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## Controversial star coming to Britain

# MEL TORME— CABARET, TV DATES

### —Palladium star spot

**MEL TORME** visits Britain next month—to star in cabaret, a concert, appear on major TV shows, and record an LP.

The top American star—centre of a big controversy recently when his rhythm-and-blues "Comin' home baby" crashed into the Hit Parade—has been in line for a trip here for several months. Now, he is likely to headline the cabaret show at Newcastle-on-Tyne's new La Dolce Vita plush nightclub for a fortnight from April 22. He will also play one London concert venue, top the "Sunday night at the London Palladium" TV show, and star in his own ITV spectacular.

### TREMENDOUS DEMAND

In addition, Mel will take part in an ITV programme co-starring Matt Monro and Rosemary Squires. Title of the show will be "Mel, Matt and Rosie." Says Mel's British representative, Ken Pitt: "Mel's visit to this country has been put off so many times but at last it has taken shape. The trouble has been that he is in tremendous demand throughout the States right now."

### NEW STORM

When the singer's "Comin' home baby" entered the Hit Parade he was attacked by many of his British fans for allegedly singing a song "not suited" to his style. He started a new storm with an exclusive Melody Maker article in which he said: "Sure I have a pop hit but I still can't take Elvis and 'Return to sender' or 'Bobby's girl.' And I never will."

TORME—he will star in his own ITV spectacular

## Patsy Cline— plane death

**PATSY CLINE**, Cowboy Conas and Hawkshaw Hawkins—three leading American country and-western singers—were killed in a plane crash in Tennessee on Wednesday.

Randy Hughes, Patsy's manager and the pilot, was also dead.

They were all members of the "Grand Ol' Opry" company returning to Nashville after a show in Kansas City.

Patsy Cline was one of America's most promising singers, and had hits there with "I fall to pieces," "Crazy," and "He Starched My Heart." But her records were not heavy sellers in Britain.



PATSY CLINE

# MORE YANKS ARE COMING

## Johnny Thunder likely

THE big American pop invasion of Britain is building up. A new string of artists was lined up this week for trips here soon.

**JOHNNY THUNDER**, American hit-maker of "Loop de loop," may be one of the first signings for a concert tour of Britain soon. His new single and album will be released soon.

**PAUL and PAULA**, the college couple from Texas whose "Hey Paula" rose to No 11 in today's Hit Parade, may arrive here in September.

**SAM COOKE** is expected

here in late summer for a new tour, although details have not been completed.

**BOBBY RYDELL** is set for a return to the bill-topping spot on ATV's "Sunday night at the London Palladium," on March 17.

**JOHNNY TILLOTSON's** British tour dates have been completed. He flies into London on April 15 for a trek round the concert halls until May 19.

**HANK LOCKLIN**, leading country-and-western singer who hit the jackpot recently with "We're gonna go fishing," visits Ireland for a six-day tour next month.

**JIM REEVES**, another big-selling c&w star on discs, visits Britain for a 12-day concert schedule in June.

**CHUBBY CHECKER** is due in July—also for 12 days, mainly in Ireland.

**JOHNNY CASH** flies into Britain in September for concerts.

**BILL HALEY**—"father of rock"—is planned for a long-scheduled tour with his Comets from October.

**MARCE BLANE** flies into London on March 16 for TV and radio dates, including ABC-TV's "Thank your lucky stars" on March 30 and a "Juke box jury" panel spot.



BOBBY RYDELL

**FRANKIE VAUGHAN** owns up—see centre pages

# Dankworth signs a new singer

**JOHNNY DANKWORTH** this week signed singer **JOY MARSHALL** to a year's contract to star with his band. The leader also signed a new disc contract—with Fontana.

**JET HARRIS** and **TONY MEEHAN** next week cut follow-up to "Diamonds." New tune written by **JERRY LORDAN** who gave the duo their first hit.

**ERROLL GARNER** signed with **FRANK SINATRA's** Reprise label. Another Reprise signing: **CHICO HAMILTON** Quartet. **SPRINGFIELDS** start recording new BBC-TV series, "DICK EMERY show," on April 17. Pianist **KENNY POWELL** is probable replacement for **BRIAN AUGER** with **TOMMY WHITTLE** Quintet.

resident Thursdays at Hopbine, Wembley.

**ABC-TV** gives second screening of "Black nativity" in "Tempo" on March 10. **ROY CASTLE** due back from U.S. next month and stars on Palladium TV show probably on April 21. **DOLORES GRAY** stars on Palladium TV on March 17. **GEORGE FINCUS**, prominent veteran American music publisher, flew into London this week on business.

**LIVERPOOL's GERRY** and **PACEMAKERS** for Light's "Talent spot" on March 15 and **ABC-TV's** "Thank your lucky stars" next day. **BILLY FURY** now working on titles for new Decca LP. **BEATLES** for BBC-TV's "6.25 show" on April 2 and **AR-TV's** "Tuesday rendezvous" (March 26).

**JOHN LEYTON, MIKE SARNE, MIKE BERRY, BILLIE DAVIS, GRAZINA** and **DON SPENCER** join forces for concerts at Clacton-on-Sea (July 28 and August 25), and Brighton Essoldo on August 4, 18 and September 1. Disc-jockey **DAVID GELL** for "Juke box jury" panel on March 16. Radio and TV dates flood-

ing in for **BARRY BARNETT** following his Eurovision Song Contest appearance. They include **ABC-TV's** "Thank your lucky stars" (March 23), **BBC-TV's** "6.25 show" (26), Light's "Talent spot" (April 2), and "Go, man, go!" (5).

**BRUCE TURNER** for **AR-TV's** "Tuesday rendezvous" on March 12. Glasgow's **HARRY MARGOLIS** takes ten-piece band into Pavilion, Rothesay, for two months from June. From this month, Columbia's Lansdowne Jazz Series drops "Jazz" from title and becomes Lansdowne Series to take in wider coverage. Singer **POLLY PERKINS** for Scottish TV's "One o'clock show" on March 26 and **BBC-TV's** "6.25 show" early April. **CYRIL DAVIES** R&B group for three-Fridays-a-month residency at Windsor's British Legion Hall.

**ROSE BRENNAN**, singer with **JOE LOSS** Orchestra, will be one of **TERRY LIGHT-FOOT's** guests in BBC "Jazz club" on March 17. **KEN COLYER's** Jazzmen top "Ally Pally Stomp" at London's Alexandra Palace on March 15. Event climaxes London University Rag Week and also bills bands of **MONTY SUNSHINE, CLYDE VALLEY STOMPERS, DICK CHARLESWORTH**, Germany's Leathertown Jazzmen, **MICKY ASHMAN, DOUGGIE RICHFORD, BACK O'TOWN SYNCOPIATORS, MIKE DANIELS, MIKE COTTON, CHARLIE GALBRAITH** and Melbourne New Orleans Jazz-band.

**BASSIST ADDISON FARMER**, twin brother of trumpeter **ART FARMER**, died in New York, aged 34. He worked with many top band-leaders, including **JAY McSHANN, WARDELL GRAY, HOWARD McGHEE, BENNY CARTER**, his brother **ART, CHARLIE PARKER**, and **MILES DAVIS**. Trumpeter **JUNE CLARK** died in New York, aged 62. He worked with **WILIE "The Lion" SMITH** in New York in 1922 and also with groups of **PERRY BRAD-FORD, JAMES P. JOHNSON, and CHARLIE SMITH**. June recorded with **DUKE ELLING-**



● Johnny Dankworth



● Joy Marshall

"On the scene" (28), "Go, man, go!" (22), **AR's** "Tuesday rendezvous" (26), and **TWW's** "Discs-a-gogo" (27).

**DJANGO REINHARDT's** guitar-playing son has made his first public appearance—in France. He is playing Paris's Hurle Club, using father's guitar and having tremendous success. **MICKY ASHMAN's** Ragtime Jazzband plays for final session of Windsor Jazz Club on March 29 before venue closes. Soviet Government reported to have rejected **DUKE ELLINGTON** and **COUNT BASIE** as part of 1963 Russian-American cultural exchanges.

**GUITARIST MIKE HART** has started Monday "jam sessions" at Edinburgh's new venue. New Yorker **SHIRLEY BASSEY** and **MATT MONRO** tour starts tonight (Friday) at Bristol. **KIM BROWNE**, singer-trombonist wife of Top Rank Music Controller **GARRY BROWN**, is now appearing solo. She flies to Malaya and Singapore on April 27 for forces shows.

**NEW MICK MORTIMORE** in Seven will be resident at Mecca's Empire Ballroom, Leicester Square, London, from March 20. **FRANK O'MALLEY** Orchestra signed for second season at Pontin's Holiday Camp Blackpool. **EMILE FORD** for Kings Hall, Stoke-on-Trent (March 16), followed by **DAVID MacBETH** (23).

**EDEN KANE** has had a film test for the role of an Arab in "Incident on the border". **TUBBY HAYES** Quintet returns to London's **RONNIE SCOTT** Club tonight (Friday) after smash Oslo trip. Singer **DAVID MARTIN**, with **THE EAGLES** and **SIMONE JACKSON** for show at London's Londoner Hotel on March 16.

**THE** Chappell's advert for the new musical "Half a sixpence," starring Tommy Steele, in last week's MM, should have read: "The new Harold Fielding musical," and not "Harold Fleming."

**ANNIE ROSS** is to sing at this year's Edinburgh Festival from August 19-31. Also booked: **ROBIN HALL** and **JIMMIE MacGREGOR, RORY** and **ALEX McEWAN, and LARRY ADLER**. "That was the week that was" ends its current BBC-TV run on April 27. It will resume in similar format in the autumn. Singer **STEVE PERRY** starts his first package tour when he joins **BRENDA LEE** tour opening Cardiff on Monday (11).

**VERNONS GIRLS** starring with **DAVID WHITFIELD** and **DALLAS BOYS** at Blackpool Winter Gardens from June 22. **KATHY KIRBY** for **ATV's** "ARTHUR HAYNES show" on March 23. **KESTRELS** for summer season in **LONNIE DONEGAN** show at Queens, Blackpool, from May 20. Pianist **JOE HENDERSON** guest star in **NORMAN VAUGHAN** show at Margate Winter Gardens for eight weeks from July 18.

**LAN ELSDON** Band starts Scottish tour at Ayr on April 15. Singer **JOHNNY de LITTLE** for cabaret at London's Jack of Clubs from April 15. **KENNY LYNCH** for "Easy beat" (March 17), "Thank your lucky stars" (23).

## Beatles say 'Thanks!'

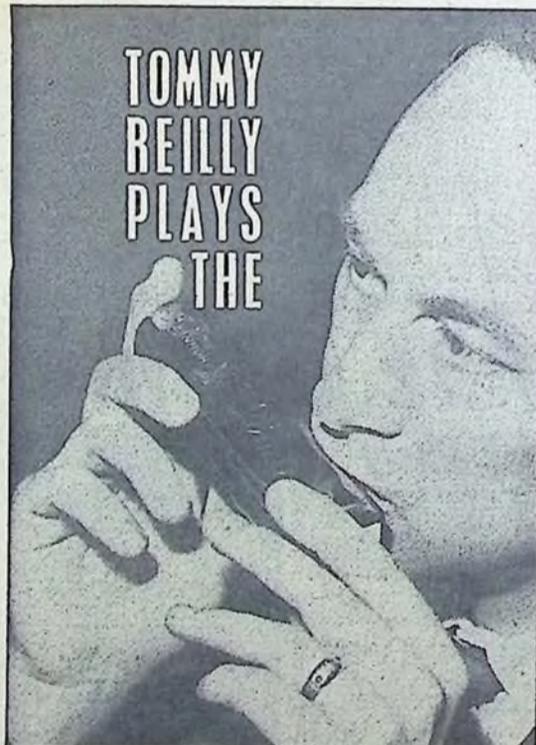
**THE BEATLES** — still holding down the No 1 spot in MM's Pop 50 — give a charity concert in Liverpool on June 12 "as a token of their appreciation of the young people of the city, who made their success possible." It will be at the Grafton, Liverpool, and all proceeds donated to the **NSPCC**.



● Chico Hamilton



● Roy Castle



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## AWARD RESULT

**AMONG** 1002 **CARL-ALAN** Award winners, **FRANK IFIELD** (artist—most popular record for dancing), **ACKER BILK** (bandleader—most popular record for dancing), **KENNY BALL** (outstanding trad leader), **TEA HEATH** (outstanding modern dance bandleader), and **JOE LOSS** (outstanding resident bandleader). Presentations will be on Monday (11) on **BBC-TV**.

## Girls go for Dave

**BANDLEADER Dave Clark**—of the **Dave Clark Five**—now knows what it's like to be a star in the **Cliff Richard** bracket. At his Tottenham home on Monday, the phone never stopped ringing for the 20-year-old drummer. Newspapermen, friends, and girls, girls, girls, kept calling.

### Marched

Reason? Over the weekend, 300 girls marched to Tottenham town hall with a 4,500-signature petition demanding his return to the Royal Ballroom in the High Street.

Owners, Mecca Dancing, had moved his group on to Basildon, Essex, leaving the **Geoff Rowena** outfit in charge. The girls—and boys—decided they wanted Dave back.

So they organised the petition, marched, and made a most every national paper with the story.

"The first thing I heard about it was when the Pictorial rang me on Saturday," said Dave.

### Comment

"But I would have stopped the whole thing if I'd had the chance. I mean, imagine what the other group feel like now!"

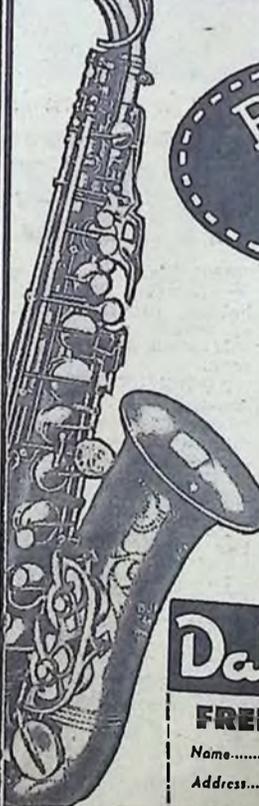
Mecca director **Eric Morley's** comment was brief and pithy. After explaining that the group were all Tottenham boys, he said that if there was an opportunity to move the group back he would give it consideration.



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# Film to star Kenny Ball Jazzmen

**KENNY BALL's Jazzmen** are to star in a 15-minute colour film. Made for Jacques de Laine-Lea Productions and directed by Douglas Hickox, the film will be shot at the MGM Studios, Boreham Wood, from April 1 to 4.

It will include the band's hit recordings. A major circuit release is currently being arranged. The Jazzmen have two appearances at the Royal Albert Hall this month—the Light Pro-

gramme's "Top of the pops" concert (14) and the Daily Mirror's "Snowdrop ball" (19).

On March 24 they visit Wembley to guest for the Stars Organisation for Spastics.

The band will be seen in ABC-TV's "Thank your lucky stars" on April 13 and airs in "Easy beat" on March 24.

Currently on tour in Scotland, Kenny will make another brief tour north of the border from May 6 to 9.



## Rolf, Joe Brown for Tax session summer tour

**WITH** his first LP, "Sun arise," set for release next week, Australian pop star Rolf Harris has signed for a summer season at the Windmill Theatre, Great Yarmouth, with Joe Brown, the Tornados and Mark Wynter, from June 14 to September 21.

On March 20, Rolf appears in BBC's "Showtime," on April 14 plays a date at Manchester Palace with Jet Harris and Tony Meehan, and part-comperes the "Swinging sounds of 1963" show at the Albert Hall on April 18.

He starts a fresh tour with Joe Brown and the Tornados on April 21 at Dartford, going on to Shrewsbury (22), Kettering (23), Maidstone (24), East Ham (25), Harrow (26), Slough (27) and Peterborough (28).

Rolf will dash to his Slough date on April 27 from the BBC-TV "Blue Peter" programme.

### Goodman goes legit for concerts

**DENNY GOODMAN** will join the Columbia Symphony Orchestra for a recording of Aaron Copeland's "Clarinet Concerto," which will be conducted by the composer.

Goodman will also do a Carnegie Hall recital, introducing a new Clarinet Sonata by Francis Poulenc.



© Rolf Harris

An unusual musical trio in an unusual setting—Chris Barber, Acker Bilk and Sir Malcolm Sargent pictured at the Treasury last Friday. They were part of a deputation which went to the Treasury to protest against the iniquitous purchase tax on musical instruments. The protest was organised jointly by the National Music Council of Great Britain and the Educational Group of the Musical Instrument Association. Barber and Bilk were nominated by the MM to represent jazz and popular music. Musicians are the only group whose tools of trade are subject to purchase tax.

## Ronnie Scott record club

**THE** Ronnie Scott Club is going into the disc business.

The club is starting a mail order scheme to sell American albums which have not been released in Britain. Among the first it is handling will be John Coltrane featured with the Duke Ellington Orchestra.

The club is also starting a new policy of presenting comparatively unknown groups on Monday, which will be "free" nights for club members.

A court case involving the club was settled last week. Other tenants in the Gerrard Street, London, building had complained of the noise during afternoon rehearsals.

The action was withdrawn on the club undertaking not to increase the amount of noise.

## Berry back at work

**SINGER MIKE BERRY**, who collapsed last week with nervous exhaustion and went into hospital, is back at work.

He said he worked too hard promoting his hit disc, "Don't you think it's time?" Mike said he aimed to meet as many fans as possible but overworked by doing too many appearances.

On Monday, Berry joins the Brenda Lee package tour, opening at Cardiff.

## Al-Sandy radio date

**THE** Fairweather-Brown All-Stars have their first "Saturday club" airing on April 6.

## Floater—from Liverpool

**THE** North is to have its own Floating Festival this year—with 12 top bands lined up for a 10-hour cruise from Liverpool.

Organised by London's Jazz-shows, the Merseyside Jazz-boat weighs anchor on Sunday, June 23, with the bands of Acker Bilk, Kenny Ball, Alex Welsh, Terry Lightfoot, Alan Elsdon, Mick Mulligan, Bruce Turner, Monty Sunshine, the Merseyside Saints and Wall City (Chester) Jazz bands and the Back o' Town Syncopators.

Tickets for the cruise are £2 apiece—available from Jazz-shows, 23 Newman Street, London W1.

## BUCK CLAYTON AT SCOTS FESTIVAL

**SCOTLAND** is to stage its biggest-ever jazz festival on June 1 in the Palace grounds at Hamilton, Lanarkshire.

The star-studded list of bands includes Acker Bilk, Kenny Ball, Chris Barber, Alex Welsh, Humphrey Lyttelton, Clyde Valley Stompers, Terry Lightfoot, and the Back o' Town Syncopators.

And for the modernists, the Tubby Hayes Combo and the Joe Harriott Quintet.

Clinton Ford has been signed as compere and American trumpeter Buck Clayton has also promised to make a pre-Manchester appearance.

## Craig relaxes, says voice may change

**CRAIG DOUGLAS** was "taking things very easy" this week after the shock news that he had lost his voice.

Under the supervision of his singing teacher, Professor George Cunell, Craig was having extensive exercises to regain his voice.

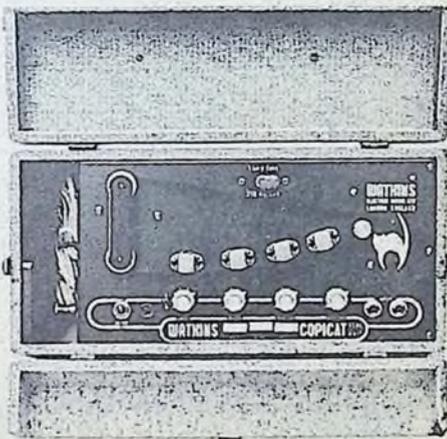
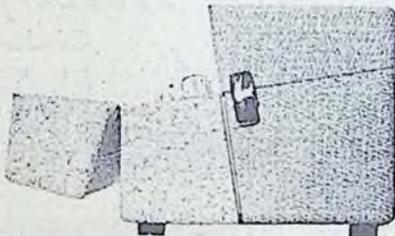
His future is still uncertain. "But it is likely he will sing again all right, even if with a different voice," says Douglas's manager, Bunny Lewis.

## Hofner STRINGS

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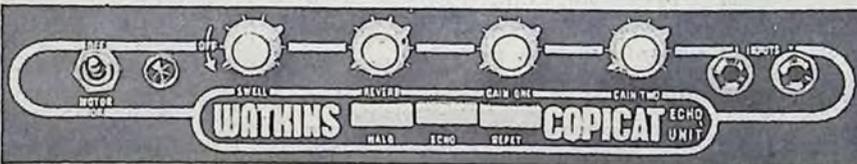
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# TOP FIFTY

1. (1) PLEASE PLEASE ME ..... Beatles, Parlophone
2. (2) THE WAYWARD WIND .. Frank Ifield, Columbia
3. (3) THE NIGHT HAS A THOUSAND EYES  
Bobby Vee, Liberty
4. (8) SUMMER HOLIDAY  
Cliff Richard and the Shadows, Columbia
5. (7) THAT'S WHAT LOVE WILL DO  
Joe Brown, Piccadilly
6. (4) DIAMONDS .. Jet Harris and Tony Meehan, Decca
7. (5) LOU-LOU .. Frankie Vaughan, Phillips
8. (14) LIKE I'VE NEVER BEEN GONE .. Billy Fury, Decca
9. (6) ISLAND OF DREAMS ..... Springfield, Phillips
10. (13) HAVA NAGILA ..... The Spotnicks, Oriole
11. (15) HEY PAULA ..... Paul and Paula, Phillips
12. (16) TELL HIM ..... Billie Davis, Decca
13. (9) LITTLE TOWN FLIRT .... Del Shannon, London
14. (12) WALK RIGHT IN The Rooftop Singers, Fontana
15. (10) SUKIYAKI ..... Kenny Ball, Pye
16. (11) ALL ALONE AM I ..... Brenda Lee, Brunswick
17. (20) CHARMAINE ..... The Bachelors, Decca
18. (35) ONE BROKEN HEART FOR SALE  
Elvis Presley, RCA
19. (19) THE NEXT TIME/BACHELOR BOY  
Cliff Richard, Columbia
20. (25) HI LILI, HI-LO .... Richard Chamberlain, MGM
21. (18) GLOBETROTTER ..... Tornados, Decca
22. (29) CUPBOARD LOVE ..... John Leyton, HMV
23. (17) LIKE I DO ..... Maureen Evans, Oriole
24. (—) FOOT TAPPER ..... Shadows, Columbia
25. (21) A TASTE OF HONEY ..... Acker Bilk, Columbia
26. (23) MY LITTLE GIRL ..... The Crickets, Liberty
27. (31) FROM A JACK TO A KING Ned Miller, London
28. (22) DON'T YOU THINK IT'S TIME  
Mike Berry, HMV
29. (28) BOSS GUITAR ..... Duane Eddy, RCA
30. (24) BIG GIRLS DON'T CRY Four Seasons, Stateside
31. (26) DANCE ON! ..... Shadows, Columbia
32. (—) RHYTHM OF THE RAIN Cascades, Warner Bros.
33. (27) SOME KINDA FUN ..... Chris Montez, London
34. (30) IT'S UP TO YOU ..... Rick Nelson, London
35. (—) SAY WONDERFUL THINGS  
Ronnie Carroll, Phillips
36. (32) THE ALLEY CAT SONG David Thorne, Stateside
37. (—) PIED PIPER ..... Steve Race, Parlophone
38. (41) MY KIND OF GIRL .... Frank Sinatra, Reprise
39. (33) LOO-BE-LOO ..... The Chucks, Decca
40. (34) WHAT NOW ..... Adam Faith, Parlophone
41. (38) FIREBALL XLS ..... Don Spencer, HMV
42. (—) IN DREAMS ..... Roy Orbison, London
43. (44) TOWN CRIER ..... Craig Douglas, Decca
44. (—) SATURDAY NITE AT THE DUCK POND  
Couraers, Parlophone
45. (36) I SAW LINDA YESTERDAY Doug Sheldon, Decca
46. (37) BLAME IT ON THE BOSSA NOVA  
Eydie Gorme, CBS
47. (45) JOHNNY DAY ..... Rolf Harris, Columbia
48. (39) QUEEN FOR TONIGHT Helen Shapiro, Columbia
49. (49) TROUBLE IS MY MIDDLE NAME  
Brook Brothers, Pye
50. (—) LET'S TURKEY TROT ..... Little Eva, London

Publishers: 1 Dick James; 2 Le Fleur; 3 Aberbach; 4 Elstree; 5 Jack Good; 6 Francis Day and Hunter; 7 Chappell; 8 Shapiro-Bernstein; 9 Shufflet; 10 Leeds; 11 142 Music; 12 Mellini; 13 Vicky; 14 Southern; 15 Bellinda; 16 Leeds; 17 Keith Prowse; 18 17 Saville Row; 19 Elstree; 20 Robbins; 21 Ivy; 22 Essex; 23 Bourne; 24 Elstree; 25 Ambassador; 26 Crickets Music; 27 Burlington; 28 Meridian; 29 Twangy Music; 30 Ardmore and Beechwood; 31 Bron; 32 Morris; 33 Morris; 34 Four Star Sales; 35 Mutual Music Ltd; 36 Chappell; 37 Keith Prowse; 38 Essex; 39 Peter Maurice; 40 Downbeat; 41 Dave Toff; 42 Chappell; 43 Aldon; 44 Ardmore and Beechwood; 45 Ivan Mogull; 46 Aldon; 47 Ardmore and Beechwood; 48 Lorna; 49 A Schroeder; 50 Aldon.

## TOP TEN JAZZ

1. (1) JAZZ SAMBA (LP) ..... Stan Getz and Charlie Byrd, Verve
2. (2) FOUR HITS AND A MISTER (EP) ..... Acker Bilk, Columbia
3. (3) THE BEST OF BALL, BARBER AND BILK (LP)  
Kenny Ball, Chris Barber and Acker Bilk, Pye
4. (4) TAKE FIVE (EP) ..... Dave Brubeck, Fontana
5. (5) TIME OUT (LP) ..... Dave Brubeck, CBS
6. (6) BAND OF THIEVES (EP) ..... Acker Bilk, Columbia
7. (7) KENNY'S BIG FOUR (EP) ..... Kenny Ball, Pye
8. (8) TIME FURTHER OUT (LP) ..... Dave Brubeck, CBS
9. (9) CLOSE UP IN SWING (LP) ..... Erroll Garner, Phillips
10. (10) THE BEST OF BARBER AND BILK, Vol. 1 (LP)  
Chris Barber and Acker Bilk, Pye

## TOP TEN LPs

1. (1) SUMMER HOLIDAY Cliff Richard and the Shadows, Columbia
2. (2) GIRLS! GIRLS! GIRLS! ..... Elvis Presley, RCA
3. (3) I'LL REMEMBER YOU ..... Frank Ifield, Columbia
4. (8) SINATRA-BASIE ..... Frank Sinatra and Count Basie, Reprise
5. (4) WEST SIDE STORY ..... Soundtrack, CBS
6. (5) OUT OF THE SHADOWS ..... Shadows, Columbia
7. (6) SOUTH PACIFIC ..... Soundtrack, RCA
8. (7) BOBBY VEE MEETS THE CRICKETS ..... Liberty
9. (9) ON STAGE WITH THE BLACK AND WHITE MINSTRELS  
George Mitchell, HMV
10. (10) ROCK-N-ROLL, No. 2 ..... Elvis Presley, RCA

## TOP TEN EPs

1. (1) KID GALAHAD ..... Elvis Presley, RCA
2. (2) FRANK IFIELD'S HITS ..... Frank Ifield, Columbia
3. (3) SOUNDS OF THE TORNADOS ..... Tornados, Decca
4. (4) THE BOYS ..... Shadows, Columbia
5. (5) FOLLOW THAT DREAM ..... Elvis Presley, RCA
6. (6) TELSTAR ..... Tornados, Decca
7. (8) SHADOWS TO THE FORE ..... Shadows, Columbia
8. (10) OUT OF THE SHADOWS ..... Shadows, Columbia
9. (9) WONDERFUL LAND OF THE SHADOWS  
Shadows, Columbia
10. (7) BLACK AND WHITE MINSTREL SHOW, No. 1  
George Mitchell, HMV

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## AMERICA'S TOP TEN

As listed by "Variety"—Issue dated March 6, 1963.

1. (3) WALK LIKE A MAN ..... Four Seasons (Vee Jay)
2. (4) RHYTHM OF THE RAIN ..... Cascades (Vallant)
3. (5) YOU'RE THE REASON I'M LIVING ..... Bobby Darin, (Capitol)
4. (2) RUBY BABY ..... Dion (Columbia)
5. (1) HEY PAULA ..... Paul and Paula (Phillips)
6. (8) BLAME IT ON THE BOSSA NOVA Eydie Gorme (Columbia)
7. (6) WALK RIGHT IN ..... Rooftop Singers (Vanguard)
8. (9) WHAT WILL MARY SAY ..... Johnny Mathis (Columbia)
9. (10) ONE BROKEN HEART FOR SALE ..... Elvis Presley (RCA Victor)
10. (—) THE END OF THE WORLD ..... Skeeter Davis (RCA Victor)

# Dateline U.S.A.

JOHNNY MATHIS to star in non-singing role in film "Matador of God" . . . NANCY WILSON signed three-year contract with Capitol . . . musical director SONNY BURKE assigned A&R job with Decca to John Sinatra's Reprise label.

### Festival dates

GEORGIA BROWN — currently starring in "Olivier!" — for three-week engagement in swank Manhattan night club . . . JIM REEVES off to South Africa for film . . . Monterey Jazz Festival scheduled for 20-22 September.

### San Francisco

SONGWRITER ANDY RAZAF (67) married in Los Angeles . . . WOODY HERMAN'S New Big Band opening at Metropole this month . . . trumpeter AL HIRT on ANDY WILLIAMS



● MATHIS—film role



● GEORGIA—club dates

and DINAH KAYE TV shows recently . . . LAMBERT, HENDRICKS AND BAVAN currently in San Francisco . . . others in the city are MILES DAVIS and the PAUL WINTER SEXTET.

### Monk album

ERROLL GARNER signed for Reprise—first issue will be "World Concert" recorded at last year's Seattle World Fair . . . CLARA WARD SINGERS to record with the DUKES OF DIXIELAND . . . THELONIOUS MONK Quartet recorded second album for Columbia under TEO MACERO'S supervision.

### Jazz singles

BOB BROOKMEYER cut country-and-western album for MGM-Verve . . . SARAH VAUGHAN reported to have suspended divorce action



● GARNER—new album

against husband CLYDE ATKINS . . . Atlantic Records issuing jazz singles from recent LPs made by SONNY STITT, LEO WRIGHT, SLIDE HAMPTON and BETTY CARTER.

### New series

GUITARIST HOWARD ROBERTS to be featured in Capitol's new "Dimensions in Jazz" series . . . HENRY MANCINI scoring "Charade" to be made in London starring CARY GRANT and AUDREY HEPBURN . . . FRANK SINATRA signed ANN-MARGRET for lead part in forthcoming "A young man's fancy."

### Edwards sued

SINGER VINCE EDWARDS (TV's "Ben Casey") and Decca Records being sued for over one million dollars by Russ-Fi Records who claim that restraint has been put on them not to issue early Edwards masters they hold . . . altoist JACKIE McLEAN returned to cast of "The Connection."

### Clan drummer

LENA HORNE says she will do no more night-club dates . . . drummer MEL LEWIS worked with Clans-

# stephane grappelly

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Loos Ace .. 4/8	Dance On (The Shadows) .. 4/8	Most Be Madson .. 4/8	Patrol Of Cynsuke (Trad) 5/8
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Loop De Loop .. 4/8	Globetrotter .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Loop De Loop .. 4/8	Loop De Loop .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Mr. Boss Man .. 4/8	Have Red Violin Blues .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Elbo Pve Never Been Gone .. 4/8	Little Drops Of Rain .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Marche Militair (JO Sid) .. 4/8	Year Cheating Heart .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Mr. Boss Man .. 4/8	Try Me To The Moon (Wa) .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
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Hey Paula .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Rhythm Of The Rain .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Under Double Eagle .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Swing Of Flavelier JO .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Bonnie's At Midnight (JO) .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Have Madia .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Polly Wally Doodia (Dista) .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Island Of Dreams .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
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Dimonds .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Hotel Happiness .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Have Madia (Glen Ouse Arr.) .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
A Taste Of Honey (Wa) .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
Loop De Loop .. 4/8	Simply Bossa Nova .. 4/8	Patrol Of Cynsuke (Trad) 5/8	Patrol Of Cynsuke (Trad) 5/8
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● KENTON—disbands

men SINATRA-DAVIS-MARTIN during their last engagement in Las Vegas . . . SLIM GAILLARD appearing in Greenwich Village club.

### Kenton disbands

DINAH WASHINGTON appearing with the LIONEL HAMPTON Band at the Apollo . . . STAN KENTON Band broken up but will re-form in July for touring . . . tenorist J. R. MONTEROSE left Hampton band now with DON MICHAEL Trio . . . Belgian tenorist BOBBY JASPAR underwent heart operation in Bellevue Hospital, New York.

### Newport

ARRANGER OLIVER NELSON appearing with JOE NEWMAN Quintet on alto and tenor at the Half-Note . . . highlight of this year's Newport Jazz Festival could be PEE WEE RUSSELL with the THELONIOUS MONK Quartet.

### New drummer

DAVID "FATHEAD" NEWMAN—altoist with the RAY CHARLES group—has now LP out on Atlantic . . . BUZZY DROTTIN replaced drummer CHARLIE LODICE with the DUKES OF DIXIELAND . . . LUCKY THOMPSON—back from Europe—cut tenor-plus-rhythm album for Prestige.

# BEHIND THE SCENE



with  
the  
Raver

# DANKWORTH DOUBLE ACT

—with Menuhin at Bath

**JOHNNY DANKWORTH** and Yehudi Menuhin do not exactly spring to mind as a likely double act. But at this year's Bath Festival, from June 6 to 16, they will appear together in a highly unusual concert.

Dankworth is collaborating with Raymond Leppard, a straight conductor, on a 12-minute work for a combination which will probably include violin, clarinet, flute, cello, bass, harp, harpsichord, piano and percussion.

Menuhin has already rehearsed the work at his London home with Dankworth.

The piece is described as "a sketch which allows opportunities for the combination of classical and jazz instruments in a jazz technique of competition with improvisations."

In short, attempting the near impossible!

## ● Come outside!



**MIKE PICKWORTH**, of the Springfields, moved into a new Kensington flat last week.

On the first night he got home around midnight, dead beat after a strenuous day at AR-TV's studios. Fancying a coffee he went down to the front door, in his pyjamas, to get the milk.

And locked himself out. Even after he got another tenant to open the door his troubles weren't over.

It was 10 am before a cleaner arrived with spare keys to let him back into his flat.

"The most embarrassing part was when people, leaving for work, kept passing me in the corridor," said Mike.

○ PICKWORTH

# Ravings

**KENNY BALL** flies from Glasgow on Sunday for BBC-TV's programme on the Carl-Allen Awards... **OSCAR PETERSON** in Southern-TV's "Day by day" today (Friday).

**JACK HIGGINS**, of the Harold Davison office, will give an address at the annual Magnate's Dinner, at New College, Oxford, next Wednesday. Beat that, Cambridge.

**AD CUTLER** says the next craze will be—Scrummy and Western... That total stuff is a myth. Caught **BRUCE TURNER** having a quick lager and lime in Fleet Street this week.

At Manchester's Cabaret Club recently American boxer Joe "Old Bones" Brown was asked if he liked Ella. "Do you mind standing when you talk about our Queen?" roared Joe.

Another item from reader **D. HUDSON**—The Charles Mingus Workshop has added another lather. Gospel stars **ALEX BRADFORD** and **MARION WILLIAMS** signed records in **DOUG DOBELL**'s West End shop on Wednesday.

**MICK MULLIGAN** drove 140 miles to a gig last week. "I like to be early," he told the surprised promoter. "Not this early," he was told. "You're not on until tomorrow night."

**KENNY HARRISON**, drummer with **DAVE KEIR**, had to act as midwife when his wife, Heather, presented him with a son at 3 a.m. last Sunday... Drummer **IAN BELL**'s wife, Daahna, gave birth to a son last week.

**LUCKY KEN BARTON**, His Oriole Jazzband played for the finale of London University's Fashion and Beauty Queen contests at the Gate Royal on Monday.

"You've got to have a gimmick" is the title of the **CHECK-MATES** new Decca single. So they have away chess sets at a press reception on Tuesday. Incidentally, guitarist **KEN STREET** is a great-nephew of William Cody, the original Buffalo Bill.

## ● Shoe shine?

**CHRIS BARBER'S** Band is currently appearing in an odd assortment of footwear.

After their recent American tour, drummer **Graham Burbidge** went to London Airport to collect his kit and the box containing the band's uniform shoes.

He thought the box was a bit large and heavy. Then discovered it contained a traction shaft.

Apparently there had been labelling mistakes in New York. And a Johannesburg farmer now has the band shoes.

"Trouble is the shoes were black," adds Chris.

## ● Gimmick

**MONTY HOWARD**, who opened the Climax Jazz Club at the Guildhall, Ilford, last weekend, gets my trophy for the gimmick of the year.

At tomorrow's (Saturday) session he is giving away a bottle of champagne to every 20th customer.

Playing the session is the Melbourne New Orleans Jazz-band. Hope somebody offers them a taste!

## ● Regret

**NORMAN GRANZ** was telling me of his one regret—the session that just didn't happen.

After completing his series of albums with the late and great Art Tatum, Granz arranged for him to record with Charlie Parker.

The pay-off? "Bird was there. Tatum was the one who didn't show up," said Granz.

## ● Marathon

**TERRY LIGHTFOOT** used to be something of an athlete—both at school and in the RAF. And he has the trophies to prove it.

So he took notice of President Kennedy's keep fit bit in the States. Finding the band had a morning off in Swindon he organised a marathon walk.

"Unfortunately," reports Terry, "we had only gone two miles when a pub jumped out in front of us. It ended as a marathon drinking session."



## Ella at Manchester

Following her Manchester concerts last weekend, **ELLA FITZGERALD** took a party to the Cabaret Club. She was persuaded to sing for the guests and is pictured with **OSCAR PETERSON** and **DOUG TOBUTT** of the Harold Davison office.



GRAHAM BURBIDGE (Chris Barber)



JOHN BUTTS (Johnny Dankworth)

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all  
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# Mainstream —the poor relation

**FAT** John Cox tells the story of his mainstream band's visit to a club in the Midlands.

"It was a typical, brainwashed traddy-pop crowd," says John. "In the interval a crowd of girls came up and said, 'We don't know what it is but we like it. Is it jazz?'"

Mainstream has tended to be something of a poor relation in British jazz—ignored by both trad and modern extremists.

This week I discussed the music and its prospects with three of its practitioners—Sandy Brown, Bruce Turner and Fat John.

The talk went like this:

**B.D.:** First of all, what is mainstream?

**SANDY:** I don't know what it is. It is a label invented by the critic Stanley Dance to describe what music he likes.

I think a lot of so-called modern bands are playing mainstream. They have discovered that people want to hear a tune every now and again. That sounds to me like what I think of as mainstream.

The trouble with a label is that people think the music is all the same. You couldn't find four bands as far apart in sound as Bruce, Humph, Fat John and ours.

## ★ Funny

**B.D.:** Is the music getting more popular with trad clubs?

**JOHN:** The problem is still the promoters. They peddle mediocrity because it is so easy to repeat.

We were booked into one club and when the promoter found out we were not a trad group he said: "But you must play trad in my club." When I said I'd rather not do the job, he said: "Couldn't you just stick in Indiana?"

I thought it was funny after weeks of rehearsing good tunes and arrangements.

**BRUCE:** The modern clubs

won't hire mainstream bands at all. I am quite happy playing the trad circuit. It is getting more popular—mainly because of the surflet of trad.

**SANDY:** There is a snob appeal, too, particularly among promoters. Having booked the band for the first time in a year the promoter, after 51 trad sessions, will say it is great to hear someone who can play.

## ★ By-pass

**BRUCE:** I think the age factor has a lot to do with playing mainstream. To play any jazz which isn't a cliché or a copy, you have got to have lived it a number of years—put in a whole lot of listening.

But you have to know your New Orleans period first. You can't by-pass it. That's the trouble with the modernists. They may pay lip-service to jazz history but they haven't lived it.



● SANDY—snob appeal



● BRUCE—age factor



● FAT JOHN—mediocrity

**SANDY BROWN, BRUCE TURNER, and FAT JOHN COX**  
join **BOB DAWBARN** to discuss the future of mainstream jazz

consistent, one-way development in jazz. That is completely wrong—there is always action and then reaction.

## ★ Reaction

Bop was reaction against the music that Bruce likes. Then came the reaction against bop—nobody plays like that now.

There is another schism at the moment. People like Eric Dolphy, John Coltrane and Ornette Coleman are involved in a reaction against the sort of thing which, say, Tubby Hayes thinks is the only way to play.

They are rebelling against orthodoxy and it's bound to happen.

People who think they are playing all wrong are naive idiots.

**BRUCE:** The trouble with experiment is that it presupposes a conscious act. Jazz, originally, was not a conscious thing, it just happened.

Experiments should take the form of getting back to subconscious playing. You shouldn't be concerned with how the text-book says an instrument should sound.

## ★ Intensity

**BRUCE:** My outlook is much more narrow-minded than Sandy's. I don't like much jazz after the Forties.

I enjoyed Zoot Sims and Al Cohn though. It's like a classical fan liking Beethoven and Bizet. I like Louis Armstrong and Zoot Sims, but at a different intensity.

**B.D.:** Does mainstream just limp along 20 years behind modern jazz?

**SANDY:** I can't go along with that. People are under the impression there has been a

**SANDY:** I don't agree. Those guys have roots—in Charlie Parker.

**BRUCE:** But did Parker have roots?

**SANDY:** Of course.

**B.D.:** Would you agree that arrangements seem more important in mainstream than trad or modern jazz?

**JOHN:** Yes, that may be so.

**SANDY:** Trad is almost entirely contrapuntal, so it doesn't need arrangements. The modernists have almost done away with counterpoint. They would rather have a melody that is too complex, harmonically, to be suitable for arrangement.

You know, about three years ago you couldn't get a job with a mainstream band. Now people still come up and ask for your old numbers, but that is different from all those requests for "Maryland."

**BRUCE:** Yes, there is no more actual heckling. Of

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# Top spot tussle!

CAN the BEATLES topple the SHADOWS from the heights of British pop? That's one of the major talking points in show business this week. But while the Liverpool group retains its hold at the top of the Hit Parade, CLIFF RICHARD's accomplices have swept into the chart—for the first time since "Dance on!"—at No 24.

The title: "Foot tapper." It's another winner from the "Summer holiday" film, and Cliff has moved up four places with the picture's title song to No 4 slot.

There are rumbles of a slow decline in ELVIS PRESLEY's records. "On a broken heart for sale" (18 today, 35 last week) does not seem to have struck heavily with Elvis's faithful millions.

## Spurt

It does not have the same sales spurt as many of Presley's others. For the patriots, there are 12 British-made records in the top twenty, with FRANK IFIELD's "The wayward wind" battling on for the leading position.

BILLIE DAVIS, has scored her first solo success with "Tell him" (No 12). Billie did extraordinarily well to beat the "cover version" by the more established ALM COGAN.

Aligning CRAIG DOUGLAS, still away from work with throat trouble, continues to keep his name to the fore with "Town crier" (49), and Steve Race, whose "Nicola" did so well but failed to hit the chart, enters the race today with the catchy "Pled piner" (37).

"My kind of girl" has a rebirth of hit life, with the FRANK SINATRA version in at No 38—to the astonishment and anger of Matt Monro fans who are writing "hands-off-Matt's-song" letters to the MM.

With "Queen for tonight" sinking from inauspicious success, HELEN SHAPIRO may be pinning her hopes for a hit on her new records.—RAY COLEMAN.

# BRAVO JUDY!

ON the face of it, the story line of "I could go on singing" would not seem to be the most prepossessing material. It's about the young boy torn between sedate, British, surgeon father and explosive, vivacious show star mother. The couple had parted years beforehand.

says  
**Laurie Henshaw**

Mum (Judy Garland) commutes between America, London, Paris and all points East and West. Dad has the boy firmly planted in a public school and all set for the Establishment brackets in later life.

But Mum wants to take possession when she meets the boy who—wait for it!—doesn't know she is his mother. Revelation of the truth makes one of the most moving scenes in the film.

And make no mistake; this film is moving. A tour de force for JUDY GARLAND, a further tribute to the professional polish of Dirk Bogarde—and a triumph for 15-year-old schoolboy Gregory Phillips.

It was the late W. C. Fields who said that stars should never appear on the same screen with children or dogs.

Gregory's innate charm and convincing performance (it is hard to believe this is his first film role) could have ripped the ground from an artist of even Miss Garland's stature. The fact that it does not is a compliment to the actors themselves, the director—Ronald Neame—and the scriptwriters.

The path between pathos and banality is awfully narrow. That no-one makes the slightest slip throughout this film—really three-quarter part "weepie"—speaks volumes for the perceptiveness of its makers.

The emotional tension builds up to a tremendous pitch in some scenes; if ever an actress poured her soul into a part it is Miss Garland. One woman broke into audible sobs at the preview.

The songs? "By myself" is heart-wrenching in the film's context. But all the numbers, including the title song, make an impressive impact as delivered in the London Palladium sequences.

Frankly, I found the Judy Garland of "I could go on singing" more dominating, more moving, more compelling than the Judy Garland who took



## Weepie!

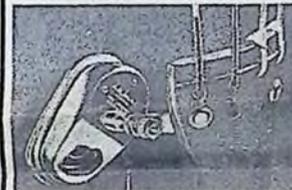
'If ever an actress poured her soul into a part it is Judy Garland'

London by storm on stage only a few years ago.

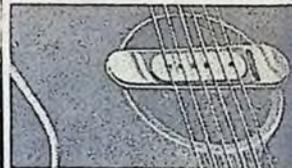
If you were present on the previous occasion, see if you don't agree when you see the film. It opened at the Plaza, Piccadilly, London, on Wednesday.

Judy does NOT sing "Over the rainbow" in this picture. Despite this, it could prove a smash throughout the country.

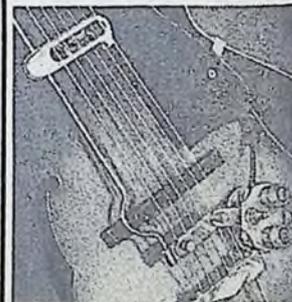
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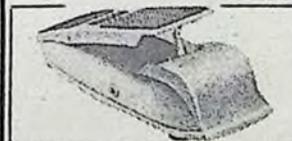
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## Look-n-listen

### saturday

(Times: GMT)

10.20 a.m. F 1: Jazz Contrasts. 12.30 p.m. E: Jazz—for dancing. 1.20 M 1: Radio Jazz Club. 1.45 BBC L: Ted Heath. 4.10 Z: Swing Scene. 4.35 BBC M: L.P. Parade. 6.35 N 2: Jazz Quarter. 7.15 W: Billie Holiday. 8.45 A: Jazz Images. 0.15 F 1: Jazz for Everyone. 0.30 W: Grappelly. 10.15 U: Jimmy Witherspoon and Buck Clayton Combo at the Paris Olympia. 10.15 T: VOA Popular (nightly except Sun.). 11.5 J: Jazz Book. 11.15 T: VOA Jazz (nightly, except Sun.).

### sunday

3.18 p.m. A: Club St-Germain, with the orchestras of Eddie Louie, Pierre Michelot, Barney Wilen and George Arvanitas. 3.20 BBC TV: Louis Armstrong in "New Orleans". 5.0 J: "The Fantastic Charleston Era"—reminiences with the Charleston Ho: Peppers. 5.20 B: Jazz Today. 6.55 BBC E-212, 224m: Jazz Discs. 8.45 A: Jazz Courier. 9.10 S: For Jazz Fans (nightly). 10.0 F 1: Carlos de Radaizky. 10.0 B: Pastiche on "King" Cole. 10.5 11.0 N 1: Jazz Concerts. 10.20 A: Blind Pearly Brown, Teddy Buckner, Davis Sisters, Golden Gate Quartet, others. 11.15 E: Jazz and "near jazz."

### monday

4.30 p.m. H 2: Oscar Peterson. 5.0 BBC L: Acker Blik. 8.45 A: Jazz Actualities. 0.10 R: Jazz Corner. 0.15-10.0 E: Jazz Club—Steve Lacy. 0.15 F 1: Jazz in Blue. 0.35 Q: Benny Bailey and the SFB Quintet. 10.0-10.55 M 1: Jazz Session. 10.0 U: Miles D. Gil Evans, Adelerley, Paul Chambers, Diahann Carroll. 10.31 BBC 1: Jazz Scene—Gonella, Roy Charles. 11.5 J: Midnight in Europe (nightly).

### tuesday

7.0 p.m. M: B.O. in Moscow. 8.13 F 2: Jazz programme. 8.45 A: Jazz in N.Y. 0.10 R: Blues singers. 0.15 F

### STATIONS

A: RTF France 1: 1829, 48.58m. B: RTF France 2: 348, 218, 259, 359, 423, 445m. E: NRD: 209, 180m. F: RTB Brussels: 1-484; 2-324; 4-108m. H: Hilversum: 1-402; 2-298m. I: SWF Baden: 205, 303, 451m. J: RNM Europe: 547, 344, 271m. K: SBC Stockholm: 1571, 500, 388, 255m. L: NR Oslo: 1376, 477, 337, 228m. M: Saarbrücken: 211m. N: Denmark Radio: 1-1274; 2-283; 3-10, 202m. O: BR Munich: 315, 107m. P: SDR Stuttgart: 633, 257, 212m. Q: IFR Frankfurt: 504m. R: RAI Italy: 355, 290, 269, 207m. S: Europe 1: 1047m. T: VOA Washington: 1734m. U: Radio Bremen: 221m. W: Luxembourg: 268, 422m. X: Monte Carlo: 205, 49 and 42m. bands. Y: RSO Lugano: 639m. Z: RSO Lausanne: 323m.



CLAYTON—Sunday



HOLIDAY—Saturday

1: Jazz Actualities. 9.20 B-258m: The Real Jazz. 0.30 I: Jazz in Thailand (2).

### wednesday

4.15 p.m. M2: Jazz Session. 4.20 L: Jazz. 5.0 N 2: Jazz in Sardinia. 5.30 F 1: Carlos de Radaizky. 6.30 BBC Net 3: Joe Harriott Quartet. 0.10 N: Jazz in Europe. 0.15 J: Jazz Music Hall. 0.30 X: Jazz Land. 0.50 H 1: Jazz Magazine. 9.55 M 2: Nelson Riddle. 10.0 J: Jazz Journal. 10.5 Z: Jazz Actualities

### thursday

4.5 p.m. U: "Classic Blues and Washboard Music." 5.30 H 2: Ad

## FOCUS ON FOLK

YOU MACDONALD, mother of Jacqueline, who with her husband keeps the Fleeca Inn at Cullingsworth, Yorks, plays nup piano and sings a repertoire of her own, nunciated by raper-sharp witticisms.

I said last July that she would go like jet-propulsion in the folk clubs but so far Lou, tied to a busy "car trade" nup a stone-throw from the Bronto's Haworth, has never been able to get away.

Last Monday the mountains came to Mahomet. Coaches and cars brought fans from clubs in Harrogate, Bradford, Leeds, Mirfield and the Liverpool Coach-house club that Jacqueline Macdonald runs with Bridie O'Donnell.

To represent London I took Shirley Hart and Colin Wilkie. We travelled with Dan and Nan Archer (of the Fable label) who plan to record Lou later in the month.

Lou led the five thousand and the beer engine worked overtime. Everybody sang—occasionally it sounded like two songs at once—but it was a brave noise.

Close on closing time Lou began to play. They laughed when she sat down at the piano—then they heard her play and sing and they had hysterics.

The hysterics were repeated for Jackie Lynch, the Fleeca Inn's singing waiter, whose "The little white mouse" would not pass the Lord Chamberlain's office.

There was much talk of making this club set-together a monthly affair. My only regret will be that I can't get there any time.

Harlow's first birthday was celebrated last weekend when the club saved up the annual struggle and moved to bigger premises—the Churchfields Common Room, convenient to the Small Copper pub.

Ian Campbell's folk group topped the bill. They were very good—but I'm going to give up saying so until Lent is over.—ERIC WINTER.

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# I ADMIT I COPIED BUDDY HOLLY



—says TOMMY ROE

**D**ARK, handsome 20-year-old TOMMY ROE flew into London this week from Atlanta, Georgia, and said: "I admit I copied Buddy Holly's style. Sure. I had to have a gimmick to get off the ground."  
"My record company heard me singing like Holly and they suggested that record, 'Sheila.' The style served its purpose of getting my own name across. And you know, singing's terribly competitive back home. So I did it."  
"It might have been a mistake but it certainly gave me a good hit record, didn't it?"  
Roe, here to tour with fellow-American Chris Montez, appeared to have misgivings about his spurt to success. "I've done well with 'Sheila' and 'Susie darlin', but the time has come to drop the gimmick," he declared.  
"My new record, 'The folk singer,' shows Tommy Roe as plain Tommy Roe. No copying."  
"Did he fear trouble in re-establishing himself with a totally different vocal style?" "Could be," he replied. "But it had to happen."  
"A few Buddy Holly fans were apparently not very pleased I copied his style. They accused me of cashing in on his death. That's just not true. I own every Holly record ever issued. I'm among his top fans."—RAY COLEMAN.



# IFIELD—HE'S REALLY GOT A VOICE

—says CHRIS MONTEZ

**F**OR a visiting American pop star to praise London is nothing new. They are prepared to love the place from the instant their feet touch British soil.  
For one to say he wants to stay—within four days of arriving—is unusual, if not unbelievable.  
But 18-year-old CHRIS MONTEZ, here for three weeks with fellow artist Tommy Roe, was serious.  
"This is the first time I've toured outside the States," he said. "London is great. I've had time to look around over the week-end, and I like it so much I could stay here."  
Chris, Mexican-born ("I had a rough time in junior school because I couldn't speak English very well"), admitted that when he heard his hit "Let's dance" for the first time, he disliked it.  
"I didn't think 'Let's dance' was my sort of song, but I changed my mind after we recorded it. That organ bit on the record was just one of those things."  
Chris has no particular favourites in the record world—"I like pretty nearly everything I hear," he said—but one British artist he admires very much is Frankie Field.  
"He's really got a voice," he said.—CHRIS ROBERTS.

I give them the works with physical jerks but . . .

# I'VE NEVER CRAWLED FOR A

**I**n a ten-year build-up to stardom, FRANKIE VAUGHAN has confounded his critics. At 35, he still jostles with singers half his age for high spots in the Hit Parade.

After surviving, and succeeding in, the bitterly humiliating world of the pop singer, actor and TV personality, he remains one of the sunniest characters in British music.  
He continues to retain one of the widest mass-appeal audiences in terms of age-brackets. Fans from five to 50 still swoon over the man dubbed "the vocal Victor Mature" when he began.  
And in embittered show-biz circles, Frankie is probably the most widely respected personality of them all.  
They call him "Mister Nice Guy."  
Here, Vaughan answers some pertinent questions about his career, himself, his attitudes, his future.

## ► Immature

**SOME OF YOUR CRITICS SAY YOU SHOULD NOT "STOOP" TO THE HIT PARADE BY SINGING SONGS ONLY SUITED TO YOUNGSTERS. DO YOU AGREE YOUR CHOICE OF MATERIAL IS IMMATURE?**

I know what you mean. There's possibly a glimmer of truth here—but remember this: I never record a song just because it's a certain hit. A number has to be right for my act. No good having a hit number that can't be performed. It's OK for some, but I rely on showmanship. Therefore my answer would be that if a song is a good routine for the stage, I'm happy. And if it gets into the charts—good.

## ► Pulse

**HOW DO YOU MANAGE TO VIRTUALLY CHEAT THE ACCEPTED RULES BY REPEATEDLY GETTING BEST-SELLING DISCS IN SUCH A COMPETITIVE WORLD?**

By keeping my finger on the pulse of the buyers. What's the point of getting bitter about things they call "standards"? Tastes change. A conscientious artist caters for tastes. When I recorded "Loop de loop" I knew somebody would have a hit

with the song and I thought: "It may as well be me!" But I wanted to cut the number just so it became associated with me and I could do it on stage. That's the important thing.

**DO YOU FEEL THAT SOME OF YOUR STAGE GYRATIONS MIGHT BE CALLED RATHER JUVENILE FOR AN ESTABLISHED ARTIST?**

(Laughs.) Well, you've got to try to please everybody. My audience spans a big age group. I give them the works with physical jerks, if you like, because—well, it looks lively. But you could say I'm gradually moving on from that market. Goodness, I've always done ballads.

**WAS YOUR ALL-BALLAD LP "WARM FEELING" AN INDICATION THAT YOU WANT TO BE LESS IDENTIFIED WITH TEENAGE-TYPE SONGS AND MORE TAGGED AS A STRAIGHT SINGER?**

You could be on to something. In every TV show I've done recently I've included a song from that album. I love doing ballads. I hope to do more and more. But I must repeat—if kids come to see me, they must be pleased by a beat number. Yes, that LP could be an indication, I suppose.

**DO YOU HAVE STRONG POLITICAL VIEWS?**

Very strong. Very strong indeed. I'm not prepared to make them public at this stage, though.

## ► Terrible

**THE COLOUR BAR?**

(Grimaces.) Don't talk to me about that. I belong to an anti-apartheid group of people. I've refused work in South Africa because of the terrible situation there. I'll

fight anything anti-racial. It's a wretched thing.

**YOUR ACTIVITIES FOR BOYS' CLUBS HAVE BEEN WIDELY PUBLICISED. HOW IMPORTANT IS ALL THIS TO YOU?**

This is a subject very close to me. I was brought up in a tough part of Liverpool. The boys' club put me on my feet—taught me to stand up for myself and taught me self-discipline. They're doing a marvellous job and I like to help them. I donate record royalties to them every year. I didn't do it all for publicity. I assure you. That's the last thing I want.

## ► Anxious

**WHAT IS YOUR ATTITUDE TO SCREAMING GIRL FANS WHO TEAR YOUR SHIRT AND COAT FROM YOU?**

Sometimes they are a problem. They still do that, do you know that? It happened very recently at a concert. Provided it's done good-naturedly, I think: "Ah, well. . . ." Why get angry with youngsters? Life's too damned short to go around reprimanding everybody. Sometimes, though, I get anxious for their own safety. And I draw the line when they get really rough, which they sometimes do.

**ARE YOU NERVOUS BEFORE SHOWS?**

No. Very rarely. I've never suffered from nerves.

**WHAT SORT OF RECORDS DO YOU COLLECT?**

Oh, anything from Tchakovsky to Brook Benton. A little modern jazz—Bob Brookmeyer, Lionel Hampton. I love Judy Garland, George Shearing, Billy Eckstine. In Britain? Frankie Field is going places. He's a great artist, even without



★ I'll fight

the yodagmg. Among newer guys I'd tip Sheldon.

**OUTSIDE SHOW BUSINESS, WHAT DO YOU DO?**

I go fishing. It's the way of relaxing and thought of.

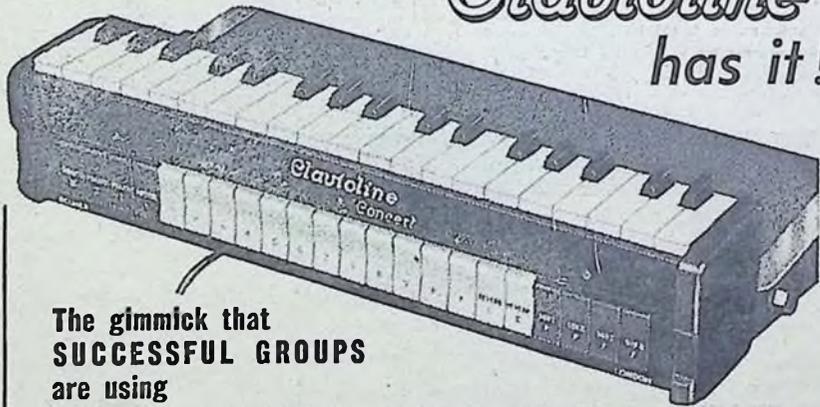
## ► Acrobatic

**WHAT ARE YOUR FUTURE PLANS?**

Hit records aren't the important, really. I've craved for the chart stage act is all that matters in the long run and always worked patient this. Vocal and acrobatics are all very but you're not going able to do that for ever suppose I'll get more

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# I thought I heard Buddy

"I THOUGHT I heard BUDDY BOLDEN say . . ." runs the first line of an old jazz standard. But you didn't! HE NEVER LIVED!

So say many jazz enthusiasts. Bolden's name is revered by millions. He is acknowledged by them as a pioneer of New Orleans jazz. Some insist that Buddy Bolden is the biggest jazz myth of all time. Midlands clarinetist and noted jazz authority BRIAN WOOLLEY is among them.

## ★ RED HOT CORNET

"I've always smelled a rat in this Bolden fable," said Brian this week. "Nobody has ever produced tangible proof that this 'popular idol' of New Orleans ever lived, let alone blew red hot cornet."  
"For instance, Louis Armstrong has repeatedly glossed over Bolden's existence in his books. There are no records."  
"You can largely discount all Jelly Roll Morton's romantic ramblings at the American Library of Congress because he was going along with the myth."  
"It's a story line dreamed up by somebody.

But how could if he never lived

"Nobody has yet proved that Buddy Bolden lived. The fact is that jazz as we know it today was started by the Original Dixieland Jass Band—and no one else."  
BRIAN RUST, Britain's premier jazz discographer, disagrees. "There was definitely a person named Buddy Bolden and he played cornet with Bunk Johnson—I am sure of that and established that for my own satisfaction when I visited New Orleans," he says.  
"Kid Ory claims to have played with Bolden, but Ory says Buddy played 'loud and terrible' and was a better barber than he was a cornetist."  
"He left no records, and in the absence of phonographic proof there will always be a controversy. I agree with Brian Woolley that the ODJB were the originators of traditional jazz. The thing that annoys me and a lot of others is that Bolden's importance in jazz has been over-stressed to a fantas-

tic degree. existed." KEN COLYER, New Orleans bass player, says Bolden and used to get outside ch hymns. Alphonse Bolden.

## ★ O

"You can disagree with me if you want to know the Orleans have and if Morton are we to disagree never lived? Bolden man. Back to Brian why this man should get other people. I'm sure I'm

ks but ...  
ER  
ED  
A HIT



FRANKIE VAUGHAN speaks to RAY COLEMAN in the first OWN-UP SESSION

# Experiments are good for jazz



—says OSCAR PETERSON

JAZZ is forever changing, and in the two years that have elapsed since I last visited Britain, it has probably matured more than in any other similar period. Jazz has quite definitely broadened in outlook in that time and has discovered several new figures who have made a tremendous impact. I don't necessarily agree with what they are doing—nor do I disagree. But their experiments can do nothing but good in the steady progress of jazz. I believe that you are already familiar with the controversial John Coltrane. And whether you love or hate him—you just can't ignore him.

There are others, too—Eric Dolphy and Bill Evans. Hank Jones is, for me, the best piano player in jazz today. He doesn't get much of the limelight, preferring to hide himself in studios. But he's got it all—taste, touch, technique. He can be simple or involved—he plays great jazz.

### FOREGROUND

He makes the polls now and then, but doesn't push himself into the foreground. If he would only form a group, or appear more in public, Hank would soon become a big name. If you want some idea of how he plays, listen carefully to Tommy Flanagan (pianist in the quartet currently backing Ella Fitzgerald). He has the same approach.

Then there's Phineas Newborn—one of the best of the modern school of piano players. Trouble is, Phineas is worried by criticism—and he has suffered a lot of this, from critics

and from musicians who don't play half as well as he does. I've suffered too in this way—but it doesn't bother me. For me there is no compromise. I play as I feel.

Another big change in jazz is the fact that it has moved into the commercial field—or should I say that jazz has become commercial. The Cannonball Adderley group has had several big commercial hits. So has Miles Davis—and I have done very well with the "West Side story" LP.

### CONFIDENCE

Picasso became a very commercial property. It doesn't make him any less of an artist. And "Take Five" hasn't detracted one jot from Dave Brubeck—all that it has done is to give him much more confidence in himself and his music.

It has made him more ready to be progressive, without being too experimental.

For there is nothing new in his use of unusual time signatures. This has been going on for a long time. Dave has merely brought it into the spotlight.

### LITTLE TIRED

Most of the great jazz pianists have introduced it into their playing at some time or other—only because it has fitted into a mood or a phrase, but it has passed unnoticed by the listener. Until Dave came along with a large portion on one plate!

And Paul Desmond's saxophone had a lot to do with it being noticed. What a great saxophone player! Until he came along I was getting a little tired of everyone trying to be a second Charlie Parker. Paul set a new trend.—JERRY DAWSON.



### ★ I'll fight anything anti-racial

the yoelling. Among the newer guys I'd tip Doug Sheldon.

### OUTSIDE SHOW BUSINESS, WHAT DO YOU DO?

I go fishing. It's the best way of relaxing anybody thought of.

### ▶ Acrobatics

### WHAT ARE YOUR PLANS FOR YOUR FUTURE?

Bit records aren't that important, really. I've never craved for the charts. A stage act is all that matters in the long run and I've always worked patiently at this. Vocal and physical acrobatics are all very well, but you're not going to be able to do that for ever. I suppose I'll get more sub-

dued as time goes by. What does a guy say to answer that question? I'll just go on, trying my best.

### DO YOU EVER REGRET ENTERING SHOW BUSINESS?

Well, a person has ups and downs in this game. I've had some "downs" and I've sometimes thought: "What the hell am I doing in this business, anyway?" But life has been kind to me. My wife and children (son and daughter) are happy and so am I. When I started in it, my manager Paul Cave—he's my greatest mate—said: "Look, Frank, if you're going out in this business, we'll play it all straight. Always be yourself." I've always stuck to that. If you're honest with yourself in life, you'll win. And that's the truth.

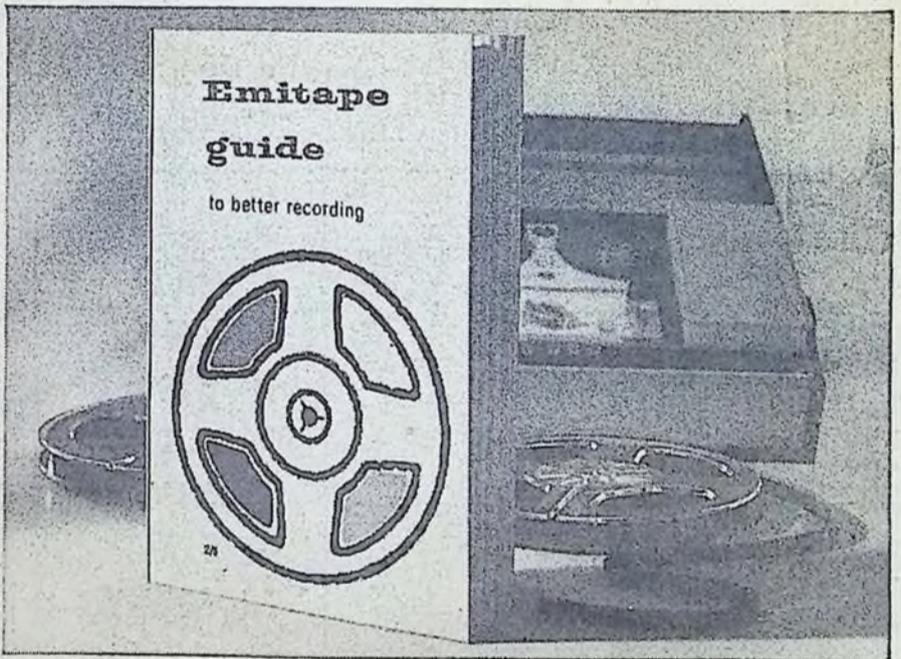


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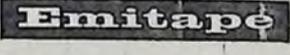
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## rd Buddy Bolden say

### How could you never lived?

Says ACKER BILK: "Perhaps Buddy has done a Cy Laurie on us!"

And there you are. You pays your money and you takes your choice. The Bolden cauldron is sure to be foaming in jazz clubs throughout Britain in the next few weeks!—RAY COLEMAN.

hat Buddy Bolden existed. But he definitely existed. KEN COLYER said: "Of course Buddy Bolden existed. I played in New Orleans with Albert Glennie, the bass player. He talked of Bolden and told me how Buddy used to get ideas from standing outside churches and hearing hymns. Alphonse Picou played with Bolden."

### ★ OLD MUSICIANS

"You can disbelieve any history if you want to be dogmatic enough. I know the old musicians of New Orleans have excellent memories and if Morton talks of Bolden, who are we to disbelieve that the bloke never lived? Count me as a pro-Bolden man." Back to Brian Woolley: "I don't see why this mythical, legendary figure should get the credit deserved by other people. I may be wrong but I'm sure I'm right."



Well, I don't know! They'll be telling me that George Webb never existed next...

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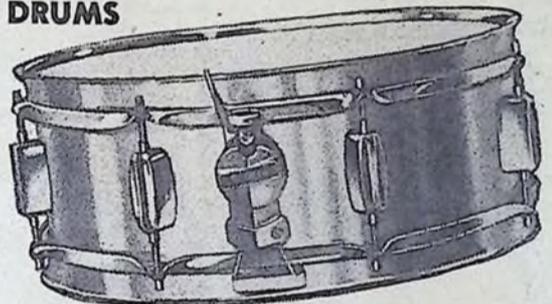
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# POPS

reviewed by  
**LAURIE HENSHAW**  
and  
**RAY COLEMAN**

IT won't be long before the late **BUDDY HOLLY'S** name returns to the Hit Parade with "Brown-eyed handsome man."

This new single on the Coral label has a pulsating beat and Holly's characteristically hesitant delivery which retained millions of fans years after his death. It should follow "Reminiscent" into the best-selling list soon.



**ANDY WILLIAMS** and **STEVE LAWRENCE** are featured on two winners on CBS, Stovo turning in a good "Don't be afraid little darlin'" with good commercial prospects, and Andy hitting his usual high peak in treble voice with "Can't get used to losing you." Both singers could hit the jackpot.

## GREAT

Pollwinner **SARAH VAUGHAN'S** "My favourite things" (Columbia) is from her "After hours" album. Not a hit—but Sarah sings a beautiful song delicately. Another non-hit, **DEAN MARTIN'S** "Cha cha cha d'amour" (Capitol) has Dino backed by Nelson Riddle. It's great.



**CHARLIE BYRD**, guitarist-partner to Stan Getz on the hit "Desafinado," turns in a glorious, subdued and sensitive "Meditation" (Riverside) which ought to stand a solid chance of giving Charlie his first solo heavy seller. This is a wonderful single.

## BORING

**FRANKIE AVALON**, who badly needs a British hit, will have to find something a lot more original than "My ex-best friend." It's samey and boring (Pye-international).



A home-grown singer to watch. **JULIE GRANT'S** "Count on me" (Pye) — a fast-moving song with teenbeat and teenage words which will do well. The Tony Hatch backing is inspired.

We have never understood the teen-hysteria for American **TONY ORLANDO**. He has an only fair voice which doesn't match that of many less successful singers in Britain. His "Shirley" (Col.) is weak.

# TWTWTW

**THE TWTWTW boys — and girl — have now gone down to posterity. Just issued is their album, which features some of the sketches that have made the Saturday night show rocket the sale of aspirins on the rival ITV channels. It's on Parlophone, and included is that gem of an Army political broadcast by Roy Kinnear — "320098 L./Cpl. Wallace, A. J., Royal Signals." This could easily rival America's "The First Family" as a satirical best-seller.**

Pop LPs on p 13

# Bossa bonanza!

**LOIST** the storm cones. The expected bossa nova flood is on us.

Big bands, small bands, singers—good, bad and indifferent—they are all on the bossa wagon.

**STAN GETZ** has been the most successful of the jazz samba men so far—both artistically and financially. His "BIG BAND BOSSA NOVA" (VERVE VLP9024) is the best of the new crop of albums.

The essentially gentle rhythmic pulse of bossa suits Getz's delicately melodic gifts, and, on this set, there is the added attraction of Gary McFarland's sensitive arrangements.

Most familiar title is "One note Samba," but all the tunes have a faintly reminiscent ring. Apart from Getz there are some neat guitar solos from Jim Hall, and snatches of Bob Brookmeyer's valve trombone and Hank Jones's piano.

This lifts bossa nova above the gimmick level.

## ★ Muscular

AS an album title, "BAD! BOSSA NOVA," by **GENE AMMONS** (ESQUIRE 32-138), is asking for trouble. However, it is a mixture of bad and good.

Ammons' more muscular tenor doesn't suit the idiom as Getz's lighter approach does. But he is backed by a strong rhythm section, held together by the excellent Oliver Jackson on drums.

Ammons has moments of inspiration but at times seems stuck for his next idea. Some of the material, "Pagan love song," for example, is not very suitable for the occasion.

Bucky Pizzarelli plays Span-



● STAN GETZ



● LALO SCHIFRIN



● COLEMAN HAWKINS

MAX JONES and BOB DAWBARN review the latest jazz discs

## ★ Relaxed

**KENNY BURRELL**, playing both amplified and acoustic guitar, crops up again on "BOSSA NOVA CARNIVAL" by **DAVE PIKE** (ESQUIRE 32-180).

This is a pleasantly relaxed LP. The real star is Clark Terry who plays on four of the eight tracks, using flugelhorn throughout.

Vibist Pike completes the front line and proves a competent, if not exactly startling, improviser.

All the material is by Joao Donato, pianist and composer from Rio de Janeiro.

## ★ Agreeable

"DESAFINADO" (MGM C922) is a vocal set by **PAT THOMAS** who was recently in London to record a Granada-TV show.

## Black Nativity on LP

IT'S not every musical production that I want to see preserved on record by the original cast. "Black Nativity" deserves commemoration, though, because its sanctified, syncopated music stands up marvellously well to repetition.

Not everything we heard, and now hear again, on stage is on the LP, subtitled "Gospel on Broadway" (Stateside SL10026). A few of the songs and arrangements differ, and not all of the rhythmic vitality has been caught on disc.

It is substantially the same optimistic, pulsating song-play, containing most of the numbers I liked best, but less captivating than the live article.

Marion Williams sings "My way's cloudy," "Pretty little baby" and the final "Go where I send thee," but is used somewhat sparingly.

She and Alex Bradford are jointly ardent on "Christ is born," while Bradford emotes huskily on "Wasn't that a mighty day?" and "Rise up, shepherd."

## Flattened tone

Unexpectedly, since we saw it done with a beat by Marion and the company, "Come all ye faithful" is a slow, heartfelt feature for Prof Alex.

"Joy to the world," another different version, has a soloist whose curiously flattened tones could only belong to Madeline Bell. Henrietta Waddy sings "My way's cloudy," Mattie Williams, "Poor Little Jesus"; and Kitty Parham, "Most done travelling,"—all with the Stars of Faith. These various soloists should have been credited on the sleeve. And they include Princess Stewart, of course, who performs on "Sweet little Jesus boy."

I found myself missing Marion Williams and the group's delightful "When was Jesus born?" also Frances Steadman's "The blood saved me" and the Bradford Sincers' "Leak in the building."

One song, "If anybody ask you who," wasn't (and isn't) in the London show at all.

For several reasons, including the balance of choir and soloist and, I suspect, studio coldness, this year-old recording does less than justice to the company's corporate voice and spirit. It is, nevertheless, an album to have and hold.—MAX JONES.



● MARION WILLIAMS

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Top "Poli Star" **RONNIE ROSS AND QUARTET** featuring Bill Le Sage plus **TOMMY WHITTE QUARTET** with Kenny Powell Trio.

**\*SATURDAY (9th) 7.30-11.30**  
Swinging **TONY KINSEY QUINTET** with Peter King, Les Condon, plus soulful **KATHY STOBART QUARTET** Groovy Sounds!

**\*SUNDAY (10th)** Luxembourg's Tony Hall, Comptroller **"RHYTHM AND BLUES NIGHT."** **ALEXIS KORNER'S BLUES INCORPORATED** starring Ronnie Jones, plus Polli winning drummer **PHIL SEAMEN.**

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33-37, Wardour Street, W.1. Tony Harris and Rik Gunnell present:—

12.5 a.m. **ALEXIS KORNER** and his **BLUES INCORPORATED** plus **GEORGIE FAME** and **BLUE FLAMES.**

**\*SATURDAY ALL-NIGHTER—12.8.30:** Fabulous **TOMMY WHITTE QUARTET** featuring Kenny Powell Trio. **GUEST STAR:** Polli winner **Phil Seamen**, plus **GEORGIE FAME** and **BLUE FLAMES.**

**\*MONDAY 8-11.30 p.m.** By demand: **GEORGIE FAME** and **BLUE FLAMES** plus **GRAHAM BOND TRIO** featuring Hammond Organ.

**\*THURSDAY 8-11.30 p.m.:** Rhythm and Blues with **ALEXIS KORNER** and his **BLUES INCORPORATED.**

**\*FRIDAY (TODAY) \***

**A BALL, PALM COURT, RICHMOND:** **DICK MORRISSEY**, Adm. as always, free.

**CROYDON JAZZ CLUB, Star Hotel, London Road 8 p.m. until MID-NIGHT:** **KEN COLYER'S JAZZMEN.** Int'l. Artisans Jazzband.

**EALING CLUB by ABC, Broadway Station:** **KID MARTYN'S RAGTIME BAND.**

**GOLDERS GREEN-REFECTORY, Tonight:** Rhythm and Blues. **ALEXIS KORNER'S BLUES INC.** Licensed. Adm. 4/6d. 7.45.

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**NEXT WEEK, 16th MARCH:** **KEN COLYER JAZZMEN!** **KEN COLYER JAZZMEN!!**

**NORTH CHEAM: MONTY SUNSHINE JAZZ BAND.**—Woodstock Hotel.

**RICHMOND JAZZ CLUB, Station Hotel:** **RUSTIC JUMP BAND** plus guest artists, **JON and ALUN.**

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**\*SATURDAY\***  
**ALEXANDER'S JAZZMEN.**—Chislehurst.

**ALEXIS KORNER, Ronnie Jones, March 16, Thames Hotel, Windsor.**

**AT RICHMOND Community Centre tonight:** **THE JOHNNY BIRCH OCTET** also **THE BOB WHYNE QUINTET.**

**BLACKHEATH HILL, "Green Man":** Cardinals.

## JAZZ CLUBS — outside London

**\*FRIDAY (TODAY) \***

**CAMBRIDGE, Rex Ballroom: 8.08 WALLIS STOREVILLE JAZZ BAND.**

**GUILDFORD, Woodon Bridge, 15th March:** **ALEXIS KORNER, 22nd:** **MANNE/HUGG BLUESBROTHERS.**

### Cecil Sharp House

2 Rogon's Park Road, N.W.1

**Friday, March 15th**  
7-30 p.m.

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**\*SATURDAY—contd.\***

**OHISELHURST CAVES:** Alexander's Jazzband, The Cherokees, The Escorts.

**JAZZ at the Tech.** (The Burroughs, Hendon, N.W.4. Hendon Central Tube): **Monty Sunshine, March 9, 5-7.30-11.30.**

**SOUTH LONDON NEW ORLEANS CLUB** (only Saturdays): "French Born," Wandsworth. **RON RENDALL'S ALHAMBRA JAZZMEN!**

**THE MERSEYBIPPI JAZZ BAND.**—**GEORGIAN JAZZ CLUB, COWLEY.**

**WOOD GREEN: LEN BALDWIN'S DAUPHINE STREET SIX!** (Members only.)

**\*SUNDAY\***

**AT THE HEAD OFFICE: MIKE TAYLOR QUARTET.**—George and Dragon, Acton.

**AT THE JAZZHOUSE.** "Green Man," Blackheath Hill: plus **WALLY HOUSER QUINTET.** **CHEAM, "Queen Victoria," BRIAN WHITE 7.15-10.15. 4/-.**

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**COOKS, CHINGFORD, Royal Forest Road:** **MERSEYBIPPI JAZZ BAND.**

**EDGWARE, "White Lion":** **BACK O' TOWN SYNCOPATORS.**

**SUNDAY, MARCH 10th, 1963—****FINALS of Inter-University Jazz Federation Competition, Fairfield Halls, Croydon, Surrey.**

**GREYHOUND, Chadwell Heath:** New Orleans Stompers.

**HOT CLUB OF LONDON, 7 p.m.:** **ALAN ELDON'S JAZZ BAND WITH MIKE EMERY.**—Shakespeare Hotel, Powis Street, Woolwich.

**"KEW BOATHOUSE," Kew Bridge.** Lunchtime: Dave Ryelande Band.

**PALM COURT RICHMOND:** Ian Fenby and Tony Roberts.

**PUNTEY Traditional Club** opening soon: **Bulle City Jazzmen.**

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**\*MONDAY\***

**ALEXANDER'S JAZZMEN:** recording.

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**PALM COURT, RICHMOND:** **LEN RICHEY.**

**\*TUESDAY\***

**AT THE BLACK BULL:** Stuart Jenkins Quintet.—Nr. Fulham Broadway Station.

**AT "THE PLOUGH," ILFORD:** **THE DON RENDELL QUINTET and the ALLAN HUMM TRIO.**

**BACK O' TOWN SYNCOPATORS!** **BAR TILL MIDNIGHT!** Nurses Jazz Club "Jolly Gardeners," Twickenham Road, Edgworth (near West Middlesex Hospital).

**BARNET, Assembly Hall Union Street:** **ROY STEVENS DIXIELANDERS.**

**\*FRIDAY—contd.\***

**KEITH SMITH'S CLIMAX.**—Lovesfort.

**OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tenetlow Lane, Newnham Green, Southall:** **JOHN WILLIAMS' BIG BAND, ALEXANDER'S JAZZMEN.**

**RICKY TICK, Star and Garter, Windsor.** Every Friday Rhythm and Blues. Tonight: **Rollin' Stones.**

**\*SATURDAY\***

**BOB WALLIS and the STOREYVILLE JAZZMEN:** King's Hall, HERNE BAY.

**BRENTWOOD JAZZ CLUB, The White Hart Hotel, Brentwood, 8-11.30 p.m.:** **ALVIN ROY'S JAZZ BAND!**

**KEITH SMITH'S CLIMAX.**—Southampton.

**\*SUNDAY\***

**BILL BRUNSKILL.**—Fighting Cocks, Kingston.

**KEITH SMITH'S CLIMAX.**—Basingstoke.

**RICKY TICK, Windsor: HAMBONE KELLY.**

**\*MONDAY\***

**IPSWICH JAZZ CLUB: ALAN ELDON'S JAZZMEN!**

**READING: ALEXIS KORNER.**—Oxford Ballroom.

**SOUTHWEST JAZZ CLUB, Elm Hotel, London Road, Leigh-on-Sea:** **MIKE DANIELS.**

**\*TUESDAY\***

**KEITH SMITH'S CLIMAX.**—Bedford.

**\*WEDNESDAY\***

**OXFORD, Carfax Ballroom: THE CLYDE VALLEY STOMPERS.**

**\*THURSDAY\***

**AT "THE CROWN," TWICKENHAM:** **THE JOHN WEST GROUP.**

**KEITH SMITH'S CLIMAX.**—Wincchester.

**REDDHILL: CHARLIE GALBRAITH ALL-STARS.**—Market Hall.

**WATFORD JAZZ CLUB, United Ex-Services Club, 81, Albans Road:** **MICKY ASHMAN.**

**\*TUESDAY—contd.\***

**MORDEN: KEN COLYER JAZZMEN:** "The Crown."

**"PLOUGH INN," Clapham Common.** Modern Jazz—Gabinet Mibisters. Swingin' Sessions.

**WOOD GREEN: FAIRWEATHER-BROWN ALL-STARS** featuring **TONY COE!**

**\*WEDNESDAY\***

**BROMLEY COURT:** Ronnie Scott, KEITH SMITH'S CLIMAX—Feltham.

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**A "GREEN MAN" Folk Night,** Berwick Street: **Gerry and Royd, Redd Sullivan.**

**FOLK REDHILL:** "George and Dragon," Fromwell Road.

**THE SINGERS' CLUB, "The Pindar," Gray's Inn Road, 8:** **Bob Davenport** and **Francis McPeake.**

**\*SATURDAY\***

**ALLEN MACLEOD, Autoharp, DARRY O'BRIEN and BERT HULLANCE** At King and Queen, Foley Street.

**AT THE TROUBADOUR, Earls Court, 10.30:** **SOUTHAMPTON BALLADEERS.**

**BALLADS AND BLUES,** "Black Horse, Rishbone Place, W.1. 7.30 p.m.": **ALEX CAMPBELL, JUDITH SILVER, REDD SULLIVAN, COLIN WILKIE SHIRLEY HART.**

**THE SINGERS' CLUB.** See Friday and Sunday.

**\*SUNDAY\***

**BATTERSEA, Nags Head, York Road:** **Derek Sarjeant, Ron Simmonds**

**HAVANT FOLK CLUB: COLIN WILKIE and SHIRLEY HART.**

**HITCHIN, Hermitage Hall:** **ALEX CAMPBELL, MOONRAKERS, 7.30 p.m. Bar.**

**LYRIC, HAMMERSMITH, 7.45 p.m.:** **ISLA CAMERON** with **Gwyneth Thomas** and **Tony Britton, Folksons, Humour, Poetry.** Tickets from 5/- at the door.

**ST. ALBANS, "Peasen," 7.30 p.m.:** **The Haverim Trio, The Southampton Balladeers and The Folklanders.**

**THE SINGERS' CLUB:** **Ewan, Pezky and Bert.**

**\*MONDAY\***

**CHELSEA FOLK CLUB, Weatherby Arms, Kings Road: Tonight—Gerry, Royd and the Swankie Slaters!**

**HERCA CLUB, 8-10.30, The Case is Altered, High Street, Wealdstone, Resident, Overlanders.**

**JOLLY BLACKSMITH, Hampton Road, Twickenham:** **COLIN WILKIE, SMIRLEY HART.**

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**THE FOLK CELLAR, Bungles Coffee Bar, Litchfield Street, W.1:** **Ron Simmonds, Terry Masterson.**

**\*TUESDAY\***

**CHUCK WAGON, BRIDGE STREET, LEATHERHEAD: JON AND ALUN.**

**OPEN FOLK and Blues, "Crown," Twickenham, welcomes Croydon's Folkvenders. Residents: Folk Four 8 p.m.**

**THE FOLK CELLAR, Bungles Coffee Bar, Litchfield Street, W.1:** **Ron Simmonds, Evan Johnson.**

**\*WEDNESDAY\***

**AT NEW CROSS HOUSE, near Station:** **ALEX CAMPBELL** plus residents and guests.

**BLUESVILLE:** **Gerry Loughran, Royd Rivers** and **Long John Baldry.** At King and Queen, 1-2, Foley Street.

**SURBITON and Kingston, Assembly Rooms, Surbiton, 8 p.m.:** **DEREK SARJEANT, MICK WELLS, ARTHUR JOHNSON, THE HAVERIM TRIO.**

**THE SINGERS' CLUB, "The King's Head," King's Street, Twickenham:** **Joe Heaney, Sandra Kerr, Robin Williamson.**

**THEME CLUB, GREENWICH, presentation: OLN OK PMAN (folk songs) with BRIAN (Ouldar)—"Rose and Crown," Crooms Hill.**

**\*THURSDAY\***

**CHICWELL, BALD HIND: COLIN WILKIE and SHIRLEY HART.**

**QUILDFORD FOLK:** **British Legion Hall, Quarry Street, Guildford, 8 p.m.** Thanks **Derek Sarjeant.** This week **Redd Sullivan** and **Residents.**

**TONY MCCARTHY, EVAN JOHNSON, Guests: LES BRIDGER.—97, Earls Court Road, 8.30 p.m.**

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**RONNIE ROSS QUARTET**  
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Midnight-4.30 a.m.  
**TUBBY HAYES QUINTET**  
**RONNIE SCOTT QUARTET**  
**SUN, 10th, 7 p.m.-11 p.m.**  
**TUBBY HAYES QUINTET**  
**MON, 11th, 8 p.m.-1 a.m.**  
**TUBBY HAYES QUINTET**  
**TUES, 12th, 8 p.m.-1 a.m.**  
**RONNIE SCOTT QUARTET**  
**WED, 13th, 8 p.m.-1 a.m.**  
**ALAN HAVEN**  
**DICK MORRISSEY QUARTET**  
**THUR, 14th, 8 p.m.-1 a.m.**  
**ALAN HAVEN**  
**RONNIE SCOTT QUARTET**

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7.30—MIDNIGHT

DANCE or LISTEN to

- ★ THE SEVEN SOULS
- ★ DICK MORRISSEY Quartet
- ★ JOY MARSHALL
- ★ LAURIE HOLLOWAY Trio

**SUN., MAR. 10th 7.30-11.30 p.m.**  
We proudly present

- ★ MISS CLEO LAINE

The Full  
★ JOHN DANKWORTH Orchestra  
★ DICK MORRISSEY Quartet  
Francis Mogahy, Bernice Cooper

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**Friday, March 8th (7.30)**  
★ **BILL NILE'S DELTA**  
★ Riverside Jazzmen **JAZZMEN**

**Saturday, March 9th (7.30)**  
★ **JOE HARRIOTT QUINTET**  
★ Guest: **FRANK HOLDER**  
★ **DON RENDELL QUINTET**

**Sunday, March 10th (7.30)**  
**TED HEATH**  
"SWING SESSION"  
TED HEATH and HIS MUSIC  
**JOHN WILLIAMS' BIG BAND**  
(Limited Number of Tickets at Doors — Doors open 7.0 p.m.)

**Monday, March 11th (7.30)**  
★ Rhythm and Blues Night  
★ **BIG PETE DEUCHAR'S**  
★ **COUNTRY BLUES**  
★ **MANNE-HUGG BLUES BROTHERS**

**Wednesday, March 13th (7.30)**  
★ **HUMPHREY LYTTLETON**  
★ **RUSTIX JUMPET BAND**

**Thursday, March 14th (7.30)**  
★ Rhythm and Blues Night  
★ **CYRIL DAVIES' ALL-STARS**  
★ **THE VELVETTES**  
★ **LONG JOHN BALDRY**  
★ **KEITH SCOTT TRIO**

Men, Fri. Members 4/-  
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Guests 5/-  
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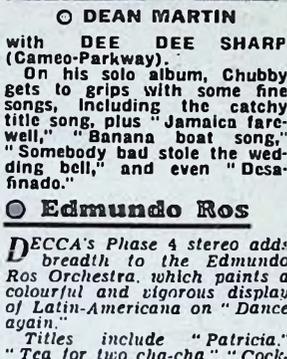
# Three cheers for Dino!

DEAN MARTIN does not have a very great voice. But he has warmth, charm, clarity, and enormous vocal depth.  
He's leaping into the album market with two LPs—"Dean (Tex) Martin—country style" (Reprise) and "Cha-cha de Amor" (Capitol).  
Both records are excellent in every way—vocal styling, accompaniment and choice of material.  
On the C&W disc, Dean, backed by Don Costa, shows himself completely adaptable to songs like "Things" (Bobby Darin ought to be thankful he didn't have Martin to compete with on a single!).  
Helped by swinging Nelson Riddle backings, the Capitol album is thoroughly relaxing.  
This is Martin month. Dino—you're great!



○ DEAN MARTIN with DEE DEE SHARP (Cameo-Parkway). On his solo album, Chubby gets to grips with some fine songs, including the catchy title song, plus "Jamaica farewell," "Banana boat song," "Somebody bad stole the wedding bell," and even "Desafinado."

**The Hi-Lo's**  
THE bossa nova is refreshing—in small doses. We approached a full album of it by the HI-LO's with fears of boredom.  
Yet they manage to inject so much life, zest and easy rhythm into the titles that the record becomes haunting.  
Title of the disc: "The HI-LO's happen to bossa nova" (Reprise). The nifty, catchy arrangements are by Chuck Sagle.



○ Chubby Checker

**Clyde McPhatter**  
CLYDE McPHATTER'S "Lover please!" (Mercury) is full of powerful teen-beat material, including the hit title song, "Such a night," "Little bitty pretty one," and established C&W numbers like "I'm movin' on" and "Oh, lonesome me."  
Clyde sings passionately throughout and with a good sense of the beat. The backings are particularly romping and it adds up to a good big-beat LP.



○ Little Eva

**Marty Robbins**  
MARTY ROBBINS, the "Devil woman" hit-maker, comes up with a pleasant LP under that title (CBS). It includes up-tempo songs and slower ones—all sung against a light C&W backing.  
He has an appealing voice with the added asset of relaxation. This album should enhance Robbins' reputation among the fans he won with "Devil woman."



○ Chubby Checker

**Chubby Checker**  
CHUBBY CHECKER re-enters the LP market with two top-notchers. His exuberance and natural rhythmic feel is amply demonstrated on "Limbo party," on which Chubby sings songs for the Limbo dance, and on "Down to earth," where he teams up



○ Chubby Checker

# POP LPs



○ CHUBBY CHECKER



○ LITTLE EVA

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# 'FAKE' JAZZ DISCS

AS record sales assistants, we feel we are flogging a dead horse in trying to introduce jazz to the general public. It seems that by the time records reach them on a commercial level, they are no longer jazz.

"Desafinado," when first recorded on an LP, was an example of a reasonably good jazz number. But when issued on a single disc, all improvisation was cut and most of its feeling lost.

## Lush strings

Then, by the time Charlie Byrd cut his disc "Meditation," aimed at the charts, lush strings had been added and any attempt at calling it jazz can be forgotten. We are not biased towards jazz to the exclusion of all other forms of music.

But we feel the public fondly believes this IS jazz, and the fact that we find it impossible to disillusion them is driving us to distraction.—JILL CHALIS and DIANE MOORE, London W12.

## LP WINNERS.

Editor's note: An EMI spokesman comments: "The single hit by Stan Getz, Charlie Byrd, "Desafinado," was taken from an actual LP but was too long for issue as a single. So it was edited for single purposes and this meant losing some jazz choruses."

## Bewilder

THE lack of enthusiasm for Brook Benton records in this country bewilders me.



© BENTON—ignored

## MAILBAG

Here is a superb singer whose deep, warm voice, sense of rhythm and feeling for the blues is virtually ignored in Britain.

There is not such an abundance of talent about that we can afford to ignore such a quality singer.—CYNTHIA BUTLIN, Chichester, Sussex.

Being strictly a family man he never sought the limelight and was content to give of his musicianly best in the orchestral dance band or jazz fields.

He never became famous but he left his mark on whatever he undertook. Don's death is a loss to the profession.—HARRY MYERS, Blackpool.

## Bilko!

IN reply to Reg Crewe's letter last week—has he ever tried to keep up with Acker Bilk for ten bars?

Dougie Ritchford, I am sure, would agree that after about three bars we should all be jalling about. Except, perhaps, Mick Mulligan!—GEORGE WEBB, Jazzshows, London W1.

## Porridge

WHY do American jazz greats, touring "Britain," never come farther North than Glasgow?

Are the inhabitants of the North regarded as porridge-sipping Highlanders who have never heard jazz and who dig only Jimmy Shand, Joe Gordon or Andy Stewart?

We could do with an earful of people like Erroll Garner, Louis Armstrong, Dave Brubeck, Oscar Peterson, Basie and Ellington beyond Glasgow.—PAT STRACHAN, Inverurie, Aberdeenshire.

© LP WINNER.

## Credit

IT is now time the British public ceased to regard the Temperance Seven as a mere novelty group and started to appreciate their highly individual and entertaining style.

These lads deserve more credit than they are getting.—DAVID STUCKEY, Yeovil, Somerset.

## Tribute

TRAVELLING to an engagement with my band, saxist-violinist Don Price collapsed and died recently.

## Hear this!

ON acquiring tickets for one of the Ella Fitzgerald concerts, a friend remarked: "I can't wait to hear Ella and the Ottilie Patterson Trio."  
Neither can I!—MISS SUSAN HODGES, Dartford, Kent.



CHARLIE BYRD—one half of the "Desafinado" duo—now with lush strings on his latest single.

## Calibre

I AM sick and tired of the criticisms of British rhythm sections as made by people like Colin Waits in Mailbag.

Let's be thankful there are guys of the calibre of Stan Tracey, Ronnie Stevenson and Malcolm Cecil who were accompanists to Johnny Griffin.

They're British and I'm proud of them!—HARRY SOUTH, London SW6.

## Marsh

SOME weeks ago a reader harshly criticised Acker Bilk. Would the author, or anybody in his right senses, turn down an opportunity to be a success as Bilk has become?

I fully appreciate he does not play jazz but if I could make as much money as he has, playing rocker music, I would!—N. J. MAY, Isleworth, Middlesex.



© BILK—falling about

## Miles ahead

AMERICA'S lead in pop music may be lessening, as reader T. R. M. Rutter said last week. Whether that is to Britain's credit or not is debatable.

As far as jazz goes, the U.S. is still way ahead. Look at Brubeck, Peterson, Davis, Ellington, Hodges, Coltrane, Getz, and many others.

Who have we to match them? After Hayes, Dankworth, Ball, Barber and Lyttelton and a few others, the list ends. Now, with Acker Bilk gone pop, we are way behind.—J. PLANT, London E6.

© LP WINNER.

## Disastrous

READER V. A. Brown suggested that British tours should be organised for some of the real New Orleans musicians like Kid Thomas and Percy Humphrey.

Any such tour would be disastrous. Imagine our so-called jazz fans pestering Kid Thomas for "Peter and the wolf" and Kid Howard for "Green leaves of summer."—DAN O. PAVSON, leader, Artesian Hall Stompers, Birmingham.

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