

# INSIDE: PICTURE—DISC SESSION WITH SINATRA

## PAUL ANKA

A steel guitar  
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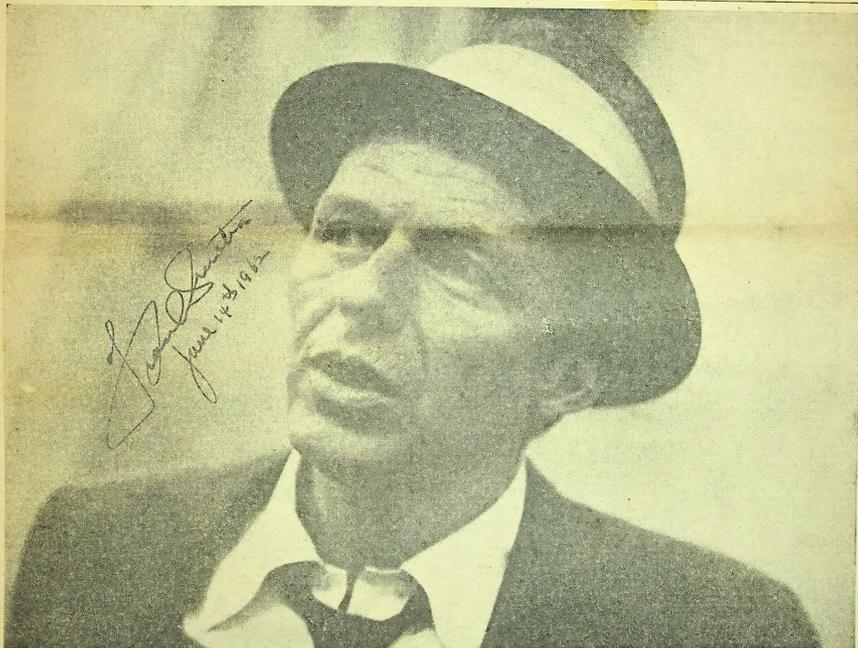
**JOE BROWN  
EDEN KANE  
RAY CHARLES  
ELVIS PRESLEY  
BRITISH AND  
AMERICAN  
TOP 50**

No. 67

Registered at the G.P.O.  
as a newspaper

WEEK ENDING JUNE 23, 1962

EVERY THURSDAY, 6d.



**FRANK SINATRA:** caught in action at his first British recording session by photographer Dezo Hoffmann. For more great pictures and story of the three British disc sessions see the centre pages.

A Superb Album from A Superb Artist

# SINATRA & STRINGS

R1004

reprise

**NEW RECORD MIRROR**

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**AMERICAN RECORD!**

"I'm an American girl. Now here has been some pretty low records kept showing up in the NEMS Top Twenty 2

In May 26 edition of the NEMS, I saw an article by YIP about a slow ball which I read it. So Elvis was not singing but I was singing to a person with no talent could remain calm for six weeks. And I was singing to the young one to 12-year-olds could recall "The King" President . . . I was not a singer but I was singing to Elvis and Knutche and the Gasps in 1956 Mr. Lewis did.

What's so bad about the English talking and chewing gum like Americans? They could have a lot worse habits. All the American stars are not hill-billy. In case Mr. Lewis doesn't know his geography, a hill-billy is a person from the hills or mountains in the Southern part of the United States. It's no worse than hill-billy?

It's no worse than him being from New York, Los Angeles OR London.

Mr. Lewis doesn't have to look at the Top Twenty—only, by the way, teenagers aren't the only ones who look at the charts.

I'd sure like to know the top talent in America Mr. Lewis talked to. I'm sure they couldn't have said what he wrote. Because our top American talent is Elvis and Brenda and Chubby Checker, the very ones who are chopped.

There are quite a few pop singers who have talent, so why doesn't Mr. Lewis keep his mouth shut? There's an old saying: "If you can't say nothing nice about somebody, there isn't any thing to say." I won't mention him but I have nothing else to say. PETER BENSON, 2441 N. Wilby Street, Newcastle, California, U.S.A.

**PLUGGING**

MUCH publicity in the Press has been given to alleged claims of anti-Black playing on the B.B.C. The latter body naturally denied the claims, and mentioned itself changes in the Record Department.

Starting this in mind, I wonder if you can easily explain the record "I'm Just a Baby" when played on just three successive days, but on the same programme, "I2 O'Clock Sales". Other acts of records being extensively covered. I can't stop Loving You" springs readily to mind. Surely this is no way for the Corporation to play "plugging" programmes. G. MCINN, 28 Fairford Road, Chesham, Bucks.

**DRUMMING**

I've just bought Sandy Nelson's "I Drummed Up a Storm", and after giving it a couple of plays, I think it's fabulous playing. If I could ever come here on tour, I'll be the first to see him.

Incidentally, I read your paper, weekly, and I wish to take a word from the grateful. Fulham—A. R. COLLETT, 9 Edin Road, Ealing, London, W.5.

Tal-Ed.

**HELEN SHAPIRO**

I WAS surprised how easy it was to get in and see Helen Shapiro in her dressing room at the Floral Hall, Scarborough. And she soon put me at ease by talking about how much she was looking forward to her holiday in the autumn—Helenolu.

"I started singing at the right time," she told me and was quite level headed about her first LPs. "About Love" disc, "I'm not really worried that the record has been a bit of a flop. It is just one of those awkward situations that crop up now and again and then, eventually rights itself in the end."

Helen talked of her work in "It's That, Dad?" and about her next LPs: "I have to start work on it shortly. It will be on a much larger scale than my first LP. But it won't be too highly dramatic because I don't claim to be an actress. I just don't like to be known as a singer who acts."

"Later, when I am more experienced, I would like to be accepted as a singer AND actress. And become a female John Lennon."

Helen has fans among teenage girls and grown-up married women, who

—admits Miss Shapiro

regard her as a leader although she is only 15. "I receive loads of mail by every post asking my advice about all sorts of things. They also tell me if they like my clothes and my hair."

"The strangest thing is that most of my stage-door fans are girls. I find that boys are very shy and less demonstrative."

I asked her about her greatest ambition. Shapiro took the said: "I'd like to be a blues singer. I thoroughly enjoyed making my recent EP 'A Teenager Sings The Blues'. But as long as pop music remains I shall continue to sing it. . . and it looks as if it's here for a very long time."

**HELEN SHAPIRO. (NRM Pictures)**

**DOUBLES AND TROUBLE?**

"DOUBLE TROUBLE", the Brook Brothers latest release has failed to click and raise them back into the charts but they are not the only double in trouble this week. It seems that the public has suddenly gone sour on singles discs.

The Ervins are not having the success they once enjoyed and The Allisons Santa and Johnny and the rest have also mysteriously disappeared.

I don't think that the failure of Ricky and Geoff Brook to reach the charts is all that important though. They are still the most popular singing income in Europe, and they can still pull the crowds in with their stage appearances up and down the country, being twice being regarded as the top TV disc stars.

PETE WARRACK, 103 Alexandra Road, Liverpool, 23.

**LOOKING BACK**

AS A recent reader of the New Record Mirror, I must congratulate you on your recent accomplishments. Your paper has made great strides, and with the advent of the Top Fifty charts and Top LP charts, has become my favourite music paper.

But could we have the number of weeks an LP or EP has been in the charts included—as is done for the singles?

Also, I'd like to see more features on past achievements, like your recent article on Little Richard or your piece on the number of records the top stars have got into the charts. As a suggestion, I'd like to see a complete list of the disc achievements of such stars as Elvis, Cliff, Chuck, Sam, AN IRISH FAN, Pat Boone, The Ervins . . . and Brenda, Holly, Bill Haley, and so on. Congratulations to you. AN IRISH FAN, Lisburn, Northern Ireland.

Thanks for the comments. We're looking into it. Ed

**GUITAR STRINGS**

I SEE from the NRM that reader Graham Brett thinks Al Coker

Her next single? "I don't know yet. I have several "canon" and Norrie Paramor has come up with a brilliant idea to test which one has the best chance of becoming a hit. A panel of five teenagers will be set up to listen to the two discs and in them, to clarify which one will be best."

For the time being, Helen remains out of the top tree and it seems it is up to her records to decide which way the wind blows. Talking everything's throughout Britain with one night stands on Sundays.

This summer Helen is doing a series of one-week shows at seaside resorts throughout Britain with one night stands on Sundays.

Immediately after returning to Britain from her Australian tour, she will commence yet another series of one-night stands.

She's a really nice girl to meet. —RAY NORTON, Lincs.

**HAVE YOU GOT A PERSONAL ANECDOTE ABOUT MEETING YOUR FAVORITE STAR? IF SO, WHY NOT DROP THE NEW RECORD MIRROR A LINE ABOUT IT?**

**TELEGRAM**

HOW nice of Don Martin to send me Steve Rice a telegram after Steve had played Dean's disc of "C'est Si Bon" on his record programme. And Steve used it as an excuse to play yet another of the Martin recordings in his next programme.

Do all Americans do this sort of thing? If so, it accounts for so many American recordings being played on B.B.C. record programmes. I don't know my dear sister established singers a chance. One could sit back and see one's eye and imagine being in America by the number of U.S. discs being played.—F. J. BARBROOK, 4 Mount Street, London, N.12.

**SLATED**

I THINK Ray Charles' new record is really fabulous, but the track on "Juke Box Joy" and "Easy Beat" don't seem to fit in. Why? When Ray comes along with an out-of-the-out record such as this, he is immediately slated for it. I can't understand it! The other side has just as much appeal and I hope it hits the high spots—PAUL WALBY, 45 Bevelay Avenue, Sidcup, Kent.

**TOP CATS**

SINCE the publication of my letter as to who are the most eligible for the top three vocal pop artists, some suggestions have come up with some fine suggestions.

Among the wonderful artists considered to join forces with Ring Crosby, the artist's recognized first citizens of the recording industry, are such stars as: The Beatles, Andy Garland, Alan Shelton, Vera Lynn, Tom Maitland, Frank Sinatra, Frankie Valli, Frankie Avalon, Nat Cole and others who have been entertaining us for years. Even the best of them, Al Johnson, will work in his place.—LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.

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**ATTENTION!** If you have already had your last session, do not continue your studies by joining The Allisons Fan Club, 107 Edescombe Road, Fulham, London, S.W.6.

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JUDY GARLAND: top three. (NRM Pictures.)

THE BROOK BROTHERS: see "Doubles in Trouble". (NRM Pictures.)





# Follow That Dream

Well friends this is Toby Kwimper (Elvis Presley) about to round off our tale. You remember we — Pop, Holly, the twins (Eddy and Teddy) and little Adrienne, plus me — ran up against a local government official when we decided to settle down for a while alongside a new highway. And then there were those funny neighbours who turned out to be parrots.

Well here's where we sort of clear things up a little — but I won't tell you everything so that it won't spoil the picture when it comes your way.



1. I came back to camp after the troublemakers I thought were drunks had run off. I went up to tell the two men who owned the big gambling casino-casavan all about it and to show them one of the guns I had taken from the "drunks". Do you know that they just up and ran off too!



2. We had to go into court to settle up the argument as to whether Pop was a suitable guardian for the twins and Adrienne — and things really began to look hot for us by the time that government man and Miss Alicia Claypoole had finished running us down. So we had one of our family conferences.



3. I was elected to speak for the family and after telling our story to the court in general I had an idea which I thought might get the judge. I think he did like it too.



4. Everything seems to have sorted itself out for the time being — but wherever Pop and I go something's bound to happen. Incidentally this is a picture of me and Holly right at the end of the picture — know something? I don't feel quite so brotherly towards her after all.

There it is, friends. My latest film which I hope you'll enjoy seeing as much as I enjoyed making it. "Follow That Dream" goes out on general release next month.

Editor's Note: "Follow That Dream" goes out on general release next month.

His latest record jumps to No. 16 — from 43 — in this week's charts

# EVERYBODY SINGS RAY CHARLES.. NOW!

EVERYBODY sings Ray Charles including John Leyton, Sammy Davis Junior, Bobby Darin, Frank Sinatra, Adam Faith, Ed Shearman, The Shadows, Jerry Lee Lewis, Billy Fury and all those people on both sides of the Atlantic that have made his new disc "I Can't Stop Loving You" Number One in America this latest selling disc this year, a million in just under three weeks and No. 16 in the NRM Top 40 — a large, well-earned leap from No. 43 last week.

And with such a fast moving hit maybe Charles also saxist, singer, pianist, organist, hand drummer, one of the founders of the gospel-soul-funk-rhythm-n-blues school of singing has really broken through.

If so, then English fans can count themselves as the slowest in the world . . . because the world digs Ray Charles.

## DE GAULLE

France in a recent survey put Ray Charles next to Premier De Gaulle as the most man in the news (I think we put Elvis Presley next to the Duke of Edinburgh).

As can be seen by the above list, it's not for the lack of plugging by major stars on the British scene that Ray hasn't made it stronger sooner.

Sammy Davis, Jr. calls Ray the most exciting artist on disc for more than ten odd years. Phonograms, genius, fantastic and truly great are several more words that Sam applies to Ray. He also credits a large part of his art to mimicry of Ray.

Billy Fury makes no pretence about his ambition to lead a rhythm 'n' blues band, to sing rhythm 'n' blues like Ray Charles does — and means playing low — croops up, on an average, two of three single discs, each week.

"Love Letters" by Kenny Lester is a prime example. The piano introduction on this disc is in the style that the great Ray has been using for years.

"What'd I Say" is developing into a beat era standard alongside "Rock

Around The Clock". Countless artists use it in their act. Gene Vincent, and Jerry Lee Lewis make production numbers out of it. Bobby Darin has just recorded it — hit in the States.

It was a Ray Charles hit first, back in 1959 when it went to the top of the U.S. charts.

"Talkin' 'Bout That River" — a rhythm 'n' blues version of the old "Swanee River" — has just been recorded by trumpeter Phyllis. Al Hirt (very big physically and commercially in America). It was a big hit for Ray Charles in 1958 in America.

So the pattern goes on. Ray Charles has never stolen from him in the way of ideas than any other stage artist with the possible exception of Sinatra.

And it's pleasant to report that at last with "I Can't Stop Loving You" Ray is reaping some of the rewards. Of course we said this after "Hit The Road Jack" proved to be his best chart success in this country last year. But "Hit The Road" did not move so fast as this new one a country and western song rejected by Ray.

## IMPETUS

Maybe it's the combination of the two styles that gives it the impetus.

It comes from an LP of country songs that Ray has just had released in America and the same said the LP have won an impressive number of trade awards — as top pop single, top pop single, top rhythm 'n' blues single, top LP, top country and western LP, top jazz LP. In other words, either way he wins.

The Ray Charles that emerged in 1961 was one definitely leaning towards the broader pastures of the commercial market. He came backed by strong sections, jazz choirs (as well as his powerful Singers, singing love songs, standards, lounge songs.



RAY CHARLES: hit big.

It was completely different in approach from the wild hard swinging blues shouter of the early wild years. In Britain it seemed to work — "Georgia On My Mind" slow and string filled went into the charts.

Whereas "Sides And Stones," "One Mint Julep," swinging instruments, didn't do so well. And no matter how many vintage Charles blues London put out (Charles switched to A&R Paramount in the States from Atlantic and his discs are now issued by HMV) to cash in on the trend they flunked at the record shop counter.

A pity because in many ways they are better than the current Ray Charles. For instance they are much more exciting . . .

But no matter . . . Ray Charles towers over the Checkers, the Bands, the Progressives, the Jerry Lee Lewis's . . . and all those that have made it on the B & M.

.. and wonder everybody says he's the greatest . . . there's no more to steal.

JAMES CRAIG

**SAM COOKE**

**TREMENDOUS LP TWISTS**

**SAM COOKE**

**Twistin' n' twangin'**

Twistin' the night away. Sugar dumplings: Twistin' in the kitchen with Dinah; Sam Cooke's gonna miss me. A whole lotta woman; The twist; Twistin' in the old town tonight; Movin' and a groovin'; Campdown twist: Somebody have mercy; Soothe me; That's it—I quit—I'm movin' on

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**DUANE EDDY**

**Twistin' n' twangin'**

Peppermint twist: Twistin' in twangin'; Let's twist again; Miss Twistin'; Sugartime twist; Exactly like you; Walkin' n' twangin' (I'm walking); Dear lady twist; Moanin' n' twangin'; Country twist; The twist; Twistin' of a cliff

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# SINATRA SESSION

"The King" records an album of British songs in London for his REPRISÉ label and the scene, packed with magic moments for all who took part, is captured for posterity by that brilliant cameraman

## DEZO HOFFMANN



WHAT is the magic of Sinatra, that makes hard bitten recording men, session musicians break into enthusiasm and rapture with all the intensity of a 13-year-old girl alone in Cliff Richard's dressing room?

It could be that having attained the position of a fully fledged star in show like mean incidental trappings like having a Rolls Royce to drive him home from an Edgware Road cinema or a helicopter at 425 a throw to take him to London Airport.

Take the Sinatra recording session at Lansdowne Studios last week.

Late at night. A forty piece orchestra.

And Frank Sinatra.

Naturally we expected him to be professional. After all these many years in recording studios and film studios he could hardly be anything less.

The extroverts surprised us. The hat was there on the back of the head all the time but it was no relaxed session regarding time. Sinatra came in, checked the arrangements, listened to each section of the orchestra as they rehearsed it all—vorgee time around 20 minutes.

And then Frank joined in. He listened to the playback, checked a few points,

signed autographs, posed for photographs, conferred with officials about the kind of sleeve he wanted.

As it was tentatively to be called "Great Songs From Great Britain", Frank wanted an unusual setting of England. He had several ideas himself from photographs he had taken himself.

He is a fast worker in the studio. His last session lasted three quarters of an hour and during that time he had committed three numbers to tape ... and that, any recording engineer will tell you, is moving some.

Songs that came in for the treatment

included: "If I Had You", "The Very Thought Of You", "I'll Follow My Secret Heart", "London By Night", "The Gypsy", "Garden In The Rain", "Rose Of Picardy", "We'll Meet Again", "A Nightingale Sang In Berkeley Square", "We'll Gather Lilacs".

That represents the cream of British composers — Noel Coward, Ivor Novello, Ray Noble, Carroll Gibbons, Billy Reid, and so on.

I don't think many of us realised we had such fine composers. I look forward to Sinatra's next British recording next year—of up-tempo material. I.D.



## WHAT THEY SAID ABOUT SINATRA:

**ALAN FREEMAN**, recording manager: "The most thrilling experience since I've entered the recording business and one I'll never forget. Sinatra promised to return and cut another album with us; it can't come too soon in me. It could never have to work with a greater artist."

**TONY HATCH**, composer, pianist, recording manager: "This session was the greatest experience I have known since I started in the business. I found him a wonderful artist to work with. Before the session no-one knew exactly how things would go apart from the fabulous atmosphere which surrounds the man on whatever he does. The recording went more smoothly than any. Two men down special credit: balance engineer Eric Tomlinson and musical director Bob Farnon."

**LESLIE COCKS**, Pve assistant general manager: "He came, he sang and he conquered."

**BOBBY MIDDLEY**, drums and percussion: "The most exciting experience I have had for a long time. The orchestra rose to the occasion magnificently, playing some of the finest arrangements I have ever heard. In addition, when I heard the playback in the studio I was really knocked out by the sound."

**RAY HORRICKS**, recording manager: "I was quite superficial, apart from making sure the tape machines were running. Frank came in, listened to the arrangements ... and sang. Maybe he checked on a point here and there with Bob Farnon but otherwise he was entirely in command. It was a great session, just watching him, one who was listening to the playback."

**ERIC TOMLINSON**: "Sinatra's recording technique is second to none. His relaxed manner and live use of humour, allows to the fact, give the finished product the stamp of the handmade article."

## THE (TOP) BRASS SECTION...



Left to right: TONY HATCH, LESLIE COCKS, FRANK SINATRA, Impresario HAROLD DAVISON, LOUIS BENJAMIN, ALAN FREEMAN.

### IN YOUR SHOPS TODAY

**GEORGIA BROWN**  
with Del Heath & His Music  
A broken doll  
FLI42 Decca

You know me much too well  
**RAY BERTSON**  
HLX 950 London

Bluebird of happiness  
**ROSE BARDOLPHE**  
HLJ 921 London

Continental melody  
**BILLY VAUGHAN & HIS ORCHE**  
HLK 944 London

**SAM COOKE**  
Having a party  
RCA 1200 RCA Victor

DON'T  
EVER CHANGE

**GERRY RENO**

FLI42

**DECCA**

**SOLOMON  
BURKE**

DOWN IN THE VALLEY

HLK 950

**DECCA**

BRENDA  
LEE

HERE COMES THAT

FLI42

**Decca**

TENDEL  
LOVE

LEE CORVETT

FLI42

**DECCA**

for his  
all  
graman



The session gets under way and all eyes are on the central figure, ROBERT FARNON and FRANK SINATRA. At left, Mr. SINATRA appreciates Decca's pictures as top record dealer ALEX STRICKLAND looks on.



A goof? No, it's just got to be a gasster!



Everybody listens intently to the all-important playback after a taping—but none with keener or more critical ear than the star himself.

BACKGROUND: ON A MAYFAIR DRESS DESIGNER

# THE SINGERS ROARING!

Of course, it all started with the Temptations Seven—and that was a year-and-a-bit ago. Before the advent of "You've Got to Be Crazy" fans of the music of the Twenties had to play their discs in secluded rooms well away from the nearest humans. Otherwise the words "maniac" and "homicide" were hurled at them and they were threatened with benches or worse with the breaking of their discs.

Also there was a vast shortage of discs around which catered for their taste. Apart from the Temptations Seven who had been making these kind of noises for as long as they could remember, the only other satisfactory material was the genuine stuff.

That was easy enough to get hold of, provided you were willing enough to scud all your spare time rummaging around old decrepit shops with their owners from the era of the gramophone records you were looking for.

Everything in fact was getting duller and duller. Even the Temps admitted they would probably be playing Rock 'n' Roll by 1970. In an interview with Paul McDowell in the dark age of the dated record fan, he admitted the group was becoming more lax in their stage performance.

"We are aligned. We've never snubbed. We keep our faces straight, our upper lips stiff at all times," the whistling one told the N.R.A.

"Although I must admit we are becoming and in this respect. Already regular licenses are being held in the art of swooping and gliding towards the microphone while playing."

So that was the scene. Act One. Now on to Act Two.

The Seven made "Crazy" and what was even better it was picked for "Take Box Jazzy" exposure. Better still the Temps were actually there, and played out to a delighted audience on the show.

## AND MR. POLLARD IS THE LATEST TO JOIN THE TREND—

It sold well but wasn't a hit. This was their only disc. In fact rumor has it that the group has now broken up. One reason was the constant criticism by jazz groups, with names like the Original Downbeat Syncretists who insisted the Syncretists were poaching their name.

Next came a strange character calling himself Fred Walkinick. He made a new hit into an odd-style number.

It was "We'd I Ask You", and Fred branded it with the stamp of the Nineteen Twenties.

David Jacobs went so far as to say that it was the worst disc that eye had ever brought out. Not everyone, it seemed, liked this sort of stuff.

## by NORMAN JOPLING

After this group called Joanne and the Strumblers made a disc called "Frankfurter Sandwiches". Sung by a girl, most expected this one to break into the big time where the Temptations Seven were resting with their Pandas. It didn't, and the secret identity of Joanne was revealed to the world. It was none other than Rosemary Sayers, whose fans went berserk when they found out the truth.

## SHAM SHOAL

Another girl who did make it on this kick was Dorothy Brune who "Don't Bring Lulu" roared into the charts. And her LP's are still selling well. But it was perhaps the most off-beat team of them all that was bidding for the charts a short while back.

They were called the Alberts, and instead of copying the Twenties music, they re-created the Victorian era on record. "Sally" their latest make it. But for them, luck hasn't yet run out. For they are to be taken to the States, where they will be billed as a star attraction, and rightly so.

And so after only a year that had been mentioned to the end-of-days is nearly finished. Even the Temptations Seven don't make the charts any more.

The hallowed leader, Paul McDowell, has made a solo disc with



MR. POLLARD (NRM Picture)

a love refrain mentioning such characters as Dracula and Frankenstein. What, we think, will come next?

But wait! When everything seemed dead a character called Mr. Pollard crept up. He's a Mayfair couturier, with his own shop and showrooms, his own models and gowns which sell around the fifty guinea mark.

And in his teenage days he was a Charleston champion. He won't admit to his age, but he says he has reached "a dignified age".

What is more important he really believes in the music he sings. The disc is called "Aaaa to Baaa" and is filled with "the 'Wonderful'". There's no comparison to Mr. Pollard. To the kids who never heard this stuff in the original form the best comparison would be a fast-out Maurice Chevalier. With, of course, an authentic picture backing.

Mr. Pollard himself is fervent in his belief that any pleasant song easy on the ear must get into the Top Twenty he figures that if he had a Top Twenty hit he would be able to get more and better accounts for his shop who would be attracted by the prospect of working for a hit parade star.

Another of Mr. Pollard's beliefs is that Lonnie Donegan's style of singing and playing is copied directly from Ukulele Ike, a well-known entertainer of the Nineteen Twenties.

The reason that Sam Pollard came to record the number was that he went round about sixty record shops playing his tape recordings of the songs to them. They were, he said, polite to him. He then sent the tapes to Pyc, who sent them back to him. But someone at Pyc who had the tapes say wrote back to Mr. Pollard and asked him for their opinion.

Result: it appears on the Piccadilly label and is issued this Friday.

When left's hope will make this letter necessary for it is certainly pleasant on the ear. Also, it would gain better acceptance from Mr. Pollard. But what is more important, let us folk who like this stuff creep out of our secluded rooms once more and don our hats and coats and boater without being laughed at.

## BERT SWITCHES TITLES

BERT WEDDON'S new disc, "Tune For Tune" and "Pianissimo" will not be released! Instead another tune "Some Other Love" will be substituted for release soon.

Reason for the substitution is the tremendous response when Bert played the tune as theme and background music for an early TV play "Some Other Love", a fortnight ago.

The studio received 600 phone calls wanting to know what the tune was.

So Bert flew specially down from Brighton—where he is staying—in the North Pier show to London to record "Some Other Love" in the studio.

Tune is written by Alex Altone who also composed "Pianissimo".

THE GREAT RECORD COMPANY LTD. DECCA, EMI, CAPITOL, PARLOPHONE, COLUMBIA, UNITED ARTISTS

**BRENDA LEE**  
SHE COMES THAT FEELING'  
DECCA  
F 15439

**TOMMY STEELE**  
HIT RECORD  
DECCA  
F 15438

**I'M JUST A BABY**  
LOUISE CORDET  
DECCA  
F 15437

**TENDER LOVE**  
LEE CORVETTE  
DECCA  
F 15436

**SIOUX INDIAN**  
GLYN JOHNS  
DECCA  
F 15435

**WHY HAVE YOU BEEN**  
ARTHUR ALEXANDER  
LONDON  
HEB 2001

**DANCE # 6**  
ROSTROT  
DECCA  
F 15434

The Syncretists: now no more.

# POP DISCO

**ANITA BRYANT** *Free: One More Time With Billy* (CBS AAG 106)

**DEBBEY QUEEN** Anita is one of the latest impressive singers in the States. There's much more warmth and sincerity by her than these days. Trouble here is that "Free" is not really a serene melody and, believe it or not, Anita sounds just a shade like Vera Lynn in places. And hang on the buttons in case of note-lifting.

One More Time With Billy? It's an old sort of title, but let Anita waltz it to get out more time with Billy and she shall know for sure if it fits in love with the other bloke. We know what we'd say if we were the other bloke. . .

**BILLY VAUGHN** and His Orchestra *Confidential Melody: Born To Be With You* (London HLD 9588)

**JANGLING** piano heralds a choir singing. . . "Confidential Melody . . . lach-lach-lach etc." Then the standard Vaughn brass takes over. It all makes sense, happily enough but it's difficult to see precisely what market it is aimed at. The sort of number and arrangement which doesn't offend but doesn't contribute all that much, either. Now let's see the pretty well known theme, bumped up into an even-tempoed splash, with lots of waxes and a baritone lead readily in. Again, perfectly all right—but there is so much of it around.

**THREE**

**ROSMARY SQUIRES** *You Got For Every Man There's A Woman* (DMW POP 108)

**COOL . . . THAT'S** the word for Rosmary Squires. She's one of the handful of British girls who can swing without apparently putting her hair up. With Miss Hart's backing urging her on, she does a lovely job on "You Got". She phrases with a fair old jazz feel and the result is A1, for those who like quality performances.

**THREE**

Three singers tipped for the charts this week: (left to right) **SAM COOKE**, with "Having A Party" (Mercury 5872); **FRANKIE LYNN**, with "Whispering Paul" (Mercury 5872); and **DANNY WILLIAMS** (NRM Picture), a disc with two top sides.

**TOP TWENTY?** Sometimes we think there's a hoodoo on Anita. Let's hope she smashes it once and for all.

Standing material for the flip. Slow position. . . easy arrangement. And even on the non-swinging sort of song Ross is wonderfully in control. We love some of the stuff that DOES sell. . . and we wish a collective sigh.

**THREE**

**SAM COOKE** *On Home To Me* (RCA Victor 1590)

**COMING UP** fast in the States, having a Party in the States, and a Party in the States, is just as rapid-fire. Certainly "It'll Be a Big" "Twisting the Wheel" and "Having a Party" and a lot of the Gospel feel which is the backbone of the lyrics. It lives on and on relentlessly, and all this while there was tapping rhythmically.

**THREE**

**FRANKIE LYNN** *Whispering Paul* (Mercury 5872)

**THE WHISPERING** Paul breaks away from the Temperance Seven for his first solo disc. Now it's all taken real straight, poker-faced, and at first hearing you might miss the lyrics. Well they open because my first was Count Dracula. . . and it builds down the beat for another fine performance by Sam, who includes in the flip all over the place. Bluey, too.

**FOUR**

**FLO SANDON'S** *Theme From "Lovers Must Learn" (MGM 1590)*

**DISCO** well-known movie theme gets a quietly-arranged sort of vocal handling from Miss Sandon. It's not in English to a disadvantage. . . but the quality of the melody, which is not treated with care. Nothing much happens in the background. . . just a fair piano and rhythm. The singer is of the emotional school.

Same sort of sound and treatment for "More Of Dierrenbe" except that the piano seems to obscure still further a pretty slim sort of melody. But again the singer puts across a very warm, enthusiastic sort of performance.

**THREE**

**PAUL McDOWELL** *Frankie, Be A Man* (Giant 267228)

**THE WHISPERING** Paul breaks away from the Temperance Seven for his first solo disc. Now it's all taken real straight, poker-faced, and at first hearing you might miss the lyrics. Well they open because my first was Count Dracula. . . and it builds

**THREE**

**DANNY WILLIAMS** *Tara Talley Tree* (HMV POP 1035)

**THIS** one comes from the factory with two big red "AS" on it—which means that both sides are being exploited and it could be a ruble-ster hit. "Tara Talley Tree" written by Philip Green and Norman Newell, has already been recorded many times. . . but Danny's fine smooth vocal version is the best. Though it would be highly a bit song, we don't rate it as much as Danny's recent numbers. But how the boy sings. A real slow ballad for the flip. Danny's main competition on "Tara" is again from instrumental versions.

**THREE**

**GEORGE JONES** *Think I Still Care* (Mercury 1037)

**BIG NAME** in the American Country "I" Western field, George Jones had a near-as-far as "With Shot Sam" "She Think I Still Care" is pretty well what you'd expect. Song exactly, touch of whining, all very sad, solo guitar, solo violin, and sometimes Mr. Jones gives the impression of changing key several times in the chorus. Which it is. Good Country material but not really the commercial type that makes sporadic appearances in the charts. Watch it anyway.

**THREE**

**PETULA CLARK** *Ya Ya Twist: Si Si* (Crest OMI Pic 15448)

**THEY** had to make "Ya Ya Twist" in the 'A' side simply because people would have trouble guessing the other side. "Ya Ya" has fun in "alubuh" beatless mood. It really crackles along but we do prefer her on the B-side sound. Even so, she can give ANY sort of number a thorough working over. Sing to Franconi.

Her always sets well but we doubt whether a French language number will make the Twenty.

Flip to peppy, lively and again in French. Vibrant but gets cracking from the off and has a question-mark-draw-out of concert treatment. All very busy. Trouble is our Frank just isn't up to the speed at which Pet sings.

**THREE**

**GEORGIA BROWN** *Don't Dilly-Dally* (Decca F 11482)

**ONE** of the few true gems among the '60s. It's a Georgia singing backed by Ted Harris' Music, really! She's in Cockney mood for "Don't Dilly-Dally" and works it over so readily that her jazz feeling isn't really wet cardboard. Marie Lloyd, we hear, used to sing this thing. But it's not a million miles like this. A wailer all the way.

No account for the slower, guitar-led flip. This is Georgia singing under a queer storm on another oddball. It's not a million miles like this. Listen to the way she phrases. OH, listen ALL.

She's a real, 100 per cent, genuine, knock-out. That's what she is. And Full

**FOUR**

**PAUL McDOWELL** *Frankie, Be A Man* (Giant 267228)

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**THREE**

**JIMMY DEAN** *Steel Men: Little Bird* (Big Top HMV CBS AAG 107)

**"IT'S 1962,"** which was the story of President Kennedy's wartime heroism. Now comes "Steel Men"—covered here by Reg Whitaker. Looks like a bit more again for Jimmy. It has atmosphere, fire—!—butles along snail-like, with a chair, clark and a strange-gimmicky backing all help the action along. Insistent theme. Good lyrics.

**THREE**

**MR. POLLARD** *April In Paris: 'S Wonderful* (Pic Piccantly 35049)

**MR. POLLARD**, now Mr. Pollard. Now! Just what is this record? It's neither serious solo at re-creating the music of the twenties. Or is it a glorious souk-up? Or do we imagine it all?

Mr. Pollard, with suitably dated backing, half-dicks his way through both sides with a young's emotion. Older readers may be enlightened by comparing him with the young's emotion. . . may be compared. . . may be compared. . . may be compared.

Two good all numbers. At the third hearing, we were pretty sure it all is a fluffing of sound. Either side will fiddle the de-coo, who in turn will play them. But we wish if the public will buy them. Rating for novelty value.

# THE NEW FRENCH TEST

**THREE**

**PHILIP GREEN** and His Orchestra *Tara Talley Tree* (HMV POP 1035)

**THE** profile Philip wrote much of the score of the movie, and the theme is re-particomed by Norman Newell. Not a bad thing at all. Hawaiian sounder, with carefully intricate use of horns, strings and what you see. Success of the movie should help sell the song. You just can't fault this sort of arrangement and music-making.

Philip wrote the flip all on his head. Fair amount of French in the B-side. Trombone passages. Once again, very professional, very meticulously. So what more can you say?

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# NEW RECORD MIRROR: CHART SURVEY

**BRAIN v. S.A.**  
A QUICK look at the Top Ten reveals just how far and how fast the entirely British disc artist has traveled in a few years since when the American artist dominated the disc market.

Seven of the Top Ten are by British singers (and a top ten). Of the

three Americans remaining one is of course Mr. Elvis Presley.

However the Americans reduce the balance when the Top Fifty is viewed as a whole: the score is 27 Americans.

Still it's pretty impressive... except of course that it isn't duplicated when you observe the American Top Fifty despite sterling work by Mr. Dick and Mr. Ball...

Proof of Presley potency as a best seller is given by the entry of his "Follow That Dream" EP into the singles charts WHILE "Good Luck Charm" is still at No. 1.

And it's welcome into the Top 20 this week after a long absence to Duane Eddy still whooping and hollering his way along. "Deep In The Heart" serves to remind us that once upon a time Duane was hardly ever out of the Top 20. We hope that it remains this way for him.

Ray Charles (see page five) is highly regarded, highly touted, highly successful wherever he goes except in the British charts.

With the great Ray what goes for him in America (one and a half million) with "I Can't Help Loving You" doesn't necessarily duplicate itself over here... at least not so far.

But with this disc being his strongest yet much time is changing, and not before time...

(Editors: Why has Bobby Vee and "Shining Year" slipped back this week? Previous weeks showed it moving very strongly.)

Watch for a big jump next week from Jimmy Rodgers and his Percy Grainger hit "English Country Garden". All those many and dull will start to throw their weight behind it because it's their kind of music.

Newcomers: The Crickets, who haven't really impressed since Buddy Holly died, have come through strongly with "Ever Change". Surprising because everybody says it is not up to their usual standard.

Eddie Gomez, heretofore husband Steve Lawrence is also showing well with a re-issu of "Yes My Darling Daughter". Certain people call it a real number but as to the backing is pure Vee Wee Hunt and commercial Diabolo.

So all those unlikeliest singers needn't start looking for a track backing program.

Brenda Lee is back with her new one which is a good thing and we are pleased to see this artist who has long entered the Top 50 with "Conscience". We think this is a humorous-type song and as most of today's hits are decidedly serious (Mr. Stone excluded of course) we welcome the change.

## A LOOK AT THE U.S. CHARTS

NEWCOMERS to the Top 100: "Dances" Party by Clubby Checkers; "Just Carl! Hello!" by Jackie Wilson; and "Dr. Ben Casey" by Mickey Shere.

Kenny Ball and "Green Leaves of Summer" move up to No. 68 and Pat Boone's "Slightly Confused" looks like moving into the Top 50 next week along with Chuck McPherson's "Little Bitty Pretty One".

For rhythm 'n' blues fans, guitarist-singer John Lee Hooker's "Boom Boom" is showing well.

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |    |  |    |   |
|----|--|----|---|
| 1  | GOOD LUCK CHARM<br>1 (7) Elvis Presley<br>(RCA-Victor)                               | 20 | JEZEBEL<br>19 (5) Marty Wilde<br>(Philips)                    |
| 2  | COME OUTSIDE<br>3 (7) Mike Sarne<br>(Parlophone)                                     | 21 | ENGLISH COUNTRY GARDEN<br>34 (2) Jimmie Rodgers<br>(Columbia) |
| 3  | I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE<br>2 (2) Cliff Richard<br>(Columbia) | 22 | LOVE LETTERS<br>10 (2) Kenny Baker (London)                   |
| 4  | A PICTURE OF YOU<br>4 (7) Joe Brown<br>(Piccadilly)                                  | 23 | LITTLE LOVE A LITTLE KISS<br>26 (3) Karl Denver (Decca)       |
| 5  | GINNY COME LATELY<br>9 (7) Brian Hyland<br>(HMV)                                     | 24 | WONDERFUL WORLD OF THE YOUNG<br>22 (1) Danny Williams (HMV)   |
| 6  | LAST NIGHT WAS MADE FOR LOVE<br>6 (2) Billy Fury (Decca)                             | 25 | SHARING YOU<br>16 (3) Bobby Vee (Liberty)                     |
| 7  | I DON'T KNOW WHY<br>7 (8) Eden Kane (Decca)  | 26 | WONDERFUL LAND<br>9 (7) The Shadows (Columbia)                |
| 8  | AS YOU LIKE IT<br>6 (8) Adam Faith<br>(Parlophone)                                   | 27 | FAR AWAY<br>24 (4) Shirley Bassey (Columbia)                  |
| 9  | NUT ROCKER<br>5 (9) B. Bumble<br>(Top Rank)  | 28 | SOLDIER BOY<br>35 (1) The Spontones (CRS)                     |
| 10 | GREEN LEAVES OF SUMMER<br>10 (7) Kenny Ball (Pye)                                    | 29 | SPEAK TO ME PRETTY<br>21 (1) Brenda Lee (Brunswick)           |
| 11 | STRANGER ON THE SHORE<br>11 (53) Acker Bilk<br>(Columbia)                            | 30 | ORANGE BLOSSOM SPECIAL<br>35 (1) The Beatles (Parlophone)     |
| 12 | THEME FROM DR. KILDARE<br>23 (3) Richard Chamberlain<br>(HMV)                        | 31 | BESAME MUCHO<br>25 (5) Jet Harris (Decca)                     |
| 13 | HOW CAN I MEET HER<br>12 (6) Everly Brothers<br>(Warner)                             | 32 | STRANGER ON THE SHORE<br>32 (2) Andy Williams (CRS)           |
| 14 | UNUSQUARED DANCE<br>17 (6) Dave Brubeck<br>(CBS)                                     | 33 | FUNNY WAY OF LAUGHING<br>29 (6) Burl Ives (Brunswick)         |
| 15 | LONELY CITY<br>14 (8) John Leyton<br>(HMV)   | 34 | YES MY DARLING DAUGHTER<br>30 (1) Eddie Gomez (CRS)           |
| 16 | I CAN'T STOP LOVING YOU<br>43 (2) Ray Charles<br>(HMV)                               | 35 | WHEN MY LITTLE GIL IS SMILING<br>32 (2) Tommy Jackson (Pye)   |
| 17 | LOVER PLEASE<br>16 (6) Maureen and the Vernon Girls (Decca)                          | 36 | EVERYBODY'S TWISTIN'<br>38 (12) Frank Sinatra (Reprise)       |
| 18 | AIN'T THAT FUNNY<br>30 (2) Jimmy Justice<br>(Pye)                                    | 37 | FOLLOW THAT DREAM (EP)<br>11 (5) Elvis Presley (RCA)          |
| 19 | DEEP IN THE HEART OF TEXAS<br>24 (5) Duane Eddy<br>(RCA)                             | 38 | DON'T EVER CHANGE<br>17 (1) The Crickets (Liberty)            |
|    |  | 39 | THE PARTY'S OVER<br>27 (12) Lonnie Donegan (Pye)              |
|    |  | 40 | YOUNG WORLD<br>32 (1) Rick Nelson (London)                    |
|    |  | 41 | DRUMMIN' UP A STORM<br>47 (3) Sandy Nelson (London)           |
|    |  | 42 | THE RIGHT THING TO SAY<br>50 (4) Nat King Cole (Capitol)      |
|    |  | 43 | NEVER GOODBYE<br>37 (10) Karl Denver (Decca)                  |
|    |  | 44 | HERE COMES THAT FEELING<br>11 (2) Brenda Lee (Brunswick)      |
|    |  | 45 | KING OF CLOWNS<br>25 (1) Paul Sedaka<br>(RCA-Victor)          |
|    |  | 46 | WHEN LOVE COMES ALONG<br>69 (2) Mimi Farrow (Parlophone)      |
|    |  | 47 | HEY, LITTLE GIL<br>31 (1) Syd Shelton (London)                |
|    |  | 48 | CATERINA<br>65 (2) Perry Como (RCA-Victor)                    |
|    |  | 49 | CONSCIENCE<br>11 (1) Jimmy Darren (Pye)                       |
|    |  | 50 | LET'S TWIST AGAIN<br>40 (2) Chubby Checker<br>(Parlophone)    |

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

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |    |   |    |   |
|----|---|----|---|
| 1  | I CAN'T STOP LOVING YOU*<br>1 (4) Ray Charles                 | 26 | SOLDIER BOY*<br>14 (13) Shirley                           |
| 2  | THE STRIPPER<br>4 (5) David Rose                              | 27 | WEST OF THE WALL*<br>45 (2) Tomi Fisher                   |
| 3  | PALISADES PARK*<br>5 (4) Freddy Cannon                        | 28 | THE CROWD*<br>38 (3) Roy Orbison                          |
| 4  | STRANGER ON THE SHORE*<br>2 (12) Mr. Acker Bilk/Andy Williams | 29 | THE WAH-WATUSI<br>— (1) Orleans                           |
| 5  | IT KEEPS RICKING ON A-HURTING*<br>5 (4) Johnny Tillotson      | 30 | HAVING A PARTY*<br>42 (2) Sam Cooke                       |
| 6  | ROSES ARE RED<br>17 (2) Bobby Vinton                          | 31 | VILLAGE OF LOVE<br>30 (7) Nathaniel Mayer                 |
| 7  | SNAP YOUR FINGERS*<br>19 (5) Joe Henderson                    | 32 | THEME FROM DR. KILDARE*<br>48 (2) Richard Chamberlain     |
| 8  | PLAYBOY<br>9 (7) Marvarettes                                  | 33 | I'LL TRY SOMETHING NEW<br>36 (4) Miracles                 |
| 9  | ALDI LA<br>11 (4) Emilio Pericoli                             | 34 | SEALED WITH A KISS<br>— (1) Brian Hyland                  |
| 10 | THE ONE WHO REALLY LOVES YOU<br>6 (11) Mary Wells             | 35 | GRAVY FOR MY MASHED POTATOES<br>— (1) Dee Dee Sharp       |
| 11 | (THE MAN WHO SHOT) LIBERTY BALANCE*<br>6 (6) Gene Fletcher    | 36 | SHE CRIED*<br>18 (10) B. Americans                        |
| 12 | SECOND HAND LOVE<br>7 (6) Connie Francis                      | 37 | THEME FROM BEN CASEY<br>44 (2) Veleen                     |
| 13 | DON'T PLAY THAT SING YOU LIE!*<br>19 (8) Ben E. King          | 38 | BRISTOL TWISTIN' ANNE<br>41 (1) Dorelle                   |
| 14 | ANY DAY NOW*<br>19 (10) Chuck Jackson                         | 39 | WHERE ARE YOU?<br>46 (2) Dinah Washington                 |
| 15 | THAT'S OLD FASHIONED*<br>15 (5) Everly Brothers               | 40 | JOHNNY GET ANGRY*<br>37 (1) Janis Sommers                 |
| 16 | CINDY'S BIRTHDAY<br>21 (4) Johnny Crawford                    | 41 | UPTOWN<br>— (1) Crystals                                  |
| 17 | LOVERS WHO WANDER*<br>15 (2) Dion                             | 42 | I NEED YOUR LOVIN'<br>20 (1) Don Gardner & Dee Dee Ford   |
| 18 | FOLLOW THAT DREAM*<br>25 (4) Elvis Presley                    | 43 | TWISTIN' MATILDA*<br>26 (9) Jimmy Soul                    |
| 19 | WALK ON THE WILD SIDE*<br>23 (4) Jimmy Smith                  | 44 | I SOLD MY HEART TO THE JUNKMAN*<br>39 (9) Brenda Lee      |
| 20 | I LOVE YOU<br>21 (6) Yolande                                  | 45 | TEACH ME TONIGHT*<br>37 (6) George Haines                 |
| 21 | WOLVERTON MOUNTAIN<br>31 (3) Claude King                      | 46 | EVERYBODY LOVES ME BUT YOU*<br>35 (10) Brenda Lee         |
| 22 | SHARING YOU<br>24 (4) Bobby Vee                               | 47 | SO THIS IS LOVE*<br>37 (9) Castells                       |
| 23 | MASHED POTATO TIME*<br>15 (16) Dee Dee Sharp                  | 48 | OLD RIVERS*<br>27 (10) Walter Brennan                     |
| 24 | A STEEL CUP AND A GLASS OF WINE*<br>2 (3) Paul Anka           | 49 | SHOUT, SHOUT (KNOCK YOURSELF OUT)<br>33 (12) Eric Maresca |
| 25 | I'LL NEVER DANCE AGAIN<br>35 (3) Bobby Rydell                 | 50 | TWIST AND SHOUT<br>— (1) Lacey Ross                       |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)  
Asterisk denotes a record listed in Britain.

# BIG ARTISTS on BIG RECORDS

## IT'S YOUR GAME OF CHANCE

(IT MUST BE YOU)

**TOMMY BRUCE** WINIFRED ATWELL

ON COLUMBIA D.B. 4850

## Everybody's 'C'est Si Bon'

Twistin' DEAN MARTIN

REPRISE 20067

## Here Comes That Feeling

Everybody Loves Me But You

**BRENDA LEE**

BRUNSWICK 05871

KEITH PROSWE, 21 DENMARK ST., W.C.2

KPM MUSIC

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

# ELVIS IS TWISTER!

RIGHT from the start, Elvis Presley's peculiar hip gyrations have had him latched on to by millions of fans. And, when the Twist came in, suspicion of those fans suggested that Elvis had been in on the craze years ahead of his time.

But we've got news for you. Elvis CANNOT Twist. And he admits it. He's a lousy Twister.

Confirmation comes from the set of his latest movie, "G.I. Girl's G.I. Girl," which is now being shot on location in Waikiki, in Hawaii.

Sony dance director Charles O'Connor: "Contrary to popular belief, Elvis is not the first and great Twister of them all. He is not a Twister, period."

"What El does is swivel on his right leg, a highly individual creation of the human mid-section and certainly not to be confused with Twisting."

"Even when he tries, he is not a good Twister. But as a right-side swiveller, he has no competition. No one else has mastered the art."

But what Elvis is finding in sunny Hawaii is that El's hip swivels are so unobtainable, even to El, that two cameras are being used on him for simultaneous filming in his vocal numbers.

That means, in non-technical jargon, that they can inter-cut without breaking into the rhythm of his performance. One camera covers him below the hips. The other views the swivelling action at full-length.

## NOW.... HIS NEXT FILM

Normally, they use two cameras only for things like rough-and-tumble fight scenes or animal shots. The use of two

cameras for a single performer's exercises is unusual. Dead unusual!

Incidentally, no one ever made the sort of entrance to Hawaii that Elvis Presley did... not even Captain Cook who discovered the place. It flew in from the mainland by jet, then disintegrated into whiskey by bubble-blowing. *Eight thousand fans, most girls, were there all afternoon and sheltered as usual, with Colonel Tom Parker at his elbow.*

He walked the 100 yards to his hotel. And lost, on the way, his yachting cap, his diamond ring, his jewelled tie pin and... more important, his dignity.

"I was lucky to get to the elevator in one piece," he said afterwards.

And the multitude of fans caught sight of him at the window of his suite and chanted, incessantly, "Elvis, we love you... just one song."

El decided on putting discretion before valor and he stayed quiet.

Then trouble started on the shooting. Elvis was wooing Laurel Goodwin, enthusiastically, on a beach of black rock and black sand. But he couldn't record and the pounding surf. A bad day at Black Rock, one might say, sound-wise.

But back at Hollywood the technicians: "The rock" and "sand" are all made of cork, dyed black. A combination, in fact, of that material and beach sand 2,000 miles away... but it'll all look the same when the movie is completed.

Incidentally, Elvis is raffishing severely his putting-playing in the film, but the music goes on just the same.

BY PETER JONES

He comes in on all cylinders in the fine film, bringing his guitar in the earlier of the picture's best of 14 Presley numbers, he sings without guitar. The instrument just didn't fit.

But it will be heard, though not seen, throughout the earlier passages. Each time his femme co-stars, Stella Stevens and Laurel Goodwin think of him, there will be the off-screen sound of El's guitar playing. A sort of musical identification.

There's been an awful lot of trouble about the name for this Presley feature. If Shakespeare had been a movie producer, he'd never have asked "What's in a name?" But, says director Norman Taurog, a title can wreck or make a film. Inductively, Norman directed Presley in both "G.I. Blues" and "Blue Hawaii."

In the film, Elvis is the skipper of a fishing boat by day and a singer in a nightclub at night. He fits in time to romance two beautiful birds.

### GUMBO

The original story was set in New Orleans and was called "Gumbo Ya-Ya," a Creole expression for "Myrryphilly talks at once". By the time it was put in script form, the Creole didn't fit because the locale was changed from New Orleans to a warm-water port with good deep-sea fishing nearby.

Next title was "A Girl In Every Port"—and it was discarded until because it implied a navy background. "Welcome Aboard!" the next suggestion was regarded as being "too bland". Scores of other titles were suggested before "G.I. Girl's G.I. Girl" was hit upon.

And even then there were arguments. Somebody wanted several exclamations marks used throughout the title. But Norman Taurog decided that if his budget was going over the top on every other department, he could certainly economize on an exclamations mark.



TOMMY STEELE and Palladium comper NORMAN ('Swingin') VAUGHAN pose for the camera. Occasion was the telecasting of a Steele TV show. Norman guests. (NRM Picture.)

'MIDNIGHT' AGAIN  
KENNY BALL'S disc, "Midnight In A Moscow," thought to have faded, has caught on again. It is No. 8 now in India and No. 10 in Italy.  
Kenny's second LP has been released in America—"It's True," a mixture of his previous British LPs and singles.  
His third is scheduled for U.S. release in August and will be a live recording, "The Kenny Ball Show."

FESTIVAL SELL-OUT  
JAZZBOYS' annual Floating Festival Of Jazz set for this Sunday, has completely sold out. Eighteen bands are appearing on this hunt by two steamers. The bill is headed by Bill, Ball and Lightfoot.

SHADOWS RECORD  
NOELIE PARAMOR recorded some more titles with the Shadows this week for release on LP in October. It will feature some vocal material by the Shadows and some tracks with strings added.

BROOKS FOR U.S.  
BROOK BROTHERS may go to America after all—probably in November to appear in a package show with Chubby Checker and Jimmy Jones. They will also be touring Britain with twist king Checker in September. They record a new disc for Pye on Wednesday.



No need to wait until you see JOE BROWN selling the New Record Mirror. With a hit disc "A Picture Of You" (see page three), he doesn't really need to... but you can get YOUR copy from your favourite. (NRM Picture.)

## SUMMER HITS

and all are hits

JOHNNY TILLOTSON  
It keeps right on a-hurtin'  
MEL 9650

Snap your fingers  
JOE HENDERSON  
MEL 9655

THE G-CLEFS  
Make up your mind  
MEL 9658

ROY ORBISON  
The crowd  
MEL 9651

So this is love  
THE CASTELLS  
MEL 9652

SANDY NELSON  
Drummin' up a storm  
MEL 9658



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The Decca Record Company Ltd  
Dance House  
Aldershot, Hants London SE1

## ON THE WARPATH!

# SOULX DIANS

Recorded by: LTYN JOHNS

on Decca F. 11478

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