let's Dance'. But we'll still have the same on it."

"In my spare time—and I don't get much of it nowadays with my stage discs and things—I do all sorts of tabic things like swimming, water skiing and dancing. I like playing my guitar too—it's a Spanish one of course."

Another thing that Chris likes is home cooking. And Spanish food. His record title is 'Tamales Pie', just the way his friends Zoraida makes it. At home Chris is one of eight children—his his mother died six years ago.

He was born in Los Angeles—he was eighteen on January 17—and he's five feet nine weighing eleven stone five.

### THE VOW

"When I graduated from Hawthorne High I met Jim-Jim Lee you know who owns Monogram which he had just formed then. We got talking and I agreed to put a disc for him. It was called 'All You Had to Do Was Tell Me' and I went with around the area where I live. It was claimed as a West Coast hit, though I didn't do anything nation wide."

"Then came 'Let's Dance', with some of the session men really having themselves a ball on that one. Same with 'Some Kinda Fun'—everyone enjoying themselves."

When Chris was still in high school he had a shock. For he read in the paper one day that three top stars had been killed: Buddy Holly, Big Boy and Ritchie Valens. Ritchie just happened to be Chris's old and favorite singer. Chris vowed he would sing when he left college—in the Valens tradition. But he just got to listen to the recordings of his disc to bear it.

In many other ways Chris is similar to his late idol. Ritchie was of Spanish descent—his real name Ritchie Valenzuela shows this.

### NOT ISSUED

This can be heard as well on Ritchie's chart hit 'The Bird' which was the flipside of "Donna" but about a year ago. It sold extremely well over a very long period of time—well past its long period of time—because it actually inspired a new dance to it as it was played so much in the dance halls. It features all-Spanish words and exciting songs.

The odds are that Chris will knock some of Ritchie's songs in his own. Including some which we'll be issued over here maybe.

"I'm really looking forward to coming to Britain. I've heard I'll be touring with the Ron with him and I'll be touring over here with 'Shelia'. I haven't met him but I'm looking forward to the tour."

Then the phone cut dead. The conversation was finished with the dejected young man who looks like even further than his talented idol Ritchie. And the young man who has just put a bit of life and vigor back into the charts, but who is not here so long has been absent....



(NRM Picture)

# WHEN THE LAW STAMPED KENNY

## KENNY BALL Talks TO PETER JONES

"OUR marching boots are at the ready. Look, like we'll be off on our travels again this year, maybe Australia once more. But America?—no, I don't think so. I'm not very keen on America..."

So said Kenny Ball as he happily watched his slab of Oriental trad 'Rocki Yaki' hurdle still further up the Top Twenty. But why NOT America?

Well, it's not really a tremendous country unless you're a single act. If you're a straight Duxford band like yours, it's a pretty small demand. You get the odd fanatical follower but generally the folk expect you to have a comedy band. If they call out for anything, it's always 'Saind or Tiger Rag'."

And the music there was disappointing. Bad, in fact. Though I must say I liked the people, especially the ones we met last time in Buffalo and Chicago. They have a funny old way of life... but they're good sorts."

Question: Did Kenny intend following on his trend of dating abroad from the wide outposts of the world for his singles?

"Let's face it, there's a tremendous market when you go outside Britain. Of course, there are some great numbers being written here, but I feel that we're recording material to suit us from other countries. And sometimes you have to record stuff specifically aimed at the likes of Japan and Germany. For example, 'Waiting Mandy' specially for the Aussies."

### FLAG-WAVING

"But I'm English through and through. And patriotic. Wave the flag and all that..."

Any interesting plans? Said Kenny: "There's a chance of a good tour next summer. But we don't want anything to go on too long and keep us away from the crowd-people. Actually it'd do the boys good to get to the Stateside and get that smog from the clubs out of their lungs."

"Oh, you're something else. I've been talking with Chris Barber about the possibility of forming a rather bigger band. Kind of an amalgamation, but for broadcasting only. We could never record it because we're on different labels..."

But we could rope in some of the Alex Welsh boys, for instance, as well... "BBC producer Terry Henshaw has had his interest in it. He can come up with the right sort of ideas. We'd really be doing a Fletcher Henderson, with all the blobs amounting to play real jazz."

"It could be an interesting experiment and I'm going to have further chats with Chris about it. The boys'd like it, I think. You know how it is—if you play with a small band, you always want to play a big band and so on... and vice-versa. I've tried both and I'm sure I'm happier with a small band..."

### DRAMA

There's always a touch of the dramas whenever the Kenny Ball band hit the road. Their world tour last year, for instance, was flouted by trouble-spots—as established in the New Record Mirror at the time.

Latest is that drummer Ron was nearly strangled by the long arm of the law. The boys were travelling home through Eilatun, Kent. They stopped to let Ron pick up his own car. He tried the doors, but the locks were frozen. Enter suitably long-suffered police sergeant.

"What are you doing?" "I've got to get you out of here. I've got your licence and insurance..."

Ron, mated, had neither. He couldn't produce anything by the police, so they took the car. The hand at the end of the long arm came in to get the car.

As he was being marched off, Kenny Ball turned to the police and they were recognized by the law.

"It had turned out we'd been followed liberally by the police, so when they thought we were a gang of car-thieves who drove the van through the night, dropping off one bloke every so often to kick a van."

"I'll look a lot of persuasion before the officer released me and Ron drove off..."

That's the way it is with the Kenny Ball band. Always something unforgettable happens.

In fact, the only predictable thing is the way each single has more ups than downs. And "Saki Yaki" hasn't finished yet, by a long way.

# THE VICIOUS CIRCLE AND BEN 'BLUEBIRD' RICHMOND



He sang with a local group, the Stratos. Then publisher Tony Saxon, brother of singing Al Saxon, offered Ben a job with a new group.

From there he met up with former singer Dick James, now a publisher and talent scout. And then he met up with American composer Peter de Angelis, who wrote many U.S. hits for Fabian and Frankie Avalon. Peter wrote "Blue Bird" specially for Ben.

Then Ben met up with Pye Records. And made his disc.

So what used to be a "vicious circle" became a circle of satisfaction. Through being in the right place at the right time, Ben met the right people—and is now singing pretty.

But he's keeping on his part-time job, which is selling those metal numbers on dart-boards—his music manufacture the boards.

Said Ben: "When I left school, I tried engineering, working in a shipping office, doing stuff about a warehouse—even becoming a park-keeper. But the thing I looked forward to most was getting in the pay of the evenings and singing. Even so, I didn't think it would lead to all this..."

Ben's a good-looker. Six feet tall, fair-haired—and a supporter of boating, wrestling and Millwall Football Club. A boy on the shy side, but like Bill Fury, he goes all that when he comes face to face with a microphone.

Chris had a doubt. "I'm not sure. It's all of promise, Swings, gets real lucky."

And think about those lucky breaks that lifted Ben from singing nowhere to swinging potential star.

PETER JONES.

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## SPRINGFIELDS INVITED TO U.S. BBC-TV Series, Concerts Also Scheduled

THE SPRINGFIELDS have been invited to go to America for two live concerts on British on March 16, Carnegie Hall, New York, next day. But they may not be able to fit these dates because they have been booked for radio and TV dates in Lisbon, Portugal, in early March.

In May they appear in their first TV series, the B.B.C.'s forthcoming concert half-hour, "The Dick Kerridge Show". They will also be doing Sunday concerts in Birmingham and other areas throughout the country.

## KESTRELS ON DONEGAN TV Other Airing and Tour Dates

NEGOTIATIONS are in progress for The Kestrels vocal group to appear in the next "Putting on the Dog" TV series, starting Lionel Donegan and due to start in March.

The Kestrels make their second visit to Holland in May for TV and radio shows and, possibly, a couple of concerts.

They will be displacing their new recording of "Right Light" from their first appearance in "Thank You Lucky Stars" (B.B.C. on February 9), and the B.B.C.'s "Best Show" on February 21.

They are also on the bill of the touring show (which runs in Bradford, February 2) starring Helen Shapiro, Kenny Lynch and Danny Williams.

## DUKE'S TV High Praise

BEFORE returning to the States, the Duke Ellington Orchestra recorded a 45-minute TV show for Granada. Among the numerous jazz celebrities in the audience were Johnnie Johnson, Herbie Hancock, Cannon Adderley, Tabby Hayes and Tony Kaiser.

The programme is being hailed by musicians as possibly the most exciting evening in a fantastically successful tour of Britain.

Until 1958, when Ellington played to some half-empty houses, this year has shown that there is a big audience for jazz and its orchestra, and to spend Harold Davton is currently working on plans to bring the full band back next year.

After the Granada show, which will be screened on February 13—Duo told the NRM: "Everybody here has been wonderful—we have just been overwhelmed."

## BREAKAWAYS Still Searching

PIE and a man Tony Hatch has been holding auditions this week to find the replacement for Vizzie Haskins, who has broken away from the Breakaways (a trio of ex-Venona Girls) for family reasons.

"But we still haven't found a girl with the right sound," reports Tony.

In addition to their own records, the Breakaways are also a backing group for such Pie acts as the Joe Brown.

## FRONTRUNNER ROUND-UP

"SCENE AT 8 PM," Canada's TV new concert album and light entertainment show, which includes "People and Places," started last Monday, and producer John Hamp and director Philip Brown are getting out about 1000 search of appropriate settings for record releases to appear. Johnnie Johnson and The Pirates sailing down the Manchester Ship Canal. The album is produced by his late locomotives, and those of those in military establishments are just a few of the outside location shows planned. Other artists already scheduled to appear include Bryan Hyland, Brenda Lee, The Spinners, Kenny Lynch and Sonny McGuire. Local artists will be featured to retain the regional flavor, particularly those who can sing the soft ball presentations that John and Philip are aiming for.

When Robertson lost Lynne Frey in a private show at London's Albert Hall four years ago, Nat Berlin, of the Grade Organization, was sufficiently impressed to give her his name, asking her to send him pictures and biographical information. Lynne did not bother to write because she never heard from Grades, and in any event she is busy enough working the club in her native Yorkville and adjoining Lansdowne. Last month, public relations, whose dynamic wit and vocal set was a highlight of Chabrier's 1962 Command Performance at Blackpool last week, again played the Albert Hall and

## FAIR EXCHANGE

### Shirley—Sammy

HANDS across the sea and all that pop music!

Shirley Boney had a hit with "As Long as He Needs Me". Sammy Davis Jr. (carefully changed to "Sammy Davis") had a hit with "The Shiner".

Then Sammy Davis had a hit with his version of Tony Newley's "What Kind of Fool Am I?"

So what's the next disc from Shirley Boney?

On February 8, Columbia release her version of "What Kind of Fool Am I?"

## BUSY PATSY ANN

### Tour, TV, Radio Dates

PATSY ANN NOBLE, the rising star from "down and out", who celebrates her 18th birthday this year, has been booked for the February 6 "Day By Day" (Goswami TV), the February 15 "Go Via Organ" (B.B.C. Light), the February 18 "Dices A" (Goswami TV) and the February 23 "Saturday Club" (R.C.M. 1400).

Also on February 23, the Antonia songstress starts her six-week tour with Cliff Richard.

## VISUAL JUKE BOX LAUNCHING SECOND SUCH SYSTEM FOR BRITAIN

"THE greatest advance in entertainment since the advent of the juke box." This is the claim being made for the Scopitone visual juke box, you make your selection by dialing a number and hear the music while watching a TV-sized screen presenting a full color production number.

It's not a new idea (Cinebox, a similar system based on the music shown in Britain for some months), but Scopitone (Westminster) Ltd. are importing the French-made Scopitone in bulk and are initiating a nationwide campaign to launch this machine, which can hold 36 specially-made films of up to four minutes in length.

About 1,000 machines have been sold in Europe and already the first British Scopitone has been installed in a Fleet Street cafe.

The film feature top Continental artists but plans are being aimed to film British singers for Scopitone.

Craig Davidson is the first to be signed. Radiovision director Norman Miller: "With the co-operation of the leading artists, we are planning to interpret their latest songs in suitable settings. This means we will have a TV record in issued the film version in a matter of hours."

British films will also be used in Scopitone machines throughout the world, which means that many British artists will be heard, as well as heard, for the first time.

## R & B Dates

RHYTHM and blues continues to boom (into the jazz, soul and folk). Alvin Kormer's Blues Inc. now being handled by the Harold Davis Agency, starts its first northern tour in March. Coverly (500) go far lined up.

The band also plays Gaitold on February 22 and Reading on February 23.

## Dorita y Pepe

### 'Ambitious Plans'

LONDON multi-management Peter L. Burman, who has left the Lynn Dutton Agency to run his own agency, has announced that he is working on ambitious plans for Dorita y Pepe.

They're obviously quite a vogue for Latin-American songs among Dorita y Pepe are just about the country's finest exponents of this type of music. Their singing and guitar playing are featured on a new album, "Dorita y Pepe" Columbia also have an E.P. "Si Si, Dorita y Pepe," due out in May, said Burman.

The two singers can be heard in B.B.C.'s "Dances of the World" on February 4. Their Southern TV series, "Three of a Kind" (L.P. Music) has been renewed by a further six weeks. And a tour of Britain is being lined up.

Burman, who is also handling such artists as Frank Kaye, Kaye-Humphrey Lyttelton, and young singer Hamilton King, present one of his occasional "Jazz-It-Here" shows on B.B.C.'s Network Three on February 13. This one stars the Johnny Scott Octet, with guest pianist Alan Clark.

## FOUR SEASONS

THE season has changed for the visit to this country of the Four Seasons. Originally scheduled for March, the Grade Organization now reports that the quartet is likely to start in the early summer, probably May.

## Compiled by JEFF BAYLIS

was more once seen by Nat Berlin. A wiser Lynne plays her first dates under the Grade banner in February—Lansdowne and Yorkville.

NORTHERN agents were surprised to learn this week that two Lark (Deborah) promoters, to whom they have been booking groups for some time, were, in fact, Kaye-old school.

"Go Man Go" stalwart Colby Day looked distinguished when he played Manchester City last week, sporting an Israeli tan acquired while working in the Levant with the Helen Shapiro quartet.

YOCALIST Peter Medelane has severed his connections with The Dakotas and has formed his own booking agency that includes local Peter Becking & Co. as well. The Dakotas are now to Brian Epstein in Liverpool to back Brian's new tip for stardom, Billy

# CLIFF RICHARD

## and his dates when he returns

WHAT it is about Cliff Richard that causes audiences to go wild with delight—even to drowning out his songs? His unassuming personality? His bubbly voice? His beautiful voice? You find "Anyway it had the same effect on South African audiences as on our British fans."

At the African Consolidation Theatre in Durban, the fans drowned out his first number with yells and screams. That was "I'd You Want To Dance". Then "The Young One", "Burrberry Hill", Next "Squishin' Harlowe" a new addition which Cliff will feature on his British tour. Next came "The Next Time" and "Summer Holiday", both of which caused a big air. "On My Way" "Bachelor Boy" will break West.

And the audience riled the roof when he did "Yeah Yeah".

Earlier the Showboys did a full half-hour. Their set-changes came like fast, even modulation in the middle of a tune. They included "Wonderful Land", "Amadeus", "Dance On", "EBY", "Mim Of Mystery", "Peter Gunn Theme", "Top G", "Guitar Boogie Shuffle", "Stranger on the Shore" (with Brian Locking on harmonica) and two African folk numbers.

Also featured on the show were Carole Gray (from "The Young One"), with

Jackie Irvine and Joan Paleyhorpe in duet quotations from the movie; Dolly and Wayne, crockily-croaky, who included impersonations of Johnny, Eddie Collins, Armstrong, Johnnie Ray and Sammy Davis. And there is bit-on-twice Bill Fitch.

Cliff and the Showboys return to Britain to start a hectic tour of one-nighters. They stop in:

February 23, Sophia Gardens, Cardiff; 24, Town Hall, Birmingham; 26, Colston Hall, Bristol; 27, ABC Cambridge; 28, ABC, Northampton; March 1, Ritz, Romford; 2, Guildhall, Portsmouth; 3, ABC Plymouth; 4, ABC, Exeter; 6, ABC, Exeter; 7, ABC, Kingston; 10, Empire, Liverpool; 11, City Hall, Newcastle; 12, Apollo, Manchester; 13, ABC, Huddersfield; 14, ABC, Carlisle; 15, Odessa, Glasgow; 16, Usher Hall, Edinburgh; 17, Globe, Southend; 18, ABC, London; 19, ABC, Chislehurst; 21, ABC, Lincoln; 22, Odessa, Leeds; 23, ABC, Monfort; 24, Leicester; 24, Gainsborough; 26, ABC, Dover; 27, ABC, Hastings; 28, Odessa, Southend; 29, Gainsborough; 30, 28, Astoria, Exeter; Park; 31, Coventry Theatre.

April 2, ABC, Hull; 3, Rinko, York; 4, Gainsborough, Warrington; 5, Gainsborough, Cheltenham; 6, Pavilion, Bourne-mouth; 7, Hippodrome, Brighton.



CLIFF RICHARD (NRM Picture): bigger after almost seeing the premiere of "Summer Holiday" recently. By six tour plans listed above.

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# THEY SAID — 'I WAS A ROSE BUT DIED'

## SAYS HYLAND TO PETER JONES



● BRIAN HYLAND in action on 'THANK YOUR LUCKY STARS.' (ABC-TV Picture.)

DISTINCTLY funny, not to mention odd, is the disc cover of the personable young Brian Hyland. It's been up-and-down with the persistence of a yo-yo. As to talk to him is to realize that he himself is somewhat baffled.

So let him talk, right now.

Soon after arrival in London, he chatted long and earnestly to me. His career started, of course, with the ultraglamorous "Ho-Ho-Ho" etc. etc. Bklyn'.

Said Brian: "It was an immediate hit. I like the song and made a lot of money from it. But you know—it tended to establish the song, not me, the singer. After that, I found folk who knew and dug the song but didn't know about me."

Brian was UP.

"Then I made some discs that bombed. And bombed doesn't mean anything like your British expression 'going a bomb'. Lotsa folk said I was a one-hit boy."

Brian was DOWN.

Then came "Ginny Come Lately". This stands as Brian's personal favorite. Maybe because it marked a distinctive come-back for the lad still dubbed "the lonesome blond". "Ginny (With A Kiss)" was a great follow-up—and it also did him a lot of good in American Country "Western circles. And "Warmest Over Kisses" put him high in the consistency circles.

Brian was UP.

This came the libby controversial "If My Not Live To See Tomorrow". This stands as Brian's personal favorite. "Sure it had some trouble. But the truth was it was released only an day after thought. You see, we scheduled only three records for the whole year. But "Warmest Over Kisses" started to drop fast. So "Tomorrow" came out to kindly fill the gap.

"Let's be honest. Hey-Brian" had no kind of message. "Tomorrow" did though. I guess I sang it in a different way to the moody way the critics saw

it. I saw it as a love song, almost. But I'm not too surprised. It took off slowly. . . ."

Brian was DOWN.

Then he said: "Just out in the States in a new one called 'If My Not Live To See Tomorrow'. This came out just a couple days before I left and everybody seems to be going for it. It's been described as a 'surging million seller'. I was hoping it'd be out here when I arrived. . . ."

Brian is UP.

He talked about his arrival in Britain: "There were quite a lot of girls there. It was very flattering and they gave me a Teddy bear, which I much appreciated. You know, in the States, the fans often give you home-baked cakes and that. And if you get to do the C and W circuits, they often give the artists chicken or home-cooked hams. Great fun. . . ."

He talked about his pop pals in the States: "I guess Del Shannon is my best friend. I was with him on that Edson-Town Hall session, when Dian pretty well—didn't Bobby Ve. Too. Then, since I started in on C and W work, I've got to know Minky Robbins and a guy called Bobby Bera, who isn't too well-known in Britain yet. Generally, though, I go out on bills as the only singer."

He raved about Cliff Richard: "I dig this guy. I've got all his records. So when he got to the States, I wanted to meet him. I went along Sunset Boulevard and saw him, surrounded by photographers getting his picture. He seemed a real nice fellow. But I didn't talk to him then, because we hadn't been formally introduced. Later, I called him and told him about how I admired his work. And you know what—he told me to buy his records. Too. How about that?"

He waxed enthusiastic about Country Western: "It was Spook With A Kiss" that got me in on that sort of music and now I enjoy singing it perhaps more than any other kind. It's got a tremendous following in the States right

now and I hear it's catching on a lot more in Britain."

He chatted about his brothers: "Brother Dennis is serving in the U.S. Army in Germany. He'll be five or six for ten days—and that'll be a kick. He's got my body and I love it. I'm in over a year. Brother Keith, who's a blackie, back home in the States. I rely on him for advice about record."

He opined on London: "I haven't seen a lot of it yet, but it seems already different from any other place I've visited. Toronto is maybe a little similiar, but not too much so."

Incidentally, Brian nearly set off (unwillingly) an incident in London Airport when he arrived. The old fans were getting a little out of hand so the police decided to block the way through to the visitors' lounge. And one of the people they blocked was famous American film star Keenan Wynn, who was trying to meet up with his wife.

He glowered at the fans: "If I can't get to kiss my wife, he said, 'then you lot can't get to kiss that guy's hair!'" The threatened incident was, however, averted.

Full list of dates for the Brian Hyland-Little Eva tour, which includes the Charlies, the Brook Brothers, Johnny Temple and composer Dave Reid, is as follows:

February 2, Sophie Gardens, Cardiff; 3, Hippodrome, Birmingham; 4, Palace Hotel, Bristol; 5, Odon, Guildford; 6, City Hall, Newcastle; 7, Hall, Newcastle; 8, Granada, Wootton; 9, Winter Gardens, Bournemouth; 10, Liverpool; 11, Granada, Mansfield; 12, ABC, Cleethorpes; 13, Rialto, York; 14, Granada, Middlesbrough; 15, Granada, Harrogate; 16, Granada, Walthamstow; 17, de Montfort Hall, Leicester; 18, Guildford; Portsmouth; 19, Granada, Dartford; 20, Granada, Aylesbury; 21, ABC, Lincoln; 22, Granada, Kingston; 23, Adelphi, Slough.

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**TED HEATH AND HIS MUSIC**

**BIG BAND BASH**

Capitulation; A-tisket-a-tasket; I don't know why; Hindustani; Hernandez's hideout; Chankley; Cupid; A-tisket-a-tasket; Samba dance; In a Persian market; Clopin-clopin; Out of nowhere

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Loveletter; The story of a starry night; Full moon and empty arms; Our love; Drums in paradise; Beatles; Theme from "Goodbye Yellow"; To-night we love; I'm always chasing rainbows; A-side music

PPS 4011

**THE JOHNNY KEATING ORCHESTRA AND SINGERS**

**TEMPTATION**

Temptation; Blues in the night; Love for sale; My only love is a dream; The night of the 14th; St. Louis blues; Chio-o' Satin doll; Whatever Lola wants; Jizzed

PPS 4011



# GRAEME ANDREWS LOOKS AT DUANE EDDY

**WHAT'S news about Duane Eddy?**  
Answer—he's in the hit parade's top bracket once more. He's got a new single out in a few weeks, followed by a new album, followed by a probable spring tour of this island.

In fact the Guller Man has really had a complete return to his former hit parade status with his current hit. For until "Dance with the Guller Man" hit the high spots has succeeded had wanted to a certain extent. But now he's back where he belongs in the top five of the charts. "Guller Man" has proved quite a stayer in fact for after it started to slip slightly it again made a come-back climbing once more to fourth.

And Duane is going to make quite sure he consolidates this success by his forthcoming three-fold thrust on the market with his new single, album and tour. The single is another with the trademark deep bass sound entitled "Boss Guller" and will no doubt be a highlight of his act, assuming the tour plans materialise and there's no reason why they shouldn't.

## NEW ALBUM

The album which is his third since he joined the RCA Victor label and so far long ago is called "Dance with the Guller Man" and, not surprisingly, contains Duane's highly individual versions of a number of country hits. It starts with the title hit, "Locomotion," "Wild Waltz," "Spanish Twist" and "Nashville Stamp." One of the earliest tracks on the album is "Creamy Mashed Potatoes" and Duane also gives good renditions of both sides of Chubby Checker's recent single "Limbo Rock" and "Silly One." Also included are "The Scrape," "The Champ," "Waltz of the Wind," "Now Holly Gulls" and of course the title track. The past year has certainly gone down well both with those who love the sound of Duane's torrid style and at dancing parties where people who feel out of step may enjoy it.

Duane's return to favour proves so far can't keep a good man down in the charts although it looked as one stage of the "traveller's" guitar had momentarily fallen from grace in the record buyer's eye. But Duane is used to ups and downs in his career.

After all it took him quite a while to get himself established in this country compared to America. After his first release, "Jams, there," "Moonie" and "Groovin'" he went on to a whole chain of successes with "Rebel Rouser" (his first British release), followed by "Ransome," "Kommotion" (written by Duane), "Highly Roused," "Masson Dixon Lull," "Grows and the Lonely One" and "Only one of these," "Rebel Rouser," a big seller here.

## BOOST

Then came the disc that was to boost him in Britain—"Yip," This was a hit in America, but was released here with a different coupling. The man responsible for this flip switch decision, Duane's old friend, graduate, The Flip was played by Mike Box. Here it became Duane's big week enough the whole disc industry by taking the disc's promoters by surprise and then, re-creating up the top ten.

After this Duane could do no wrong and his follow up hit for the Phoenix, "Grows, familiar with the sky marker and a passionate interest in early American country history, became Duane's disc of that period. During this spite of success the disc "rebel Rouser" was followed by "Moonie" and "Groovin'" which was followed by "rebel Rouser" was issued in America on a single, but neither matched their initial impact in America and Britain respectively.

"Grows" "Moonie" was coupled with "Grows" familiar with the sky marker followed "60 Miles of Bad Road" and "Chariot." "Nashville Stamp" and "Chariot" followed the same successful pattern and the disc "Moonie" was followed by "Kommotion," he once more made a return to the top ten hands in the form of "Pepe." At this juncture Duane split with his recording boss, Lee Hazlewood and Lester Silk.

After his next hit "Bones from Duane" the last spring is likely to

● **DUANE EDDY:** Back where he belongs at the top of the charts. A career of "ups and downs".

"Fire," "Driftin' Home" which had a minimum of guitar, concentrating on the other instruments in the Rebels' line-up, and "The Avengers" were all hits of a very minor nature compared with his earlier hits. The last named was interestingly preceded with a wretched version of the "Loudonville Rip" on the record. At the same time **Fategood** is issued an early American recording by Duane of the standard "Caravans," but this too didn't register, only being of interest to collectors or hardened Eddy fans.

## ALBUMS

All three hit singles by Duane were packaged on two volumes of "18 Million Dollars' Worth of Twang". In addition to these two long players he also had "Have 'n' Twang Guitar, Will Travel," "Especially For You," "The Twang," "The Thing" and "Girls, Girls, Girls" issued on London's long playing catalogue. While with the folk, furthermore, he fulfilled a long-standing ambition by waxing a folk album, "Songs Of Our Heritage".

Duane's singles took a turn for the better when he switched to R.C.A. last year with "Deep in the Heart of Texas" followed by "The Ballad of Palatka", two more reasonable hits and now "Guller Man" has put his right back where he wants to be. He's already had two

albums on his new label, "Twista" and "Twang" and "Twangy Guitar, Silky Strings"—the latter including a reissue of "60 Miles of Bad Road" the Presley hit revived so successfully by Richard Chamberlain.

As I say it will not be long now before his third R.C.A. long player comes out and it looks like selling proportionately as well as his third R.C.A. single after which it is named. It is interesting to note that "Guller Man" is once more the product of Duane and Lee Hazlewood collaborating and you can see their names in the composers' credits. The disc also marks an innovation for Duane as it is the first time he has employed his former vocal group, the Rebels, on wax. The result has proved successful and although definitely we shall hear and more of these girls, Duane believes in twanging the changes on his disc.

Anyway before long you should have a chance to see and hear Duane on stage during his second tour here. Last time he came here in 1959 he toured with Bob Dylan, Eric Burdon and Clyde McPhatter and his act was literally electric. The whole theatre reverberated to the sound of his guitar strums and any fan of his should make it an absolute must to see him this time round. After all it's not many pop instrumentalists who tour at 14 of their fans and then come back three years later still at the top.

● **THE SPRINGFIELDs** IN NASHVILLE with singer **RAT "AHAB'S THE ARAB" STEVENS.**

# COLDER IN NASHVILLE THAN EVEN HERE says TOM SPRINGFIELD

**MIKE PICKWORTH** is the "new boy" of the Springfield. He's the 21-year-old who took over when **Tim Field** left to set up in the antique business. And to say that Mike is settling in well would be an understatement.

For his first single release with the brilliant trio, "Island Of Dreams", has got higher in the British charts than any previous one. Sales, as yet, are lower than "Rambino"—but there's stacks of time available.

And Mike has made himself further at home with a topical "Daring" guitar which Springfield spokesman Tom (composer of "Island of Dreams") had built for him by a doughnutman in Liverpool. Said Tom: "Mike has virtually commandeered the instrument."

"But he's very good on it and plays excellent country-style music. Originally, there were only a couple of these instruments in the country but now the question here which **John Procter** are all interested."

During our chat, Tom Springfield didn't include even a single "terr." "Why should he? When they were in Nashville, Tennessee, recently the weather was colder than even the worst of our recent Ice Age.

He said: "It was so cold that when you went out for a stroll it felt as if your clothes were being frozen to your body. But Nashville itself isn't bad! I think the basic difference is the speed at which they get out recordings. We were slated for 32 singles in our short stay there, but that was obviously an over-estimation. In fact, we cut 17 different ones in three and a half days and everything seemed very happy."

"We're waiting now for the tapes to reach us in Britain—apparently there's a lot of customs trouble about them. Anyway, we'd like to hear them again. We're hoping to get our next single from them, though the original idea was for them to be released in the States."

While in Nashville, the Springfielders were looked after by one **Shelby Steele**, who, at 27, is Vice-President of Mercury Records and still does a lot of A and R work his wife, **Marge Steele**, who has come out here with a vocal version of "Tearful" and particularly stepped in to do some of the "wash" and "woos" on the Springfielders' sessions.

Said Tom: "Everything seems to happen either down South in the States. People get married at 15 and they

still young folk when they become grand-parents. But **Mike Steinhilber**—well, that's kinda odder to be getting big-time music's clients."

Of "Island of Dreams", composer Tom said: "I don't say it's a particularly original sort of number, but just thought of the C and W and Irish songs I could think of and mixed them all together. But a lot of Country music is based on Irish or Scotch songs—and I must say I'm pleased with the commercial appeal of it."

He thought back again to America: "Down in Nashville, they have this small group of musicians who go from session to session and make fortunes. We had **Elvis Presley** dates, but he's on the record under different names. But they're all experts and they deserve their reputation in the music industry."

"The Springfielders created a big impact in the States, so much so, that they were approached to go back for a College tour in October this year. "We'd need to do this," said Tom. "But we can never be sure how our other commitments will work out."

"One thing's for sure. We won't be doing any sessions in Britain this year. **Johnny Rodgers** four coming off the top of the charts, and **Johnnie Johnson** and **Jimmie Rodgers** four coming off the top of the charts. We have a rather important Saturday night television series. No contract for the TV work has been actually signed, but it's ON."

"This is fine for us. It means that we can devote all of our time to getting any single disc promoted and recorded. In the past, we've been a bit sidelined being in someone's like **John O'Connell** while the disc has been moving—and being unable to do anything about it."

"But we are going to Paris and Hamburg to record some of our biggest numbers in French and German. And it looks as if there'll be television work in Sweden as well out."

"For the main, though, our hopes are all concentrated here in this country. We are thrilled. Knocked out. . . ."

For too long, the Springfielders have been ignored largely in this country's disc charts. They've found fame most places, but not their own home. Now, at least in fact, it seems that the Springfielders—in my view the most distinctive vocal group of our time—the basic news are on the way to the TOP. Where they belong.

PETER JONES

**IN YOUR SHOPS TODAY**

Paul Anka (EP, unless the words are boxed) RCA 1028

Sam Cooke 50¢ 2nd time boxed RCA 1029

69-44-1180 Dancy & The Jantics RCA 1027

PELO Johnny Crawford 105 3600

THE A WOMAN TROU Shondell 105 3528

60 HOME BOB Arthur Alexander 105 3600

YOUNG BOB The Scott Brothers RCA 1028

LOVE IN THE WEST Ruby Arkley 105 3600

IF MY HEART WERE A STORY Bob Young 105 3600

60 HOME BOB Arthur Alexander 105 3600

HARRY SANDY Cherry 105 3600

60 HOME BOB Arthur Alexander 105 3600

SCHNEIDER (non-West Side Story) The Coasters 105 3600

**CRAIG DOUGLAS**

TOWN CRIER

115125

**DECCA**

**BOBBY DARIN**

THE

I FOUND A NEW BABY

MLR 919

**RECORD**











# THE BIG TAKE-OVER

AND the ex-Shadows take over from the rest of the team as the number one spot on the "Apple". What an immensely popular sound that comes out from their hands.

Already Del Shannon is in the top ten with his "Little Town Flirt" while Frank Healy makes a spectacular leap with his "Wayward Wind". Chris Monte also comes in with his prize but Brenda Lee moves down as she might the world.

Heading for the top twenty are "A Taste Of Honey", "Lo-Be-Lo", "My Little Girl"—the Crooks' biggest since "Don't Ever Change", the biggest hit Liberty have had on their own label here.

Also "Kiss-A-Loop", "It's Up To You", and "Charmaine". A fantastic leap by the fantastic Beatles with their "Please Please Me"—already this is bigger than the previous "I Wanna Be Like You" which is currently at number 36, having moved up by a place. It reached number 37 some time ago. The Four Seasons also move up—they look being in the top ten soon with the fashionable "The Don't Cry", formerly a chart-topper in the States where their new disc "Walk Like A Man" is currently in the charts.

New entries were neither predictable to say the least. The Rooftop Singers came higher with their folk-club-bobby interpretation of the "Walk Right In" duette, complete with some very soulful guitar sounds. 50 days just out of the cover versions of this song, which is currently topping the stateful charts. Adam Faith comes in with "What Now". And the question is will this be as big as some expect.

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |    |  |    |  |
|----|--|----|--|
| 1  | WALK RIGHT IN*<br>2 (4) Rooftop Singers              | 26 | WILD WOODEN*<br>32 (2) Rockin' Rebels                    |
| 2  | HEY PAULA*<br>3 (4) Paul & Paula                     | 27 | IM GONNA BE WARM<br>THE WINTER<br>18 (16) Connie Francis |
| 3  | GO AWAY LITTLE GIRL*<br>1 (10) Steve Lawrence        | 28 | LOVE HAPPINESS*<br>12 (10) Brook Benton                  |
| 4  | THE NIGHT HAS A<br>THOUSAND EYES*<br>4 (6) Bobby Vee | 29 | REMEMBER THEM*<br>27 (7) Earl                            |
| 5  | TELL HIM*<br>3 (9) Exiles                            | 30 | MAMA DON'T LIE<br>36 (2) Jan Bradley                     |
| 6  | UP ON THE ROOF*<br>7 (9) Drifters                    | 31 | YOU'RE THE REASON I'M<br>LIVING<br>— (1) Bobby Day       |
| 7  | IT'S UP TO YOU*<br>10 (7) Rick Nelson                | 32 | A CRYSTY CRIB<br>41 (2) Lou Christie                     |
| 8  | I SAW LINDA YESTERDAY*<br>9 (7) Dickie Lee           | 33 | PEPINO THE ITALIAN MOUSE<br>22 (9) Lou Monte             |
| 9  | TELTAR*<br>6 (12) Tornados                           | 34 | END OF THE WORLD<br>45 (2) Skeeter Davis                 |
| 10 | LOOP DE LOOP*<br>15 (5) Johnny Thunder               | 35 | YOUR USED TO BE<br>44 (3) Brenda Lee                     |
| 11 | RUBY BABY*<br>34 (2) Dion                            | 36 | PROUD*<br>38 (3) Johnny Crawford                         |
| 12 | FROM A JACK TO A KING*<br>20 (2) Ned Miller          | 37 | ZIP-A-DEE-DOO-DAH*<br>28 (11) Bob B. Soxx & Blue Jeans   |
| 13 | YOU REALLY GOT A HOLD<br>ON ME<br>19 (5) Miracles    | 38 | SEND ME SOME LOVIN'*<br>— (1) Sam Cooke                  |
| 14 | MY COLORING BOOK<br>16 (5) S. Stewart, K. Hallen     | 39 | BOBBY'S GIRL*<br>21 (14) Marcie Blaine                   |
| 15 | HALF HEAVEN—HALF<br>HEARTACHE*<br>16 (6) Gene Pitney | 40 | RETURN TO THE WIND<br>44 (2) Vince Guaraldi              |
| 16 | MY DAD*<br>11 (9) Paul Peterson                      | 41 | EVERYBODY LOVES A LOVER*<br>17 (8) Shirelles             |
| 17 | WALK LIKE A MAN<br>35 (2) 4 Seasons                  | 42 | RETURN TO SENDER*<br>29 (15) Elvis Presley               |
| 18 | LITTLE TOWN FLIRT*<br>10 (6) Del Shannon             | 43 | LOVE (MAKES THE WORLD<br>GO ROUND)*<br>— (1) Eydie Gorme |
| 19 | LIMBO ROCK*<br>8 (10) Chubby Checker                 | 44 | LOVE (MAKES THE WORLD<br>GO ROUND)*<br>— (1) Paul Anka   |
| 20 | RHYTHM OF THE RAIN*<br>33 (2) Cascades               | 45 | SHAKE SHERIDY<br>50 (2) Contours                         |
| 21 | TWO LOVERS<br>10 (6) Mary Wells                      | 46 | WIGGLE WOBBLE*<br>34 (13) Les Cooper                     |
| 22 | HES SURE THE BOY I LOVE*<br>25 (3) Crystal           | 47 | SHUTTERS AND BOARDS*<br>(1) Paul Anka                    |
| 23 | DON'T MAKE ME OVER<br>17 (6) Dionne Warwick          | 48 | SHAKE ME I BATTLE*<br>— (1) Marion Wynn                  |
| 24 | CINNAMON CINDER*<br>24 (4) Patel Six                 | 49 | WET WILL MARY GAY<br>— (1) Johnny Mathis                 |
| 25 | FLY ME TO THE MOON*<br>21 (3) Jo Harmon              | 50 | STRANGE I KNOW<br>— (1) Marescot                         |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

Asterisk denotes a record listed in Britain

# A LOOK AT THE U.S. CHARTS

PAST RISING U.S. hits include "Greenback Dollar"—Kingston Trio; "Shall Never Know"—Brenda Lee; "Our Violets Love"—Bill Purdie; "I'd Rather Be In Your Arms"—Dupree; "The Way You Come"—Baby and The Romantics; "Alice In Wonderland"—Neil Sedaka; "Let's Turkey Trot"—Little Eva; "Five Senses"—Cannonball Adderley; "Let's Stomp"—Bobby Costello and the Counts; and "Meditation"—Chris Bry.

Currently coming up in the States, "Mama—Oom—Mow Mow", by "The Righteous" substituted "The Bird", its related follow-up to the "Pop Oom Mow Mow" hit.

New U.S. releases include "Globo-trotter" and "Ridin' the Wind", "Butterfly Baby"—Bobby Rydell; "In Dreams"—Roy Orbison; "What Does A Girl Do?"—Marcie Blaine; "Save Me Baby"—The Doovies; "Why Do Lovers Break Each Other Hearts"—Bob B. Soxx and the Blue Jeans; "Meditation"—Pat Boone; "Hi-Lili, Hi-Lo"—"House of You"—The Dreamers. N.J.

# BRITAIN'S TOP 20 FIVE YEARS AGO...

- |    |  |    |   |
|----|--|----|---|
| 1  | Jailhouse Rock<br>(1) ELVIS PRESLEY              | 11 | ALL ALONE AM I<br>17 (3) The Four Seasons<br>(Statistide)         |
| 2  | The Story of My Life<br>(2) MICHAEL HOLIDAY      | 12 | ISLAND OF DREAMS<br>17 (8) The Springfield<br>(Phillips)          |
| 3  | Oh! Boy<br>(4) CRICKETS                          | 13 | ALL ALONE AM I<br>17 (3) The Four Seasons<br>(Statistide)         |
| 4  | At The Hop<br>(12) DANNY & JUNIORS               | 14 | PLEASE PLEASE ME<br>33 (3) The Beatles<br>(Parlophone)            |
| 5  | Great Balls Of Fire<br>(3) JERRY LEE LEWIS       | 15 | DANCE WITH THE<br>GUITAR MAN<br>9 (13) Duane Eddy<br>(RCA-Victor) |
| 6  | All The Way<br>(5) FRANK SINATRA                 | 16 | COMING HOME BABY<br>13 (5) Hel'Torme<br>(London)                  |
| 7  | Love Me Forever<br>(16) MARION RYAN              | 17 | SUKI YAKI<br>22 (3) Kenny Ball & His<br>Jazzmen (Pye)             |
| 8  | Peggy Sue<br>(7) BUDDY HOLLY                     | 18 | Alone<br>— (1) SOUTHLANDERS                                       |
| 9  | April Love<br>(11) PAT BOONE                     |    |   |
| 10 | The Story of My Life<br>(10) GARY MILLER         |    |   |
| 11 | Ma, He's Making Eyes At Me<br>(6) JOHNNY OTIS    |    |   |
| 12 | Kisses Sweeter Than Wine<br>(8) JIMMIE RODGERS   |    |   |
| 13 | You Are My Destiny<br>(—) PAUL ANKA              |    |   |
| 14 | Bony Moronie<br>(—) LARRY WILLIAMS               |    |   |
| 15 | My Special Angel<br>(9) MALCOLM YAUGHAN          |    |   |
| 16 | Kisses Sweeter Than Wine<br>(14) FRANKIE YAUGHAN |    |   |
| 17 | Jailhouse Rock (E.P.)<br>(—) ELVIS PRESLEY       |    |   |
| 18 | Bye Bye Baby<br>(16) JOHNNY OTIS                 |    |   |
| 19 | Reet Petite<br>(15) JACKIE WILSON                |    |   |
| 20 | Love Me Forever<br>(—) EDDIE GORME               |    |   |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |    |   |    |  |
|----|---|----|--|
| 1  | DIAMONDS<br>4 (4) Jet Harris & Tony<br>Meehan (Decca)                   | 20 | LOVEBICK BLUES<br>11 (15) Frank Field<br>(Decca)                     |
| 2  | NEXT TIME/BACHELOR<br>BOY<br>7 (19) Cliff Richard<br>(Columbia)         | 21 | A TASTE OF HONEY<br>32 (2) Actor Bilk (Columbia)                     |
| 3  | LIKE I DO<br>3 (10) Maureen Evans<br>(Orion)                            | 22 | LOO-BE-LOO<br>40 (2) The Chucks (Decca)                              |
| 4  | DANCE ON!<br>1 (8) The Shadows<br>(Columbia)                            | 23 | MY LITTLE GIRL<br>19 (17) Susan Maughan (Phillips)                   |
| 5  | GLOBE-TROTTER<br>5 (4) The Tornados<br>(Decca)                          | 24 | IT'S UP TO YOU<br>28 (3) Rick Nelson (London)                        |
| 6  | DON'T YOU THINK IT'S<br>TIME<br>8 (5) Mike Berry & The<br>Outlaws (HMV) | 25 | UPON DE-LOOP<br>48 (3) Frankie Vaughan (Phillips)                    |
| 7  | LITTLE TOWN FLIRT<br>14 (3) Del Shannon<br>(London)                     | 26 | CHARMAINE<br>34 (2) The Bachelors (Decca)                            |
| 8  | RETURN TO SENDER<br>6 (10) Elvis Presley<br>(RCA-Victor)                | 27 | ROBBY'S GIRL<br>19 (17) Susan Maughan (Phillips)                     |
| 9  | WAYWARD WIND<br>29 (2) Frank Field<br>(Columbia)                        | 28 | HES A REBEL<br>27 (11) The Crystals (London)                         |
| 10 | SOME KINDA FUN<br>16 (3) Chris Montez<br>(London)                       | 29 | LOOP-DE-LOOP<br>48 (3) Frankie Vaughan (Phillips)                    |
| 11 | GO AWAY LITTLE GIRL<br>7 (8) Mark Wynter (Pye)                          | 30 | TELSTAR<br>20 (23) The Tornados (Decca)                              |
| 12 | UP ON THE ROOF<br>(10) Kenny Lynch<br>(HMV)                             | 31 | RUBY ANN<br>24 (3) Shirley Robbins (CBS)                             |
| 13 | BIG GIRLS DON'T CRY<br>18 (3) The Four Seasons<br>(Statistide)          | 32 | ALLEY CAT SONG<br>44 (2) David Torrie (Statistide)                   |
| 14 | ISLAND OF DREAMS<br>17 (8) The Springfield<br>(Phillips)                | 33 | JUST FOR KICKS<br>25 (4) Mike Stone (Parlophone)                     |
| 15 | ALL ALONE AM I<br>17 (3) The Four Seasons<br>(Statistide)               | 34 | IT ONLY TOOK A MINUTE<br>21 (12) Joe Brown (Piccadilly)              |
| 16 | PLEASE PLEASE ME<br>33 (3) The Beatles<br>(Parlophone)                  | 35 | THE LONELY BULL<br>48 (3) Frankie Vaughan (Phillips)                 |
| 17 | DANCE WITH THE<br>GUITAR MAN<br>9 (13) Duane Eddy<br>(RCA-Victor)       | 36 | LOVE DO<br>37 (17) The Beatles (Parlophone)                          |
| 18 | COMING HOME BABY<br>13 (5) Hel'Torme<br>(London)                        | 37 | DESARINADO<br>21 (1) Stan Getz & Charlie Byrd<br>(HMV)               |
| 19 | SUKI YAKI<br>22 (3) Kenny Ball & His<br>Jazzmen (Pye)                   | 38 | YOUR CHEATING HEART<br>36 (8) Rex Chas (HMV)                         |
|    |   | 39 | WALK RIGHT IN<br>(1) The Rooftop Singers<br>(Fontana)                |
|    |   | 40 | WHAT NOW<br>— (1) Adam Faith (Parlophone)                            |
|    |   | 41 | LET'S DANCE<br>27 (18) Chris Montez (London)                         |
|    |   | 42 | FUNNY ALL OVER<br>36 (5) The Vernons Girls (Decca)                   |
|    |   | 43 | LET'S GO<br>46 (4) The Routers (Warner<br>Brothers)                  |
|    |   | 44 | I CAN'T HELP IT<br>47 (2) Johnny Tilton (London)                     |
|    |   | 45 | HAVA NAGILA<br>17 (1) The Sponticks (Orion)                          |
|    |   | 46 | KEEP YOUR HANDS OFF MY<br>BABY<br>49 (5) Little Eva (London)         |
|    |   | 47 | A FOREVER KIND OF LOVE<br>42 (19) Bobby Vee (Liberty)                |
|    |   | 48 | FLAME IT ON THE BOSSA<br>NOVA<br>(1) Eydie Gorme (CBS)               |
|    |   | 49 | ZIP-A-DEE DOO-DAH<br>— (1) Bob B. Soxx & The Blue<br>Belles (London) |
|    |   | 50 | SWISS MAID<br>35 (17) Del Shannon (London)                           |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

## FOUR BIG SELLERS

No. 3

# LIKE I DO

MUREEN EVANS

ORION No. CB1760

No. 22

# THE CHUCKS

LOO-BE-LOO

DECCA No. F11569

MIKE SARNE

# JUST FOR KICKS

PARLO. R4974

No. 26

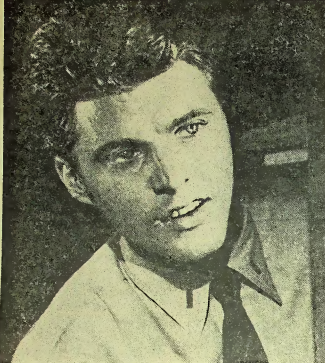
# CHARMAINE

THE BACHELORS

DECCA No. F11559

KPM MUSIC PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

# Rock News of the Week



● RICK NELSON: In the charts despite romance. (Picture still from "The Wackiest Ship In The Army.")

**H**ANDSOME young Rick Nelson is back in the charts with his latest disc despite the story which broke recently concerning his engagement and pending marriage. An announcement which would have killed many a career song dead.

So you think he can relax now and rest his laurels?

Well, perhaps. But there have been some accusations levelled at young Rick recently by his fans.

When "Teenage Idol" was released, it hit big in the States, but by this star's standards it was a flop in Britain. Why? The disc was quite strongly criticized by some as being "concocted, vain, smug, cheeky," etc., because of the lyric line.

### CLAIMS

Claims have been made that the disc cost Rick several times in Britain... but perhaps it is too early to assess that statement fully as yet.

There's a current disc going the rounds by one Barry Mansa which is a

musky-sounding dig at Rick's "Idol" — waiting. The title is "Teenage Has-Been" and it looks like picking up strong sales. This, when you consider the fact that a "natural" follow-up when a disc such as "Teenage Idol" has made it strongly. And any artist must expect and accept such digs.

Rick has had many big hits in America and quite a few on this side of the Atlantic, and the majority of them have been highly original in a business where originality can be quite a rarity sometimes.

Some recent mail has accused Rick of sticking too closely to a successful formula disc after disc at times. This again is a natural trend for any artist. But a couple of folk strongly pointed out that his current hit, "Mr. Up To You", is virtually a carbon copy of his previous hit, "Young World".

Taking the two discs together, the similarities are, in fact, strong. Perhaps too close, in fact... but the fact remains that many people are buying it and edging it up the charts.

The fact remains that some fans are offended by some of Rick's record releases. Though it is pointed out in fairness that he has had several big hits which were as original as can be, including "Young Emotions", "I Wanna Be Loved", "Lonesome Town", "My

## THE NRM TAKES A LOOK AT HIS RECENT DISC CAREER

Backer's Got A Hole In It", "Sneed Up" and "Believe What You Say".

### STYLE

What you have got to work out for yourself is where to draw the line in a reworked programme in keeping up a style of presentation, a recognizable and personal musical mad mask, if you like. No artist, no matter how successful,

can afford to upset fans. Let's hope that these misunderstandings between Rick and some of his followers comprise a small minority... or at times could look pretty grim disc-wise in the future.

One thing is certain, and that is that Rick has turned out some truly great pop offerings in his time, and so the right songs come along he'll be up there selling millions with the best of them.

## HOW TO DOPE A LEGAL Y

**T**HERE are horn-doctors, witch-doctors and even people-doctors. But there are also piano-doctors in this crazy world of pop music. And it's on a doctored, dooped-up piano that Van Doren is making an unusual stab at the fame.

The situation is this. Van Doren, a highly-trained pianist with a marvelous sense of harmony, made a couple of singles for the EMI group. The first did well; the second flaged, to say the least. Now he's with Decca. And he is bringing out, month by month, a party, peppy, catchy, rhythmically strong, single, based on the current hit Parade songs, half-dozen tunes in the same style. Ideal fare for that party or for background music.

But it's really doing a CHARLIE KUNZ. The late, multi-covered piano star with the distinctive style did this type of recording for years. Can Van Doren take his place?

### DIFFICULTY

Said Van: "There is a bit of difficulty over doing non-original material. But there again, Mrs. Mills got into the charts with her first single. The thing is not one who has found something different for a piano sound on disc. Otherwise you're caught up in the crowd..."

Van's difference is that dooped-up piano hit. The robotic-sounding notes which sound like a ping-pong, with the piano-horn accompaniment, that he based on the Joanna is left the same. The balance comes from the crisp, percussive sort of piano sound — and it is a particularly effective when doing the single-long sort of single.

Of course, the piano, once doctored, is a write-off. Van Doren's piano sounds in state, far hardly anyone else can use it. Said Van: "I'm rather excited about this new contract. The regular releases should help a lot. And there's a chance of my going into one of the top TV series, the "Black And White Mindsets", and that would give me a marvelous exposure. Even then, it's hard finding the material, visually, on the piano.

"My idea is to dress up as the honky-



toek top. At least show the braces — which might be different enough. Though I doubt if I'd use the horn-horn bits which Joe Brown has on his guitar-side..."

Van, meanwhile, is accompanied to Craig Douglas and enjoys every minute of it. He and Craig are kindred spirits. They'd refuse to increase sporting bets over billiards, snooker, darts and golf — with the bonuses being fairly evenly distributed.

### PROJECTS

And they're also collaborating on various writing projects which should bring in increased loot.

There are, of course, unmet pianists on the scene. Survival comes not only to the fittest but also to the MOST DIFFERENT. Van Doren has the sort of personality which could enable him to make a considerable breakthrough.

After all, Charlie Kunz (one of those longer memories or older songs) had a fine old time churning out the pop melodies of the day.

And Charlie didn't ever have a piano doctor to help him on his way... PETER JONES.

## OBITUARY Mr. ISIDORE GREEN

**I**T is with deep regret that the New Record Mirror has to report the death of its Editor, Mr. Isidore Green, home, last Friday (January 25th), of Mr. Isidore Green, formerly Editor of this newspaper.

As Mr. Green was in his early fifties, the news has come as an even greater shock to his many friends and colleagues in the world of show business. He will be sadly missed by all of those friends he made during his career in journalism.

On behalf of my colleagues, our readers and the countless friends he had made, I would like to extend deepest sympathies to his widow, Mrs. Ada Green, his daughter, Valerie, and his son, Stephen.

Mr. Green entered the world of journalism and publishing with the "East End Mirror" in 1922. Six years later he founded the "Creechwood Mirror", which he ran successfully until he expanded his sporting interest with the "Weekly Sporting Review" in 1933.

He built his publication up rapidly until the outbreak of World War II, when he continued to edit the former "Daily News" and "Union Jacks" in North Africa and Italy. Also during his service period he founded a service weekly in Naples titled "Welfare News".

On his return to civilian life, he resumed where he had left off with "Sporting Review", later amalgamating it with another of his publications into "Sporting Review and Show Business"... thus fully covering the two first loves of his journalistic career.

In 1952 the "Record Mirror" was born, with Mr. Green at the helm, and he remained with the paper until

March, 1961, when the format was changed to its present state of the "New Record Mirror".

Shortly after having he launched his own publication, "Show Performer", which was noted by printing and other technical troubles from the start and was forced to close within the year.

But typical of the man, his spirit was undaunted, and at the time of his death, he was running off plans to bring out two new publications covering show business and pop records respectively. The launching dates were set for next month, and all problems seemed to have been straightened out.

To his many friends and associates, Mr. Green was virtually a legend in his own time. Show business journalists will be a very different field without him. THE EDITOR.

## FORMULA

Some recent mail has accused Rick of sticking too closely to a successful formula disc after disc at times. This again is a natural trend for any artist. But a couple of folk strongly pointed out that his current hit, "Mr. Up To You", is virtually a carbon copy of his previous hit, "Young World".

Taking the two discs together, the similarities are, in fact, strong. Perhaps too close, in fact... but the fact remains that many people are buying it and edging it up the charts.

The fact remains that some fans are offended by some of Rick's record releases. Though it is pointed out in fairness that he has had several big hits which were as original as can be, including "Young Emotions", "I Wanna Be Loved", "Lonesome Town", "My

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