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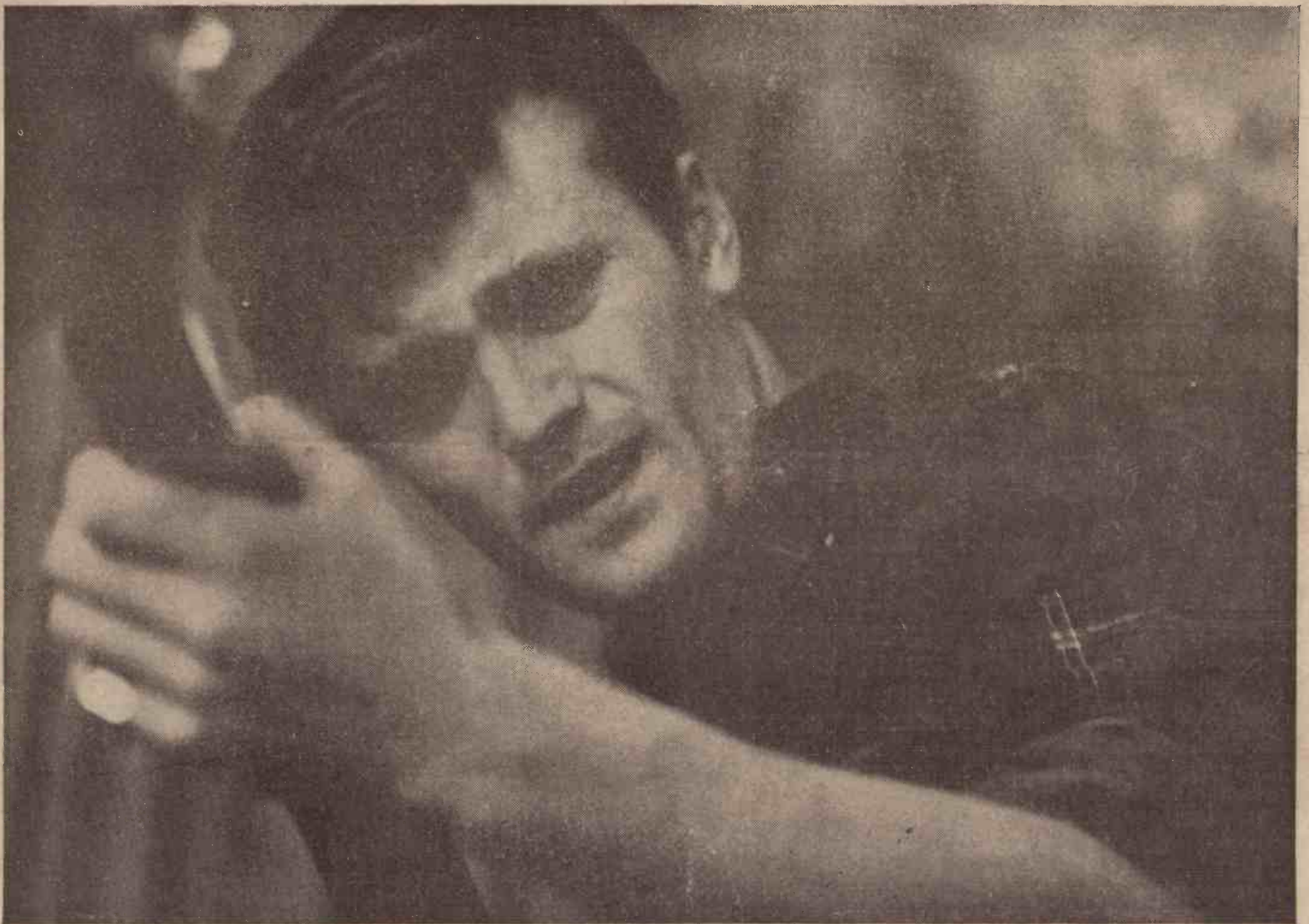
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ACKER BILK 'sentenced' to be film star!

LAW abiding citizens take note. Mr. Acker Bilk and his Paramount Jazz Band are going "straight" again. They've had enough of being crooked after two weeks' filming of "The Band Of Thieves." You can take it from me that the plot of this Filmvale production portrays them as the biggest bunch of rogues you could imagine!

By CHRIS HUTCHINS

At Pinewood Studios on Tuesday I found Acker and the boys playing football between shooting. I reduced the strength of the team by one to talk to their bowler-hatted leader—or should it be captain?

"This has been great, dad! I wouldn't mind making a few more films if they're all as good fun as this."

"Must say though it's a bit of a rub getting up at seven every morning—we don't usually go to bed much before then," chuckled Acker.

We moved nearer the outdoor set as Acker told me about his first-ever acting role: "The boys and I are all convicts, but we've been encouraged to take up jazz by the prison governor, whose a real trad fad."

"Anyway we have a great time inside—the governor sends our outfit—the Band of Thieves as we're called—off on a tour of prisons and we blow a real gas."

"It's not long before we're due to cut out—we're only inside for little things, like one of the boys ran his own flag day! You know the sort of thing."

"The governor is very sorry when we leave but we don't have much time to be unhappy once we're out. We get booked by a smart agent to play resident in a gaff called the Thieves' Kitchen."

"This is a pretty swinging joint with the cutest chicks you ever saw swinging in and out. Everything seems great until the agent tells us that he's really a crook—and boy does he have a plan."

"He wants us to play a tour of one-night stands, taking in a few stately homes—and taking out a few precious objects! Well, after all, we're old lags and who are we to turn down a good booking?"

"Can't tell you much more without spoiling the story but the rest is hilarious. Just picture my boys doing jobs!"

The football game came to an end with a call for action from director Peter Bezencenet. Acker, too, was needed so I chatted to Lyn Fairhurst—the writer of the scripts for BBC Light's "Movie-Go-Round"—the

author of the screenplay, from an original story by Harold Shampain, of Filmusic.

"I'm amazed at the way the boys have tackled this, their first film," he told me. "They've even made me laugh at my own lines!"

"I think it's safe to say that this is going to be a riotous comedy." Certainly it won't lack musically. The score, written by Acker and recording manager Norrie Paramor includes eight swinging numbers.

There are two songs—one sung by Acker and the other by Carol Deene, who has a guest spot in a scene at the Thieves' Kitchen.

Later, as he sipped a pint of the cider they send up from his native Somerset, Acker said thoughtfully: "Film stars, us? I hadn't thought about it! But then, I'd never imagined us as a band of thieves either!"

"We've certainly had a ball on this film lark, but it's like I told you; we've had a job adjusting ourselves to daytime life. An eight-till-six job is a far cry from our normal runaround. Still, we can't complain about having to travel hundreds of miles a day."

"I'm very enthusiastic about the way the music has turned out and hope that the fans like it too."

"My song is called 'All I Want To Do Is Sing.' I don't know yet whether it will be issued on a single. But you can count on some of the film music being issued."

I sincerely trust it will, because the score as I heard it later con-

tains several potential hits.

A likely one is the title theme, which features Acker on the clarinet. He plays it to an escort as he and the band are driven off in a police van, after being forced to refuse the "sign please" requests from autograph hunters.

But that's prison show business—you can't please all of the people when there's a more pressing engagement to serve out.



ACKER BILK as a prisoner in "Band Of Thieves," with an old friend, the NME, also due to make an appearance!

Welcome to

MAKING her British debut at London's Talk Of The Town on Monday is shapely cabaret star Lisa Kirk, whose night club act has been adjudged one of the best in America.

Lisa was destined for a career as a lawyer, but shortly before enrolling in college, took a holiday in New York. A friend there was due to audition for the Folies Bergeres and asked Lisa to go with her as moral support.

With her eye-catching looks and figure, Lisa was immediately surrounded by the impresarios and choreographers. After some persuasion, she decided to give up her hopes for a career at the American bar and signed to dance with the Folies.

Dancing came easily because she first took lessons in ballet and tap at the age of three.

She studied singing and eventually left the chorus line for a solo vocal spot of her own. From the Folies she moved to fulfil her own bookings on radio, TV, and in night clubs.

It wasn't long before Lisa was being sought for Broadway musicals, including long spells in "Kiss Me Kate," "Allegro" and "Are You With It." Her appearances on major TV shows have featured her with Ed Sullivan, Milton Berle, Danny Thomas and Red Buttons.

In 1958 she won a famous American trophy, the Dinah Award,



LISA KIRK

for the best night club act in the States. She has also been nominated one of the world's best dressed women.

Supporting her on stage here will be a talented group of American entertainers called the Four Saints, a complete act in themselves.

Living in Beverly Hills, Lisa is married to scriptwriter Robert Wells, who writes much of her material and advises her on stage presentation.

TONY BROMLEY

EPs by ALLEN EVANS

SHIRLEY BASSEY (Columbia). No. 3 of her "Shirley" EP set offers the sultry There Will Never Be Another You, the lighthearted If I Were A Bell, and a whole side is devoted to a big treatment of Ev'ry Time We Say Goodbye, which is Bassey at her best.

ROBB STORME (Decca). Five tracks here. Storme has a pleasant voice, best when lightly rocking Near You and Earth Angel. He's good in Wheels, too. Has the Whispers backing him.

HAPPY (MICHAEL) HOLLIDAY (Columbia). Bird-like warbling of Best Things In Life Are Free, Gone Fishin', Got The World On A String, and Singin' In The Rain—with backing by the George Chisholm All Stars.

WANDA JACKSON (Capitol). Popular c-and-w singer who contributed to the Little Bitty Tear invasion, adding I Don't Wanna Go, In The Middle Of A Heartache, and Little Charm Bracelet.

BING CROSBY (Warner Bros.) leads the singing in "Join Bing And Sing Along," featuring 11 well-known old-time tunes.

SOPHIE TUCKER (Mercury). Compact souvenir of the red hot momma—with After You've Gone, Some Of These Days and My Yiddish Momma on same disc.

RUSS CONWAY: PARTY TIME (Columbia). More happy tunes, with orchestral backing, from the honky-tonk pianist, including Swanee and Toot, Toot, Tootsie. Bright.

MIKI AND GRIFF HIT PARADE (Pye). Volume two includes the folksy duettists singing Little Bitty Tear, Tennessee Waltz, I Wish It Had Been A Dream, and Have I Stayed Away Too Long.

GEORGE CHAKIRIS SINGS (Fontana). Four varied tunes from musicals, ideal for the light-voiced American "West Side Story" star—It Ain't Necessarily So (a swinger), Kids, Sound Of Music and Put On A Happy Face. Nice and relaxed.

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DEREK JOHNSON

interviews the 'Summer Holiday' star at rehearsals

CLIFF SAYS BALLADS ARE BEST



CHAOS, absolute chaos! That's how Cliff Richard described it—and it seemed an extremely accurate summing-up of the situation. For I had dropped in on the early rehearsals for Cliff's new film, "Summer Holiday," only to be confronted by a scene of utter confusion.

Little groups of actors and extras stood around uncertainly, in another corner a dance routine was being worked out, and in the centre of the room Cliff (after nearly a fortnight's rehearsal) was trying to acquaint his leading lady (who had only just arrived in England) with all the details she had missed in her absence.

It was twice, even three times, as disorderly as a television rehearsal. Yet I knew that, out of just such a shambles, developed one of the biggest box-office attractions of the past decade, "The Young Ones." And I realised that, from this similar shaky beginning, another colourful and appealing film would grow.

It seemed a little incongruous that the eagerly-awaited "Summer Holiday," much of which will be shot on the Continent, should begin to take shape in a gymnasium in Paddington.

That's where I found the team—and although the casual observer might have thought that little progress was being made, it soon became evident to me that the boys and girls were rehearsing like mad.

Indeed, it was as much as I could do to get a word in edgeways with Cliff during the entire three hours of my stay. For he was continually trying out new steps, new phrases, new routines—and for good measure was throwing in ideas of his own!

During a five-minute tea break, Cliff breathlessly explained what was being worked out.

It appears that the vaudeville sequence in "The Young Ones" was so widely acclaimed that another lengthy novelty routine is to be slotted into the current script.

The writers have introduced a cunning device whereby, during the film, Cliff and his mates meet up with a touring chorus. They are then—for some reason which even Cliff didn't know—arrested for vagrancy and in the courtroom they are called upon by the magistrate to prove that they are entertainers.

So the sequence—titled "You've Got To Give The Customers Corn"—begins, staged in court! The routine was still far from complete but I did discover that at one point during the number Cliff is seen as an Indian fakir!

As I've previously reported, the story tells of a group of young

- ★ He praises Presley disc
- ★ Shadows have film parts

mechanics who—instructed to overhaul a bus—take it to the Continent to do so.

National Press has recently devoted much coverage to Cliff's bus-driving lessons, and I asked him how he had been getting on.

"I found it unexpectedly easy, really," he assured me. "The only thing that fooled me was the length, which I found difficult to manage."

"Three red double-decker buses are already in Europe waiting for us—there's only one bus actually featured in the film, but rather than cart it all round the Continent, we've got three dotted in various

places and we shall use them as we come to them."

Some weeks ago, Cliff had expressed the hope that the Shadows could be introduced into the film as a "running gag"—in other words, they would keep cropping up in various guises on Cliff's journey across the Continent. I asked Cliff if this idea had proved possible.

"Yes, I'm glad to say that the boys will be well featured in the picture, just like we planned," he said.

SCOBEY BAND MAKES HIT

BOB SCOBEY'S Frisco Band made a rip-snorting Dixieland debut at Wembley's Empire Pool last Thursday, as part of the basketballing Harlem Globetrotters' package show.

Late in the show the band appeared on a flower bedecked float, wheeled to the centre of the arena. Looking good in scarlet jackets (gold for Bob) and green striped black trousers, the boys made friends immediately with the "Colonel Bogey March," following with "Midnight In Moscow."

"Tiger Rag" gave drummer Dave Blade a chance to shine, and he took a powerful lead in "Bye Bye Blues." Bob himself tooted a terrific trumpet in "Old Man River" and the entire band, which sound very rich as an ensemble, joined in the "Saints" finale.

The only coloured member, bass-guitarist Jimmy Johnson, provided a throbbing backing, and clarinettist Bill Napier, trombonist Bill Hancock and pianist Tom Smoot all add clever solos.

The band got big applause and the audience obviously wanted more after 30 pulsating minutes!

ANDY GRAY.



ERROLL GARNER is welcomed to London by Philips a-and-r manager JOHNNY FRANZ on Tuesday, during a one-day visit.

WHO'S WHERE
(Week commencing May 21, 1962)

HELEN SHAPIRO, MATT MONRO
London Palladium

DAVID WHITEFIELD
Birmingham Hippodrome.

BLACK AND WHITE MINSTREL SHOW
London Victoria Palace

LONNIE DONEGAN
Manchester Palace

ADAM FAITH,
Bristol Hippodrome

NIGHT SPOTS

LISA KIRK
London Talk Of Town.

CRAIG DOUGLAS
Club 99, Barrow-in-Furness.

"Actually, the Shadows will be working with us on the Continent for two weeks at the most—and during that time, they will film the whole of their sequences."

"My leading lady, Laurie Peters, who has only just got in from the States, is under no such time restriction. She'll be with us throughout the entire exterior shooting."

I expressed a certain amount of envy that Cliff will be working in such a lovely country as Greece, and foolishly suggested that he will spend much more of his time in the sun on the beach.

"You must be kidding, Derek," Cliff replied, with a wry smile. "It's going to be even harder work in Greece than it is here in London."

"At the moment we're rehearsing from ten in the morning until seven at night. But I'm told that in Greece, we have to be on the set as early as 5.30 am—so you can see that it won't exactly be a rest cure!"

"No, I'm afraid that I shall have to save my holiday until later in the year."

South Africa

"There's a strong possibility that we shall go back to South Africa for another tour—and if this comes off I shall make a point of going out there a fortnight early to have a lazy couple of weeks."

Trying to distract Cliff's mind from the film for a few minutes (which wasn't easy, for at that moment he was thinking of little else), I asked him about his latest disc, "I'm Looking Out The Window."

"I'm delighted to see it enter the NME Charts at such a high position," he answered. "Being a very slow ballad, I thought it might have the effect of growing on people and therefore wouldn't register straight away. You know, rather like Acker's 'Stranger On The Shore'."

I have seen and heard it suggested that Cliff and Columbia ought to concentrate on the other side, which is an up-to-date twist styling of the Bobby Freeman hit, "Do You Want To Dance."

But Cliff wouldn't hear of it—and what's more, he had the perfect explanation. He told me that, of his last ten releases, the two lowest sellers were rockers—and he'd got the sales figures at his finger-tips to prove it.

"The reason is very simple," he added. "A rock number only caters for a minority, no matter how big that minority may be. But with a ballad, it's different—the youngsters have shown that they are now willing to accept them, while the adults like them too."

There was one question I'd been burning to ask Cliff. Much speculation was aroused as a result of Cliff's new disc and Elvis Presley's "Good Luck Charm" being released on the same day. And I wanted to know how Cliff felt about the Presley record.

"When I first heard it, I didn't like it very much—but I found on hearing it a second time I enjoyed it immensely," he explained.

"It's slightly reminiscent of 'Teddy Bear,' I think. But I rate it 50 times better than 'Rock-A-Hula Baby,' which I reckon was just about

the worst record Elvis has made.

"By the way, this is an instance of what I was mentioning just now about ballads. Presley's last disc was an ideal example of the ballad side eventually taking over from the rock side.

"Incidentally, you want to take a listen to the 'B' side of 'Good Luck Charm.' It's a ballad called 'Anything That's Part Of You' and it's really stupendous."

"Elvis is obviously going to the top with 'Good Luck Charm.' But I think he would have enjoyed even greater sales had they made the ballad the 'A' side. Even now, it may still take over."

In the eyes of the world, Elvis and Cliff may be competing on their latest releases. But you can take it from me that Cliff still regards Elvis as the king and has nothing but admiration and respect for him.

Already Cliff was being called back for further rehearsals, and I only had time to quiz him about the title song for "Summer Holiday," which he has already recorded. Would it prove to be another "Young Ones" smash hit, I wondered.

"I wouldn't possibly be, could it?" Cliff countered. "I mean, 'The Young Ones' was a once-in-a-lifetime success. I should think

High hopes

"Nevertheless, I do have high hopes of this new one—everyone who has heard it seems to like it, and I'm very pleased with Brian Bennett's and Bruce Welch's work. They wrote it, you know."

"We've also recorded another number for the picture, titled 'Dancing Shoes'—composed by Bruce and Hank."

"You've got to hand it to those Shadows boys—they're certainly talented!"

At this point Cliff was whisked away from me to run through a new angle which had just been dreamed up. I walked out into the evening sunshine thinking that Cliff was going to be extra late for dinner and that it isn't all honey being a top star.

But I know that Cliff enjoys his career tremendously and that he is always willing to work hard to come as close to perfection as possible.

I had just seen an example of this. For that hesitant run-through in an unobtrusive gym was the first step in the production of a film which, a few months hence, will be attracting countless thousands to the cinemas of Britain and the world.

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LPs

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★★★ BIG BILL BROONZY: LAST SESSION (HMV). A two-album set, this is great entertainment, listening to the pleasantly-voiced blues singer and his fascinating guitar strumming, which is all the accompaniment he needs. In these two albums are a deal of pure folk music, stories in song that you can listen to over and over again. And his guitar solos are masterpieces. A fitting self-epitaph to a dedicated singer of songs.

★★★ RAY CONNIF: 'S CONTINENTAL (CBS). More swiny voices-as-instruments, plus orchestra, arrangements which make good listening. Title tune is evergreen The Continental, and for the rest we travel around from The Poor People Of Paris to Lisbon Antigua and The White Cliffs Of Dover. Most interesting are the strange effects during the powerful African Safari. Well up to high Conniff standards.

★★★ JOHNNY TILLOTSON'S BEST (London). Here's a heavy album by the good-looking star of Poetry In Motion (it's included). There's variety, from the fast rockers (Cutie Pie, etc.) to the tender ballads, like Earth Angel. Not so good, to me, is the stinky reciting of True True Happiness, but you should go for the catchy Princess Princess number. Backing is just great.

★★★ VIENNA, CITY OF MY DREAMS (Philips). Harry Secombe made the trip to the Austrian capital to make this album—and his journey was certainly necessary! He sings with rich resonance and easy charm the tuneful songs connected with the romantic city—including Goodnight Vienna and Play Gypsy Play among the 12 tracks. Wally Stott conducts the magnificent Vienna Concert Orchestra and Chorus, and, as a-and-r manager Johnny Franz hints in his sleeve notes, "they may be paying a further visit for more of the same mixture." Good.

★★★ BOURBON STREET (Coral). An exciting trad experiment, combining the wistful clarinet of Pete Fountain with the raucous trumpet of Al Hirt. Eight long tracks in all. I liked the novel effect of two drummers, Jack Sterling and Ray Bauduc. Interesting, too, is the inclusion of March Of The Bob Cats, recorded when Pete and Al played with Bob Crosby. I liked their Lazy River also. Pete and Al are the kings of New Orleans' Bourbon Street—Pete at the French Quarter Inn at No. 800 and Al at the Pier 600 Club at No. 600.

★★★ THE HITS OF LOUIS AND KEELY (Capitol). After hearing the furious fun and attack that Mr. Prima and Miss Smith put into a song, it's a great pity this couple has split up. They duet together on this album in That Old Black Magic, I'm In The Mood For Love, Got You Under My Skin, Embraceable You, and I Got It Bad And That Ain't Good. Keely sings It's Magic and I Wish You Alone solo, accompanied by Nelson Riddle's orchestra. And comedian-trumpeter-singer Louis gives out, with Sam Butera and the Witnesses in hectic instrumental attendance, with Just A Gigolo, I Ain't Got Nobody, Buona Sera, and Oh Marie. Good listening.

★★★ SEMPRINI SERENADE (EMV). Easy to listen to orchestral music—specially the flowing Malaguena and the "Sound Of Music" medley—in

Bassey and Bart mix well again

FROM the Lionel Bart musical "Blitz!" comes a solemn ballad called "Far Away." Not quite as pretentious as "Climb Ev'ry Mountain," but getting on that way and certainly in that category. It has been recorded on Columbia by Shirley Bassey.

A natural for Shirley—restrained and sincere. Chorus and orchestra are directed by Geoff Love. Tony Osborne takes over the baton for "My Faith," another slowish ballad with a serious theme. Even the Bassey magic doesn't quite bring this song to life.

which the pianist, Semprini is accompanied by the New Abbey Light Symphony Orchestra, conducted by Frank Cordell.

GUITARS: Followers and students of this popular instrument will be interested in two fine albums **★★★ ITALIAN GUITARS** and **★★★ SPANISH GUITARS** (Time Oriole), both conducted and arranged by Al Catola and featuring a guitar band, plus rhythm. Very good listening.

MODERN JAZZ: In **★★★ AFRICA/BRASS** (HMV), the John Coltrane Quartet weave attractive jazz patterns with Greensleeves, Blues Minor, and a whole side of Africa, a weird tone-poem of the dark continent in which composer Coltrane uses two bass players cleverly. . . . George Russell's three-part All About Rosie, and Johnny Carisi's jaunty Israel are two highlights in **★★★ GERRY MULLIGAN PRESENTS A CONCERT IN JAZZ** (EMV), highlighted by Gerry's solid sax work and Bob Brookmeyer's trombone magic.

★★★ LOVER'S PORTFOLIO (Capitol). Here's a two-LP work by that amazing American showman, Jackie Gleason, who is orchestra leader one day, top actor the next (remember him as "The Hustler"?) and comedian the next. He has devised (and partly composed) a lover's night in music. Album one has Music For Sippin', in which a piano, bass and drums play soft bar music; then on side two Music For Listenin'—some happy Dixieland music by the trad band section of the Gleason orchestra! Volume two offers Music For Dancin' on side one, and over back there's Music For Lovin', composed by Gleason himself and divided into—Moonlight, Wine, Glow, Kiss, Thrill, and How Sweet It Was. So if you're backward about wailing, here's your do-it-yourself kit! Seriously, the music throughout is very good.

★★★ TEEN DANCE AND SING ALONG PARTY (Decca Ace Of Clubs). Featuring the sax-predominated SCAMPS instrumental group, and a girl vocal group, this is a collection of well-known twist and rock numbers, produced by Ed-Duane Eddy a-and-r manager Lee Hazelwood, and aimed at helping along a teenage get-together. It does, too.

JO STAFFORD

Pye International is the label where you'll find "Symphony" sung by Jo Stafford.

Jo's smooth perfectionist singing is well-suited to this oldie which makes a refreshing change if you put it slap in the middle of a pile of rock discs.

Coupling is called "If My Heart Had A Window." A slow ballad, somewhat sad. The performance is better than the material.

PENNY NICHOLS

On the Piccadilly label there's a new one from Penny Nichols, who made that delightful waxing of "Who Does He Think He Is"—I'm still puzzled why that one didn't make the hit parade.

Anyhow the new one is called "What'd I Do" and again it's a honey. Cute, amusing, catchy and different. In every way ear-catching entertainment.

"Shall I Take My Heart And Go" is a big ballad from the musical "Goldilocks." This number allows Penny the opportunity to prove that she can cope with the emotional as well as the cute. A great success, even sounding like Garland at times.

MARK WYNTER

Latest on Decca from Mark Wynter is "I Love Her Still," an unusual song in the formalised style of Bach or Handel. But there's a steady beat in the backing—naturally!

A good lyric, a tune that is attractive, though plain, a good idea altogether—but one that doesn't quite come off, I fear.

On the other side Mark tells us what it's like to hear an "Angel Talk." And this is a far more commercial offering that ought to be the "A" side of the disc.

Bright and full of life, very well arranged.

JOEY COOPER

"I'm A Fool" is not perhaps a boast but sometimes a necessary confession. And it's made by Joey Cooper on Pye International.

Neat and slick self-duetting on a strong teenage number with a lively beat.

Joey is a complete unknown—but this is a disc that could change all that, given enough airings.

"This Heart Of Mine" is bouncy, catchy and cheerful.



SHIRLEY BASSEY

DINAH WASHINGTON

Johnny Mercer's "Dream" is one of the greatest-ever of pop songs. Yet it takes a great singer to make it really come to life.

This is just what Dinah Washington does on Mercury. A honey of a disc for the more discerning.

Flipover is "Such A Night," a red-hot version of this gorgeously "ham" number.

DON NEILSON

For years and years Leroy Anderson wouldn't let anyone put words to his famous "Forgotten Dreams."

But now Anderson himself has written a counter-melody and words have been set to this new version of the music.

You can hear the results on Piccadilly, sung by Don Neilson. Very attractive and as successful as can be expected when you're dealing with a great melody that relies so much on subtle moods. "These Things Remain" is a ballad of nostalgia.

★ POTTED POPS ★

TONY HATCH Orchestra (Pye) has recorded two more famous themes. "The Naked City" has a tough, brassy, cosmopolitan sound. The swingin' modern arrangement of "In Party Mood" will have you foxed for a moment, then you'll recognise the theme for "Housewives' Choice." A great improvement!

CLYDE McPHATTER and **JACKIE WILSON** (Ember) take it in turns to interpret a couple of oldies, "Harbour Lights" and "Tenderly." Excellent in places, but not consistent.

WOODY HERMAN (Ember) is a name largely unknown to the current teenage generation, but the Herman recordings of "At The Woodchoppers Ball" and "Body And Soul" nevertheless make good 1962 listening. In particular "Body And Soul" has a relaxed quality that is a treat to hear.

Jimmy Justice —teen appeal

HOPING for a quick follow-up hit is Jimmy Justice on Pye, and he's pinning his hopes on a ditty called "Ain't That Funny."

Could happen; there's plenty teenage appeal in this number that nips along at a fair pace with a catchy rhythm.

Jimmy sings well and Bob Leaper has done a nice job with the accompaniment.

"One" (Is A Lonely Number) makes a pleasant flipside. Not exciting, but just pleasant.

BROOK BROS.

A number which the two lads wrote themselves and which is featured in the film "It's Trad Dad," is sung by the Brook Brothers on Pye.

Their usual blend of crisp precision and friendly good humour makes this as enjoyable as ever a platter from this very likeable pair.

Should sell very well but I wouldn't like to bet on it being a hit.

"Just Another Fool" is a tale of love gone wrong. Catchy tune with plenty of punch to it, the latter being emphasised by arranger Tony Hatch's use of drums big and small. Good value on both sides.

With the eye-catching title of "I Sold My Heart To The Junk Man," it's a big beat number in which Lyn uses a voice that sounds like Little Richard's wildest falsetto.

Male vocal group adds considerable support. Make this number one on your "must get" list.

"Step Up And Rescue Me" brings Lyn back to normal in one sense but the lack of feminine appeal is certainly not normal where Lyn is concerned! That's on Decca.

ROG WHITTAKER

A lad with a big outside chance of scoring his first hit is Rog Whittaker on Fontana. Rog sings "Steel Men," a tough work song of the sort sung by Ernie Ford or Marty Robbins or Jimmy Dean.

He gives a great performance of a top-class number brilliantly arranged by Harry Robinson.

"After The Laughter" is a familiar story told in c-and-w style.

JACK HAMMER

"Crazy Twist" sung on Oriole by Jack Hammer sure is crazy, liberally scattered with blood-curdling screams like those you hear in a fairground ghost train!

Apart from that there's a routine twist tune and lyric put over with loads of energy.

"Twist Talk" is an amusing imaginary conversation between a boy and girl as they do the twist.

TIPPED FOR THE TOP!

Twist Little Sister

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on

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THIS WEEK'S TOP SINGLE FRANK SINATRA



I'll remember
April

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45-CL15252

COLUMBIA
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SHIRLEY BASSEY
Far Away
(from Lionel Bart's musical 'Blitz')

**CHARLES BLACKWELL
AND HIS ORCHESTRA**
Supercar
(from the TV Series)

COLUMBIA
45-DB4839

LIBERTY
LIB 55412

DICK and DEEDEE
Tell me

DION
(I was) born to cry
H.M.V.
45-POP1020

COLUMBIA
45-DB4838

DOCTOR FEELGOOD
and The Interns
Doctor Feelgood

**GORDON FRANKS
AND HIS ORCHESTRA**
Rag Trade Rag
(theme from 'The Rag Trade')

PARLOPHONE
45-R4910

STEEL MEN

A Big Twist Number
by
ROG WHITTAKER

fontana 267 217 TF

NME TOP THIRTY

(Wednesday, May 16, 1962)

- | Last This Week | This Week | Artist | Label |
|----------------|-----------|--|--------------|
| 3 | 1 | GOOD LUCK CHARM
Elvis Presley (RCA) | RCA |
| 6 | 2 | I'M LOOKING OUT THE WINDOW
Cliff Richard (Columbia) | Columbia |
| 1 | 3 | NUT ROCKER
B. Bumble (Top Rank) | Top Rank |
| 8 | 4 | LOVE LETTERS
Ketty Lester (London) | London |
| 1 | 5 | WONDERFUL LAND
Shadows (Columbia) | Columbia |
| 5 | 6 | SPEAK TO ME PRETTY
Brenda Lee (Brunswick) | Brunswick |
| 11 | 7 | AS YOU LIKE IT
Adam Faith (Parlophone) | Parlophone |
| 4 | 8 | HEY LITTLE GIRL
Del Shannon (London) | London |
| 6 | 9 | WHEN MY LITTLE GIRL IS SMILING
Jimmy Justice (Pye) | Pye |
| 9 | 10 | HEY! BABY
Bruce Channel (Mercury) | Mercury |
| 22 | 11 | COME OUTSIDE
Mike Sarne (Parlophone) | Parlophone |
| 19 | 12 | LAST NIGHT WAS MADE FOR LOVE
Billy Fury (Decca) | Decca |
| 12 | 13 | WONDERFUL WORLD OF THE YOUNG
Danny Williams (HMV) | HMV |
| 10 | 14 | DREAM BABY
Roy Orbison (London) | London |
| 14 | 15 | TWISTIN' THE NIGHT AWAY
Sam Cooke (RCA) | RCA |
| 17 | 16 | LET'S TALK ABOUT LOVE
Helen Shapiro (Columbia) | Columbia |
| 24 | 17 | LONELY CITY
John Leyton (HMV) | HMV |
| 15 | 18 | STRANGER ON THE SHORE
Acker Bilk (Columbia) | Columbia |
| 17 | 19 | EVERYBODY'S TWISTIN'
Frank Sinatra (Reprise) | Reprise |
| 13 | 20 | THE PARTY'S OVER
Lionie Donegan (Pye) | Pye |
| 27 | 21 | KING OF CLOWNS
Neil Sedaka (RCA) | RCA |
| 25 | 22 | LOVER PLEASE
Vernons Girls (Decca) | Decca |
| 16 | 23 | NEVER GOODBYE
Karl Denver (Decca) | Decca |
| — | 24 | THE GREEN LEAVES OF SUMMER
Kenny Ball (Pye) | Pye |
| — | 25 | I DON'T KNOW WHY
Eden Kane (Decca) | Decca |
| — | 26 | GINNY COME LATELY
Brian Hyland (HMV) | HMV |
| 23 | 27 | YOUNG WORLD
Rick Nelson (London) | London |
| — | 28 | PICTURE OF YOU
Joe Brown (Piccadilly) | Piccadilly |
| — | 29 | HOW CAN I MEET HER
Everly Bros. (Warner Bros.) | Warner Bros. |
| — | 30 | JOHNNY ANGEL
Patti Lynn (Fontana) | Fontana |
| — | 30 | JEZEBEL
Marty Wilde (Philips) | Philips |

BEST SELLING POP RECORDS IN U.S.

(Tuesday, May 15, 1962)

- | Last This Week | This Week | Artist | Label |
|----------------|-----------|--|-----------|
| 1 | 1 | SOLDIER BOY
Shirley Bassey (Decca) | Decca |
| 3 | 2 | STRANGER ON THE SHORE
Acker Bilk (Columbia) | Columbia |
| 2 | 3 | MASHED POTATO TIME
Dee Dee Sharp (Mercury) | Mercury |
| 4 | 4 | JOHNNY ANGEL
Shelley Fabares (Decca) | Decca |
| 6 | 5 | SHE CRIED
Jay and the Americans (Mercury) | Mercury |
| 8 | 6 | SHOUT! SHOUT!
Ernie Maresca (Decca) | Decca |
| 7 | 7 | OLD RIVERS
Walter Brennan (Mercury) | Mercury |
| 12 | 8 | EVERYBODY LOVES ME BUT YOU
Brenda Lee (Brunswick) | Brunswick |
| 11 | 9 | P.T. 109
Jimmy Dean (Mercury) | Mercury |
| 14 | 10 | FUNNY WAY OF LAUGHIN'
Burl Ives (Mercury) | Mercury |
| 5 | 11 | GOOD LUCK CHARM
Elvis Presley (RCA) | RCA |
| 10 | 12 | SHOUT
Joey Dee & the Starliners (Mercury) | Mercury |
| 19 | 13 | LOVERS WHO WANDER
Dion (Mercury) | Mercury |
| 17 | 14 | THE ONE WHO REALLY LOVES YOU
Mary Wells (Mercury) | Mercury |
| 16 | 15 | CONSCIENCE
James Darren (Mercury) | Mercury |
| 9 | 16 | TWIST TWIST SENORA
Gary (U.S.) Bonds (Mercury) | Mercury |
| 18 | 17 | I WISH THAT WE WERE MARRIED
Ronnie and the Hi-Lites (Mercury) | Mercury |
| 20 | 18 | UPTOWN
Crystals (Mercury) | Mercury |
| 13 | 19 | SLOW TWISTIN'
Chubby Checker (Mercury) | Mercury |
| 15 | 20 | LOVER PLEASE
Clyde McPhatter (Mercury) | Mercury |

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, May 15, 1962)

- | Last This Week | This Week | Artist | Label |
|----------------|-----------|---|---------------------|
| 1 | 1 | WONDERFUL WORLD OF THE YOUNG
(Leeds) | Leeds |
| 11 | 2 | NUT ROCKER
(Ardmore & Beechwood) | Ardmore & Beechwood |
| 4 | 3 | WONDERFUL LAND
(F.D. & H.) | F.D. & H. |
| 3 | 4 | WHEN MY LITTLE GIRL IS SMILING
(Aldon) | Aldon |
| 5 | 5 | THEME FROM Z CARS
(Essex) | Essex |
| 7 | 6 | DR. KILDARE THEME
(Robbins) | Robbins |
| 9 | 7 | SOFTLY AS I LEAVE YOU
(Robbins) | Robbins |
| 6 | 8 | STRANGER ON THE SHORE
(Sherwin) | Sherwin |
| 2 | 9 | CAN'T HELP FALLING IN LOVE
(Manor) | Manor |
| 24 | 10 | GOOD LUCK CHARM
(Bellinda) | Bellinda |
| 13 | 11 | SPEAK TO ME PRETTY
(Macmelodies) | Macmelodies |
| 8 | 12 | HEY! BABY
(Peter Maurice) | Peter Maurice |
| 18 | 13 | THE PARTY'S OVER
(Chappell) | Chappell |
| 29 | 14 | I'M LOOKING OUT THE WINDOW
(Chappell) | Chappell |
| 11 | 15 | PIANISSIMO
(Peter Maurice) | Peter Maurice |
| 10 | 16 | TWISTIN' THE NIGHT AWAY
(Leeds) | Leeds |
| 26 | 17 | LOVE LETTERS
(Chappell) | Chappell |
| 20 | 18 | MAIGRET THEME
(Langham) | Langham |
| 14 | 19 | DREAM BABY
(Acuff-Rose) | Acuff-Rose |
| 15 | 20 | LESSON ONE
(Clover-Conway) | Clover-Conway |
| 22 | 21 | EVERYBODY'S TWISTIN'
(Peter Maurice) | Peter Maurice |
| — | 22 | AS YOU LIKE IT
(Downbeat) | Downbeat |
| 17 | 23 | THE YOUNG ONES
(Harms-Witmark) | Harms-Witmark |
| — | 24 | LET'S TALK ABOUT LOVE
(Loma) | Loma |
| 16 | 24 | MOON RIVER
(Chappell) | Chappell |
| 21 | 26 | HEY LITTLE GIRL
(Vicki) | Vicki |
| 19 | 27 | TELL ME WHAT HE SAID
(Ardmore & Beechwood) | Ardmore & Beechwood |
| — | 28 | CATERINA
(Roncom) | Roncom |
| — | 29 | WHEREVER I GO
(Dick James) | Dick James |
| — | 30 | LAST NIGHT WAS MADE FOR LOVE
(Jack Good) | Jack Good |

NEW

ON SALE TODAY

MANTOVANI

AND HIS ORCHESTRA
Theme from BARABBAS

45-F 11468 Decca

I SOLD MY HEART TO THE JUNKMAN
LYN CORNELL

45-F 11469 Decca

I LOVE HER STILL
MARK WYNTER

45-F 11467 Decca

MIDNIGHT IN PARIS
SERGIO FRANCHI

45/RCA-1289 RCA Victor

JOHNNY TILLOTSON
IT KEEPS RIGHT ON A-HURTIN'

45-HLA 9550 London

SO THIS IS LOVE
THE CASTELLS

45-HLN 9561 London

SOME OTHER GUY
RICHIE BARRETT

45-HLK 9552 LONDON ATLANTIC

SNAP YOUR FINGERS
JOE HENDERSON

45-HLU 9553 London



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AND HIS ORCHESTRA**
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(from the film 'Sweet Bird of Youth')

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45-R4907

**THE SAINTS
JAZZ BAND**
Roses of Picardy
(Vocal chorus by The Saints)

MERCURY
45-AMT1176

DINAH WASHINGTON
Dream



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FOR YOU ON SATURDAY—
**All-star autographs,
 twist, rock, trad!**
**NME ENTERPRISE AT
 BATTERSEA PLEASURE PARK**

THOUSANDS of fans will make their way to the annual All-Star Gala at Battersea Park Pleasure Gardens tomorrow (Saturday) afternoon. They will join a fantastic number of stars who have accepted invitations to attend. Shirley Bassey, Helen Shapiro and Bernard Cribbins are three of the latest top-liners who have agreed to appear on the NME Record Stand to sign autographs. And Billy Fury's backing unit, the Tornados, has been added to the list of rock groups who will be playing at our three Twist-Trad-Rock shows at the Amphitheatre. The full list of artists who will be making a point of visiting our stand includes:

Allisons, Stanley Black, Dave Carey, Carmita, Roy Castle, Don Charles, Glenda Collins, Dale Sisters, Carole Deene, Shirley Douglas, Keith Fordyce, Ron Grainer, Johnny Gregory, Peter Gorden, Julie Grant, Peter Haigh, Terry Hale, Anita Harris, Michael Holliday, David Hughes, David Jacobs, Max Jaffa, Jimmy Justice, Alan Klein, Jimmy Lloyd, Joe Loss, Dennis Lotis, Kenny Lynch, Patti Lynn, Vera Lynn, Chas. McDavitt, Susan Maughan, Mary May, Gary Mills, Ruby Murray, Des O'Connor, Ray Orchard, Tony Osborne, Norrie Paramor, Steve Perry, Polka Dots, Mike Preston, Jackie Rae, Alvin Roy, Janette Scott, Doug Sheldon, Sally Smith, Johnnie Spence, Dorothy Squires, Cyril Stapleton, Ricky Stevens, Shaw Taylor, Diane Todd, Russell Turner, Viscounts, Bert Weedon, Danny Williams and Mark Wynter.

Other groups taking part in our three Amphitheatre shows—at 2.15, 3.15 and 4.15 pm—will be Grant Tracey and the Sunsets, Alvin Roy's Jazzband, Duke D'Mond and the Barron Knights, Chris Wayne and the Cruisers and Mike Dee and the Condors.

Admission tomorrow is 3s. The gates open at 2 pm. The gala is presented jointly by the "News Of The World" and the Variety Club. Once again London Transport is supplying the special 137a bus from Sloane Square Tube station, taking visitors straight to the Gardens. Alternatively, the normal 137 route operates from the same station to the park gates.

Southern Region trains run frequently—if you book from Victoria, alight at Battersea Park, and from Waterloo you should book to Queens Road.

BARBER ROUND EUROPE

THE Chris Barber band is now set to leave for its European tour on July 2. It will return twelve days later after concerts in Hungary, Germany, Czechoslovakia and Switzerland. The band left in two parts for the U.S. on Monday and Wednesday of this week. It begins its American tour tonight (Friday) in Niantic, Connecticut, and returns to Britain on June 6 or 7. Also in the trad spotlight this week:— Alex Welsh, Humphrey Lyttelton and Ken Colyer appear at Nottingham's Elizabethan ballroom on June 28 during the city's "Jazz Week." Part of the sessions will be broadcast. Ken Colyer appears at an all-night jazz carnival in Nottingham on June 15.

GOING FAST, SO HURRY Rush on '10th' book

HAVE you obtained your copy yet of the great NME "10th Anniversary Souvenir Book"? The second reprint of this fabulous publication is now on sale—and more fans from all parts of the world are writing in glowing praise of it. Unquestionably, this is a "must" for every disc fan and follower of popular recording artists. You will be fascinated by the wealth of interesting contents; this is a publication you will always want to treasure.

To NME PUBLICATIONS,
 5, DENMARK STREET, LONDON, W.C.2.
 Please send me the NME Tenth Anniversary Souvenir Book immediately. I enclose 5s. 9d. postal order/cheque (to cover cost, postage and packing) made payable to W.S.R. Ltd. No stamps accepted.
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CLIFF, SHADOWS: RECORD BOSSES!

Plans to start their own disc producing company **AUTUMN TRIP TO U.S.**

CLIFF RICHARD and the Shadows are going into business as record producers. They are teaming with Britain's leading agent, Leslie Grade, and one of the world's biggest publishers, Aberbach Music. Another sensation involving the Gold Disc-winning team is a projected tour of America shortly before "The Young Ones" has a New York premiere in the autumn!

The record producing firm will be called Shad-Rich, a combination of Cliff's and the Shadows' names. In addition to Grade and Freddie Bienstock, Aberbach U.S. executive, another director will be their personal manager, Peter Gormley. They are negotiating to employ a young a-and-r manager to take charge of all recording activity, but until he is appointed his name cannot be revealed.

The firm plans to draw its recording talent from all over the world, though no artists have been signed. At a later stage in the company's existence, some American a-and-r men will be involved. How Cliff and the Shadows own recording future is affected, if at all, is not known. Cliff's present contract with Columbia expires next year. The Shadows are currently discussing a new agreement with the same firm. Richard's "The Young Ones" is released in the States by Big Top Records—an offshoot of the Aberbach group. Reports that Cliff and his group will be making several appearances in the States before the showing of their "Young Ones" film reached London on Wednesday. A spokesman for Associated British said: "Paramount Pictures

in New York want to premiere the film there during the autumn." If current negotiations between London and New York are successful, Cliff and the Shadows will tour America for about three weeks. They were originally due to stay for a longer period but this could not be arranged. Their U.S. commitments will probably include major television shows and some concerts. Cliff and the Shadows last toured America early in 1960. Lauri Peers, the American actress who has been chosen to play opposite Cliff in his forthcoming "Summer Holiday" film, appeared in the Broadway production of "Sound Of Music" and in the film "Mr. Hobbs Takes A Holiday." She is currently in London rehearsing with Cliff.

New label named 'STATESIDE'

"STATESIDE" is the name chosen by EMI Records for its new label, specialising in discs made by independent U.S. firms and which will be launched on June 15. It is designed to cover American pop hits, plus jazz, c-and-w and r-and-b titles. News of EMI's plans to launch the label on these lines was exclusively revealed in the NME on March 16. Derek Everett will be responsible for selection of material and co-ordination of the label.

REST FOR DODD

Ken Dodd has been ordered to rest before he begins his lengthy summer season at Blackpool Opera House this year. From May 25, the day after he tele-records his June 2 BBC-TV show, he rests until June 23, when he is due to begin rehearsals for his summer show, in which he stars with Eddie Calvert, the Kaye Sisters and the Raindrops. It opens on June 30.

Craig Douglas TV actor!

CRAIG DOUGLAS gets his first television acting part in one of ATV's new series, "Winning Widows," starring Peggy Mount, which is being tele-recorded next month. His episode will be taped on Sunday, June 3. He will also sing in the programme. Douglas records the last disc under his current EMI contract on Thursday, May 31. This Sunday he flies to Dublin for a concert, and on June 16 he appears at Slough Adelphi. On June 10, Craig guests in "Easy Beat" and on June 16 is in both "Saturday Club" and ABC-TV's "Thank Your Lucky Stars." On June 18, he opens in his summer show with Beryl Reid at Hastings.

ADAM FAITH— SUMMER TOUR

ADAM FAITH is to play four more weeks in variety, commencing August Bank Holiday Monday (6th). He stars at the Nottingham Theatre Royal, Manchester Palace, Liverpool Empire and probably Wolverhampton Grand. The exact order has not yet been agreed. As previously reported, Adam's four-week spring variety tour commences on Monday at Bristol Hippodrome.

ITV Song Contest in October

THIS year's ITV Song Contest is to be held in October. The commercial television companies have yet to make a decision about the exact dates. The competition will be held each evening, from Monday to Thursday, with half-hour heats being televised. On the remaining night of the week, the final will be shown. A venue for this has not been booked. Last year—when the contest was held for the first time—the winning composition was Arthur Copper-smith's "Marry Me," sung by Mike Preston. Leslie Bricusse' "My Kind Of Girl" (sung by Matt Monro) was placed second.

Lunch-time band show

A new Light Programme lunch-time feature, "The Denny Boyce Band Show," will be heard on Thursdays, May 31 and June 7. Vera Lynn guests in the Light Programme's "Billy Cotton Band Show" on Sunday (20th).

IN 'HIPPODROME'

American musical comedy star Vivian Blane visited London last week to tele-record an appearance in AR-TV's "Hippodrome," which is set for transmission on June 20.

Andy better

Andy Stewart, now recovered from his illness, opens for a season in his own show at the Glasgow Empire on Tuesday, May 29. Titled "The Andy Stewart Show," it is already running with comedian Jack Radcliffe in the lead.

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 LANARK.**

Everlys return October project

THE Everly Brothers may pay their long-awaited return visit to Britain in the autumn. Carl Perkins and Brian Hyland are other possible visitors at this time.

BERT WEEDON TV REPORTER

BERT WEEDON becomes a TV reporter when he goes to Blackpool for his summer season. He will report on the Blackpool show business scene for the AR-TV series, "Tuesday Rendezvous."

As well as his news and gossip stories from the resort, Bert will be featured in his usual instrumental spot. Weedon goes to Berlin for three days of television bookings in October. The first week in November he leaves for a six-day tour of Scandinavia.

FIVE-WEEK VISIT

Negotiations are also in hand for Brian Hyland to tour for five weeks from mid-September. The deal is being set up by Geoff Baker of the Wilson Agency. Although September is the most likely time for the HMV singer's visit, according to his manager, there is a slight possibility he may come next month. There is also a project for Brook Benton to visit Britain for the first time. He may be here for a few days around August 15. Because of American commitments, he is unlikely to undertake a tour and may do only TV dates. Six dance hall dates for Bruce Channel's tour here next month have so far been set.

SOUTHERN'S OWN SHOWS

Sheila Southern has her own AR-TV programmes on May 31 and June 1. She will be accompanied by the Eddy Nelson Sextet. Venues are Cheltenham Town Hall (18th), Waltham Cross Imperial (19th), Oxford Town Hall (20th), Handsworth Plaza (22nd), Wisbech Corn Exchange (23rd), Bristol Colston (24th).

Roy Castle and De Castro Sisters on Palladium TV

ROY CASTLE returns to ATV's "Sunday Night At The London Palladium" on June 10. Also on the bill are top American vocal team the De Castro Sisters, who arrive in this country on June 4. The De Castros will tape a guest appearance in Edmundo Ros' "Broadway Goes Latin" series the following Wednesday. Latest bookings for ATV's Friday night "All That Jazz" series include the Montoya Sisters (June 1), the Ronnie Ross Group (8th), and the Ronnie Ross Quintet (15th). The second Morecombe and Wise series has been put back four weeks and will now start on Saturday, June 30. This allows four Denny Willis Shows, taped in January, to be screened from Saturday, June 23.

DENVER DOWN-UNDER

Negotiations are now going ahead for the Karl Denver Trio to tour Australia next spring. The Trio's LP and its "Never Goodbye" single are set for release there next week following the success of "Wimoweh."

Compere Fordyce

NME disc-critic Keith Fordyce will compere ABC-TV's "Holiday Town Parade," which will be transmitted from resorts all over the north every Saturday from June 30. The Rank Organisation states that it is the owner of Wharfedale Speakers—not the American firm, Avnet Electronics, as reported in the NME on April 27.

THE Everly Brothers

HOW CAN I MEET HER?
 That's old fashioned
 45-WB 67 Warner Bros

Eden Kane

I DON'T KNOW WHY
 45-F 11460 Decca

YET ANOTHER SMASH SINGLE—HIS FIRST FOR RCA VICTOR

DEEP IN THE HEART OF TEXAS

Mike Preston

MY FIRST LOVE AFFAIR
 45-F 11461 Decca

Max Bygraves

DOWN THE LANE
 (from 'Blitz')
 45-F 11457 Decca



Stars at the Ivor Novello Awards TV Show on Sunday (1 to 7, back row) CLIFF RICHARD, PADDY ROBERTS, CATHERINE BOYLE, HELEN SHAPIRO, BILLY BUTLIN and JOHNNY DANKWORTH. (In front) RON GRAINGER, ANTHONY NEWLEY, MATT MONRO and JONY OSBORNE.

Las Vegas offer for Temperance Seven

THE Temperance Seven will make their American debut at the fabulous Riviera Hotel, Las Vegas, this autumn, if current negotiations are successfully concluded. A month's engagement is planned to begin in mid-September. It is the beginning of a series of overseas dates planned for the band.

Billy Fury back for 'Pops Parade'

BILLY FURY returns from America on Sunday and broadcasts for the first time after his holiday in the Light Programme's "Parade Of The Pops," on Wednesday, May 30.

He will also pre-record an appearance in "Stepping Out," the Light's special Whit-Monday beat show, which will be introduced by Don Moss.

Billy will be recording thirteen 208 programmes before opening in his summer season at Great Yarmouth's Windmill.

Four of the five songs Fury sings in his film, "Play It Cool," will be released as a Decca EP next Friday (25th).

The EP numbers are the title song (written by Norrie Paramor), "You're Swell" (by Billy's recording manager, Dick Rowe), "Let's Paint The Town" (by Paramor and Norman Newell) and "The Twist Kid" (by Fury's manager, Larry Parnes, and Paramor).

The fifth song, "Once Upon A Dream," will be issued as a single next month.

Also released next week — on Liberty — is Bobby Vee's number from the film, "At A Time Like This," recorded at the EMI Studios during his visit to London in February.

FRANKIE VAUGHAN JULY 'TOWN' STAR

FRANKIE VAUGHAN reaches a new high-spot in his exciting career on Monday, July 9, when he opens as a headliner at London's famed Talk Of The Town theatre-restaurant.

Vaughan has starred in cabaret at New York's Copacabana and in the Dunes, Las Vegas. He will be playing his first major British nightspot date.

His season is planned to last six weeks and he follows Lisa Kirk, who opens at the venue on Monday.

The Seven also have a new U.S. disc outlet—Kapp.

Their Las Vegas date will be the first for any British band, with the exception of the Nitwits comedy outfit, which is currently a great success at the gambling resort.

The Temperance Seven's overseas commitments are being arranged by their new agent, Harold Davison, with whom they signed a five-year contract last Saturday, at the end of their London Palladium fortnight.

Heavy British commitments will keep them fully occupied until the end of August. Dates in Scandinavia and Australia are also in an advanced stage.

Another of the Seven's filmed BBC-TV programmes, most of which were seen at the beginning of the year, is scheduled for transmission on Thursday, May 31.

Because of the intermittent showing of the programmes, BBC-TV executives are considering repeating all of them as a weekly series during the summer.

Gene goes back to U.S.; Danny deps.

DANNY WILLIAMS steps in at short notice to headline the Light Programme's "Easy Beat" bill this Sunday (20th), replacing Gene McDaniels, whose booking could not be finalised.

This means that Danny withdraws from the June 17 show.

Valerie Masters broadcasts for the first time since the birth of her baby in the June 24 "Easy Beat," when she is joined by the Brook Brothers, Jim McGregor and Robin Hall.

Other "Easy Beat" bookings include Vince Hill (June 3), Dinah Kaye, and Gill and Terry (10th).

RECORDING SOLO

PAUL McDOWELL, vocalist with the Temperance Seven, is to record as a solo artist. He has been signed by Fontana and cuts his first titles next week.

McDowell, who is also a radio scriptwriter, penned both numbers himself. MD will be Bobby Richards.

U.S. stars on 208

Gene McDaniels and U.S. Bonds joined Johnny Burnette in Monday's recording of the 208 show, "Friday Spectacular," which will be heard tonight (Friday).

McDaniels and Bonds were to have flown back to the U.S. on Monday after their British tour, but they missed the plane and travelled on Tuesday.

U.S. TOPPER BILK MAKES THIRD 'STRANGER' DISC

ACKER BILK, now topping America's charts with his million-selling instrumental "Stranger On The Shore," has recorded the number for a third time! He guests on a vocal version by Trinidad-born Michael London.

Due for immediate release on HMV, the new waxing was at the invitation of EMI recording manager Wally Ridley. Bilk, who wrote the tune, is featured on clarinet. The backing is by Frank Cordell and his Orchestra.

Acker originally made the recording for his own a-and-r manager, Denis Preston, at the request of the American firm, Atlantic.

In the U.S., it is No. 1 in the charts published by "Cash Box" and "Variety," although it is placed second in "Billboard."

The album from which it originally came has begun to sell extensively—it is No. 33 in the list of stereo LPs and No. 101 in the monaural chart.

The second time Bilk recorded the number was in an up-tempo version with his Paramount Jazz Band for the BBC-TV series, "Stranger In The City."

There have been two vocal versions issued in the U.S.—by the Drifters, which made a brief entry into the Hot Hundred and is released here on London next week; and by Andy Williams for CBS.

Aged 28, Michael London came to Britain from Trinidad in June, 1957. He made regular radio broadcasts in his home country and once sang for Princess Margaret at Government House.

Highlights of the Bilk Band's June commitments will be appearances at the Bath Festival—on Thursday, June 20—which will be broadcast in the Light Programme "Jazz Club," and in the Floating Festival of Jazz the following Sunday.

On June 7, the band flies to the Isle of Man for a concert at Douglas Palace.

Acker's remaining June dates include Kidderminster Town Hall (1st), Malvern Winter Gardens (2nd), Leicester de Montfort (3rd), New Brighton Tower (8th), Buxton Pavilion (9th), Llandudno Odeon (10th), Manchester Bodega (16th), Worthing Assembly Hall (20th), Southsea Savoy (22nd), Sheffield City Hall (28th), Middlesbrough Town Hall (29th), and Nottingham Elizabethan Hall (30th).

NORMAN VAUGHAN, KINGS IN SINATRA SHOW

NORMAN VAUGHAN and the King Brothers will share the first half of the bill with the Johnny Dankworth Orchestra and Cleo Laine, at Frank Sinatra's opening concert at the Royal Festival Hall on June 1.

David Jacobs, who will introduce Sinatra on stage, will interview celebrities—likely to include Judy Garland and Dirk Bogarde—as they arrive. This will form part of ABC-TV's telerecording of the concert to be transmitted the following evening.

The June 2 concert at the Leicester Square Odeon may become an official British show-business tribute to Frank Sinatra.

The two performances at the Hammersmith Gaumont on June 3 mark the first appearance of a new vocal team, the Don Riddell Four. This is the only attraction so far booked for this date—apart from the Dankworth Orchestra, which is featured at all the concerts.

Impresario Harold Davison was flying to Athens (Thursday) to settle

details of the British dates with Sinatra who spent the first part of the week cruising in the Greek Islands as a break from his world tour in aid of children's charities.

JUSTICE FAREWELL

JIMMY JUSTICE is set for his first ballroom date at Northwich, on Saturday, May 26, when he headlines a rock package.

Five days later he flies to Stockholm, where he opens on June 1, for a lengthy Scandinavian tour.

Justice's new single, "Ain't That Funny," penned by composer-singer Johnny Worth, was rush-released by Pye on Tuesday.

It was originally set for release on May 29, but brought forward because of his continental commitments.

Mike Sarne debut

MIKE SARNE, currently placed at No. 11 in the NME Chart, debuts as a singer on television and radio this weekend.

He is a late booking for ABC-TV's "Thank Your Lucky Stars" tomorrow (Saturday), and guests in the Light Programme's "Billy Cotton Band Show" on Sunday.

● Mike's "Come Outside" recording is to be released at the end of this month on the Cameo label in America. He has re-recorded it for the States, substituting a few American terms for Cockney expressions.

MUDLARKS' TV DATE

The Mudlarks join Joe Brown and Donna Douglas in the last edition of BBC-TV's "Pops And Lenny" on May 31.

TV POP SHOWS TRIED OUT

TWO pop record shows are being tried out by AR-TV within the next week—but only one is likely to be chosen.

Today (Friday), a pilot of "Needle Match," featuring American and British discs, is being made. Director is John Hamilton, who does not plan to book guests.

His wife, Daphne Shadwell, produces a pilot the following week (25th). Titled "Pop World," it will feature discs, interviews and talks. In the programme will be Wally Whyton and Paddy Roberts.

NEW DISC SIGNINGS

Popular TV stars recording rivals

STARS of two rival series, Elsie Tanner and Alec Gordon make their disc bow next month! "Coronation Street" star Pat Phoenix (Elsie Tanner) is the vocalist on a disc produced by John Leyton's manager, Robert Stigwood.

Titled "Rovers' Return," it is set for release on HMV on June 8, coupled with "Coronation Street Monologue."

Leo McGuire, who plays Alec Gordon in the BBC's "Compact," will make his debut on Parlophone with "Crying For The Moon." It was written by Hazel Adair, one of the scriptwriters of the show, with Ted Dicks.

Two young girl singers have also been signed by major labels.

Joining Fontana is 5ft. tall Susan Hayward, of Hanley, Stoke-on-Trent. Her first disc, "You Bet I Would," backed with "I Won't Give My Lips To You," will be released on June 1.

Louise Cordet, 16-year-old daughter of TV personality Helen Cordet, has recorded for a Decca release on June 8.

To make their bow on Ember are the Dave Clark Five, a rock group from Tottenham. Their first title will be "Chaquitta."

A former Fulham decorator, 20-year-old Vern Brandon, makes his debut on Decca with "Let Me Be The One" which will be rush-released on Wednesday.

John Leyton in big U.S. film

JOHN LEYTON has withdrawn from one TV and two radio bookings next month and will fly to Germany to star in a major American film.

He misses ATV's "All That Jazz" (June 8), and Light Programme's "Ring-A-Ding-Ding" (June 5) and "Easy Beat" (24th).

Leyton will be on location in Germany for three months from May 28. It will be his first film dramatic role.

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THE ACTOR-SINGER'S PROBLEMS

by **JOHN LEYTON**
as described to **MIKE HELLICAR**

IF this were the year 1984, and Big Brother told John Leyton he would have to choose between a career as an actor or a singer, which do you think he would plump for? It's a difficult decision, you'll agree, and judging by the expression on John's face when the question was put to him, he hopes he will never have to make it!

John's latest waxing, "Lonely City" (from the film "It's Trad Dad") entered the Top Twenty this week, after an appearance in the previous chart that marked his return to hitsville.

Sitting in his manager's office overlooking a busy shopping area near London's Metropolitan music hall, John discussed the personal side of his career as an actor and singer—and how he wants to combine the two.

"I think an artist should decide exactly what he wants to do early in his career—whether he wants to act, do comedy, or sing. Of course, they can always be combined, but training should begin right from the start.

"Frankly, I am pleased with the singing side of my career. I think I have been a success—so far.

"This may seem big-headed to some, and I know I have been very lucky. Now I want to put everything I've got into a straight-acting role in a film."

John's wishes may very soon come true, for under a big new deal currently being set up with an international film company, there are exciting plans afoot.

But, getting back to that vexed question of which career he would follow if he couldn't combine the two, John shrugged his shoulders and smiled.

"Both acting and singing have given me every satisfaction, but I would choose acting, because that is what I have studied and learnt a great deal about.

"I have to think of the future, not necessarily as a singer."



But Leyton the singer, with a string of hits behind him from the chart-topping "Johnny Remember Me" onwards (taking in "Wild Wind" and "Son This Is She" on the way), spoke frankly of the problems that can face Joe Bloggs, road-sweeper, who hits the jackpot with a big-selling record.

"Once you've got a record in the charts, people want you to act in films, in plays, and generally do everything you probably know nothing about," he said.

My advice

"I would advise a singer who comes up from nowhere and suddenly finds the world interested in him, to take drama lessons before touching anything remotely concerned with acting."

Leyton revealed: "I thank my lucky stars for my previous acting experience—it helps me to judge an audience's mood, and also helps me put a song across.

"It would be great if everyone who made a record had had lessons

in stagecraft—some of our rockers wouldn't meet with so much criticism then!"

While on the subject of a singer's place in the acting world, John put forward another of his theories.

"You know, when an actor gets a script, he analyses his role—breaks it down completely. A singer should do this with a lyric, in an effort to squeeze all the meaning out."

As the conversation drifted to John's own records, he confessed that one of his secret ambitions was to record a standard, and give it a completely new lease of life. "Immediately there are lots of intricate little problems, though," he smiled.

"If you are going to bring back a song, it has got to be a lot different from what people recognise and remember but you mustn't murder it! By putting a new interpretation on the song, I want to make people sit up and think before remembering it as a song from the past."

I asked John if he thought that "Lonely City" was an answer to

the critics who have accused him of churning out a row of discs all sounding the same.

"I honestly think 'Lonely City' is rather different from any other of my records," he said. "They have always tended to have a certain amount of atmosphere—in fact, this is what my recording manager, Joe Meek, and my musical director, Charles Blackwell and I have looked for."

Loneliness

"People have associated me with loneliness, and though 'Lonely City,' by virtue of its title comes into this category, the song is still very different."

Finally, I asked John what his career in pop music has meant to him so far.

"My singing career has given me a lot of self-confidence and a sense of achievement," he replied. "On the other hand, the more I get on, the more wary I get about what I should do next. You can't win!"

Now it's singing 'Doctor Kildare'

TELEVISION'S handsome "Dr. Kildare" is set on becoming a disc star—so his present fan mail (which topped 2,500 letters a day last month) will be on the rise!

His first release for MGM will be "Three Stars Shine Tonight," which is the TV theme with lyrics, coupled with "A Kiss To Build A Dream On," due out on June 1.

Richard Chamberlain says his life story has been "fairly ordinary" so far, although his work on "Dr. Kildare" is changing things rapidly! The series, shown here on BBC-TV, has been a tremendous influence in establishing him as an actor.

He reveals: "I've been living in a strange state of exhilaration ever since 'Kildare' started! I can't explain it."

Whereas Richard finds his success something of a mystery, executives at the MGM Studios pin it down to a combination of his good looks, good acting and pleasant personality.

Unlike most Hollywood stars, he declines to go to nightclubs, doesn't drink, has no steady girl friend! And



makes him feel he says: "like Rudolph Valentino in his Falcon's Lair!"

Aged 26, Richard is a keen sportsman and frequently goes swimming at the Pacific resort of Laguna Beach, where his parents live.

At his school, which is almost in the shadow of the MGM studios, he became a track and field star, and graduated as a Bachelor of Arts. After service in Korea he returned to Hollywood wearing sergeant's stripes.

Before hitting the headlines in "Dr. Kildare," Richard took singing lessons just in case he ever needed a well-trained voice! He explains: "I didn't know what would be demanded of me, but I decided to get fully equipped!"

Those singing lessons should be paying off soon. And it should be interesting to see if a vocal version of the "Dr. Kildare" theme can equal the instrumental success.

ALAN SMITH.

it's only 18 months since he made his first appearance on a TV programme, in a minor "Gunsmoke" role. He lives in a house which is situated on a mountainside, overlooking Hollywood's Sunset Strip. His pride in it is a high panelled den which



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NAT HENTOFF'S AMERICAN AIRMAIL Roy's debt to Britain

WESLEY ROSE, manager of Roy Orbison, explains his visit to Britain with Roy in early June as "something we feel we owe to the many people in England who have helped. For once, we ought to go to England just to say thanks instead of to get something. It's a new twist."

● Kenny Ball's new record, "Green Leaves Of Summer," shows early signs of being a hit.

● As of present plans, Johnny Mathis expects to be busy making a film from the middle of September until the end of the year, but talks with Vic Lewis about a possible visit to Britain have nonetheless been taking place in New York.

● Eddie Fisher's career continues to accelerate. He's gained fifteen pounds and seems to be in quite good spirits.

● Elvis Presley is asking a quarter of a million dollars for a ten-day engagement at the Seattle World Fair.

● At the end of May, Pat Boone starts filming a movie ominously titled, "Evil Come, Evil Go."

● Jackie Wilson scored a robust success at the Copacabana and the triumph should result in his getting more major night club dates. He's already signed a three-year contract with the Copa itself.

● There's a report that Pat Boone will now do more acting than singing as a result of his exciting filming experience in "The Main Attraction."

● Said one New York reviewer about Roy Castle's television appearance: "... obviously has charm, will travel."

● Bobby Darin wrote the title song and a musical love theme for "If A Man Answers," in which he co-stars with his wife, Sandra Dee.

● One of Johnny Mathis' buildings is a luxurious apartment house on Fifth Avenue. Leonard Lyons says that "two years ago Mathis chanced to walk by that building and made a playful swing on the canopy's rail. The uniformed doorman shouted 'Get away from there, boy!'—unaware that he was addressing the landlord."

● Among the young, rising stars appearing with Connie Francis in "Follow The Boys" is Russ Tamblyn, who attracted considerable attention in "West Side Story."

● Sammy Davis' uncle and manager, Will Mastin, has a new protege, 25-year-old singer Bob Silver.

● Anthony Newley is expected to be appearing in a Hollywood film for the first time. The vehicle, to be produced by Seven Arts, is titled "Sammy."



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NOW I KNOW WHY EDEN WAXED THIS ONE

By MIKE HELLICAR



WORKING on the basis that the cash customers never fail to be right, Eden Kane recorded the most popular number in his powerful stage act. The result, "I Don't Know Why" is tipped to be yet another Top Ten entry for him—and if this prophecy is correct, all I can say is there ain't no justice in this world!

It's true that Eden deserves to have a mighty hit with his compelling, yet tender, rendering of this grand old standard, but where's the justice when you remember how Billy Fury also bowed to public demand and recorded a rhythm-and-blues number, only to find it was a comparative flop?

Mind you, Billy hadn't been featuring the song, "Letter Full Of Tears," in his stage act. But everywhere he went, he was asked by audiences to sing some r-and-b.

When he obliged he got more requests to put this type of song on wax—and the result only reached the No. 17 rung on the chart ladder—a poor average compared with his recent successes.

Eden has the tremendous advantage of having waxed a specific song that has long been the most popular feature of his act.

People who have watched audience reaction to his act claim that "I Don't Know Why," which has entered the chart this week at No. 25, has received more applause than his established hits like "Well, I Ask You," "Get Lost" and "Forget Me Not."

Eden's managers, Michael Barclay and Philip Waddilove came up with some rather interesting statistics when they suggested to Eden that he should record the song.

They reckoned that on his recent one-nighter tour, plus his appearance before 10,000 fans in the NME Poll Concert at Wembley on April 15, Eden had accrued some 250,000 likely disc buyers!

They had all applauded loud and long this song which, over the years has been recorded by almost every major disc artist including Frank Sinatra (who waxed it in 1945), Errol Garner, Peggy Lee and Cliff Richard. They carried out a survey of theatre attendance figures, applause volume and fan letters over a six-month period, and arrived at that quarter-million disc buyers.

How long it will take Eden to notch up that number of sales remains to be seen, but it's my guess he will have to put everything he has got into the disc's promotion to meet the Barclay-Waddilove claim.

After all, look at the runaway success "Forget Me Not" had, with a crash appearance in the chart at No. 18 on January 17, reaching as high as No. 3, and finally disappearing nine weeks later.

Even now the sales of this disc haven't quite touched 250,000, and in the opinion of many, it was his best ever.

And just in case you've been hiding out for the past year or so, let me remind you that almost exactly twelve months ago—on May 31, 1961—Eden made his chart debut with "Well I Ask You," finally hitting No. 1 on July 19.

His follow-up was "Get Lost," followed by "Forget Me Not" and now "I Don't Know Why."

I tackled Eden about his controversial new disc during rehearsals for a TV show last week.

His first reaction: "I have done all I can to make a different approach to the song. It is not a catchy tune, like the others I've recorded, and to me it represents something of a gamble."

He hastened to add that he treated this waxing as a gamble because of the visual appeal he tries to put into his stage treatment of it.

"I go down among the audience and try to build up some excitement," he said, "and this is one of the reasons why the number is popular."

How about that bit in the middle where he whispers, with a slight catch in his throat, some of the lyric—reminiscent of Elvis Presley's "Are You Lonesome Tonight"?

"I've always sung the song that way, not intending to copy anyone," said Eden. "I thought it would be best to sing the song on the record exactly as I featured it on stage."

Eden is by no means the first artist to record a specific number because the audience has requested it.

Courageous

Some of our trad dads, like Acker Bilk with "That's My Home" and "Frankie And Johnnie," spring to mind immediately, but Eden's action is courageous, nevertheless.

Next month, he boards an airliner bound for the States, where a completely new field opens for him.

He undertakes a ten-day tour of major cities in the East taking in New York, Boston, Philadelphia, Cleveland, Detroit and Chicago to name only half a dozen.

He will give radio and TV performances of his current hit as well as meeting d-ies to give added State-

side promotion.

He is also going to figure in some discussions for a film—but all this is very hush-hush, and not even Eden knows with what company his managers are negotiating.

"All I know is, I am looking forward to a career in films," he said. "I see lots of films—go whenever I can—and I always sit there, imagining myself as the hero. What an achievement it would be to undertake a really strong dramatic role," he sighed.

But the way things are going, Eden is going to find it hard to get away from the record buyers.

As long as he turns out high class recordings with original and powerful backings to good songs, he'll be in demand too much as a singer to do anything else!

FROM YOU TO US

ROBIN CASS of Dewsbury, writes: Members of the older generation are continually making comments about inaudible and indistinguishable lyrics in pop songs, even on television.

I suggest that they listen to some of the world's foremost operatic sopranos, for they will have to concentrate just as hard to detect a single word of what is being sung.

Then perhaps, they will leave pop music alone!

ANDREW SMITH of Nelson, Lancs., writes: I would like to express my delight at hearing Duane Eddy's latest release, "Deep In The Heart Of Texas." I hope this disc heralds a return to the "twangy" style which took Eddy to the top and which he abandoned for the past year or so.

RON JALT of Luton, Beds., writes: It seems that traditional jazz is now almost always linked with the twist, on radio, television and even films. I suppose the next step will be the linking of mainstream with rhythm-and-blues, or modern jazz with country-and-western.

The recent record "When The Cats Come Twisting In" is a disgrace to both jazz and twist enthusiasts, and will surely be condemned by both sets of music fans.

VALERIE E. RODBER of Whittton, Middlesex, writes: Now that Perry Como seems to be winning back record buyers in some measure with his latest coupling, "Caterina," and "Island Of Forgotten Lovers," wouldn't it be just wonderful if the BBC could give us back the "Perry Como Music Hall" on television? Or is this country fast becoming the island of forgotten COMO lovers?

ALLEN EVANS writes: Sorry, it was Tony Meehan, not Bruce Bennett, on the EP cover in which Tony plays "Let There Be Drums." Thanks for letters and apologies to all.

GILBERT BINES of Cardiff writes: May I thank you most sincerely for your "Tenth Anniversary Souvenir Book."

I am reading it by stages and it doesn't surprise me in the least that it sold out during the week of publication.

It is, to say the very least, an excellent book expertly put together, and is—if you'll excuse the phrase—"a mine of information."

I am very glad I waited for a reprint and I for one will treasure your book.

Win gets in trim for hit!

WINIFRED ATWELL is determined to bounce right back into the hit parade with her first disc for Pye, "Game Of Chance."

I dropped in at the studios to hear the number being recorded by Winnie on Saturday, backed by a big string orchestra and a vocal group. The result was pretty impressive, too!

In spite of the dizzy string effect used on the disc, however, it seems we haven't heard the last of Winnie's old honky tonk "other piano."

"In fact," she told me, "we're going to dub the 'other piano' onto the record! It arrived in England from Australia last week, and although it was damaged on the journey, I should soon be playing it again."

"Game Of Chance" is a sweeping number, with a lot of strings. The "other piano" will only be a small part of it.

Hopeful of the chances of the new number getting into the charts are two of Pye's best known recording men, a-and-r manager Alan Freeman and MD Tony Hatch.

Says Alan: "Winnie has a unique style and I think it's true to say there's nobody else quite like her in show business."

And if you believe in lucky omens, "Game Of Chance" has an extra chance—it was written by Joe Henderson, who penned Winnie's first hit "Flirtation Waltz."

Winnie's season at London's Pigalle theatre-restaurant is so popular that there is a possibility of it being extended for a further month, or even longer.

Winnie is a shadow of her former self as far as size is concerned. Remember the old Winifred Atwell, a jovial, good natured woman who weighed something around 16 stone? Today she is still jovial and good

natured, but watch her act at the Pigalle and you see a trim, 11-stone performer who not only plays the piano . . . she sings, tells jokes, and even does the twist!

The new "Slim Win" was achieved by a rigorous slimming diet that took two years during her tour of Australia.

She reveals: "Losing weight changed my outlook on life in many ways. These days I seem to have twice the energy—I suppose this is why I now find it so much fun doing more than play the piano."

"Now I'm at the Pigalle, for instance, I'm changing my act around quite often. Some nights I twist, or I might do a Charleston. And I also change my songs around from time to time to make them more topical."

Currently in the shops is Winnie's final Decca release, "Johann Twist," which she composed.

Her last appearance in the best sellers in Britain was in July, 1959, when she scored for a while with a number recorded in Australia, "Summer Of The Seventeenth Doll."

Will her move to a new label see Winnie back in the charts once more? Cracks husband Lew Levishohn: "Let's hope so. Then we could say Winnie's records were selling like hot Pyes!"



The new Winnie

ALAN SMITH.

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From our Hollywood reporter JONAH RUDDY

PRESLEY TALKS ABOUT FURY



BILLY FURY as he is seen in his forthcoming "Play It Cool" picture.



ELVIS PRESLEY in "Follow That Dream," a summer film release.

"BILLY is okay! A swell guy!" These were the exact words used by Elvis Presley, after he had met Britain's Billy Fury for the first time this week. The meeting took place at the Paramount Studios, on the set of the movie on which Elvis is currently engaged, "Girls, Girls, Girls."

Billy, at present holiday-making in the States with his manager Larry Parnes, fulfilled a long-standing ambition by meeting the star who has always been his idol. But from Presley's point of view, there was absolutely no question of superiority on his part. He greeted the British singer almost like a long-lost friend. For the short time they were together, they got along like brothers.

After they'd had a short chat, Elvis told me: "He seemed like a very nice boy. We didn't have a chance to talk much because I had to work. But from my impression, he's just great."

It was evident that Elvis was fully acquainted with Billy's successes in Britain, because he added: "I understand he's going great over there. Before I met him, I'd heard that he was the tops in Britain. I tell you, I'd sure like to meet him again."

Other officials and executives on the set voiced similar opinions. Presley's manager, Colonel Tom Parker, wasn't around at the time—but his assistant, Tom Diskin, was in at

the meeting and he commented: "Billy's a very fine young gentleman."

These sentiments were echoed by Presley's director on his new picture, Norman Taurog—and leading lady, Stella Stevens, whom Billy also met. Billy congratulated Stella on her part as Bobby Darin's girl friend in "Too Late Blues."

Billy himself was bursting with excitement at meeting Presley. "Elvis is wonderful, just wonderful—just like I thought he would be," he enthused.

Billy stayed on set and watched the action for about half-an-hour in a night club set called "The Pirates' Den"—decorated in nautical style. Huge clam shells adorned the walls, with coloured glass fishing buoys hanging from the net-entwined ceiling—and port and star-board lights flickering on and off. It was all most effective.

The spotlight was focused on a small stage, where Elvis was supposedly singing. Extras, mostly girls, clustered around the stage.

I say that Elvis was "supposedly singing" for the simple reason that he had already recorded the song and was now only miming to a playback.

Stella Stevens plays the role of the girl who sings regularly at the club, and in the sequence Billy watched, she was passing comments about Presley's singing to the club owner—and Elvis was called upon to react suitably to these comments while he was singing.

The group accompanying Elvis in the number consisted of sax, guitar, piano, bass and drums—but, of course, as the song had already been pre-recorded, the musicians were also miming!

Billy, who is now a film star in his own right and was therefore quite familiar with the process, never-

less watched the action with great interest.

It isn't every day one has the opportunity of watching Elvis Presley actually working!

"Six thousand miles is a long way to travel to meet Elvis," he chuckled. "But it was well worth it!"

Billy has been staying at the lush Beverly Hilton Hotel in Hollywood, and he spent most of his time relaxing around the pool. But as he and Larry were leaving for New York on Wednesday, Billy spent most of Tuesday shopping for presents to take back home to his family and friends.

Although this has been strictly a holiday trip, many offers have come pouring in for cabaret, concert and TV engagements in the States. Billy is pretty heavily committed for the next year, so it doesn't look as though he will be able to accept any.

But there's no doubt that America is very interested in Billy Fury, and we hope to have the opportunity of seeing him working over here one of these days!

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Cinebox looks like a juke box, with a television set on top. You pay your money (slightly dearer than a juke, at 1s. a go), select the record you wish to hear, and the artist appears on the screen. I watched Eden Kane singing "Forget Me Not," at a demonstration this week,

and thought the number was enhanced because of the addition of visual qualities.

The Cinebox is more developed on the Continent, where it has been a talking point for some time. The true colour, fine quality picture, and

By MIKE HELICAR

smooth running of the 40-film machine should do a lot for pop artists and their discs.

Among other artists whose film-discs I saw demonstrated were:

BOBBY RYDELL singing two numbers—"Sway" and "Frenesi." Both routines were filmed in Italy. With "Sway," Bobby cha-chaed around with some good lighting and colour effects, adding to the rhythm of the number. When he



Cinebox, with screen at top. Inset (lower left) shows circle of 40 sound films. Chosen film rotates to top, is fed automatically into a small projector and re-wound later.

sang "Frenesi," he was accompanied by an attractive girl in chiffon, who rather distracted one from his song!

THE KENTONES singing "Show Me The Way To Go Home." They were filmed in a park, where their song and dance routine showed all sorts of sequences from strolling among the flowers to lying down on a bench.

THE VISCOUNTS with "Let's Twist Again." Some very good

Patti Lynn made disc 16 years ago



HERE'S an attractive new chart entrant who made her first record 16 years ago—and she celebrates her 19th birthday next Guy Fawkes Day! Sunderland-born Patti Lynn makes her bow with "Johnny Angel," on Fontana, sharing the No. 30 spot in the chart. Her American rival, Shelley Fabares, who came in two weeks ago, has now dropped out.

twisting by the boys, and some attractive dancers, this was by far the best of all the films I saw. Excitement is added to the routine by some eye-catching camera angles.

PHIL FERNANDO: This was an exciting interpretation of Fernando's Palette waxing of "The High Life." Filmed at London's Whisky-A-Gogo, the number featured a swinging bartender, and several couples doing the dance, which is not unlike the twist.

Patti comes from a musical family—her father is a pianist and arranger and her mother is a lyric writer. Their influence gave Patti an interest in music right from the time she could distinguish between a piano and a rattle!

She cut her first disc at the age of two—an eight-inch recording of the song "I've Got No Strings."

Three years later she made her first public appearance, singing one of her father's compositions.

Later still she was the leading light (with her younger brother and sister) of a group formed to provide requested songs over a closed-circuit line to hospitals in the north-east.

Four years ago the family moved nearer London, and shortly after their arrival, Patti began singing at local dances backed by her father's quartet.

With a group of musicians, including her father, Patti made a tape of Gershwin standards, and this came to the ear of maestro Cyril Orndel. Soon Patti was recording for a record club label.

When she reached the all-important age of 16, Patti left school and concentrated on becoming fully professional.

Last year she made several TV appearances on local shows, and also set about branching out as a disc singer. She made a demonstration disc for Fontana, a-and-r chief Jack Baverstock, and he supervised her first single, "I See It All Now," which was released in February.

The coupling to the disc, "Someone Else's Valentine" was penned by Patti herself—and this gained her an exclusive three-year writing contract with a London publishing house.

Now, with her follow-up she has entered the charts, putting yet another nail in the coffin of the critics who claim there is no place in Britain for girl singers!

TONY BROMLEY.

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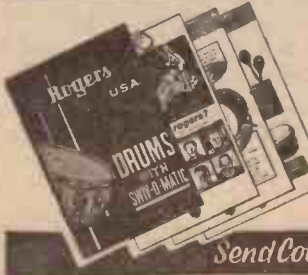
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ADAM FAITH with his film leading lady, CAROLE ANN FORD, on location at Richmond during the making of "Mix Me A Person."

TAIL-PIECES BY THE ALLEY CAT

LONGEST chart run in recent years, Russ Conway's "Side Saddle" (30 weeks). Can this be beaten by Acker Bilk's "Stranger"—to date, 25 weeks... Frank Sinatra's British LP may include Noel Gay's "Run Rabbit Run"... Peter Gordeno (Parlophone) and Anita Lindblom (Fontana) cover U.S. "All That Jazz" includes Nat "King" Cole's vocal protégée Barbara McNair tonight... Besides Bobby Darin, screen test for Bobby Rydell—in Frank Sinatra's "Come Blow Your Horn"... Shadows' "Wonderful Land" covered by Sheldons group in U.S.... Duane Eddy's personal manager Al Wilde now handles Ben E. King... Written and recorded by Sam Cooke, "Having A Party"... Richard Chamberlain's singing sounds like Pat Boone... On his birthday, pianist Joe Henderson celebrated by watching pianist Winifred Atwell at the Pigalle... Rosemary Clooney obtained divorce from Jose Ferrer last Thursday—also Dinah Shore from George Montgomery, same day... On Billy Cotton BBC-TV show, Cliff Richard wore glasses... Paul McDowell, featured singer with Temperance Seven, signed management contract with Tito Burns... Publisher of current Billy Fury chart entry—Jack Good... "I Wanna Love My Life Away," Gene Pitney's first hit, on new Brook Brothers EP... Six offers for Johnny Mathis to switch labels getting manager Helen Noga's consideration... After "Come Blow Your Horn," Frank Sinatra plans another clan film—hopes Peter Sellers will join them... Next Percy Faith single dedicated to President John Kennedy's wife, "Jacqueline's Journey"... Tony Williams' mother (gospel singer Mrs. Bertha Williams) passed away... Unable to attend Sandra Dee's birthday party, Bobby Darin's personal manager Steve Blauner had greetings delivered by chimpanzees!... Dick Clark (top U.S. disc jockey) married Jo Ann Campbell's secretary Loretta Martin...

David Jacobs thinks he sounds like Ben E. King... Another U.S. vocal version of Acker Bilk's "Stranger"—by Andy Williams... Look out for TV star George Maharis' "Teach Me Tonight" disc... CBS issue future Adam Wade records here... Cliff Richard, Shadows, Norman Vaughan in Leslie Grade's cabaret at Monday's civic reception for his Leyton Orient team... Jennifer Loss (daughter of bandleader Joe Loss) marries Robert Jankel on June 4... In Germany, Perry Como's "Caterina" covered by Caterina Valente... Topside of new Jimmy Justice single penned by Johnny Worth... Heading for U.S. Top 20—Ray Charles' "I Can't Stop Loving You," Dick and Dee Dee's "Tell Me," Gene Pitney's "Man Who Shot Liberty Valance" and Johnny Tillotson's "It Keeps Right On A-Hurin'"... Mike Connolly ("Hollywood Reporter") says Col. Tom Parker asked £350,000 for Elvis Presley to film "Bye Bye Birdie"... Eydie Gorme's first CBS release revives Al Jolson's "Sonny Boy"... Former British singer Beryl Davis stars in cabaret at Jerry Lewis' Hollywood restaurant... "Ben Casey" (Vincent Edwards) has a fiancée—Sherry Nelson... "Sea Gulls," new title of Connie Francis' film... "African Waltz" composer Galt MacDermot penned "When Love Comes Along," Matt Monro's next... With "Johnny Angel," Patti Lynn taking over where Shelley Fabares left off... On "Lucky Stars" Marty Wilde's "Jezebel" sounded great... Ann-Margret likely for remake of Rita Hayworth's "Gilda" film... Flipside of Bobby Vee's current release, Norman Newell and Norrie Paramor's "At A Time Like This"... Actress Inger Stevens getting plenty of George Maharis' attention... Their next singles: Paul Anka ("I Never Knew Your Name") and Connie Francis ("Second Hand Love")... U.S. twist version of Frankie Vaughan's "Green Door" hit by Tommy Cutler... British road manager Hal Carter receives daily card from Billy Fury in America... According to Johnny Burnette, British

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girls are world's best... Your Alley Cat considers Cliff Richard's "Window" superior to Elvis Presley's "Good Luck Charm"... Bransby Williams is NME Maurice Kinn's pet name for Danny Williams!... Expect chart rise for Vernons Girls' "Lover Please"... "Unsquare Dance" (Dave Brubeck) first CBS chart entry?... New Garry Mills backing group named Deccades... At farewell British concert, Louis Armstrong dedicated "That's My Home" to Humphrey Lyttelton... On Sunday's Ivor Novello Awards BBC-TV show, Catherine Boyle referred to Alison Brothers — on Philips label!... Current Top 30 minus Chubby Checker first time this year... Blue Belles' U.S. hit covered here by Lyn Cornell, "Junk Man"... Sergio Franchi was signed by choral director Norman Luboff for RCA contract... "A Little Love" Karl Denver's next single... On Sunday, Bruce Forsyth won Vaudeville golfing tournament, Ted Ray second, and NME editor Andy Gray third... On Palladium TV, Shirley Bassey didn't include new disc from Lionel Bart's "Blitz!"... Next Tuesday Dorothy Provine arrives here... Jack Jackson's description—Joe "Mr. Overstrung" Henderson!...

HELEN TURNS DISASTER TO SUCCESS



HELLEN SHAPIRO proved herself a great trouper at the London Palladium first house Tuesday. She turned what I thought would be disaster into success. Her first number, "You Got What It Takes," was bad, and "Birth Of The Blues" not much better. She sang uncertainly, huskily, shouting crudely at times. She perspired and looked unwell, despite her neat appearance in a cute pink cocktail dress, with short, bouffant skirt, and a new, side-parting hair-do. After telling us how glad she was to be making her debut at this famous theatre, she apologised for a "dodgy throat." It sounded so bad she could hardly talk. However, she continued with the tricky "You Don't Know," which lost a lot of impact because of her croakiness. But after that, things got better. "Walking Back To Happiness" and "You Mean Everything To Me" sounded much improved and the audience warmed to her. Then came her medley, during which she played banjo. "Multiplication," "The Young Ones" and "Let's Twist Again" followed in quick, bright succession, broken only by hearty applause, and by this time her throat seemed to right itself. "Let's Talk About Love" was a big favourite and brought her back for an encore, a happy, zippy "After You've Gone." Helen had turned failure into minor triumph. She showed she is, even at 15, made of star stuff. Earlier, dapper Matt Monro gave us a relaxed, self-assured quarter-hour of good singing, without frills or gimmicks. His almost self-conscious manner had a charm about it, and his good singing won warm acclaim. He started with "Tonight," then "Fools Rush In," "Gonna Build A Mountain," "Portrait Of My Love," and "My Kind Of Girl." **ANDY GRAY.**

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