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RAY CHARLES COMING ON JAZZ KICK

-brings star-studded band

BY MELODY MAKER REPORTER

WHEN Ray Charles touches down at London Airport at dawn on Sunday, May 12, he will be accompanied by a private planeload of musicians spanning two generations of jazz. Among them are:

DAVID "FATHEAD" NEWMAN—alto and tenor star. Among R&B groups he has worked with are Lowell Fulson and T-Bone Walker.

JULIAN PRIESTER—trombonist described as a "fantastic technician." He was here with Lionel Hampton in 1956. He joined Dinah Washington in 1957 and Max Roach in 1959, working with Slide Hampton's band between engagements with Roach. He has recorded with Roach, Washington, Philly Joe Jones and Johnny Griffin.

Virtuoso trumpet

RUDY POWELL—clarinet and alto sax. Was with Fats Waller in 1934, Edgar Hayes 1937, Claude Hopkins 1938, Teddy Wilson 1940, Cab Calloway 1946-48 and the Jimmy Rushing band.

KEG JOHNSON—trombone, and brother of tenorist Budd Johnson. Another Louis Armstrong man from 1932 to 1933. He has worked with Benny Carter, Fletcher Henderson, Cab Calloway, Gene Ammons and Wardell Gray.

Apart from virtuoso trumpeter John Henry Hunt, the trumpets include Wallace Davenport and Philip Gilbeau.

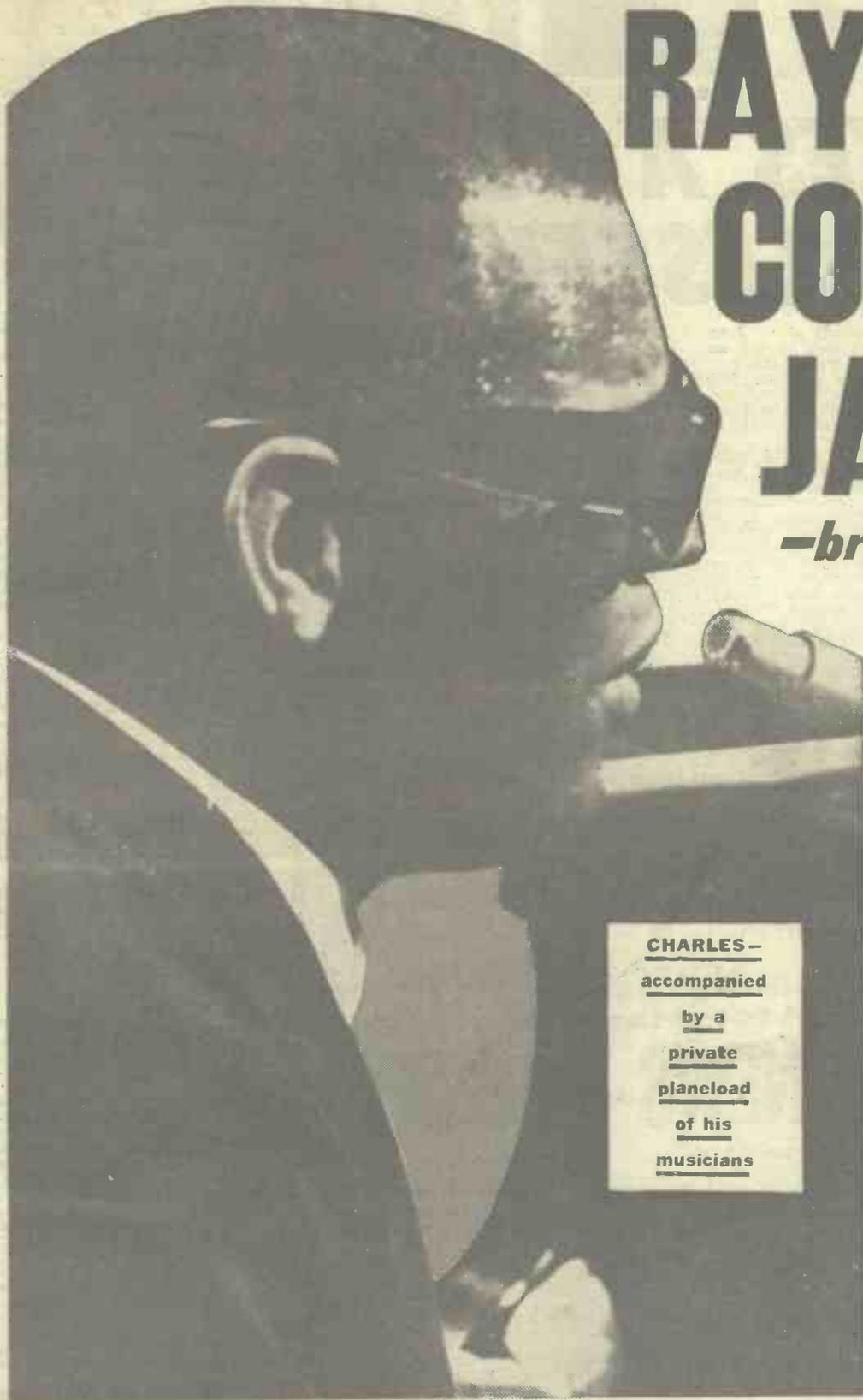
Other stars with the Charles line-up include altoist Ben Crawford, baritone saxist Leroy Cooper, bassist Edgar Willis and drummer Wilbert Hogan—who was also with Lionel Hampton in Britain.

Opening dates

A newcomer with the band is girl vocalist Jean Johnson. Also flying in with Charles will be his indispensable vocal group, the Raelets, who have helped him to stamp that Charles sound on so many best-selling records.

The Ray Charles menage arrives in Europe on May 10, and plays concerts in Holland on May 11. They arrive at London Airport at 5 am on May 12.

After the opening concerts at the Astoria, Finsbury Park, on Sunday, May 12, the Ray Charles package plays two concerts each at: Odeon, Hammersmith (14), New Victoria, London (15), Odeon, Lewisham (16), Odeon, Birmingham (17), Free Trade Hall, Manchester (18), and De Montfort Hall, Leicester (20).



**CHARLES—
accompanied
by a
private
planeload
of his
musicians**

Bart-Newell rubbish

song row

A BIG storm blew up in the pop world this week over Lionel Bart's description as "rubbish" of the hit song "Say wonderful things."

Bart's attack on the Ronnie Carroll hit was reported in a Melody Maker interview. Carroll slammed back at Bart.

Now, top American stars Nat King Cole and Patti Page are recording the best-selling song which

hit-writer Bart condemns as "rubbish." Lionel still stands by his criticism.

And on Wednesday, Norman Newell, co-writer of the song, said critical things about Bart.

Blasts EMI recording manager Newell: "Lionel Bart is, I think, an

authority on successful rubbish so I appreciate his opinion.

"But a quarter of a million people, who have bought Ronnie's record, can't be wrong. I was shocked to read Lionel's remarks and I feel one song-writer ought to have more

regard for another." Retorts Bart: "So Norman Newell doesn't think I should say what I think. Well, he, as a recording manager, has turned down many songs—including three or four of mine—and called them rubbish."

"I am equally entitled to an opinion."

"As for Ronnie Carroll, saying he wishes he could find three rubbish songs a year—I suggest he and Newell team up. Sooner or later the public will wake up."



Newell—blasts back

Frankie film

FRANKIE VAUGHAN is to return to the cinema screen—as star of a new colour musical about entertainment in London.

Titled "It's all over town," the film will also feature Lance Percival and William Rushton, both of BBC-TV's "That was the week that was."

The film's executive producer will be Ben Nesbet, who worked on "Treasure Island WC2," starring Spike Milligan, and "Spike Milligan meets Joe Brown."



• MILES



• ELLA



• DUKE



• COLTRANE



• COUNT

WHAT MAKES A TOUR SUCCESSFUL?

BEFORE every major American jazz tour of Britain the Melody Maker receives letters from irate readers. "Why," they ask, "isn't Dave Brubeck playing in Hull?" or "Why does Harold Davison ignore Scotland's Jazz fans?"

This week I went to booker Jack Higgins, of the Harold Davison office, for the answers.

★ Attraction

"It's purely a matter of economics," says Higgins. "In many of these places you can't hope to fill one concert—never mind two. It's pretty near impossible in a city with a population of under half a million."

"Just think of what a tour costs. To play a cinema will cost between £300 and £500 for the hire—for a city hall it is probably £50 to £70. Your advertising, posters, leaflets and press ads, will cost you another £125 or so."

"Then there are the travelling expenses, by coach or rail, which can cost as much as £50 a day."

"All that and you haven't even started on the cost of the artists."

"To make any money at all, a small group has got to play to over 2,000 people a night. A big attraction may have to draw two full houses."

"We have certainly experimented—often disastrously. Basie at Stoke-on-Trent didn't exactly set the house on fire. Six years ago, Gerry Mulligan drew only hundreds at Hull."

"Artists like Miles Davis have proved the dismal fact that, outside London, they are not the big draw we anticipated. We are as sorry

about that as everybody else. Jazz attractions are just not as big as some dedicated fans would think.

"I reckon there are between 50,000 and 100,000 jazz fans in this country—that includes the fringe who would go to hear Ella but not the more esoteric groups."

"This is reflected in record sales—2,000 is a fantastic number of copies sold for a modern jazz album."

"The population, for our purposes, can be divided into two halves. London has some nine million people, with four million more able to reach it easily."

"The second largest population area is Manchester and the East Lancs conurbation. Birmingham has around a million people, with another million in the surrounding area. Glasgow is the same but with different standards of appreciation and is unfortunately placed geographically for tours."

★ Unfortunate

"It's a general rule of the business that you should be able to clear expenses on two-thirds of a concert house, but this doesn't always work."

"The better the attraction, the better the chance of doing good business and the more it costs. To have an absolute certain profit on stars like Sinatra or Ella you may have to work on 90 per cent of two houses to cover the costs. It's like horse racing—the more certain you are of winning, the less your chance of a big profit."

"Of course, we are continually looking for new venues. We put Ella on at Southend and it went very well indeed."

We were delighted that Duke Ellington proved a far more attractive proposition this time than on his previous tour. That means he can come back.

★ Biggest draw

"You have to remember, too, that three small groups don't equal one big band. If you put, say, the Chico Hamilton, Sonny Rollins and John Coltrane groups in one show it wouldn't equal the appeal of Basie."

"The same people don't necessarily want to hear all three groups and that condenses your audience even further."

"The biggest draw? Ella and Jazz at the Phil. Which is why they come back."

"Six or eight years ago there were a lot of interesting modern groups in the States. But nothing much has come up since, except for what one might call the protest musicians. Where are the new attractions?"

"It's odd that in a country where jazz is dominated by Barber, Ball and Bilk, you die the death if you bring American traditional bands."

"If one looks at the present American tradition scene and tries to think of the highest paid and most popular group after Louis Armstrong, the answer is probably the Dukes of Dixieland. I don't suppose more than a few thousand people in England have even heard of them."

"What would I like to bring over if I didn't have to think about money? My ideal tour wouldn't draw a light. I'd love to see a re-creation of the Fletcher Henderson band, a small group with Ben Webster, the Bob Crosby band or Buck Clayton leading a large group."
—BOB DAWBARN.

CAUGHT IN THE ACT

THE Del Shannon-Johnny Tillotson package gave a well-balanced show which was greeted with wild enthusiasm at the De Montfort Hall, Leicester, on Sunday.

Johnny showed tremendous virtuosity in both beat numbers and ballads as the fans, knowing it was his 23rd birthday, showered gifts on to the stage.

In contrast, Del's quiet approach held the audience spellbound. After closing on an excellent guitar solo he was screamed back for an encore.

The Americans enjoyed excellent support from our own Springfields, Kenny Lynch and Peppi. Peppi's act was somewhat drowned by the too-loud Eagles.—M. A.

★ GOSPEL

LONNIE DONEGAN brought the Grandisons from New York to work with him on his ATV series. On last Friday's showing it was well worth it.

The group, three girls and a man, swung like mad in their own gospel-style spot and backed Donegan like he has never been backed before.

The Bob Wallis band took their opportunities, with Bob acting as stooge for Lonnie.
—B. D.

★ EXCITING

MOST exciting R&B sound in Britain right now—the Cyril Davies All-Stars, at London's Marquee on Thursdays.

It's a show-and-a-half, with Cyril and harmonica stamping about, Long John Baldry swaying like a tree in high winds, as he shouts in an incongruous coloured voice, and the effortlessly powerful drumming of Carlo Little, not to mention three other fine young musicians.

Weak spot is the Velvettes, girl vocal trio. They look promising, but never quite make it vocally, using the stagey gestures of a seaside sister act. With all that soul around, it's a shame.—C. R.

NEWS IN BRIEF

PAT BOONE flies into London this weekend to top the Palladium TV bill. From May 3, Pat will tour Germany for a week on a bill which includes **HELEN SHAPIRO** . . . **ANDY WILLIAMS** flies into London on May 3 to attend premiere of film "55 days to Peking," in which he sings title song.

STEVE RACE replaces **RONNIE ALDRICH** as resident pianist on Southern TV's Monday series, "Personal call," from May 13. **BILLIE DAVIS** will play 14 Sunday concerts alternating between Brighton and Clacton-on-Sea this summer after three-week one-nighter tour with **JOHN LEYTON**, **MIKE SARNE**, **JET HARRIS** and **TONY MEEHAN** from Sunday (28).

AMERICAN songwriter **BUDDY KAYE** in Britain visiting club owner and disc boss **JEFF KRUGER**. Kaye's hits include **PERRY COMO**'s "Till the end of time," **CLIFF RICHARD**'s "The next time" and **PAT BOONE**'s "Speedy Gonzales."

SCOTS singer **LENA MARTELL** returns to Southern TV's "Day by day" on Monday (29) followed by **LUCILLE MAPP** (30), **SHANI WALLIS** (May 1), **ALLAN BRUCE** (2) and **JOY MARSHALL** (3) . . . **BARBARA LAW** for Light's "The beat show," with Northern Dance Orchestra, on May 22.

BILL for ABC-TV's "Thank your lucky stars" tomorrow includes **DICKIE VALENTINE**, **JET HARRIS** and **TONY MEEHAN**, **KING BROTHERS**, **GENE VINCENT**, **TOMMY ROE**, **MIKE COTTON**, **Jazzmen**, **GRAZINA FRAME** and **BILLY J. KRAMER** and **DAKOTAS** . . . **DICK CHARLESWORTH**'s City Gents may make South African cabaret tour this autumn.

DRUMMER **COLIN MILLER** joins **LEN BALDWIN**'s Dauphine Street Six from **ERIC ALLANDALE** Band. Dauphines have quit **LYN DUTTON** agency, signed with **HAROLD DAVISON**, and clinched disc deal with **JOE MEEK** . . . **BETTY SMITH** Quartet for Light's "Jazz club" on May 23 . . . **PETER JAY** and Jaywalkers for first Scottish tour from May 13-19.

RHYTHM-AND-BLUES goes to college next month when **ALEXIS KORNER**'s Blues Incorporated plays universities at Cambridge (May 10), Southampton (22) and Oxford (24) . . . **ALAN ELSDON** Band returns to BBC "Saturday club" on May 4 . . . **CHRISTINE CAMPBELL** for Southern TV's "Going up" talent-spotting show on April 30.

PETE KERR's Scottish All Stars have started residency at Edinburgh's New Yorker on Wednesdays and Sundays . . . **DORITA Y PEPE** for three Irish TV shows from May 16 . . . **MIKE COTTON** Jazzmen for BBC "Jazz club" on May 16 . . . **JOHN WILLIAMS** Big Band for two jazz festivals—Manchester (June 7) and Richmond in August. Drummer **STEVE HARRIS** has left Williams. Replacement: **GERRY GREEN**.

TENOR star **GENE AMMONS** received jail sentence of from 15 years to life in Chicago last week on charges of possessing and selling narcotics. Police said he had been convicted on two previous occasions.

NEW Live Departures presents afternoon poetry and jazz session at London's **RONNIE SCOTT** Club on Sunday (28). Taking part: **LES CONDON** (tpt), **BOBBY WELLS** (tnr), **STAN TRACEY** (pno), **JEFF CLYNE** (bass), **LAURIE MORGAN** (drs), and poets **MIKE HOROWITZ** and **PET BROWN**.



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Acting role for Kenny in new film

KENNY BALL will have a playing-singing-acting role in a new full-length feature film, "Live it up," which starts production at Pinewood on April 29. It is being made by Three Kings Films and produced and directed by Lance Comfort.

The film will be rushed through for distribution by Ranks in mid-July.

Also set for the film are Heinz, and Andy Cavell and the Saints.

Because of "Live it up," Kenny has postponed the 15-minute colour film which he was due to make this spring.

The Ball Jazzmen make their fifth appearance on ATV's "Sunday night at the Palladium" on May 5.

Tomorrow (Saturday) they guest in the last of ATV's current "Arthur Haynes show" series.

On May 6, the band opens a short Scottish trek at Kil-

Palladium TV spot in May

marnock, following with Gourock (7) and Dundee (8). It airs in "Easy beat" on May 4 and June 2 and will be among the stars on the next BBC Royal Albert Hall presentation, "Pops for everyone," on May 9.

Other Ball dates include Trentham Gardens (May 3) and Sheffield University (4).



THE BEATLES—"Don't mention work. We're off on holiday."

Bouncing Beatles make No. 3

THE BEATLES—"knocked out" over their disc "From me to you" bouncing to No 3 in the MM Pop 50 this week—won't be around to see it battling for top spot. They leave, for a 12-day holiday in the Canary Islands, this weekend.

"Don't mention work," George Harrison, guitarist with the Liverpool hitmakers, told the MM. "We're off on holiday, and that's all we can think of at the moment. The record? We're all knocked out over it. We didn't think it would go so fast. It's fab."

On return from holiday, the boys have a date at the Imperial Ballroom, Nelson, on May 11, followed by an ABC-TV "Thank your lucky stars" recording on May 12.

Several other ballroom dates follow, when they join the Roy Orbison package—as co-stars—on May 18, opening date at the Granada, Slough.

They do their first Liverpool concert with compatriots Gerry and the Pacemakers at New Brighton Tower on June 14.

Pacemakers on shuffles

GERRY and the Pacemakers will top the bill on two beat Riverboat Shuffles this summer.

On August 18 they travel from London's Tower Pier to Margate and back with a supporting bill that includes the Original Checkmates, John Barry, Billy J. Kramer and the Dakotas and Frank Kelly.

Gerry and the Pacemakers will also head the bill for the Merseybeat Boat, from Liverpool, on August 25.

Also on the Liverpool shuffle will be the Vernons Girls, Billy J. Kramer and the Dakotas, and various local beat groups.



Kenny Ball, with trombonist John Bennett

Sammy Davis LP still on

SAMMY DAVIS is still expected to record an LP during his British stay—despite the collapse of negotiations to link him on disc with Ted Heath and his Music.

Negotiations are under way between Davis and Pye Records—the British outlet for Reprise—for the star to possibly do a "salute" to British stars who have appeared at the London Palladium, with Sammy singing their well-known songs.

"Mr. Wonderful" may be pictured on the album's sleeve in bowler hat and typically English clothes.

Meanwhile, Davis was lined up this week to take to the road when his five-week London Palladium season ends on May 11.

Provincial dates fixed for him are at Leeds Odeon (May 14), Glasgow Odeon (15), Brighton Hippodrome (17 and 18), and a farewell show at London's Talk of the Town on May 19, from which proceeds will aid charities.

On tour with Sammy will be Woolf Phillips' Orchestra.

Burnette back in November

JOHNNY BURNETTE, in Britain exactly a year ago for his tour with U.S. Bonds and Gene McDaniels, is returning here in November.

Agent Roy Tempest has signed the American star for a fortnight of ballroom dates, with British acts filling the rest of the bill.

He is also negotiating for Skeeter Davis, whose "End of the world" disc is No 21 in MM's Pop 50 this week.

CLINT'S CAKEWALK—NOW 26 WEEKS

CLINTON FORD has signed for a 26-week run in "Clinton's Cakewalk," a new radio series the BBC Variety Orchestra inaugurated last week, which was originally designed for a 13-week run.

He has also taken part in the pilot programme of a new ITV hush-hush musical series starring "six or seven top names." But details of this are secret until a decision is taken on the series.

Heinz makes solo bow

HEINZ—former Tornados bass guitarist Heinz Burt—makes his TV solo debut in ABC's "Thank your lucky stars" on May 4.

He will be singing his new Decca single, "Dreams do come true," which will be released on May 3. The song was written by Joe Meek and is featured by Heinz in the film, "Farewell performance."

On May 4, Heinz makes his solo ballroom debut at the Co-op Hall, Nuneaton.

On May 5 he visits the Matrix Ballroom, Coventry, and the following day starts work on his new film, "Live it up," before flying to Birmingham for the start of his tour with the Jerry Lee Lewis package.

On May 15, Heinz will record "Dreams do come true" in German and French for release on the Continent. He plans to visit France to exploit the disc in June.

SPRINGFIELDS FOR NORWAY'S TV

THE Springfields will fly to Norway to record a TV show in Oslo on June 22.

Instead of a summer season this year, the Springs will play a series of shows at seaside resorts, including: Blackpool Opera House (June 9 and 30), the Pier Pavilion, Sandown, and the Shanklin Theatre. Isle of Wight (July 7).

Herbie Nichols dies at 44

PIANIST and composer Herbie Nichols died of leukemia in a New York hospital on April 12. He was 44.

Nichols played during the 1940s with Combos led by Rex Stewart, Snub Mosley, Milt Larkins, Wilbur de Paris and many R&B bands. He was an early associate of Thelonious Monk.

He was co-composer of "Lady sings the blues" recorded by Billie Holiday and Cleo Laine, among others.

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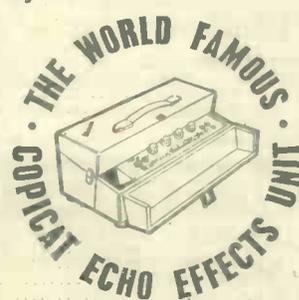
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TOP FIFTY

1. (1) **HOW DO YOU DO IT?**
Gerry and the Pacemakers. Columbia
2. (2) **FROM A JACK TO A KING** .. Ned Miller. London
3. (19) **FROM ME TO YOU** Beatles. Parlophone
4. (7) **SAY I WON'T BE THERE** .. Springfields. Philips
5. (3) **RHYTHM OF THE RAIN** Cascades. Warner Bros.
6. (5) **BROWN-EYED HANDSOME MAN**
Buddy Holly. Coral
7. (6) **THE FOLK SINGER** Tommy Roe. HMV
8. (15) **NOBODY'S DARLIN' BUT MINE**
Frank Ifield. Columbia
9. (4) **FOOT TAPPER** Shadows. Columbia
10. (16) **CAN'T GET USED TO LOSING YOU**
Andy Williams. CBS
11. (10) **IN DREAMS** Roy Orbison. London
12. (12) **WALK LIKE A MAN** .. Four Seasons. Stateside
13. (9) **SAY WONDERFUL THINGS**
Ronnie Carroll. Philips
14. (8) **SUMMER HOLIDAY**
Cliff Richard and the Shadows. Columbia
15. (11) **LIKE I'VE NEVER BEEN GONE**
Billy Fury. Decca
16. (22) **LOSING YOU** Brenda Lee. Brunswick
17. (13) **CHARMAINE** The Bachelors. Decca
18. (14) **LET'S TURKEY TROT** Little Eva. London
19. (17) **ROBOT** Tornados. Decca
20. (18) **ISLAND OF DREAMS** Springfields. Philips
21. (20) **THE END OF THE WORLD** Skeeter Davis. RCA
22. (24) **MR BASS MAN** Johnny Cymbal. London
23. (33) **HE'S SO FINE** Chiffons. Stateside
24. (29) **COUNT ON ME** Julie Grant. Pye
25. (27) **SO IT ALWAYS WILL BE**
Everly Brothers. Warner Bros.
26. (21) **THAT'S WHAT LOVE WILL DO**
Joe Brown. Piccadilly
27. (28) **CODE OF LOVE** Mike Sarne. Parlophone
28. (23) **PLEASE PLEASE ME** Beatles. Parlophone
29. (26) **CUPBOARD LOVE** John Leyton. HMV
30. (25) **HEY PAULA** Paul and Paula. Philips



● RICHARD



● LEYTON

31. (—) **SCARLETT O'HARA**
Jet Harris and Tony Meehan. Decca
32. (32) **FIREBALL** Don Spencer. HMV
33. (—) **TWO KINDS OF TEARDROPS**
Del Shannon. London
34. (48) **CASABLANCA** Kenny Ball. Pye
35. (34) **CAN YOU FORGIVE ME** Karl Denver. Decca
36. (35) **OUR DAY WILL COME**
Ruby and the Romantics. London
37. (38) **MY LITTLE BABY** Mike Berry. HMV
38. (30) **TELL HIM** Billie Davis. Decca
39. (—) **DECK OF CARDS** Wink Martindale. London
40. (46) **JUST LISTEN TO MY HEART**
The Spotnicks. Oriole
41. (31) **THE NIGHT HAS A THOUSAND EYES**
Bobby Vee., Liberty
42. (36) **ALL ALONE AM I** Brenda Lee. Brunswick
43. (—) **YOUNG LOVERS** Paul and Paula. Philips
44. (37) **ONE BROKEN HEART FOR SALE**
Elvis Presley. RCA
45. (41) **THE WAYWARD WIND** .. Frank Ifield. Columbia
46. (40) **SOME OTHER GUY** The Big Three. Decca
47. (—) **PIPELINE** Chantays. London
48. (43) **HAVA NAGILA** The Spotnicks. Oriole
49. (45) **GOOD GOLLY MISS MOLLY**
Jerry Lee Lewis. London
50. (44) **PIED PIPER** Steve Race. Parlophone

1 Dick James; 2 Burlington; 3 Northern Songs Ltd; 4 Chappell; 5 Morris; 6 Jewel; 7 Shapiro-Bernstein; 8 Peter Maurice; 9 Elstree; 10 Manor; 11 Chappell; 12 Peter Maurice; 13 Mutual Music Ltd; 14 Elstree; 15 Shapiro-Bernstein; 16 Ivan Mogull; 17 Keith Prowse; 18 Aldon; 19 Ivy; 20 Shuffle; 21 Compass; 22 Jalo Music; 23 Peter Maurice; 24 Welbeck; 25 Leeds; 26 Jack Good; 27 Southern; 28 Dick James; 29 Essex; 30 142 Music; 31 Francis Day and Hunter; 32 Dave Toff; 33 Vicky; 34 Keith Prowse; 35 Hill and Range; 36 Francis Day and Hunter; 37 Bluebell; 38 Melin; 39 Campbell Connelly; 40 Park Lane Music; 41 Aberbach; 42 Leeds; 43 142 Music; 44 17 Savile Row; 45 Le Fleur; 46 Trio Music; 47 Downey; 48 Leeds; 49 Venice; 50 Keith Prowse.

TOP TEN JAZZ

1. (1) **JAZZ SAMBA (LP)** Stan Getz and Charlie Byrd. Verve
2. (2) **TAKE FIVE (EP)** Dave Brubeck. Fontana
3. (4) **FOUR HITS AND A MISTER (EP)** Acker Bilk. Columbia
4. (3) **THE BEST OF BALL, BARBER AND BILK (LP)**
Kenny Ball, Chris Barber and Acker Bilk. Pye
5. (5) **TIME OUT (LP)** Dave Brubeck. CBS
6. (6) **KENNY'S BIG FOUR (EP)** Kenny Ball. Pye
7. (7) **CLOSE UP IN SWING (LP)** Erroll Garner. Philips
8. (8) **BAND OF THIEVES (EP)** Acker Bilk. Columbia
9. (9) **TIME FURTHER OUT (LP)** Dave Brubeck. CBS
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) **REMINISCING** Buddy Holly. Coral
3. (5) **PLEASE PLEASE ME** Beatles. Parlophone
4. (4) **ALL STAR FESTIVAL (In aid of the world's refugees)**
Various Artists. Philips
5. (6) **I'LL REMEMBER YOU** Frank Ifield. Columbia
6. (3) **SINATRA-BASIE** Frank Sinatra and Count Basie. Reprise
7. (7) **WEST SIDE STORY** Soundtrack. CBS
8. (8) **GIRLS! GIRLS! GIRLS!** Elvis Presley. RCA
9. (9) **SOUTH PACIFIC** Soundtrack. RCA
10. (10) **OUT OF THE SHADOWS** Shadows. Columbia

TOP TEN EPs

1. (2) **FRANK IFIELD'S HITS** Frank Ifield. Columbia
2. (1) **KID GALANAD** Elvis Presley. RCA
3. (3) **DANCE ON WITH THE SHADOWS** Shadows. Columbia
4. (4) **SOUNDS OF THE TORNADOS** Tornados. Decca
5. (8) **ON THE AIR** Spotnicks. Oriole
6. (5) **TELSTAR** Tornados. Decca
7. (6) **OUT OF THE SHADOWS** Shadows. Columbia
8. (7) **BLACK AND WHITE MINSTREL SHOW, No. 1**
George Mitchell. HMV
9. (9) **THE BOYS** Shadows. Columbia
10. (10) **SHADOWS TO THE FORE** Shadows. Columbia

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Tubby leads the band through a score

Tubby's students find a groove!

IT started with an item in the Raver's column saying that Tubby Hayes would like to form a rehearsal band. Some 90 musicians wrote in from all over Britain and the Tubby Hayes-Melody Maker Student Orchestra was born.

After attending two rehearsals I am infected with the keenness of everybody concerned. The keenness, for example, of trumpeter Dennis Darlow who drives from Birmingham for each three-hour rehearsal.

The keenness of Tubby Hayes, Jimmy Deuchar, Terry Shannon, Freddy Logan and Allan Ganley who have given up their Sunday afternoons—after all-night sessions and before Sunday evenings' work at the Scott Club—to coach the 24 musicians.

The old myth that British modernists won't help the youngsters has been exploded with a bang that could have every CND marcher reaching for his banner.

Tubby certainly threw his students in at the deep end, with three highly complex arrangements of his own and one by Deuchar. The initial struggles have been worth it and already the band has achieved an unexpected degree of competence.

And there are some real finds in the personnel—notably bassist Danny Thompson, a most promising jazzman.

Freddy Logan, bassist with the Hayes Quintet, thought Danny was worth taking a deal of trouble with. He is having Danny's instrument practically rebuilt by bass specialist Alan Warwick.

Says Freddy: "Danny is a good reader and has a basic knowledge of his instrument. I hope to teach him as much as possible about chords. He is so promising I don't think it will take long."

I asked Tubby why he was giving up his time. "I suppose I'm doing it for the furtherance of jazz—and all that rubbish," said Tubbs.

Correct time

"I have been agreeably surprised with the standard of reading. The main problem is keeping the correct time. They get tense and play in front of the beat. The main thing is to take a phrase and keep on playing it until they get it in the correct time."

"Even with big pro bands, the time is often suspect. That is one of the biggest faults with British playing."

"The soloists are not quite up to it yet, but the main consideration is to get the section work going."

"What really pleases me is the way everybody listens to what I have to say."

Why did the musicians volunteer? Baritone saxist Tony Smith, like trombonist Tony Milliner and drummer Alan Green, is one of the pros in the band.

Tony, who works with the Flintstones, told me: "I am getting a great deal out of it. I really want to make it in jazz."

Altoist Anthony Winter is studying clarinet at the Royal Academy of Music. "One thing that surprised me is the way I have to blow louder and with a bigger sound in the section," he said.

Says trombonist Trevor Halling: "The arrangements are very interesting. One point that particularly interested me was the close sound of the various sections without the usual screamers for the lead trumpet and trombone."

Thanks

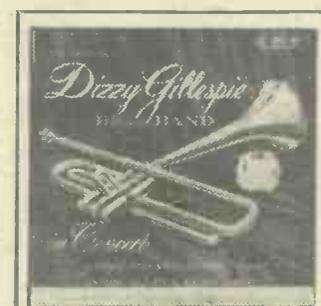
"One number has a fair amount of work in the 5th, 6th and 7th positions, never easy, for me, to play perfectly in tune."

"I am sure I speak on behalf of all the musicians in proposing a sincere vote of thanks to Tubby and the MM for making the whole thing possible."

Already the trombones have a remarkably good section sound. Trumpets and saxes suffer from suspect intonation but after a month or two this could be quite a band.—BOB DAWBARN.



★ DANNY THOMPSON—most promising



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& BIG JIM ROBINSON (trombone)

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GOOD TIME JAZZ

Behind the Scene Connie Francis in African contract row

CONNIE FRANCIS is back in the States after what can only be described as a disastrous trip to South Africa. According to her manager, George Scheck, and the tour's booker, Eddie Elkort, the South African debacle was due to the promoter's insistence on sixteen shows in 11 days.

Scheck claims he had already turned down the deal and, according to Elkort, money difficulties plagued the whole operation. Miss Francis eventually received nine-tenths of what was owing to her, but her supporting acts claim they have not been paid at all.

Just to add to the general fun, Connie got laryngitis and was told not to sing for a week. She returned to the stage in two days but the promoters, Famous Party Enterprise Ltd., slapped a writ on her for breach of contract.

The case comes up in Johannesburg on June 11 and should prove pretty lively.

Connie, incidentally, is planning a short trip to England next November for TV and personal appearances.

ALIVE

CHET BAKER has, for the past couple of weeks, been the subject of one of those unexplained rumours.

Dozens of people have phoned the MM to ask if he is dead.

Chet is currently playing loud and clear at the Chat Qui Pêche on the Left Bank of Paris.

SNAP!

ACKER BILK's mob are due home on Sunday. Meanwhile I've had another of Colin Smith's inimitable letters.

According to Colin, trombonist John Mortimer went for a swim at Brisbane. He was about 400 yards out when the

with the Raver

shark alarm bell rang. John broke all existing Olympic records.

Then there was the time banjoist Roy James discovered the waiter was a namesake.

"Is your name Roy?" asked James.

On being told it was, the banjoist held out his hand and said: "Snap."

"Pleased to meet you, Mr. Snap," said the waiter, shaking hands.

QUOTE

DEL SHANNON and Kenny Lynch provided my "quotes of the week" during



MATHIS—Warner Bros?

the BBC's "Swinging sounds of 1963" at the Royal Albert Hall.

Said Del: "I must find somebody to tune my guitar."

Said Kenny: "The acoustics here would even wreck Paul Robeson."

Incidentally Matt Monro was a late absentee from the show. He went to hospital with a burst blood vessel, but resumed work with Shirley Bassey at Birmingham the following night.

His Albert Hall dep, Lance (TWTWTW) Percival brought the house down with his calypso.

Matt's doctor told him to cut his smoking from 40 cigarettes a day to four!

SHAGGY

HEINZ BURT recently left the Tornados to take up a solo singing career, and dropped the Burt bit.

Last weekend he met two of his teenage admirers who suggested he ought to cut locks from his snow-white hair and send them to fans.

Heinz politely turned down the idea but a couple of hours later they were back—with a large white sheepdog named Goldilocks and a pair of shears.

It took him several minutes to persuade them not to have to rename the animal Baldilocks.

RAVINGS

JUKE BOX JURY's favourite singer, JOHNNY MATHIS, quits Columbia Records at the end of his contract in June. His next label not finalised but Warner Brothers is a strong tip.

MY guess is that DONALD MacLEAN will be promoted to position of assistant to KENNETH BAYNES, head of BBC's pop programmes, soon. Donald is at present Music Organiser (Sound).

THE Queen and the Duke dig JOE LOSS! Both congratulated Joe on his band's performance at the Royal Ball at Windsor this week.

THE proposed British tour for JOHNNY CYMBAL still in the balance. Ask EDDIE ROGERS about "Acker Bilk with Bristol's" CLINTON FORD and his wife MARGARET warned to expect twins in October.

COMPOSER JIMMY McHUGH planning a London TV spectacular in June. He would like to get ALMA COGAN, MARK WYNTER, KENNY

BALL and TED HEATH on the show.

PIANIST DILL JONES due on holiday in London from the States next month. His ex-manager PETER BURMAN is busy lining up dates. ALEXIS KORNER negotiating new disc contract after leaving Decca.

KEITH SMITH'S Climax Jazzmen were heading for a fancy dress ball in Basingstoke dressed as Russian soldiers. Stopped to ask directions and couldn't understand why nobody in the village would tell them where they were. They'd picked Aldermaston to stop!

FORMER managing director of EMI Records, C. H. THOMAS, been made a Knight of the Icelandic Order of the Falcon for his help in stimulating interest in Icelandic artists.

PUBLICIST KEITH GOODWIN is searching for a gramophone with a large horn. Could be because the TEM-

PERANCE SEVEN are his clients. THE GERRY BROWN JAZZMEN had to stack their instruments on the M1 when their wagon caught fire.

AMERICAN singer-songwriter JACKIE DeSHANNON visiting Britain this summer. She wrote HELEN SHAPIRO's latest, "Woe is me". On second thoughts, we won't introduce Philips GLORIA BRISTOW to Pye's PAT PRETTY.

DAVID MACBETH is moving to London from Newcastle. Says David: "The time has come when I've got to give in. Let's face it, it all happens in London." Tell that to JERRY DAWSON.

BASSIST MALCOLM CECIL's son can already read a bit of music. He's three. GERRY MULLIGAN drummer DAVE BAILEY's English accent is getting distinctly more probable.

AMERICAN TV critic, JACK O'BRIAN, wrote of ROY CASTLE: "He can do just about anything in showbusiness, including that finest commodity of all, making viewers like him."

HOODOO hit the KINGSTON TRIO at Hammersmith on Sunday. JOHN STEWART's banjo fell to pieces. Then BOBBY SHANE's guitar broke up. He replaced it and a string broke on the new one.

EDDIE SMITH, banjoist with Chris Barber, said of the band's Czech tour: "They couldn't believe there was more than one traditional jazz band in England. I had trouble convincing them. MONTY SUNSHINE wasn't with us any more and that he didn't record 'Stranger on the shore!'"

After April in Paris— who's for Antibes?

TWO plane-loads of Melody Maker readers are due to fly to Paris today (Friday) for the MM's low-price "April in Paris" jazz weekend.

After a weekend of digging the Paris jazz scene—or just sightseeing if they wish—they will fly home on Sunday night.

Already letters are coming in from readers interested in the possible Melody Maker trip to the South of France, taking in the famous annual Antibes Festival, from July 24 to 30.

Miles Davis, Sarah Vaughan and the Bill Doggett Band were this week confirmed as star attractions at the Festival.

Louis Armstrong, John Coltrane and the Count Basie Orchestra are among the possible additions to the bill. And many European countries will be represented by their top jazz groups.

What we want to know is whether enough MM readers are interested in a low-price, fortnight's holiday on France's sunshine coast, from July 20 to August 3.

If the response is anything like the one for the Paris weekend then the MM will go ahead.

For something like 48 guineas, the MM would take care of transport and accommodation for the two weeks, including the cost of a hotel room, breakfast and one main meal per day. If you are interested, drop us a line and we'll let you know full details in due course.

Address your letters or postcards to "Antibes," Melody Maker, 161 Fleet Street, London, EC4.

(A full report and pictures of the Paris weekend will appear in next week's Melody Maker.)



I had an invitation to a press reception at the Savoy Hotel on Tuesday. Nothing unusual in that—except that it was held in a three-ton furniture van outside the hotel's back entrance. Subject of the reception was Big Pete Deuchar, seen above arguing with a traffic warden, who has a new single, "Gookle eye," due out on the Fontana label. The van, Deuchar's bandwagon, is sumptuously furnished and must be the only band bus with its own toilet—even if it is only a small trap door over a hole in the floor.

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Pee Wee replies

LAST week I quoted Jack Higgins of the Harold Davison office as saying that his offers to various American jazzmen had not even drawn a reply.

It drew a pretty fast one for me. On Wednesday I received the following letter from Pee Wee Russell:

Dear Melody Maker,
Several weeks ago a man who said he was from the Joe Glaser office (I can't remember his name) telephoned me and asked me to do the Festival in Manchester. I accepted immediately. I haven't heard from him since.

I've wanted to go to Great Britain for years. Unfortunately (for me), no one has asked me.

Pee Wee Russell



Sinatra great?

No! No! No!

SOME call him the guvnor. Others insist he has pulled off the biggest confidence trick of the century. Either way, FRANCIS ALBERT SINATRA is never out of the limelight.

As one Sinatra LP record follows another, people continue to lose their sense of proportion. Discerning, objective men and women regard him as a god—and refuse to budge despite the evidence of his recordings of the past few years.

Amid the welter of his more recent discs, a new three-volume set, covering his work from 1953 to 1960, sparkles like a diamond in a slag heap. The LPs are handsomely bound and presented as "Sinatra—the great years." (Capitol.)

● SINATRA—BIGGEST CONFIDENCE TRICK OF THE CENTURY?

FASCINATING

Great? The description has some validity if used in a comparative sense. He was certainly in finer form than on any session in recent memory. But not by any stretch of one's imagination can his work since 1957 be termed great. Good, yes. Great, never.

To compare his singing through the years is fascinating but depressing. ● In 1953 he was swinking "I've got the world on a string," "South of the border," "From here to eternity" and "Young at heart" with considerable help from Nelson Riddle and Billy May.

● In 1954 he hit the jackpot again with "Three coins in the fountain." The success story rather speeds.

Ray Coleman

reviews the three-volume Capitol set 'Sinatra—the great years' and also the latest paperback about the most controversial figure in the world of entertainment

● 1955: "Learnin' the blues," "Love and marriage," "The tender trap."

● 1956: "Hey! jealous lover."

● 1957: "Autumn leaves," "Witchcraft," "All the way," "Baby, won't you please come home," "Come fly with me." Fine.

It's about this time that the vocal rot sets in. Until now, it's Sinatra the swinging kid. Even so far, he's been aided to a remarkable degree by ear-catching backings that cover up his irritating flaws in diction, his natural but painfully harsh vocal drone.

But now the chips are really down. From 1958 onwards, Frank Sinatra seems to have enjoyed a comfortable ride into the Hall of Fame on the strength of his excellent—but never great—days dating back to "Nancy with the laughing face." Around 1958, the image of the hip Hollywood star took over where his failing voice let him down.

● 1958: "One for my baby"—good atmosphere stuff but a song totally unsuited to Sinatra's square delivery.

● 1959: "I can't get started" and "High hopes"—he reads the lyrics on "started" like a dream. But his phrasing on "hopes" is pitifully devoid of imagination.

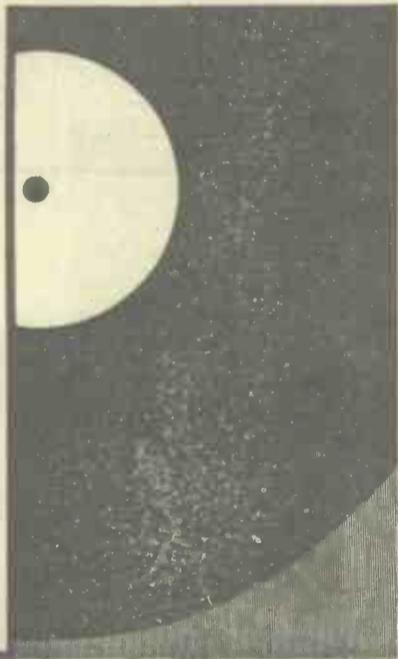
● Finally, the year 1960. "The nearness of you," "How deep is the ocean"—one of the most unconvincing vocals he has ever done—"Nice 'n' easy" and "Ol' Macdonald." One can almost hear the pleas of the singer saying "It's me, Sinatra. I'm the big boy, the trend-setter in the entertainment business."

He was—ONCE. The trouble with Sinatra is that he has refused to come to terms with himself and admit defeat.

'LOVABLE ROGUE'

In another department of the Sinatra story, a new paperback is now on sale. It completely symbolises the triumph of personality over mere singer, having the title: "Frankie—the life and loves of Frank Sinatra," Hollywood author Don Dwiggins subtitled it "Hollywood's lovable rogue." This is a dreary story full of patronising drivel, packed with that transparent American society talk that fools nobody. The book is totally worthless and tells little about Sinatra's career that isn't already common knowledge.

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(with apologies to Harry Warren and Mack Gordon)



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Britain's top singer MATT MONRO talks
about America's ANDY WILLIAMS—one
of his favourite ballad singers

Andy—he's my boy!

THERE is a resurgence of interest today in one of the most admired ballad singers in the world—America's ANDY WILLIAMS. He is regularly named by singers on both sides of the Atlantic as among their favourite artists.

Now he is in the Hit Parade with a haunting ballad, "Can't get used to losing you"—No 10 in the Pop Fifty.

One of Andy's most ardent fans is Britain's top balladeer, MATT MONRO. He said this week:

"I must say I don't think Andy's new disc hit is among the best of his work, but it is very commercial. I suppose one of the things that made it attractive to a lot of record buyers was that multi-track vocal of Andy's. I don't personally go for that, much, and I'll bet he hated the idea. But on this subject, let's face it, a singer is in business to eat!

"When I was in the States, I saw Andy on TV. He was marvellous—that's not an overstatement. In my opinion, he's one of the best singers in America. I have thought so for a long time.

"On that TV show, he looked very relaxed in the Perry Como style, although I feel he has a lot more personality than Como. I hear that in cabaret he is absolutely tremendous. They say he mesmerises the girls—of course, Andy's very good looking. I must say his singing always completely knocks me out."

Asked whom he considered Williams might have been influenced by in his caressing, husky style, Matt replied: "On the low register, he doesn't sound unlike Como to me. But he has great distinctiveness and has a range that is quite ridiculous. He goes up without losing that real tonal quality that I love.

"I think his best song was 'Hawaiian wedding song.' I never fail to marvel at his precision on that. I have an LP on which he sings 'Danny boy' and 'Secret love' beautifully, too. He's certainly among my favourite singers," Matt added.

And scores of artists in Britain—including disc-jockey Pete Murray and me—echo Monro's sentiment. —RAY COLEMAN.



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Look out for the Mulligan clarinet



GERRY MULLIGAN, pioneer of bass-and-drums rhythm sections, may soon be using a guitar—and featuring himself on clarinet.

Mulligan, relaxed and affable, told me at a reception laid on by Philips Records at the Ronnie Scott Club on Friday: "I'm thinking of having a guitar next time."

"The trouble is finding the right man who can play rhythm guitar as well as amplified single string solos—I hate amplified rhythm playing."

"I'd like to have Jim Hall and I don't know who else I could get if he wouldn't do it."

"In the last year I got the urge to play clarinet again and bought one. I hadn't touched one in years and I found my approach to music had changed such a lot in that time. I have learned enough about reed instruments to make myself a whole kettle of problems."

"The one clarinetist who got my idea of the right sound was Irving Fazola. It never dawned on me, until now, how difficult it was to be as light, as articulate and as smooth as Fazola's playing was."

"I'd like to spend a lot of time just going to jam sessions with my clarinet. Playing in front of an audience you get led into directions that are not really the way you want to go." I told Mulligan we had understood the Johnny Dankworth Orchestra was going to do his Concert Jazz Band arrangements on the concerts.

Question

"I don't know how that got about," he replied. "It was suggested and I said 'No' right from the start. One reason is that I want to be able to bring the big band to Britain."

"If another band played the arrangements it would not be the way my band sounds. It's the way an arrangement is played that gives it the sound. That is not meant as a reflection on Johnny's band. There is also the question of the instrumentation being quite different."

"Why did I go back to the quartet? It's just not practical

BOB DAWBARN talks to GERRY MULLIGAN about his future plans and reviews the Quartet's opening concert

to keep the Concert Jazz Band together all the time. I run it for two or three months at a time. Every time I break it up I read all sorts of different reasons why I am supposed to have done it. It's certainly not true that we lose money.

"The line-up is rather unusual. It came about after I had started to record a big band thing around 1958. The more I heard of it, the more I thought the band sounded bottom-heavy. The damn thing wouldn't swing. I scrapped it half-way through and did a quartet album instead. I wanted to have a tuba, baritone sax isn't the ideal bottom to a band."

Teagarden

I asked if there were any more LPs in the "Mulligan meets" series planned.

"Nothing yet," said Mulligan. "I'd like to do another with Ben Webster and I'd really love to do one with Jack Teagarden."

"I've sat in a lot with Teagarden and we worked opposite each other at Basin Street. The only other chance was one of those terrible Timex TV shows with so much talent assem-

bled and so badly put together. They manage to destroy any art or charm in the music.

"They had Louis Armstrong coming on in his Ambassador's outfit. Uncle Tom is still with us. But it's not Louis' fault. He is always willing to go along with anything that's suggested."

The conversation turned to the famous Miles Davis band of 1948, which brought a new, cool, arranged sound to modern jazz.

"Originally it wasn't Miles' band," said Mulligan. "Gil Evans and I conceived the idea. Then Miles and John Lewis went out and found work for the band."

"Gil had talked Claude Thornhill into adding a tuba, and the Miles' band was a compact version of the Thornhill instrumentation. We spent a lot of time working over the instrumentation."

Attitudes

Reverting to the Concert Jazz Band, Gerry went on, "I have never been successful at writing and playing at the same time. Being a writer and a performer are two different attitudes."

"I have a stack of half-finished arrangements, but I only completed about four for the band."

"At rehearsals I spend my time editing other people's things—taking things out of arrangement, simplifying them. Brookmeyer has a joke about that. He tells people 'Rehearsal, Monday. Bring your erasers.'"



● BROOKMEYER—telepathic interplay

Four of a mind...

THE Gerry Mulligan Quartet has one thing in common with the Count Basie band. You go to a concert knowing pretty well what to expect. And they don't let you down. At London's Royal Festival Hall on Sunday we heard a typical Mulligan show, with the accent on the almost telepathic interplay between the leader's baritone sax and Bob Brookmeyer's valve trombone. At times Jim Crow's bass adds a third line and, for variety, Brookmeyer played piano on "Subterranean blues" while Mulligan took over the stool for "Darn that dream." The rest of the programme was nicely varied—"Open country," "Getting sentimental over you," "Four for

three," "Soft shoe," a new one on me announced as "The 17-mile drive," "Blueport" and, as an encore, the group's closing theme, "Utter chaos." The first thing that strikes the listener is the quietness of the quartet. One always feels there is volume, and power, in reserve even at its most swinging.

Chorus

No one has yet come up to match the flexibility and incisiveness of Mulligan's baritone playing. Every note on a fast run is clearly and cleanly articulated and one feels that he always knows exactly where he is going, each chorus has a well-mapped route.

On piano, his playing is faintly reminiscent of early Duke Ellington—perhaps there is a composer's style of piano jazz. Valve trombone is a particularly difficult instrument on which to achieve much in the way of dynamics, but Brookmeyer's use of trills and smears compensates entirely. His choice of harmonies behind Mulligan's solos are invariably interesting and right.

Bill Crow is a tremendous asset to the group and one never misses the piano. His solos were both intelligent and witty.

Praise

For much of the time one hardly notices Dave Bailey's drumming—and that is intended as very high praise indeed. He is the ideal quartet drummer.

unobtrusive, light, always swinging and phrasing with the front line in the ensembles.

The first half of the programme was taken up by a very off-form Johnny Dankworth Orchestra. For them, nothing seemed to go right.

The band was badly balanced, with too much drums and tuba; ensemble playing was sloppy; some soloists, and singer Bobby Breen, were almost inaudible over the mikes.

The band looked as unhappy as it sounded—from some of their expressions I thought perhaps one of the brassmen had forgotten to change his socks.

Exempt from these criticisms was Joy Marshall, who sang two numbers with good pitching and plenty of drive. She looked as good as she sounded and Johnny is lucky to have found such a good replacement for Cleo Laine.



● DAVE BAILEY

Advertiser's announcement

Fifth Column

The name Thelonious Monk and modern jazz seem to have gone hand in hand ever since Monk startled the jazz world in the early days of Mintons. Riverside have a startling selection of his work with groups including trios, quartets and an orchestra.

THE THELONIOUS MONK ORCHESTRA AT THE TOWN HALL

Featuring many of Monk's famous compositions is a great example of modern big band jazz. Coltrane and Monk are bound to cause an upheaval to anyone who hasn't got past the three-part harmony stage and they do this on

THELONIOUS MONK.

These two men fit perfectly together and make a most exciting sound well worth hearing. By the way, Coltrane joins Monk again (just for one track) on an otherwise completely solo album called

THELONIOUS HIMSELF. A meeting of giants can be heard on

MULLIGAN MEETS MONK.

Two pioneers of modern jazz combine their talents to make this a most memorable meeting. Yet another meeting of giants is Monk and Ellington—this time Thelonious plays the compositions of the Duke. The title of the L.P. could only be

THELONIOUS MONK PLAYS DUKE ELLINGTON.

This must be one of the finest interpretations of Duke's music, even the most avid Ellington fan should enjoy Monk's work on this splendid album. Abide With Me doesn't sound the sort of tune one would associate with Thelonious, but the first track on

MONK'S MUSIC

happens to be just that and Monk has scored it in the conventional way just to prove he knows how! That Coltrane man is on this album, too, and so is Monk's old boss Coleman Hawkins.

MONK IN ACTION

with yet another tenor player, Johnny Griffin. Johnny created something of a stir on his recent visit to this country. His playing will bring back very happy memories to all those who were lucky enough to hear him—if you missed him take a listen.

Another Monk LP on Riverside is

BRILLIANT CORNERS.

This one has Max Roach swinging the rhythm section throughout some great Sonny Rollins. Well, how about that? Eight Monk albums! Oh yes—I nearly forgot there's also

THELONIOUS MONK QUARTET PLUS TWO AT THE BLACKHAWK

and that's only the title! The plus two are Joe Gordon, trumpet and Harold Land, tenor; they join forces with Charlie Rouse to make a three-piece front line. Now, let's recap:—nine Riverside Monk albums and I'm told there are more to come, surely this will be the most complete collection any enthusiast could wish for. There are many other Riverside albums by great pianists, including Bill Evans, Earl Hines, Junior Mance, George Russell, Fats Waller, Jelly Roll Morton and Bobby Timmons. It seems by this list Riverside have cornered the market in pianists but, as Monk has cornered this week's column, the others will have to come later—remind me.



● BILL CROW

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POPS

reviewed by LAURIE HENSHAW and RAY COLEMAN

A HIT FOR SUSAN!



SUSAN MAUGHAN hit the jackpot with "Bobby's girl" and misfired with her follow-up, "Hand a handkerchief to Helen." Her latest, "She's new to you," is a highly commercial song which she sings well. We expect it to be a big seller for Susan. On the reverse, her composition "Don't get carried away" is attractive, too (Philips).

BROOK BENTON has another crack at the elusive British pop market with I got what I wanted—a song with a cracking beat, stylishly sung. It ought to provide Brook with a healthy seller (Mercury).

Hilarious

CLINTON FORD gained thousands of new fans with his old-time music hall discs, and Fanlight Fanny's daughter (Oriole) continues the theme. It's hilarious listening which packs a good beat. Could be a hit.

American hit-writers Carole King and Gerry Goffin wrote My golden chance—**DAVID**



● FENTON



● FORD



● COCHRAN

MACBETH'S song on Piccadilly. It's quite a commercial, lilting number which might be a minor success.

Fools' paradise, penned by Edna Kane, is sung plaintively by SHANE FENTON. It has appealing teenbeat words which should catch on in a big way (Parlophone).

Fine singer **DICKIE VALENTINE** is featured on a song with good commercial prospects, Lost dreams and lonely tears (Philips)—a hummable melody which Dickie handles neatly. It might score.

The late **EDDIE COCHRAN'S** My way (Liberty) has a compulsive beat which should send it into the chart—aided by thousands of his faithful fans. It has an exciting beat.

That old Bing Crosby standard, Paradise, gets a new workout on the Piccadilly label by **JOHNNY WADE**. It swings well in twist rhythm and we

wouldn't be surprised to see it in the Hit Parade.

MAXINE STARR, a new name to us, has a pleasant voice, but her material, The wishing star and Sailor boy, proves too great an obstacle for even a good singer to overcome (London).

JAMIE COE does a pretty good Presley imitation on The fool (London)—but who cares while El's still around?

Spoiled

DEAN MARTIN—normally our pin-up boy vocally speaking—sounds pretty tired on Face in the crowd. And who can blame him with this stuff to sing? (Reprise.) Is Frank trying to get his own back?

There's a great guitar-bass beat opening to **DEE CLARK'S** I'm a soldier boy (Stateside). A pity it is spoiled by the vocal.

Swinging, Brenda

SOME of the 12 titles on **BRENDA LEE'S** new Brunswick album should be enough to commend it to her followers.

It kicks off with her current hit, "All alone am I," then beats into such beauties as "I left my heart in San Francisco," "It's all right with me," "My colouring book," "Lover," "What kind of fool am I?" "Come rain or come shine," "I hadn't anyone till you," and "Fly me to the moon." The album is excellent. And it completely substantiates two points: Brenda is more suited to meaty up-tempo songs than to ballads; and on swingers she displays plenty of jazz "feel."

JIM REEVES

ON a relaxed song, America's **JIM REEVES** is excellent. His growing number of fans will find "Gentleman Jim" (RCA Victor) a thoroughly enjoyable album made up of some pleasant material. Jim's "Memories are made of this" almost matches Dean Martin's, while his "Roses are red" is our favourite version of this much-tortured song we've heard.

PAUL ANKA

PAUL ANKA has been striving for some time to re-establish himself in Britain as a

NEW LPs

vocalist. "Let's sit this one out," his new RCA Victor LP, will do little to enhance his reputation.

Paul sings brightly on up-tempo numbers—and better than anyone on his own compositions—but this collection of near-standards severely tests his "reach." Titles include "The nearness of you," "You and the night and the music" and "I'll see you in my dreams."

BUDDY HOLLY

NO doubt about it—the late **BUDDY HOLLY** had an endearing sort of vocal charm. And he usually exercised a great deal of control on his distinctive singing. "Reminiscent," a new collection of Holly's work on the Coral label, is already commanding big sales, and it contains the title hit song, his current win-

ner "Brown-eyed handsome man," and nine other tracks which will not disappoint his thousands of British fans.

"Slippin' and slidin'" has a haunting quality and Buddy sings well on this one. "Walt till the sun shines Nellie" was one of Holly's winners, and our favourite track is "Bo Diddley"—almost the beat brigade's anthem these days.

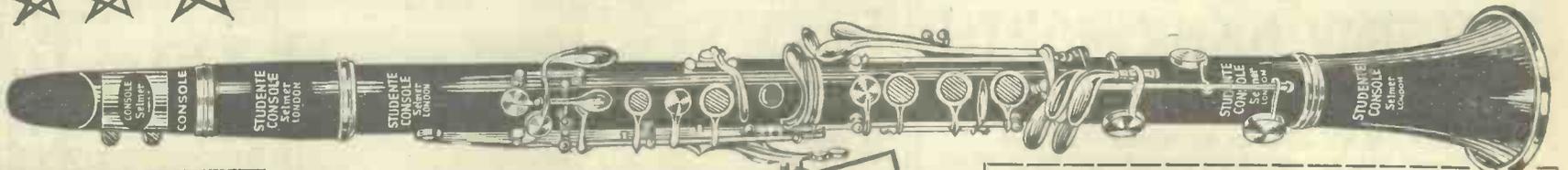
MARK WYNTER

MARK WYNTER, who always seems to be on top form on his records, strengthens his reputation with a new album on Decca's low-priced Ace of Clubs label. He is a singer with a crisp, clean sound, a boy-next-door approach to a song and excellent, clear diction—one of his biggest attributes.

Throughout 14 tracks, Wynter sings really well. Our two stand-out tracks are the hit—that never was, "Heaven's plan," and "Ooh! Look-a-there, ain't she pretty."



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MM 27/4

JAZZ

reviewed by MAX JONES and BOB DAWBARN

The original Mulligan

• CHET BAKER



I HAVE a good deal of special affection for the original GERRY MULLIGAN QUARTET as it had a great deal to do with moving my taste from purist trad towards enlightenment.

Eight of the group's classic 1952 and '53 tracks are on one of the first VOCALION albums to be issued in Britain by Vogue (LAE549).

Previously available here only on a ten-inch LP, the titles are "Carloca," "Line for Lyons," "Moonlight in Vermont," "Bark for Barksdale," "Turnstile," "Lady is a tramp," "My funny Valentine" and "Limelight"—with a snatch of the closing theme tune, "Utter chaos." Mulligan's partners include two of the original group, trumpeter Chet Baker and drummer Chico Hamilton, and bassist Carson Smith.

A piano-less quartet is no longer a novelty, but none of these titles has lost any of its freshness or charm. Even a decade ago, Mulligan was the most fluent and flexible performer on the most cumbersome of saxes.

Chet Baker was never a favourite of mine, but he made a most sympathetic partner for Mulligan. Bass and drums were consistently excellent.

Side two of the album is devoted to the PAUL DESMOND QUARTET AND QUINTET. The eight tracks, all made in January, 1955, all feature Desmond, Bob Bates and Joe Dodge—at that time three-quarters of the Brubeck Quartet.

Dick Collins (tpt) and Dave Van Kriedt (tnr) complete the line-up for the four Quintet numbers, while Barney Kessel is the fourth member of the Quartet, which also includes the somewhat depressing Bill Bates Singers.

None of the Desmond tracks has been released in Britain before. The altoist is at his most relaxed and limpid, while Kessel has impressive moments.

All-in-all a worth-while album, both musically and for its long playing time.

• RARITY

ANOTHER GERRY MULLIGAN set is "JERU" (CBS

—and it's still great

BPG62134), recorded in June of last year.

It is something of a rarity in that Mulligan is backed by a "normal" rhythm section—Tommy Flanagan (pno), Ben Tucker (bass), Dave Bailey (drs) and Alec Dorsey (conga).

The material is mostly made up of neglected ballads with a bossa nova, "Capricious," as the opener and a Mulligan nod towards soul-jazz in "Blue boy."

This is tasteful music evoking a general air of well-being.

• RAT RACE

THERE is nothing pretentious about "THE RAT RACE BLUES" by the GIGI GRyce QUINTET (Esquire 32-181), just five men playing five blues. It adds up to a thoroughly enjoyable LP.

Gryce can always be relied upon to put together some interesting themes and, though perhaps not a great alto soloist, he usually has plenty to say.

Richard Williams' extrovert trumpet may get a little wild occasionally, but he can build excitement into every chorus. Richard Wyands is one of my favourite pianists. Julian Euell

and Mickey Roker make a driving rhythm team.

The music is firmly rooted in the past—and none the worse for that.

• IMPRESSIONS

PIANIST VINCE GUARALDI achieved nothing very spectacular on his 1959 tour with the Woody Herman Anglo-American band.

He has come on a lot, to judge by "JAZZ IMPRESSIONS OF 'BLACK ORPHEUS'" (VOCALION LAE547).

Backed by Monty Budwig (bass) and Colin Bailey (drs), Guaraldi works through some of the music from the "Black Orpheus" film plus a couple of standards and two of his own compositions.

The pianist is most effective on the faster tracks when he reminds me a little of Andre Previn. He certainly has great attack and a smooth technique.

The slower ballads are less to my taste, with a touch of sentimentality creeping into some of the phrasing.

The "Black Orpheus"

material is certainly vastly superior to much of the film theme music that has been utilised by jazzmen.

• BLUESY

WES MONTGOMERY may not be huge talent, which many critics have claimed, but he is, I believe, the best of contemporary jazz guitarists.

On "MOVIN' ALONG" (RIVERSIDE RLP342) he is teamed with James Clay (flute, tnr), Victor Feldman (pno), Sam Jones (bass) and Louis Hayes (drs).

On three of the seven tunes, "Body and soul," "Tune-up" and "Sandu," Montgomery uses bass guitar and its rather metallic sound gives a touch of variety to the session.

He gets a good, bluesy noise from both his instruments. Clay is featured chiefly on flute but plays tenor, with a curious strangled effect, on "So do it"

• SI! SI!

RECENT releases by the MAYNARD FERGUSON ORCHESTRA have been disappointing, to say the least, and did not live up to the great promise of its first two albums.

"SI! SI!—M.F." (COLUMBIA 33SX1503) goes some way to restoring my faith.

The arrangements are not particularly distinguished but serve as a neat enough basis for this enthusiastic sounding big band.

Some of the ballad playing is a bit doomy but on medium and fast tempos, everything rocks away happily.

Ferguson himself is in a rather more tasteful mood than usual and solos well on the title track. Of the other featured sidemen, altoist Lanny Morgan and tenorist Willie Maiden give highly competent performances.

After the rather contrived LPs of recent months it sounds as though Ferguson is back on the right track.—BOB DAWBARN.

Bossa nova

◀ HOME and AWAY ▶

"VIC LEWIS PLAYS BOSSA NOVA AT HOME AND AWAY" (HMV CLP1641) has an interesting basic idea. Lewis recorded four tracks with British jazzmen in London and four in Hollywood with American stars.

The British contingent had Jimmy Deuchar (tpt, mellophonium), Shake Keane (tpt, flugelhorn), Tubby Hayes (tnr, flute), Ronnie Scott (tnr), Terry Shannon (pno), Ray Dempsey (gtr), Freddy Logan (bass) and Kenny Clare (drs).

★ Below form

The American team was:—Jack Sheldon (tpt), Shorty Rogers (flugelhorn), Bud Shank (tnr, flute), Bob Cooper (tnr), Victor Feldman (pno, vibes), Al Hendrickson (gtr), Don Bagley (bass) and Shelly Manne (drs). Guitarist Laurindo Almeida was added for one track, "Bossa nova blues."

Perhaps surprisingly I prefer the British soloists, notably Scott, Keane, Deuchar, Hayes and Shannon. Sheldon, the best of the Americans, is a little below his usual form.

★ Swinging air

However the American group has a much more relaxed and swinging air and seems more at home in the bossa idiom. Both Dempsey and Clare at times sound somewhat unhappy. The general impression I get, particularly on the British set, is that the musicians were seeing the arrangements for the first time and were too busy concentrating on the notes to think of much else.

My favourite of the eight tunes is Lewis' own "Bossa Nova Scotia."—BOB DAWBARN.



• SCOTT



• SHANK



• DEUCHAR



• COOPER



• HAYES



• ROGERS



• MAYNARD FERGUSON



HISTORIC GILLESPIE

THE big band which DIZZY GILLESPIE gathered round him in 1948 produced some of the most exciting big band modern jazz ever. This is brought home by the re-issue of "DIZZY GILLESPIE and his orchestra in concert" on Vocalion LAE540.

These historic recordings—six at the 1948 Pasadena concert and two at the Salle Pleyel in Paris during the band's ill-fated European tour in the same year—still excite and exhilarate me as much now as when I originally heard them.

Unfortunately the recording—especially on the Pasadena tracks—is very woolly. But this shouldn't spoil the enjoyment.

Besides Gillespie—then a flashier and, some would say, even greater soloist than now—there are solos from Ernie Henry, Cecil Payne (featured on "Stay on it"), Al McKibbin (in "One bass hit") and James Moody (stomping tenor on "Good bait."

I have always considered these versions "Emanon," "Good bait" and "Manteca" among the best big band jazz I've ever heard. I still do.—BOB HOUSTON.

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SPONSORED INSTRUMENTS

THE MUSICAL MINDBENDERS

LAST week was the last straw. "Are they bashing the big beat to death?" screamed a Melody Maker headline. Then one of your writers tore into the thriving rhythm group and beat scene in this country—and another trend was on the way to being smashed by the faceless writers on your paper.

Trend

Like so many other regular readers of the MM I am getting completely fed up with such articles. Most of them are controversy for the sake of it.

One week you establish that a trend is coming up, the next week you, yourselves, knock it down. You've been running a series called "own-up."

I suggest the people who should really own-up are the chip-on-the-shoulder hatchet men who carve up a different part of the pop or jazz scene week after week.



HENSHAW, DAWBARN, ROBERTS—'faceless ones.'

I've been reading the MM for nearly seven years and can remember all the trends you have trumped on with such delight. There was "skiffle piffle." Then you set about rock.

Bitter

You played up trad so much that it tied the death. Then, country and western. Then rhythm-and-blues became "trend or tripe?" Now, it's the big beat. What next? Ballad singers?

There is no need for such sensation-mongering by

your bitter writers. They are harming a healthy business.

Headlines

As Bob Miller pointed out in the big beat article last week, a boom in any form is good for the profession.

So I appeal—cut out the scare headlines. Let the public buy what records it wants. Stop lecturing us every week. Tell your whole staff we're browned off with it—we just want the facts, man, the facts!

—JANET BROWNING, Oxford.

It's a load of old rubbish...

THIS is the most inaccurate and unwarranted indictment we have ever read. In fact, it's a load of old rubbish.

Miss Browning's wild outburst against the MM has no relevance to the facts she so heartily pleads for.

Spheres

First, this paper does NOT create trends. It merely reports them. It creates interest and speculation and reports the views of hundreds of personalities in all spheres of show business every week. What they say through the MM is their opinion. The whole story of enthusiast versus enthusiast is one of clashing views—and no sharper division can be found than at this office!

One of the duties of the MM is to report the week-by-week events on all fronts of the show business scene, and to

stimulate discussion. Record-buyers, concert-goers and dance-hall fans set the trends. We reflect them in the firm belief that what is happening on the scene around us is NEWS.

There IS a big beat boom, and the MM was the first paper to pose the question.

Tastes

The MM is justifiably proud of its record of world exclusives, unrivalled coverage of the pop and jazz worlds, and—for the sake of Miss Browning—topical feature articles on the moods of the moment.

It is not our job to foist trends on to people. But so long as the music world changes its tastes as the months go by, the MM will mirror the tastes of millions.



'I don't know about being a mindbender—but you're certainly an earbender.'

IT'S CH...

THE most powerful and successful independent pop record producer in Britain hangs out in a modest flat two flights of stairs up from the din and bustle of North London's Holloway Road. His hit-making factory is about the size of a small lounge.

It was from these humble surrounds that mild JOE MEEK inflicted "Telstar" on millions of nerve-shattered ears. This is the shrine of instant twang.

In a business packed with cigar-toting backroom boys, 29-year-old bachelor boy Joe stands out as one of the most influential. He "allows" himself a mere £3,000 a year from his multitudinous activities. His quiet dress and Ford Zodiac car are just two examples of his modesty.

Joe used to be a TV engineer in his home county of Gloucestershire. Even then he was an amateur disc-jockey at local dances. Today he calls the tune to a much more potent degree.

JUNIOR ENGINEER

For two years he has run a firm named RGM Sound. After years as a junior studio engineer, he finally took the plunge individually—with the £3,000 he had stacked away from supervising Tommy Steele's "Put a ring on her finger."

Now, Meek's sound supermarket is revered by artists and show business moguls with awe. They marvel at his consistency in producing big-selling records from £6,000-worth of inoffensive-looking equipment.

Joe has critics. They castigate him for "lowering musical standards." He laughs at them. But he doesn't laugh all the way to the bank.

For the odd truth is that Meek is more of an enthusiast than a blatant money-seeker. In his West Country burr, he answers questions openly and with faint disregard for his attackers.

WHAT DO YOU SAY TO PEOPLE WHO ATTACK "TELSTAR" AS BEING BANAL?

I think it was a good tune. If it was played by the Halle Orchestra it would be a great piece of music. What's wrong with it? It has sold three million and topped the chart in nearly every country in the world. Okay, so it was a cook-up and had gimmicks. So have the trad records in this country, haven't they? I wrote "Telstar" one midnight. I think it's good—but I suppose it could nag on people a lot. It earned me £30,000 but I haven't seen the money yet.

UNFAIR

WHICH ARTISTS DO YOU SUPERVISE?

There are about 20 acts altogether. They include the Tornados, Andy Cavell, the Outlaws, and the newest one is Heinz Burt. We've just cut his first solo disc since he left the Tornados to solo—"Dreams do come true." He will be the biggest star in the pop world within a year, rivalling Cliff Richard. This new disc is bound to top the charts.

DON'T YOU THINK YOU ARE UNFAIR, INFLECTING YOUR OWN MUSICAL NOTIONS ON ARTISTS AND MOULDING THEM ALL INTO YOUR STYLE INSTEAD OF

JOE M...

LETTING THEM DEVELOP NATURALLY?

No, that's not really true at all. They all have different styles when they arrive—and they arrive in droves at the door. It's a mad scene. There are so many singers wanting to work with me. But I don't mould them into my ideas completely. I just try to cultivate any talent they have and make them sound



JOE BROWN

LOOK-n-LISTEN

(Times: BST)

saturday

10.20 a.m. H 1: Teddy Wilson. 1.45 p.m.: BBC L: Ted Heath. 2.20 H 1: Radio Jazz Club. 3.20 Z: "A vous le chorus..." 5.10 Z: Swing Serenade. 6.30 M 2: Leslie Cool Trio. 7.30 N 2: Jazz Portrait. 8.25 Z: "Jazz Everywhere!" 9.45 A: Jazz Images. 10.15 F 1: Everybody's Jazz. 11.15 T: VOA Popular (nightly except Sun.). 11.25 U: Hamp's Big Band at the Paris Olympia. 12.5 a.m. 4: Jazz Book. 12.15 T: VOA Jazz (nightly except Sun.).

sunday

4.35 p.m. B: Jazz Today. 5.45 I: Jazz Intermezzo. 6.20 A: "Vive le Jazz!" 7.55 BBC E-232 224m: Jazz. 9.45 A: Jazz Courier. 10.10 S: For Jazz Fans (nightly). 11.0 F 1: Carlos de Raditzky. 11.20 A: Robert Pete Williams and group from Angola Prison. Leon Bibb, Staples Singers, Marie Knight, others.

monday

12.0-12.35 p.m. E: New Versions of old tunes. 9.45 A: Jazz

Actualities. 10.10 R: Improvisations. 10.31 BBC L: Jazz Scene. 10.35 Q: Klaus Doldinger Quartet. 11.0 U: Newport 1962. 12.5 a.m. J: Midnight in Europe (nightly).

tuesday

6.45 p.m. N 1: Radio Jazz Group. 9.15 F 2: Jazz programme. 9.45 A: Jazz in N.Yk. 10.0 H 1: Pim Jacobs, Rita Reys. 10.10 R: Traditional. 10.20 Q: Masters of the Real Jazz. 10.30 I: International Disc News.

wednesday

4.20 p.m. L: Jazz veterans. 6.30 BBC Net 3: What's New?—Charles Fox. 10.10 R: Jazz in the studio. 10.15 J: Jazz Music Hall. 10.55 Z: Jazz Actualities. 11.0 Q: Jazz Journal. 11.5 F 2: "Better Late Than Never."

thursday

5.5 p.m. U: Klaus Doldinger Quartet, Ingfried Hoffmann, organ. 8.45 N 2: Jazz 63. 9.45 A: Jazz a la carte. 10.10 R: Panorama of modern jazz. 10.20 Q: Masters of Swing. 10.30 F 4: Jazz. 10.31 BBC L: Jazz Club: Acker Bilk, Nat Gonella. 11.0 U: Swing Serenade.

friday

5.30 p.m. H 2: Pim Jacobs, Rita Reys. 5.45 Z: Aspects of Jazz. 8.15 J: They Call It Dixie. 9.15 BBC E-232m: Jazz. 10.10 R: Jazz Discs. 10.15 F 1: Carlos de Raditzky. 10.15 F 2: Dodds, Giuffre, Bigard, Bechet. 10.25 M: Jazz Corner. 10.30 V: Millis Blue Rhythm Band. 10.35 Y: Jazz Gallery. 11.0 Q: Serenade in Jazz. 12.20 a.m. I: Jazz from The Starlight Club, Bangkok.

Programmes subject to alteration.

STATIONS

A: RTP France 1: 1-1829m. 48.39m. 2-193m. B: RTP France 2: 498. 445. 379. 359. 347. 318. 218m. E: NDR: 309. 189. F: Belgian Radio: 1-484. 2-324. 4-198m. H: Hilversum: 1-402. 2-298m. I: SWF B-Baden: 295. 363. J: AFN Germany: 547. 344. 271m. L: NR Oslo: 1376. 477. 337. 228. 31. 25 or 19m. bands. M: Saarbrücken: 211m. N: Denmark Radio: 1-1224. 2-263. 210. 202m. O: BR Munich: 375. 187. 48.7m. Q: HR Frankfurt: 506m. R: RAI Italy: 355. 290. 269. 207m. S: Europe 1: 1667m. T: VOA: 1734m. U: Radio Bremen: 221m. V: Radio Eireann: 530m. X: Monte Carlo:



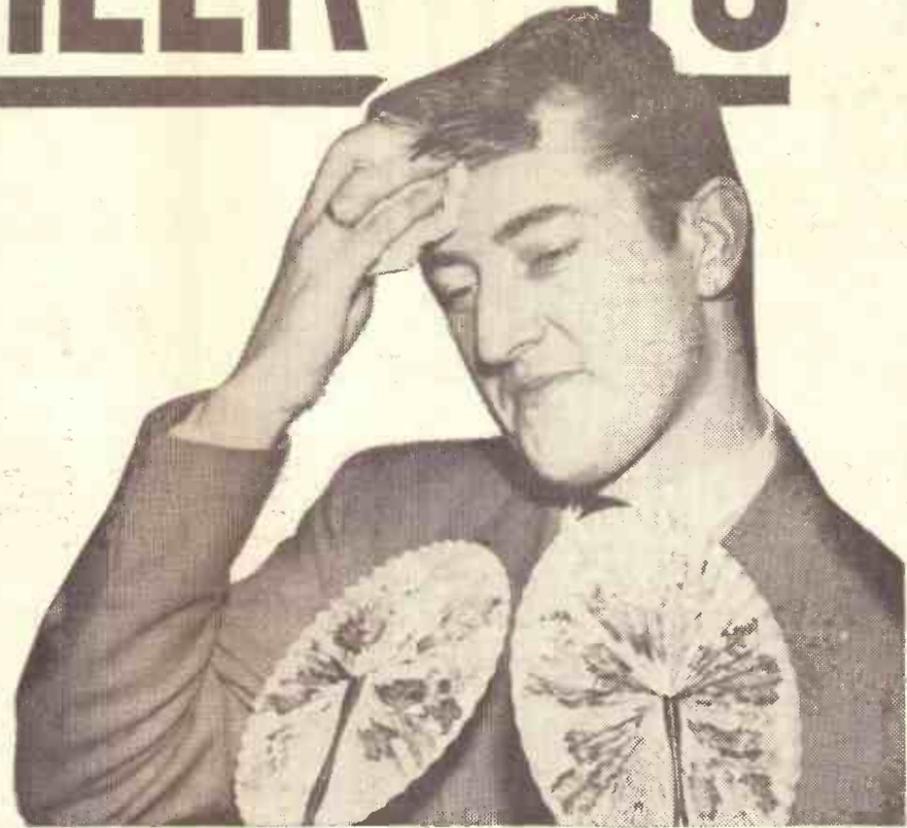
● HAMPTON—Saturday

205m. Y: SBC Lugano: 539m. Z: SBC Geneva/Lausanne: 393m.

Me and my guitar

EEK - TO - MEEK!

CALLING ALL BEAT GROUPS!

He's the 'Mr. X' behind the Big Beat scene

He's made £30,000 out of 'Telstar'

He's only beginning to learn to read music

He works a 16-hour day in his studio

He supervises all his sessions single-handed

EEK OWNS UP

Instrumental parts mean everything. So why not bring them to the foreground more?

WHO ARE YOUR FAVOURITE ARTISTS?

Judy Garland, Les Paul and Mary Ford, some of Ella's work, and modern jazz. I shall start recording jazz soon—trad, by the Dauphine Street Six. We'll try something different.

NOISE

IT APPEARS YOUR OWN TASTES CLASH WILDLY WITH YOUR PROFESSIONAL OUTPUT.

I also like the records I produce. I live my work—it's a 16-hour day for me. I write plenty of songs and

really enjoy doing them. They are done for commercial reasons.

DO YOU PLAY AN INSTRUMENT?

Yes, enough piano to get by. And guitar, rather poorly. I'm just settling down to learning how to read music properly.

DO THE RESIDENTS NEAR YOUR STUDIO HERE PROTEST AT THE NOISE?

Yes. And, of course, everything is very loud all the time. But we never work after 6 o'clock at recording any night now.

WHO HELPS YOU ON THE SESSIONS?

I handle the recording business alone. I employ just one assistant who helps me on the administration side.

FUTURE

WHICH ARTISTS HAVE YOU RECORDED IN THE PAST?

I used to work as studio engineer for Denis Preston and handled all Lonnie Donegan's early stuff. I did Petula Clark's "Little shoe-maker," Frankie Vaughan's "Green door." I started Mike Sarne, Billie Davis. There are so many.

WHAT IS YOUR FUTURE?

I want to go into films and write a musical. As it stands, I'm quite happy with the way things are going. I have a lot of critics in the business. They are just damned jealous because one man has done so well. One thing they forget is this: my years as deejay helped me judge what the public wants. So few of the people in this business know that. Why are people so jealous at anybody who gets up and works?—RAY COLEMAN.

SOLD on that Merseyside "Nashpool" Sound? Then here's a unique opportunity for YOU to break into the best-seller big time just like those Merseyside Sound chartriders, the Beatles and the Big Three.

Maybe you are a leader or sideman with a beat group that is just "waiting for a break." If so, here is a chance you just can't afford to miss—a great Beat Group Contest that can bring you overnight fame.

Just look at these prizes:—

- A Decca Recording contract.
- A magnificent Melody Maker Silver Trophy.
- Cash vouchers, clothing.
- Musical instruments (guitars, bongos, microphone, amplifiers, echo units and a piano-organ) PLUS

● A guarantee to publish the best original composition with an advance of royalties. Since its initial announcement, the Lancashire and Cheshire Beat Group Contest—presented by London booker Harry Lowe—has fired the imagination of beat outfits in and around Britain's "Nashville."

Already there have been over 100 applications for entry to the contest, which will be held on Thursday and Friday, May 9 and 10, at Liverpool's Philharmonic Hall. Eliminating heats will be held on these two days, with the Grand Finals on the Friday evening (May 10).

The Melody Maker Trophy will be awarded to the winning band, along with a Decca recording contract, cash vouchers, clothing, etc. And Decca contracts will also go to the bands placed second and third.

There are also valuable prizes for the groups placed 4th, 5th, 6th and 7th. Among other awards will be the musical instruments listed above, plus publication of the best original composition by Aberbach Music—with an advance of royalties.

Among the distinguished panel of judges will be the MM's Jerry Dawson, Jimmy Watson, of "Record Mirror," Peter Sullivan, of Decca Records, and noted recording MD Tony Osborne.

NOTE: The contest is open only to beat groups from Lancashire and Cheshire. Application for entry forms should be addressed to Lancs and Cheshire Beat Group Contest, 31, Colquitt Street, Liverpool.

commercial. I did it with John Leyton on his early discs. I think. I don't foist my own plans down their throats, no.

WHAT'S YOUR ANSWER?

The pop scene in Britain is getting better in quality all the time, in my opinion. It used to be everyone trying to sound and look like Cliff Richard. Now things are much more individual. I'd like to have a go back at the critics of the pop scene. Would Matt Monro's discs be so marvellous without good orchestral backings? No.

TRASH

THE BEAT SCENE HAS MANY CRITICS WHO SAY THE MUSIC IS TRASH. YOU ARE FOSTERING IT.



GERRY MARSDEN



GEORGE HARRISON



JET HARRIS



DEL SHANNON

JOE BROWN in a dressing gown . . . Del Shannon in T-shirt and sweater . . . Jet Harris in sombre suit . . . you'll find them in steamy dressing rooms, luxury hotel suites, a night train compartment.

You might have a chance to talk to them, but they probably wouldn't hear you.

Because they'd each have a companion—small, curvaceous, and to them certainly beautiful. Their guitar.

Older musicians sneer at the pop-singer-guitarist, who, they say, treats his instrument as another bauble of star status—like mohair suits and white Cadillacs.

But when the valuable fingers pick the strings—for their own amusement—it's difficult to interrupt their thoughts. Just like any guitarist.

TUNED WRONG

JOE BROWN: When I bought my first guitar I played it for a year—no, nearly two years before I found out it was tuned up wrong.

Every time I put a string on I was tuning it a different way. When I found out, and tuned it up properly, I had to start all over again, like.

It cost me a quid, but I did a good part exchange deal on the next one, which had a pick-up. That was about four quid. That was before the skiffle days, yeah, when I first started playing semi-pro.

The guitar I've got now, a Gibson, I wouldn't swap for anything. I've got two acoustic guitars, too, a Gibson and a Harmony, which is also a great guitar. I sit down and play as often as I can.

FULL SOUND

GEORGE HARRISON of the Beatles: I can't do without my guitar. I love to be able to play it wherever I

CHRIS ROBERTS talks to five top pop guitarists

JOE. The first one I ever bought cost me about £2 10s. At the moment I have two—a big-bodied Jumbo Gibson and a Gretsch.

Well, for all the rocking stuff the Gretsch is great, you know you get a really sharp sound with it, but my favourite is the Jumbo. I always have it around the stage when we play in case anything goes wrong—it's not a pick-up on it, and for a full sound in the recording studio you couldn't beat it.

When we were at the Albert Hall last week for the BBC show, Tom Springfield had a big 12-string guitar, which he had made for him (in Liverpool, strangely enough).

I asked if I could have a go, and borrowed it, and sat in the dressing room all the afternoon playing it. What a sound on it!

BIGGER ONE

GERRY MARSDEN: I know what you mean when you say guitarists knock themselves out playing. You can just sit there and not notice anything going on.

At the moment, I'm using a white Fender on stage. It's okay to play, yes. One of my favourite guitars, a Gretsch (cost, over £200), was confiscated by British customs on my way back from Germany with the group last time we came back. That was a big disappointment.

An even bigger one in the early days was when I was getting on a bus in Liverpool and I banged the guitar arm of the acoustic box on the rail in the middle of the platform. It broke, you

see, and there I was walking down the street with the arm at an angle of 45 degrees—it was in a canvas case—and everybody saying to themselves: "What kind of guitar is that? It must be some weird new one!"

FIVE DOLLARS

DEL SHANNON: I'd like to say that I consider my guitar to be a friend. I wish I had enough time—a lot more time—to spend on playing it. I hope in a couple of years I will be able to play a lot of guitar and build my talent for it.

My parents thought they could put me off guitar playing for good by giving me just five dollars to spend on one. It wasn't the greatest—there was wire wound round it holding the neck together—but I carried on with it. My next guitar was a nice electric model, a Gretsch.

SPANISH BOX

JET HARRIS: Whenever I want to practise the guitar, I borrow Tony Meehan's Spanish box—it's a lovely guitar, really well made—so home, and use it there.

I use this Fender 6-string on stage, and it's just the job for stage work, you know, all the rock stuff. But really, it's not a guitar you can feel you're playing on—no solid bodies are. I tell you what it feels like—it's like a piece of wet rubber or sponge, you know what I mean? You can't use it unless it's with an amplifier, then it comes into its own of course.

I'm taking guitar lessons now to improve myself on a real guitar. Most people think of me as a guitarist, I'm not. I'm a bass player. I started as a bass player, then when I was with Tony Crombie he said: "What about getting one of those new-fangled bass guitar things?" and—well, here we are.



LET'S MAKE MUSIC

TUESDAY · 30th APRIL · 8 P.M.
RED LION HOTEL · UXBRIDGE RD. · SOUTHALL

ADMISSION FREE

SEE the greatest range of musical instruments

HEAR them played by the experts of today

JOIN IN and play them yourselves
Our invitation is open to ALL

The show of the year that is by musicians—for musicians—to encourage new musicians

Instruments by
Carlton, Gigster,
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Show presented by
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AND OTHER IMPORTANT CINEMAS

**FROM SUNDAY
APRIL 28th
NORTH LONDON**

ACTON	Granada	FENFIELD	Florida	*HARROW RD.	Prince of Wales	NOTTING HILL	Gaumont	WALTHAMSTOW	Carlton	LITTLEHAMPTON	Palladium
BARKING	Odeon	FINCHLEY	Odeon	HENDON	Gaumont	*POPLAR	Essoldo	*WINDSOR	Regal	MANCHESTER	New Oxford
†BARKINGSIDE	State	FINSBURY PARK	Astoria	†LIFORD	Essoldo	QUEENSBURY	Essoldo	Also at:	Alexandra	ST. ALBANS	Chequers
CAMDEN TOWN	Plaza	(Not showing Sat. May 4th)		*KILBURN	Grange	RAYNERS LANE	Gaumont	COVENTRY	Clifton	SOUTHAMPTON	Gaumont
†CHELSEA	Essoldo	†GOLDERS GREEN	Ionic	KING'S CROSS	Odeon	†SLOUGH	Adelphi	†LEAMINGTON	Colony	SOUTHEND	Ritz
DALSTON	Odeon	MACKNEY	Essoldo	LEYTON	Century	†SLOUGH	Ambassador	†TORQUAY	Woking	WATFORD	Gaumont
EALING	Walpole	*HAMMERSMITH	Broadway	LEYTONSTONE	Rialto	†STOKE NEWTON	Ambassador	ENDS SAT. APRIL 27th at:	Playhouse	WOKING	A.S.C.
EAST HAM	Odeon	HARLESDEN	Odeon	†*LOUGHTON	Century	TOTTENHAM	Bruce Grove	GUILDFORD	Majestic		
EDMONTON	Granada	HARRINGAY	Essoldo	†NEW BARNET	Regal	*WALTHAM CROSS	Embassy	LEEDS			

IT'S THE GREATEST POP MUSICAL SHOW ON EARTH WITH 29 GREAT HITS!



MARK WYNTER
"VOTE FOR ME"
"HAPPY WITH YOU"



JOE BROWN & THE BRUVVERS
"LET HER GO"
"WHAT'S THE NAME
OF THIS GAME?"



JET HARRIS
"MAN FROM NOWHERE"



KENNY LYNCH
"CRAZY CRAZES"
"MONUMENT"



JOHNNY TILLOTSON
"JUDY, JUDY!"



LOUISE CORDET
"WHICH WAY THE WIND BLOWS"



BOBBY VEE
"THE NIGHT HAS A THOUSAND EYES"
"ALL YOU GOTTA DO IS TOUCH ME"



THE KARL DENVER TRIO
"CAN YOU FORGIVE ME?"



TONY MEEHAN
"DOIN' THE HULLY GULLY"



FREDDY CANNON
"UPS AND DOWNS OF LOVE"



KITTY LESTER
"IT'S BEEN NICE"



CHERRY ROLAND
"JUST FOR FUN"

JUST FOR FUN

From the
same team
that made
"IT'S A
DAD"

STARRING

MARK WYNTER/BOBBY VEE/JOE BROWN AND THE BRUVVERS

KARL DENVER TRIO/JET HARRIS/TONY MEEHAN/KENNY LYNCH

THE CRICKETS / FREDDY CANNON / JOHNNY TILLOTSON / THE TORNADOS / THE SPRINGFIELDS / THE SPOTNICKS

KITTY LESTER / LOUISE CORDET / CLODA RODGERS / LYN CORNELL / THE VERNONS GIRLS / BRIAN POOLE & THE TREMELDES

JIMMY POWELL / THE BREAKAWAYS / SOUNDS INCORPORATED / AND INTRODUCING CHERRY ROLAND

GUEST STARS • IRENE HANDL/HUGH LLOYD/DICK EMERY/MARIO FABRIZI/DISC JOCKEYS • DAVID JACOBS/ALAN FREEMAN/JIMMY SAVILE
WRITTEN AND PRODUCED BY MILTON SUBOTSKY / DIRECTED BY GORDON FLEMING / AN AMICUS PRODUCTION / A COLUMBIA PICTURE / A BLC RELEASE

ENTER THE 'JUST FOR FUN' BONDOR COMPETITION

PLUS

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His Slashing Sword Marks
The King's Enemies For A
Traitor's Death!

THE SECRET MARK OF D'ARTAGNAN

with FRANCO FANTASIA • RAF BALDASSARRE and guest star MASSIMO SERATO • Director SIRO MARCELLINI • Producer OTTAVIO POGGI • Script by MILTON KRIMS

TECHNICOLOR An Italian-French Co-production LIBER FILM (Rome) • LES FILMS AGIMAN (Paris) • A BLC RELEASE TOTALSCOPE



● JOHNNY TILLOTSON



● LYN CORNELL



● JET HARRIS



● KENNY LYNCH



● JOE BROWN

When teenagers get the vote . . .

Pop comes out on top!

LAURIE HENSHAW looks at the latest pop film 'Just for Fun'

EVER since the days of Bill Haley and "Rock around the clock," movie makers have realised the ever-growing potential of pop.

Booming disc sales have sparked a series of musicals tailor-made for the entertainment of youngsters who make a beeline for the local music shop on payday.

Sometimes individual song stars have carried the story line of the whole film. In Britain, artists like Tommy Steele and Cliff Richard; and in America, of course, Presley and Pat Boone.

POP PARADE

But latterly there has been a move to pack a picture with pop names to ensure that financially the film fires on all cylinders.

Milton Subotsky's previous British effort, "It's trad, dad!" packaged a glittering array of trad and pop stars.

Now, in "Just for fun," Subotsky again pulls out all the stops with a pop parade that should satisfy the most fervent fan and inveterate chart-scanner.

And, to give the film an even more topical touch, he has

written a story that has a gentle dig at the political parties of both right and left.

The opposing parties, worried about their vote-appeal, pass a measure giving teenagers the vote. Surely the biggest revolution since the advent of female suffrage!

The story shows how stars Mark Wynter and Cherry Roland, in their coffee-bar, hear the news as they watch Jet Harris, Cloda Rogers and Joe Brown on the Alan Freeman show (yes, the deejay, David Jacobs and Jimmy Savile are in there, too).

Then Alan tosses a bombshell. He announces that this will be the last show as the powers-that-be have decided to cut down on pop music.

Mark and Cherry are not

taking this without a fight. They organise a petition and take it to the leader of the Right party who is appearing on TV.

But at the TV centre they stumble into the wrong studio. This proves fortunate, for it gives them the chance to catch Kitty Lester and Freddy Cannon.

They then barge in on a David Jacobs show called "Spot the record," where they watch Bobby Vee and Kenny Lynch.

VOTERS' PARTY

They do catch up on the Right leader in the end. But he thinks he is merely signing his autograph as he unwittingly signs the petition.

Next, Mark and Cherry lobby



The Springfields have "Little Boat" out on single

the leader of the Left who—with a touch of electoral sagacity—is holding a 'Teen-voters' party.

This gives them an opportunity to watch Jimmy Savile introducing Lyn Cornell, Sounds Inc, Jimmy Powell, and the Tornados.

But it's love's labour lost when they overhear the party leader decrying pop music.

This prompts Mark to form a Teenage party with Cherry's help.

They score a hit right away, and as a climax to their campaign they arrange a broadcast, helped by Karl Denver, Louise Cordet, the Vernons Girls, Kenny Lynch, the Springfields, Jet Harris and the Jetblacks, Brian Poole and the Tremeloes, the Spotnicks, Freddy Cannon, Johnny Tillotson, and the Crickets.

And when the votes are finally counted, who wins? Left, Right or Teenage parties? "Just for fun" provides the answer.



Mark Wynter and Cherry Roland

Making this film was a hell of a job

—says MILTON SUBOTSKY

who wrote and produced 'Just for Fun'

MAKING a musical specifically aimed at the teenage market like "Just for fun" poses a big problem.

We start planning the picture nine months before it goes before the cameras—so you'll have to be able to predict who will be popular with the youngsters just that amount of time beforehand.

In this business, artists who come to overnight fame can quickly disappear from the scene. But I was lucky—and maybe a good guesser. I signed up the Springfields, Kenny Lynch, Mark Wynter and Joe Brown.

When we started shooting, Jet Harris and Tony Meehan

had just announced their partnership. So I grabbed them right away.

Picking songs is another problem. We started working on these three months ahead. I am happy several have made the best-seller charts.

But before I settled on the

final songs for the picture, I must have heard hundreds. I heard demo discs and composers playing their own numbers. I even wrote some myself.

I threw out the bad ones—and kept the ones you can hear in the picture.

Then we had to arrange meetings with the artists and their various A&R men. Altogether, we made about 20 recordings.

Wide appeal

Really, it's a hell of a job of logistics—getting all the songs and people together at the right place at the right time.

"Just for fun" is aimed at the teenage market, but we hope to get the mums and dads in to see it too.

I think the older people will enjoy the picture, because it contains some strong satirical content on the political scene.

And there's a very funny sequence where Dick Emery plays four people on a "Juke box jury" type of panel.

This is my fourth musical. The others were "Rock, rock, rock," "Disc jockey jamboree," and, of course, "It's trad, dad."



Director Gordon Fleming with Kitty Lester

We had lots of fun making it.
We hope you will have lots of fun watching it.

Sincerely,
BRIAN POOLE
and the
TREMELOES

— ★ —

Exclusive Representation:
PETER WALSH—TEMple Bar 3611



ABOVE: The Tornados have a number on the soundtrack LP issued by Decca.
BELOW: The Crickets are featured on an EP and a single released by Liberty.

Here are the hits from 'Fun'

WHEN "Just for fun" ends its run at your local cinema, you can enjoy plenty of "encores" at home—on that record player turntable.

The film and pop singers starred have enjoyed blanket coverage on discs. Take your pick from this comprehensive selection: "JUST FOR FUN" Original Soundtrack Recording (Decca). For those who saw the film, this must take pride of place in the "movie music" library. All the sizzle and sparkle of the film is captured on twelve tracks.

Jet Harris...

Side One features "Man from nowhere" (Jet Harris), "Just another girl" (Vernons Girls), "Which way the wind blows" (Louise Cordet), "Sweet boy" (Cloda Rogers), "Go" (Sounds Inc), and "Keep on dancing" (Brian Poole and the Tremeloes). Side Two kicks off with the partnership of Jet Harris and Tony Meehan with "Doing

the Hully Gully" "Can you forgive me" (Karl Denver Trio), "All the stars in the sky" (Tornados), "Kisses can lie" (Lyn Cornell), "Everyone but you" (Jimmy Powell) and the title song, "Just for fun" (Cherry Roland).

A Pye EP is shared between two of the film's stars—Mark Wynter and Joe Brown. In the film, Mark celebrates the news of the teenage vote by singing the bright "Vote for me" to his many friends.

And Mark's girl friend Cherry (Cherry Roland), who thinks he is neglecting her for politics, is reassured as Mark tenderly sings "Happy with you."

One of the film's highlights is the appearance of Joe Brown, who receives a tremendous reception as he sings "Let her go."

Joe follows up with "What's the name of the game?" which has all the teenagers dancing. And EMI have a "rival" EP entitled "Just for fun," on which Bobby Vee sings his hit, "The night has a thousand eyes," plus "All you've got to do is touch me." Flip of the EP (on the Liberty label) stars the Crickets.

Highspots of the singles issued are two discs that have already hit the charts: Bobby Vee's "The night has a thousand eyes" (Liberty) and "Can you forgive me?" by Karl Denver (Decca).

... Tony Meehan

There's also a single on Decca of "Hully Gully" by Jet Harris and Tony Meehan, and Freddy Cannon offers "Ups and downs of love" and "It's been nice" (Stateside).

Johnny Tillotson is represented in the singles stakes by "Judy, Judy, Judy" (London). The girls chip on the singles market with "Warm summer day" (Ketty Lester) on London, and Cherry Roland sings the title song, "Just for fun," on Decca.

Other singles: the Springfields' "Little boat" (Philips), and the Crickets' "My little girl" and "Teardrops fall like rain" (Liberty), Sounds Inc "Go" (Decca) and Brian Poole and the Tremeloes' "Keep on dancing" (Decca).

And you can catch more songs from "Just for fun" on Kenny Lynch's first LP, "Up on the roof" (HMV). Kenny sings "Crazy crazes" and "Monument."



Highspot for Mark and Cherry

"JUST FOR FUN" marks a highspot in the lives of the romantic leads—Mark Wynter and Cherry Roland.

It is Mark's first starring role. It also shot Cherry Roland into the public eye overnight. Mark, now an established singing star, was born in Woking, Surrey, on January 29, 1943.

Just after his eighth birthday the family moved to Bromley, Kent, and Mark joined the local church choir as leading soprano.

In 1954, he was chosen to sing in Canterbury Cathedral and the following year sang at the Royal Albert Hall.

It was singing that dictated his ultimate career.

He was discovered in 1956 at a Peckham dance hall by his present manager, Ray Mackender.

Like his co-star, Cherry, he was sent to singing tutor Mabel Corran, who coached many singers who were to win fame—among them Dickie Valentine and Craig Douglas.

Solo change

Then, in June 1960, Mark was signed by Decca and started his climb to fame. He is now with Pye.

Cherry Roland, now eighteen, was born at Dartford, Kent, on November 9, 1944. She showed a natural acting talent while still at school, and appeared in several school plays.

Her singing career was launched when bandleader Ronnie Keene signed her up as vocalist. She sang with the band for two years.

Artists manager Barry Perkins spotted her while she was with the band and offered her a chance to go solo.

First, he sent her to Mabel Corran's school for lessons in voice production. Bookings at halls in the South of England followed.

But Cherry had not yet fully turned professional. During the day she was working as a telephonist and receptionist.

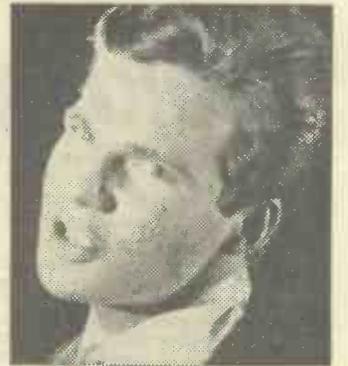
Then "Just for fun" producer Milton Subotsky spotted her and offered the lead role opposite Mark Wynter. At the same time she landed a recording contract with Decca.

TOPICAL TREMELONES

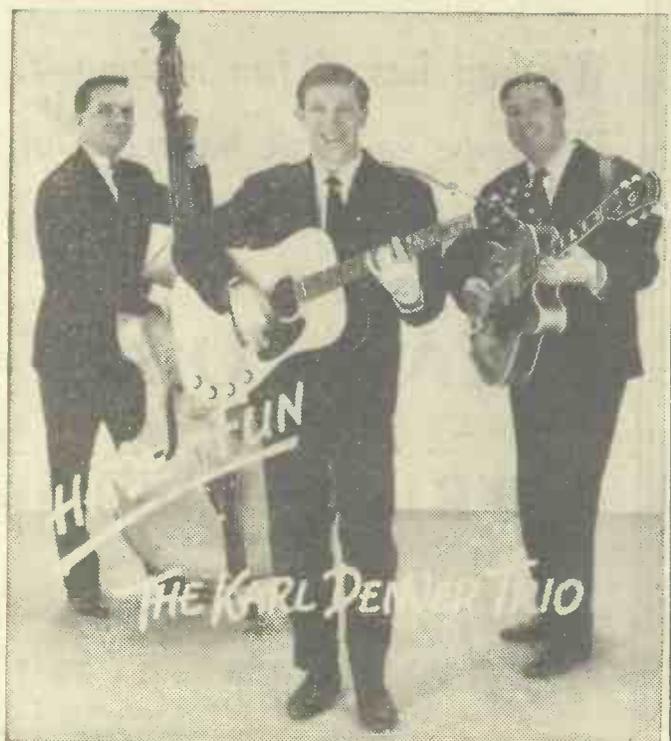
"THE Big Big Hits of '62" by Brian Poole and the Tremeloes is a timely album release in view of the group's bow in "Just for fun."

Among the twenty-two 1962 hits featured by the Tremeloes are "The locomotion," "It might as well rain until September," "Sherry," "Speedy Gonzales," "Dream baby," "I can't stop loving you," "Devil woman" and the twisters, "Let's twist again" and "Twistin' the night away."

A good buy for the beat brigade on Decca's low-price Ace of Clubs label.



● Bobby Vee



● Louise Cordet

GREAT SONGS from a GREAT MUSICAL FILM JUST FOR FUN

From the same team that made IT'S TRAD DAD I "U"

THE NIGHT HAS A THOUSAND EYES • CAN YOU FORGIVE ME

(Bobby Vee, Liberty) (Karl Denver, Decca)

CRAZY CRAZES • SWEET BOY • HULLY GULLY

(Kenny Lynch, HMV) (Cloda Rogers, Decca) (Jet Harris, Tony Meehan, Decca)

WHAT'S THE NAME OF THE GAME • ALL THE STARS IN THE SKY

(Joe Brown, Pye) (Tornados, Decca)

JUST FOR FUN • VOTE FOR ME • KISSES CAN LIE

(Cherry Roland, Decca) (Mark Wynter, Pye) (Lyn Cornell, Decca)

WHICH WAY THE WIND BLOWS • WARM SUMMER DAY

(Louise Cordet, Decca) (Ketty Lester, London)

JUDY JUDY JUDY • MY BONNY • MONUMENT

(Johnnie Tillotson, Decca) (The Spotnicks, Oriole) (Kenny Lynch, HMV)

ALL YOU GOTTA DO IS TOUCH ME • IT'S BEEN NICE

(Bobby Vee, Liberty) (Freddy Cannon, Stateside)

EVERYONE BUT YOU • GO • KEEP ON DANCING

(Jimmy Powell, Decca) (Sound Inc., Decca) (Brian Poole & Tremeloes, Decca)

THE UPS AND DOWNS OF LOVE • JUST ANOTHER GIRL

(Freddy Cannon, Stateside) (The Vernons, Decca)

MAN FROM NOWHERE • LITTLE BOAT • HAPPY WITH YOU

(Jet Harris, Decca) (The Springfields, Philips) (Mark Wynter, Pye)

LET HER GO

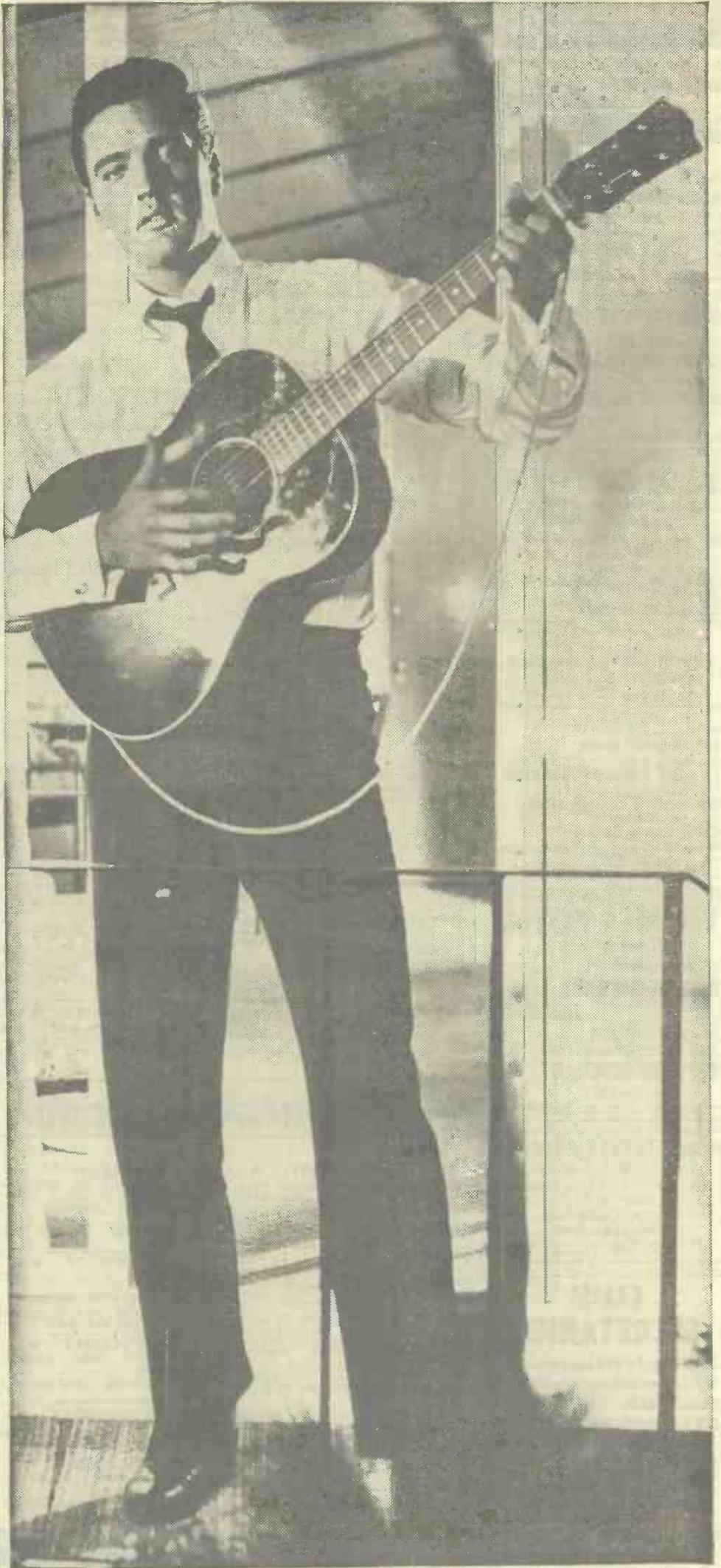
(Joe Brown, Pye)

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ELVIS

IN COLOUR GIANT SIZE

You can
have this
fabulous picture
of Elvis. Giant
size and in
full colour!
For details
see this week's
Reveille.



Reveille

5d EVERY THURSDAY

Jazzshows Jazz Club

JJC EVERY NIGHT AT 7.30
100 OXFORD STREET, W.1

Friday, April 26th

BACK O' TOWN
SYNCOPIATORS

Saturday, April 27th

MONTY SUNSHINE'S
JAZZ BAND

Sunday, April 28th

ALAN ELDSON'S JAZZMEN

Monday, April 29th

KENNY BALL JAZZMEN

Members 4/- Guests 6/-

Tuesday, April 30th

MIKE COTTON'S JAZZMEN

Wednesday, May 1st

CLYDE VALLEY STOMPERS

Thursday, May 2nd

DAUPHINE ST. SIX

Full details of the Club from the Sec.,
J.J.C., 22 Newman St., W.1 (LAN 0184)

KEN COLYER JAZZ CLUB

At Studio 51, 10/11 Gt. Newport St.
Leicester Square (Tube)

Friday (7.30)
KEITH SCOTT Rhythm & Blues Group
Saturday (7.30)
KEN COLYER JAZZMEN

ALL-NIGHT SESSION THIS SATURDAY
Midnight till Six
MICKY ASHMAN RAGTIME BAND
ARTESAN JAZZ BAND
All-Night Sessions Every Saturday Night

Sunday (4 until 6.30)
Rhythm and Blues
THE ROLLING STONES
Sunday (7.15)
ERIC SILK SOUTHERN JAZZ BAND

Wednesday (7.30)
KID MARTYN RAGTIME BAND
Thursday (7.30)
KENNY ROBINSON J.B.

Non-members admitted at all Sessions
Apply NOW for membership 5/- to Sec.,
Studio 51, 10/11 Gt. Newport St., W.C.2 (TEM 2071)

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Friday, April 26th
MONTY SUNSHINE
JAZZMEN

Sunday, April 28th
THE COUNTRY BLUES of
BIG PETE DEUCHAR
and Guests

MEMPHIS CITY JAZZ BAND

Going now for six years—and not gone yet
presenting: Sir Mike Bowery
John Howard · Curly Roberts
John King · Greg Potter
Brian Stapley · John Macdonald
ANYWHERE—ANYTIME
98 Morton Way, Southgate, N.14.
PAL 7014—evenings

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JIM GOBOLT presents SIX BELLS JAZZ CLUB

Six Bells, King's Rd., Chelsea
19, 22, 49, 11 Buses. Nearest Station Sloane Square

Friday, April 26th
RUSTIX JUMPTET

Saturday, April 27th. By request!
TROMBONE BATTLE
JOHN PICARD v. JOHN MUMFORD
with FAT JOHN'S BAND

Monday, April 29th
FAT JOHN GUEST NIGHT
Wednesday, May 1st
PETE DEUCHAR'S
COUNTRY BLUES

JAZZ CLUBS

LONDON

FLAMINGO

33-37, Wardour Street, London, W.1.
Gerrard 1549. Guests welcome.
Dance or listen in comfort.
Sam and Jeff Kruser present:
*FRIDAY 26th 7.30-11.30
TOMMY WHITTLE QUARTET
starring Brian Dee Trio plus BILL
LE SAGE TRIO.
*SATURDAY (27th) 7-11.30
TOMMY WHITTLE QUARTET
starring BRIAN DEE TRIO plus
TONY KINSEY QUINTET with
Peter King, Les Condon. Compere:
Tony Hall.
*SUNDAY (28th) 7-11
"RHYTHM AND BLUES NIGHT."
Manchester R/B stars JOHN
MAYALL BLUES SYNDICATE.
*COFFEE BAR, hot snacks, etc., etc.
MEMBERSHIP SAVES YOU 2/-
EACH VISIT. Send 10/- P.O. and
s.a.e. to Hon. Sec. at above
address.

ALL-NIGHTER CLUB

33-37, Wardour Street, W.1.
Tony Harris and Rik Gunnell
present:
*FRIDAY 12-5 a.m. GEORGIE
FAME AND BLUE FLAMES plus
JOHN MAYALL BLUES SYNDI-
CATE.
*SATURDAY ALL-NIGHTER—12-
6.30: TOMMY WHITTLE QUAR-
TET featuring Brian Dee Trio,
guest star PHIL SEAMEN plus
GEORGIE FAME and BLUE
FLAMES.
*SUNDAY AFTERNOON, 3-6 p.m.:
Rhythm and Blues with 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 NIGHT."
The great GEORGIE FAME and
BLUE FLAMES.

FRIDAY (TODAY)

A BALL, Palm Court Hotel, RICH-
MOND: tonight DICK MORRISSEY,
Sunday IAN FENBY, TONY
ROBERTS, Monday DICK HECK-
STALL SMITH. Admission Free.
ALEXANDER'S JAZZMEN Truscon
CROYDON JAZZ CLUB, Star Hotel,
London Road, MIKE DANIELS
DELTA JAZZMEN.

EALING CLUB, by ABC, Broadway
Station: BOB WOOLLEY'S JAZZ-
MEN!! See Sunday.
GOLDERS GREEN REFECTORY
ALEXIS KORNER.

HARRINGAY JAZZ CLUB!
HARRINGAY JAZZ CLUB!
BOB WALLIS'S STOREYVILLE J.B.!!
"THE MANOR HOUSE" (opposite
Manor House Tube) 8-11.30 p.m. Your
hosts Nanda and Ron Lesley.
NEXT WEEK! MONTY SUNSHINE!

NORTH CHEAM: CHARLIE GAL-
BRAITH ALL-STARS: Woodstock
Hotel.

RICHMOND JAZZ CLUB, Station
Hotel. Guests: FAT JOHN'S JAZZ
BAND plus Rusties Jumpband.
SOUTHERN JAZZ CLUB, Masonic
Hall, over "Red Lion", 640, High
Road, Leytonstone: ERIC SILK'S
SOUTHERN JAZZ BAND.

*SATURDAY
BLACKHEATH HILL, "Green
Man": Thames City Jazzmen.
BOB WOOLLEY. — Hammersmith
Town Hall.

CHISLEHURST CAVES, Dave Nelson's
Jazzband, Fats Cole and The
Commanders. The Escorts.

JAZZ CLUBS

*FRIDAY (TODAY)
CAMBRIDGE, Rex Ballroom: DICK
CHARLESWORTH AND HIS CITY
GENTS.

GUILDFORD R&B, Wooden Bridge:
Georgie Fame (Blue Flames) 3rd
May. CYRIL DAVIES ALL STARS,
LONG JOHN BALDRY.

INTERNATIONAL JAZZ CLUB,
The Swan Inn, Mill St., Kingston.
BLUE CEDARS JAZZ BAND NON-
STOP ENTERTAINMENT. 7.30-11 p.m.

OSTERLEY JAZZ CLUB, Osterley,
Rugby Club Pavilion, Tenterlow Lane,
Norwood Green, Southall: RIVER-
SIDE JAZZMEN, Nick Boston's
Promenade Jazzband.

RICKY TICK, Star and Garter,
WINDSOR: R&B. ROLLING STONES.
Giraffes not admitted.

WINDSOR New Ballroom Ex-Ser-
vice Club, near Bus Station, CYRIL
DAVIES ALL STARS, THE VAL-
VETTES, LONG JOHN BALDRY.
Friday, May 3rd, ALEXIS KORNER,
Jive, Twist. 7.30-11 p.m. Licensed
Bars.

*SATURDAY
ABOUT RICHMOND, Modern Ton-
ight: Two groups with JIMMY and
ALAN SKIDMORE, ROY FRY,
JOHN TAYLOR, COLIN BARNES
also introducing the great MILT
JAMES Sextet.

BRENTWOOD JAZZ Club, White
Hart Hotel: THE ALEXANDER JAZZ-
MEN!

CAMBERLEY R&B, Drill Hall,
London Road: 4th May, ALEXIS
KORNER'S BLUES INCORPORATED
with RONNIE JONES.

EEL PIE: Original Down Town
Syncopters and Mike King.

GUILDFORD R&B, Wooden Bridge:
BLUES SYNDICATE plus HOG-
SNORT RUPERT R&B Band. Wog-
wolves half-price.

*SUNDAY
BILL BRUNSKILL: Fighting
Cocks, Kingston.

SATURDAY—contd.

COLIN KINGWELLS JAZZ BAN-
DITS, GEORGIAN JAZZ CLUB,
COWLEY.
KEITH SMITH'S CLIMAX.—
Weston Green.

KEN COLYER CLUB open evening
and all night.
THAMES CITY JAZZ BAND.—Black-
heath.

WANDS WORTH S.L.N.O.J.C.,
"French Horn": Ron Rendall's
Alhambra Jazzmen.
WOOD GREEN: MIKE DANIELS
DELTA JAZZMEN! (Members only.)

SUNDAY

AT BARNES BRIDGE, BULLS
HEAD: THE BUZZ GREEN TRIO
plus GUEST STARS. ADMISSION
FREE.

AT BRITAIN'S FIRST R. & B.
CLUB, Ealing Club, by ABC, Broad-
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BROS.!! FREE to members!

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JAZZ, "George and Dragon," Acton
High Street.

AT THE JAZZHOUSE
"Green Man": Blackheath Hill:
IAN BIRD QUINTET
plus, GUEST WHO? (No prizes.)
CLUB OCTAVE presents MODERN
JAZZ by THE DAVE MORSE QUINTET,
Hambrough Tavern, Southall.

COOKS, CHINGFORD, Royal Forest
Hotel. MONTY SUNSHINE Jazzmen.
EDGWARE, White Lion: KEN
COLYER.

ERIC SILK'S Southern Jazzband
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"GREYHOUND," Chadwell Heath:
New Orleans Stompers.

HOT CLUB OF LONDON, 7 p.m.
LOOK OUT! WE'RE SWINGING
DAD! BRUCE TURNER AND HIS
JUMP BAND.—"Shakespeare Hotel,"
Powis Street, Woolwich.

PUTNEY JAZZ CLUB: Buffalo City
Jazzmen, Greenhill Boys, King's
Arms, Putney Bridge.

RICHMOND, Station Hotel.
Tidal waves of R&B sounds.
From ROLLIN' STONES.

QUEEN VICTORIA, North Cheam,
NO SESSION.
WOOD GREEN: ALEX WELSH
AND HIS BAND! (Members only.)

MONDAY

ANOTHER BIG KNOCKOUT!
KINGS ARMS (by Wood Green
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QUINTET featuring ALAN SKID-
MORE plus Guest Tenorist JIMMY
SKIDMORE. 7.30-11. Fully licensed
Bar.

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Jazzmen (Clinton Ford's backing
band).

GOLDERS GREEN REFECTORY:
CLYDE VALLEY STOMPERS.
Lic'd adm. 4/6. Students 4/-, 7.30.

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Orleans Jazz, St. Mary's Hall, Lady-
well Road, S.E.13. (Next Ladywell
Station, Southern Reg. Buses to
Lewisham Library). GEOFF GIL-
BERT'S GOthic JAZZ BAND—Real
New Orleans Jazz.

TUESDAY

AT BARNES BRIDGE, BULLS
HEAD: THE BUZZ GREEN TRIO plus
DICK MORRISSEY and GUS GAL-
BRAITH. Admission 2/6.

JAZZ CLUBS

*FRIDAY (TODAY)
CAMBRIDGE, Rex Ballroom: DICK
CHARLESWORTH AND HIS CITY
GENTS.

GUILDFORD R&B, Wooden Bridge:
Georgie Fame (Blue Flames) 3rd
May. CYRIL DAVIES ALL STARS,
LONG JOHN BALDRY.

INTERNATIONAL JAZZ CLUB,
The Swan Inn, Mill St., Kingston.
BLUE CEDARS JAZZ BAND NON-
STOP ENTERTAINMENT. 7.30-11 p.m.

OSTERLEY JAZZ CLUB, Osterley,
Rugby Club Pavilion, Tenterlow Lane,
Norwood Green, Southall: RIVER-
SIDE JAZZMEN, Nick Boston's
Promenade Jazzband.

RICKY TICK, Star and Garter,
WINDSOR: R&B. ROLLING STONES.
Giraffes not admitted.

WINDSOR New Ballroom Ex-Ser-
vice Club, near Bus Station, CYRIL
DAVIES ALL STARS, THE VAL-
VETTES, LONG JOHN BALDRY.
Friday, May 3rd, ALEXIS KORNER,
Jive, Twist. 7.30-11 p.m. Licensed
Bars.

*SATURDAY
ABOUT RICHMOND, Modern Ton-
ight: Two groups with JIMMY and
ALAN SKIDMORE, ROY FRY,
JOHN TAYLOR, COLIN BARNES
also introducing the great MILT
JAMES Sextet.

BRENTWOOD JAZZ Club, White
Hart Hotel: THE ALEXANDER JAZZ-
MEN!

TUESDAY—contd.

AT THE PLOUGH, ILFORD: the
JOHNNY BURCH OCTET and the
ALLAN HUMM TRIO.
BARNET, Assembly Hall, Union
Street: ALAN ELDSON.

MORDEN: BACK O'TOWN SYNCO-
PIATORS. Interval, Zanie's Herd:
"The Crown."

NURSES JAZZ CLUB, "Jolly Gar-
deners," Twickenham Road, Isleworth
(near West Middlesex Hospital):
KEITH SMITH'S CLIMAX JAZZ-
BAND!!

PLOUGH INN, Clapham Common.
Modern Jazz, Cabinet Ministers.
Swingin' sessions.

STU'S QUINTET: Black Bull, Ful-
ham Road.
WOOD GREEN: FAT JOHN JAZZ-
MEN!

WEDNESDAY

BROMLEY COURT: Ronnie Ross
Quartet.
BRUCE TURNER, White Hart,
Southall.

KEITH SMITH'S CLIMAX.—
Feltham.
KLOOKS KLEEK
Railway Hotel, West Hampstead.
SKID'S KID AL
AL'S PAL JIM =
ALAN AND JIMMY SKIDMORE 2/6.

THURSDAY

ACTON High Street, "George and
Dragon," KING SIZE JAZZ with the
JOHN WILLIAMS BIG BAND and the
MAC McALLISTER Quintet. Bar
3/6.

AT BARNES BRIDGE, BULLS
HEAD: THE BUZZ GREEN TRIO
plus GEORGE KISCH. Admission 2/6.
BROMLEY COURT: Thames City
Jazzmen.

CLAY PIGEON, near Eastcote
Station: MANN-HUGG BLUES
BROS.!! FREE to members old &
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DO YOU remember the Dixieland
Revival? OVER 25 Club opening
soon. Veterans TAILGATE 6 Jazzmen.
Thursdays, Railway Tavern, Forest
Gate. EXCLUSIVE to over 25's. Further
details soon

THAMES CITY JAZZ BAND.—
Bromley.
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FABULOUS TOMMY WHITTLE
QUARTET.

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JAZZ CLUBS — outside London

*FRIDAY (TODAY)
CAMBRIDGE, Rex Ballroom: DICK
CHARLESWORTH AND HIS CITY
GENTS.

GUILDFORD R&B, Wooden Bridge:
Georgie Fame (Blue Flames) 3rd
May. CYRIL DAVIES ALL STARS,
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BLUE CEDARS JAZZ BAND NON-
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Rugby Club Pavilion, Tenterlow Lane,
Norwood Green, Southall: RIVER-
SIDE JAZZMEN, Nick Boston's
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RICKY TICK, Star and Garter,
WINDSOR: R&B. ROLLING STONES.
Giraffes not admitted.

WINDSOR New Ballroom Ex-Ser-
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JOHN TAYLOR, COLIN BARNES
also introducing the great MILT
JAMES Sextet.

BRENTWOOD JAZZ Club, White
Hart Hotel: THE ALEXANDER JAZZ-
MEN!

CAMBERLEY R&B, Drill Hall,
London Road: 4th May, ALEXIS
KORNER'S BLUES INCORPORATED
with RONNIE JONES.

EEL PIE: Original Down Town
Syncopters and Mike King.

GUILDFORD R&B, Wooden Bridge:
BLUES SYNDICATE plus HOG-
SNORT RUPERT R&B Band. Wog-
wolves half-price.

*SUNDAY
BILL BRUNSKILL: Fighting
Cocks, Kingston.

SUNDAY—contd.

EEL PIE Island: 7th Anniversary
3 Bands. Late session. Entry by
contribution to Freedom from Hun-
ger Campaign.

RICKY TICK, Windsor: Tradi-
tional Jazz.

MONDAY
HITCHIN, Hermitage Hall: ALEX
WELSH. 7.30. Bar.

IPSWICH JAZZ Club: Manor House
Ballroom. THE FABULOUS BACK
O' TOWN SYNCOPIATORS!

TUESDAY
AYLESBURY: THE DAUPHINE
STREET SIX!
BLUE CEDARS JAZZMEN.—Bed-
ford.

WEDNESDAY
OXFORD, Carfax Ballroom: BACK
O' TOWN SYNCOPIATORS.

THURSDAY
REDHILL: TERRY LIGHTFOOT
JAZZMEN: Market Hall.
THE CROWN, Twickenham, The
JOHN WEST Group.

JAZZ CLUBS — Northern

SUNDAY
REDCAR JAZZ CLUB
COATHAM HOTEL
TERRY LIGHTFOOT'S N.O.J.M.

FAN CLUBS 1/2 per word
DICK CHARLESWORTH.—Joan
Milton, 21, Eccleston Road, W.13.

KENNY BALL Appreciation Society.
—S.a.e. to Miss Pat Saunders,
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Fan Club to: The Bilk Marketing
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breakfast from 17/6 daily: Hot
and cold; fully centrally heated and
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STEAKS, CHOPS, SPAGHETTI
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11 p.m.

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4.30 a.m.

Opening on FRIDAY, MAY 3rd
RONNIE SCOTT'S
JAZZ RECORD & MUSIC SHOP
See special ad. on foot of this page—col. 4

Tonight, FRI 26th, 8 p.m.—1.30 a.m.
SAT. 27th (Two sessions), 7.30-11.30
p.m. and midnight-4.30 a.m.

TUBBY HAYES QUINTET
RONNIE SCOTT QUARTET
SUN. 28th, 3 p.m.—6 p.m. Live new
departures Jazz-Poetry Septet with
Horowitz, Brown, Wellins, etc.
7 p.m.—11 p.m.

TUBBY HAYES QUINTET
RONNIE SCOTT QUARTET
MON. 29th, 8 p.m.—1 a.m.
MEMBERS' FREE NIGHT
Dick Morrissey Quartet

TUES. 30th, 8 p.m.—1 a.m.
THIS EVENING IS BEING
TELEVISED!
TUBBY HAYES QUINTET
RONNIE SCOTT QUARTET

WED. 1st, 8 p.m.—1 a.m.
TONY COE QUINTET
STAN TRACEY TRIO
THUR. 2nd, 8 p.m.—1 a.m.
DICK MORRISSEY QUARTET
STAN TRACEY TRIO

THE CLUB CLANKWORTH

79 OXFORD STREET LONDON W.1

Saturday, APRIL 27th
7.30—11.30 p.m.

The new
Bobby
★ **BREEN**
Rhythm and Blues Combo

KENNY BALL'S JAZZMEN

MAY DATES

- 1st Easy Beat Recording
- 2nd RAF Camp Scampton, Nr. Lincoln
- 3rd Trentham Gardens, The Ballroom
- 4th Sheffield University
- 5th Sunday Night - London Palladium
- 6th Scotland (Kilmarnock, Town Hall)
- 7th Scotland (Gourock, The Pavilion)
- 8th Scotland (Dunfermline, Caird Hall)
- 9th "Pops for Everyone," BBC, Albert Hall
- 10th Day Off
- 11th Sutton-in-Ashfield
- 12th Day Off
- 13th Jazzshows, W.I
- 14th Filming
- 15th Filming
- 16th Filming
- 17th Croydon, Fairfield Hall
- 18th Hastings, Pier Pavilion
- 19th Guildford, Civic Centre
- 20th Welwyn Garden City, Cherrytrees Hotel
- 21st Recording
- 22nd T.V. Pre-recording
- 23rd H.M.S. Collingwood
- 24th Loughborough, Essoldo Cinema
- 25th Bridlington, Spa Royal Hall
- 26th Redcar, Coatham Hotel
- 27th Wakefield, Playhouse Cinema
- 28th Hanley, The Cabaret Club
- 29th Easy Beat Recording
- 30th Day Off
- 31st Maidenhead, Guards Club

Any enquiries:

JAZZ ASSOCIATES
235 REGENT STREET, LONDON, W.1
REGent 8851, Ext. 37

MIKE COTTON JAZZMEN

MAY DATES

- 3rd Cheltenham, Town Hall
- 4th Swadlingcote, Rink Ballroom
- 5th Liverpool, Mardi Gras
- 6th Jazzshows, W.I
- 7th Reading, Olympia Ballroom
- 8th GoGo, T.V.
- 9th Redhill, Market Hall
- 10th Manor House, N.4
- 11th Borough Road College
- 12th Edgeware, White Lion
- 13th Welwyn, Cherrytree
- 14th Berkhamsted, Kings Hall
- 15th Private Engagement
- 16th Day Off
- 17th North Chiam, Woodstock Hotel
- 18th Cowley, Ex Servicemen's Club
- 19th Wood Green, Bourne Hall
- 20th Golders Green, The Refectory
- 21st Derby, Corporation Hotel
- 22nd Nottingham, Dancing Slipper
- 23rd B.B.C. Recording (afternoon)
- 24th Jazzshows, W.I (evening)
- 25th Hampton Court, Thames Hotel
- 26th Seven Kings, St. John's Hall
- 27th Woolwich, Shakespeare Hotel
- 28th Ipswich, Manor Ballroom
- 29th Burnet, Assembly Hall
- 30th Southall, White Hart
- 31st Coventry, Mercers Arms

Hear us on:
"Twenties to the Twist"—B.B.C. Light Programme—2nd.
See us on: "Discs Ago Go"—T.V.—13th.
Sole Representation:
(Jack Follon)
CANA VARIETY AGENCY
5 WARDOUR STREET, LONDON, W.1
GER 0227-8-9

WHERE TO SEE US IN MAY:-

- 1st St. Albans
- 3rd Kenilworth
- 4th Hastings
- 5th Jazzshows Jazz Club
- 6th Hitchin
- 8th Oxford
- 9th Liverpool
- 10th Cambridge
- 11th Nottingham
- 12th Wood Green
- 14th Derby
- 16th Northampton
- 17th Brighton
- 18th London Airport
- 19th Jazzshows Jazz Club & BBC "Easy Beat"
- 20th Bexley
- 21st Morden
- 23rd Swindon
- 24th Morecambe
- 25th
- 26th
- 27th
- 28th Ireland
- 29th
- 30th
- 31st

"See the Band on ATV's 'Des O'Connor Show.'"
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ADVERTISEMENT OFFICES
161-166, Fleet Street, E.C.4
Telephone: FLEet Street 5011
AD. MANAGER: PETER WILKINSON

BLOWING YOUR WAY IN MAY

- 2nd Guildford, Wooden Bridge
- 3rd Twenties to the Twist recording
- 4th Dunmow, Foakes Mem. Hall
- 5th Woolwich, Shakespeare
- 6th Welwyn, Cherrytree
- 7th Berkhamsted, Kings Hall
- 8th Easy Beat recording, Playhouse
- 9th Basingstoke, Smith Aviation
- 10th Osterley, Rugby Club
- 11th Seven Kings, St. John's Hall
- 12th Day Off
- 13th Ipswich, Manor Ballroom
- 14th Bristol, Corn Exchange
- 15th Day Off
- 16th Redhill, Market Hall
- 17th Cambridge, Rex Ballroom
- 18th Wood Green, Bourne Hall
- 18th J.C. All nighter
- 19th Edgeware, White Lion
- 20th Jazzshows, W.I
- 21st B.B.C. Recording
- 22nd St. Albans, Market Hall
- 23rd Northampton, Embassy Ballroom
- 24th Coventry, Mercers Arms
- 25th Nottingham, Dancing Slipper
- 26th Oldbury, Hen and Chickens
- 27th Jazzshows
- 28th Olympia Ballroom, Reading
- 29th Oxford, Carfax Ballroom
- 30th Day Off
- 31st Twenties to the Twist recording

FOLK FORUM

1/2 per word
● **FRIDAY (TODAY)** ●
ALL-STAR IRISH FOLK PROGRAMME. THE FABULOUS MARGARET BARRY and MICHAEL GORMAN with JOE HEANEY and the FOUR COURTS CEILIDHE BAND and Champion Dancers MAUREN CARTER and RICHARD and BILLY GRIFFIN. Compe BOB DAVENPORT. Commence 8 p.m. sharp. Doors open 7.30. Tickets 7/6 and 10/6. COME EARLY. Angel or Kings Cross tube. 19. 30. 43. 172 bus.
FOUNTAIN HEAD, PARCHMORE RD. LES BRIDGER, TONY MCCARTHY, DEREK SARJEANT, DIANE DOHERTY
THAMESIDERS Club at the King and Queen, closed for two weeks.
THE SINGERS CLUB. See the Irish Folk Song Concert, Islington Town Hall.

● **SATURDAY** ●
AT THE TROUBADOUR, Earls Court, 10.30. SHIRLEY COLLINS, MARTIN CARTHY.
BALLADS AND BLUES, Black Horse, Rathbone Place, W.1. 7.30
JUDITH SILVER, GERRY AND ROYD JOHN BERRY, REDD SULLIVAN.
THE SINGERS CLUB, The Pindar, Grays Inn Road, 8: Ewan, Peggy and Enoch.

● **SUNDAY** ●
BATTERSEA, Nag's Head, York Road: Derek Sarjeant, Ron Simmons.
HITCHIN, Henlitage Hall: ALEX CAMPBELL, The Moonrakers. 7.30. Bar.
POTTERS BAR, "Robin Hood," 7.30 p.m.: Folklanders Hootenanny with Cheltenham Songwriters, Vic Gammon and Linda Serle.
THE SINGERS CLUB, The Pindar, 7.30: Bob Davenport and Nadia Catoussis.

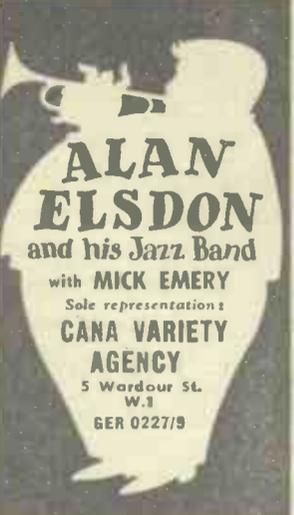
● **MONDAY** ●
ALEX CAMPBELL, Jolly Blacksmith, Hampton Road, Twickenham.
CROYDON "WHEATSEAF," Thornton Heath Pond: HYLDA and ANN, Folkvenders.
HERGA CLUB, 8-10.30. The Case is Altered, High Street, Wealdstone, Resident Overlanders.
SPINNING WHEEL CELLAR Folk Song Club, 8 every Monday. MICK SOFTLEY.—The Spinning Wheel, 30, High Street, Hemel Hempstead. Box-moor 5516.

● **TUESDAY** ●
OPEN FOLK and Blues, Crown, Twickenham Residents Folk Four 8 p.m.
● **WEDNESDAY** ●
BLUESVILLE Gerry Loughran, Royd Rivers and Guests. Sing and play "King and Queen." Foley Street, W.1.
BROMLEY, "STAR and CARTER": MARTIN WINSOR, Folkvenders.
SURBITON and Kingston Assembly Rooms, Surbiton 8 p.m. MICK WELLS FAREWELL CONCERT.—DEREK SARJEANT, ARTHUR JOHNSON, ALEX CAMPBELL, MALCOLM PRICE TRIO, JOHN PEARSE, etc., and of course, the last appearance of MICK WELLS who is afterwards leaving for Australia.
SURBITON and Kingston EXPLORE the failure to appear of the following recently booked guests: Louis KILLEN and Dominic BEHAN.

● **THURSDAY** ●
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HARROW: "Case is altered." Wealdstone. Alex Campbell, Les Bridger, John Orange, Ian McCann and many other guests. 8.0.

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COMPTON MELOTONE ORGAN, Good Condition, £250.—Stan Pearse, 128, Valley Road, Streatham, S.W.16. Str. 2888.
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TROMBONIST Lawrence Brown has quit Ellington. No definite replacement set as yet, but Quentin Jackson has been filling in.

ROY ELDRIDGE is backing Ella Fitzgerald in the Royal Box at NY's Hotel Americana... singer Mel Torme has been signed for the Monterey Jazz Festival.

COMEDIAN Jerry Lewis' ABC-TV series will feature big bands on a regular basis... two of the first to appear will be Count Basie and Benny Goodman.

GUS CANNON, 79-year-old banjo-playing contemporary of W. C. Handy, has taped some songs for the Voice of America... The station will beam the broadcast overseas in 37 languages.

DOROTHY DANDRIDGE, so much in demand for supper club engagements until recently, has filed a petition in bankruptcy in Federal Court last week, listing liabilities of \$118,502—and no assets.

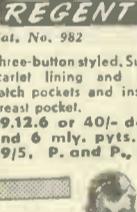
TENORIST John Coltrane is planning to record several albums with a trio rather than with his full group.

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What YOU think of the scene

MAILBAG



IT is about time the majority of the pop-buying teenagers of today grew up. The trouble with 90 per cent. of Pop Fifty material is that it is only effective for a couple of weeks.

Admittedly, stars are born, but they all create basically the same sound, for a cycle of about three years until a really new craze emerges.

The true record is that recorded by such artists as Ray Charles, Helen Merrill, Sarah Vaughan, Dave Brubeck, and many more in the jazz idiom. These are the records that last, and which one never tires of hearing.

It's about time the majority of record buyers recognised this.—FRANK NEWHOFER, London NW11.

● LP WINNER.

● Carry on!

NEITHER Mailbag writer Brian Mair nor anybody else can stop teenagers from hero-worshipping Cliff Richard, Elvis Presley and others or from "throwing away" money on their records.

I suggest he lets teenagers carry on as they are. They'll learn in time to appreciate good music.—JILL CONNORTON, London SE15.

● Hairy

SO the trad boom is dying, says Alex Welsh. I'm glad to hear it. I'm surprised, though, that anyone thinks they can kill off my beloved New Orleans idiom like an unwanted kitten.

Remember skiffle? It went from "the latest" to a "dirty word" in six months flat. It didn't fall, it was pushed.

It got so you had to disguise your banjo as a Tommy-gun for fear of getting arrested.

Now skiffle's back again, thinly disguised as rhythm-and-blues. No hair-splitting, please! —JEREMIAH WITHERS, London EC1.

● LP WINNER.

● Eureka!

I HAVE seen the light. I have discovered what is wrong with jazz today.

I have just acquired two LPs of the original Dixieland Jazz Band, and the substance that is missing from most jazz today, no matter what classified slot you care to put it in, still comes through in abundance through the acoustic recording.

This magical substance is enthusiasm and drive—sadly lacking in the majority of professional jazz bands today.—D. MEADOWS, Wellingborough.

● The best

STEVE RACE is one of the best jazz deejays in the world.

Create a weekly one-hour jazz scene series for him and he will bring the best of British jazz groups to the screen.—ANDY MARSH, Cambridge.

● Pop, please

I READ the MM regularly and really must complain about the emphasis on jazz in the paper.

I am sure my fellow pop enthusiasts agree when I say we don't hear anything like enough of artists such as Cliff Richard, Billy Fury and Adam Faith.

Cut down on jazz, please, MM. We want pop! —D. CHILDS, Amersham, Bucks.

● Sneers

HEAD-IN-THE-SAND Mailbag writer Frank Stubbs seems horrified at the thought of progress in jazz.

Stubbs sneers at the work of Mingus, Dolphy, Coleman and Kirk. The last three are young men seeking a new, personal means of expressing themselves. If some of their work is a little erratic it is because

—that's what today's pop fans should do!



★ SARAH VAUGHAN



★ DAVE BRUBECK



★ HELEN MERRILL

● Great

LAST week, the BBC's "Jazz club" was a great programme, with two of the lesser-known bands, Mike Daniels and the Back o' Town Syncopators.

With bands like these around, as well as Welsh, Elsdon, Galbraith, Barber, Bilk and Ball, things look bright for the future of British jazz.—GRAHAM PARKER, London W14.

● Relief

WHAT a relief it was at the Festival Hall to hear the soft, relaxed, but always articulate sound of the Gerry Mulligan Quartet after the frantic screaming of the Dankworth band.

Johnny has forgotten how to swing. But in Joy Marshall he has a real vocal discovery.—A. D. JOHNSON, Ottershaw, Surrey.

they have set themselves a difficult task.

If there is to be no progress in jazz, Parker's innovations will have been wasted.—BRIAN HUBBARD, London E17.

● LP WINNER.

● Childish

FRANK STUBBS' criticism in Mailbag of Roland Kirk, for his using of strange instrumentation, reflects the childish nature of the public towards non-conformity.

If Kirk has the ability to produce good jazz on unusual instruments, as he can, why criticise him? The important thing is the music—on what it is produced is unimportant.—ALASTAIR HYLAND, Aberdeen.

● Bigger beat

BRIAN POOLE will be proved right—sooner than one may think—in his view that the small beat groups will become larger units to give fans a fuller sound.

The present "paying" sound will become a bore if it is carried on too long.—JOHN WATERFIELD, Plymouth.



★ DANKWORTH

FOCUS ON FOLK

THE St Albans club, now in its second lease of life at the Peahen hotel, was originally opened and subsequently closed by Ken Lindsay because of singers turning up late or not appearing at all.

Promoters get fed up with that sort of a situation sooner or later—thus Derek Serjeant, of Surbiton, has placed an ad in our classified columns deploring the failure of artists to fulfil their obligations.

I entirely support him in this. Not to turn up and not to get in touch are inexcusable behaviour no matter what high and mighty singer is involved.

Trad fiddler

TONIGHT (Friday), welcome return for Margaret Barry and Michael Gorman who concert at the Islington town hall. Margaret has been strumming her way through countless Irish fairgrounds since she was twelve and might be described as a fearless singer whose very voice strikes terror into the hearts of those who like their folk songs vicar's teaparty style.

Gorman is one of the finest trad fiddlers I've ever heard. Both are veterans of the Bedford Arms in Camden Town, where they played and sang without calling it a folk club. Both are living legends.

Folk Spin

LISTEN at 6.45 on Thursdays to Folk Spin (BBC West Region—though you can certainly pick it up in London and other places). Cyril Tawney spins and, although the programme is not a request one, he tells me that attention will certainly be paid to listeners' choices—and to requests that the programme be continued when the present series finishes. Come on, folk fans, stir yourselves.

At Birmingham

TOMORROW (Saturday) Jeannie Robertson at Birmingham. The Jug o' Punch club presents Jeannie with Bob Davenport, Alex Campbell and the Ian Campbell group. Place: the Birmingham and Midland Institute, Paradise Street. Time: 7.30.

Sunday, at the Robin Hood, Potters Bar, the Folklanders present the Cheltenham Songwainers with Vic Gammon and Linda Serle.

Is trad dead?

Read KENNY BALL'S views in the MM NEXT WEEK

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