



I'M NOT SCARED BY THE BEAT BOOM SAYS CLIFF

turn to centre pages

U.S. STARS INVADE!



SAM COOKE



JOHNNY TILLOTSON



DINAH WASHINGTON



ROLAND KIRK



THE TYMES—No 21 in the Pop Fifty



JOSH WHITE—on BBC TV

DINAH WASHINGTON is in line to tour Britain next year. The star American singer—known as "The Queen" to millions of fans—would be making her first concert trek here.

Impresario Harold Davison was discussing Dinah's tour in London this week

Concert tour for Dinah

with Jack Green, of New York's Associated Booking Corporation. They are also planning the details of the first British concert tour by **BUDDY GRECO** next year.

Hit-maker

The list of American stars heading for Britain mounted this week.

● **SAM COOKE** is

scheduled to make another trip here for concerts early next year.

● **MODERN JAZZ QUARTET's** 1964 British tour will probably be in March and April.

● **JOHNNY TILLOTSON**, one of America's most consistent hit-makers, is set for a new tour here next year.

● **Multi-instrumentalist**

ROLAND KIRK, who plays three instruments at once, opens his first British season at London's Ronnie Scott Club on September 13.

Ballrooms

Kirk will play with the club's regular rhythm section—**Stan Tracey** (pno), **Malcolm Cecil** (bass) and **Ronnie Stephenson** (drs).

● **THE TYMES** vocal group, currently at No 21 in the Pop Fifty with their first British hit, "So much in love," are coming for appearances later this year.

● **JOSH WHITE**, famous folk singer, flies into London this weekend. He telerecords his own show for the BBC next Sunday for screening later.

● **JOHNNY THUNDER**, who had the American hit with "Loop de loop," visits Britain for a ballroom tour this year.

THE SECRETS OF THE SEARCHERS—turn to page 6



● CONDON ● WILD BILL ● PEE WEE ● TEAGARDEN

US Music Scene

BOBBY DARIN spent almost a week in Mt. Sinai Hospital, Hollywood, for a series of tests and a rest after collapsing in New York. Things look good for a reconciliation between Bobby and his wife, **SANDRA DEE**.

NICKS, the famous New York club, celebrated its 28th, and last, anniversary on August 1. The place has been sold. **EDDIE CONDON**, **PEE WEE RUSSELL**, **ZUTTY SINGLETON** and **WILD BILL DAVISON** all made speeches at the farewell party.

TONY BENNETT and composer **HAROLD ARLEN** combine for a Columbia disc session next month. Tony will tape a new Arlen song, "So Long, Big Time," with the composer conducting the orchestra.

PEE WEE RUSSELL will co-lead an all-star group with **JACK TEAGARDEN** at the 1963 Monterey Jazz Festival, from September 20 to 22. **CHARLIE TEAGARDEN**, **RALPH SUTTON**, **JIMMY BOND** and **MEL LEWIS** complete the line-up.

CURRENT Las Vegas line-up includes: **STEVE LAW-**



● EYDIE GORME

RENCE and **EYDIE GORME** (Sands Hotel). **KAY STARR** and **FREDDY BELL** and the **BELLBOYS** (Sahara), **LOUIS ARMSTRONG** (Riviera), **ANDY WILLIAMS** (Desert Inn), **HARRY JAMES** and **BILLY ECKSTINE** (Flamingo).

Columbia disc singer **MARGE DODSON** left this week for Madrid at the start of a six-week European tour. **FRANK SINATRA** and

BING CROSBY to cut a "Guys and Dolls" LP for Reprise.

BANDLEADER SHEP FIELDS has hung up his baton to become a Hollywood agent. Trombonist **BENNY POWELL** has quit the **COUNT BASIE** band. **BILL HUGHES** returns in his place.

GEORGE WEIN describes his first Newport Folk Festival as the most successful enterprise he has ever been associated with. It out-drew the jazz festival by some 11,000 people.

TENORIST EDDIE "LOCK-JAW" DAVIS has given up playing to be a booking agent.

A forthcoming **DUKE ELLINGTON** Reprise album will have his "Night Creature" backed by either "New World Acomin'" or "Harlem."

Guitarist **LAURINDO ALMEIDA** and the **MJQ** will combine for the Monterey Jazz Festival, which will also feature **THELONIOUS MONK** with a big band. The **DIZZY GILLESPIE** Quintet and **RAMSEY LEWIS** Trio currently at Birdland.

DRUMMER KENNY CLARKE due back in the States from France for a few weeks in September. He has been asked to attend the opening of **ARTIE SHAW's** new music school in New York.

Veteran drummer **BEN POLLACK** is heading a group again, at the **Beverly Tavern, Los Angeles**. **DUDLEY MOORE** due to leave New York. Returning to London to complete work on jazz ballets for the **Edinburgh Festival**.

DRUMMER ART TAYLOR leaves for France on September 1. He is to join a unit headed by pianist **KENNY DREW**. Roulette are to release another **DUKE ELLINGTON - LOUIS ARMSTRONG** set soon.

Columbia Records' new singer **TERI THORNTON** creating quite a stir. Columbia have released a new **MILES DAVIS** album, "Seven Steps to Heaven," featuring **VICTOR FELDMAN**.

THE GEORGE WEIN-RUBY BRAFF All-Stars currently spending eight days in Montreal. **TYREE GLENN's** Quartet, featuring British pianist **RONNIE BALL**, opened at the **Embers** this week.

SISTER ROSETTA THARPE's engagement at the **Eighth Wonder, Greenwich Village**, extended indefinitely. **STEVE ALLEN's** "Jazz Scene USA" TV series has been sold behind the iron curtain.

A skiffle outfit, **DAVE VAN RONK's** Jug Stompers, is at the **Village Vanguard**. **SIDNEY POITIER** to do an album of **Spirituals**. Vibist **TEDDY CHARLES** new United Artists album is called "The Russians Invented Jazz."



● KENNY CLARKE

that's show biz! * MM REPORTERS DIG BEHIND THE SCENE

ANTIBES may be the biggest jazz festival this side of the Atlantic. But fresh from an appearance there, **Big Pete Deuchar** says:—"It's a shambles."

Big Pete's Country Blues and **BERYL BRYDEN** made up the British contingent at this year's Festival.

Says Pete: "We didn't know who we were on with or anything... and the result was that we opened to 4,000 fans who had turned up to hear **Miles Davis**. Not exactly our type of audience! The programming, to say the least, could have been better."

But Pete had praise for one thing. "The amplification and the setting up of the instruments was first-class. But that was all done by the French radio."

WHAM! BAM! BANG!

THE abrupt demise of "Wham! Bam!" after only two weeks is a bitter disappointment to **OSCAR BROWN**, **ANNIE ROSS**, and **TONY KINSEY**, the show's bandleader and composer.

Had the show succeeded, there would have been recording and publishing offers. Tony would have ploughed the royalties back into the development of his band.

He'd like to keep the group together, and hopes it may be used in another show soon. There is talk of a radio series with **Annie Ross** in the autumn.

Line-up of Tony's "Wham! Bam!" outfit was the regular quintet plus **Bobby Wellins**, **Ken Wray** and **Ray Dempsey**. Apart from five numbers by **Oscar Brown**, Tony wrote all the music, about 30 tunes.



● DEUCHAR

HAVE YOU HEARD?

MATT MONRO and wife **MICKIE** expecting their second child... What'll happen to the **BEATLES** when **JOHN LENNON** clears his throat?... **PETE MURRAY** gets increasingly near-the-knuckle on his **Luxembourg** shows.

New Manchester group is called **FOUR NUTS** and a **BOLT**... Why has **KENNY BALL** recorded "Ackerbilko 1922"?... Should **RAY CHARLES'** current hit be "Take these charts from my heart"?... Trad-leader **ALAN ELSDON** spends £10 a week paying for his musicians' instrument lessons!

LOOK out for piano work by **HMV** recording manager **WALLY RIDLEY** on next disc by **SWINGING BLUE JEANS**... A national paper reports a supermarket manager as saying that women buying canned soup don't like far-out jazz and it doesn't encourage sales!

HANK MARVIN of the **SHADOWS** has an absolute double in the Spanish resort of **Calella**—**JOSE NUNEZ**, bass guitarist with **LOS SIREX**. "We are great Shadows admirers and try to look like them as much as possible," says Jose... New York Times report: **SONNY ROLLINS**, who has been wearing a round brush of beard for several years, has now shaved his head except for a two-inch strip extending back from his forehead.

HUNGER STRIKE?

CLIFF RICHARD's "Lucky lips" bounced into American charts this week—No 89 in **Billboard's** Hot 100... Expect new **BICK FORD** single soon, "I'm on my way"... **Stacy Records** in States produce "red hot" discs—literally. The records are pressed in red instead of black to indicate powerful records!

Why will unemployed London musicians not take steady, lucrative provincial work? Question is asked by **ALAN CLARKE**, bandleader at **Mecca's** **Sherwood Rooms, Nottingham**. "It would appear they would rather sit around London and starve," he says. "I'm trying to get first-class musicians for my band but musicians just won't come from London to Nottingham although they go to the coast for summer seasons. I could find jobs for several musicians."

MILES DAVIS, JOHN COLTRANE and **MODERN JAZZ QUARTET** "have rejected the blues out of hand. That which they call jazz is in effect the negation of jazz." So said **HUGUES PANASSIE**, French traditional jazz authority, during 15-day jazz course in France this week. He said in his opinion up-and-coming young jazz musicians "are victims of a vast conspiracy."

TRAD GOES PICKWICK!

TRAD goes **Pickwick!** **Harry Secombe**, star of the show "Pickwick" at **London's Saville Theatre**, meets **Terry Lightfoot**. Topic of their chat: "If I ruled the world," Terry has recorded the tune—from the "Pickwick" show—on **Columbia**, and **Harry** has done it for **Philips**.



CAUGHT in the ACT

JOAN TURNER, currently at **London's Talk of the Town**, shouldn't sing "Tonight" from **West Side Story**. Apart from that, her act is friendly, funny, and highly entertaining. All Joan needs is one receptive table near the stage and she'll spread the laughter: from there round the house. She did it beautifully on Monday.

The rest of the revue, which stars a **Rolls-Royce**, still wears well, though a newer model will soon be required!—**J. H.**

DORA BRYAN has taken over from **Gracie Fields** in the affection of Northern theatregoers. She could do no wrong when she opened in "Six of one" at **Manchester Opera House**. But blind affection doesn't make an ordinary musical good, and a lot of work must be done on this if it is to run. Co-stars are **Dennis Lotis** and actor **Richard Wattis**.—**J. D.**

TUESDAY'S "Jazz fringe," at **London's Marquee**, presented the **Brian Auger Trinity** for dancing and listening, augmented at times by **Jimmy Skidmore's** beefy tenor. Cabaret time brought singer **Jackie Lynn** and the **Morgan-James Duo**, comprising singer-bassist **Pete Morgan** and singer-guitarist **Colin James**. They do sophisticated, crisply swinging versions of good standards in hip style, rather like the **Two Freshmen**.—**M. J.**

MAX BYGRAVES and his 16-year-old son **Anthony** opened in what is a big hit show at **Blackpool Opera House** on Monday. Max's professionalism makes entertaining look simple, and his son is a natural for show business. After Max and Tony's nearly an hour on stage, the enthusiastic crowd pleaded for more.—**J. D.**

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Radio spotlight on composers

A NEW radio series spotlighting songwriters takes the air on Radio Luxembourg for half an hour every Saturday night from tomorrow.

Titled "The music men," the programmes have been produced by Eggy Ley. Nat King Cole will be heard talking about his role as a composer and singer in tomorrow's show.

Set for future broadcasts in the series are Johnny Burke, Michael Carr, Harry Warren, Norman Newell, and Lawrence Wright.

Disc entry

AS their disc "Come on home" rose to No 37 in the Pop-50 chart today, the Springfields prepared for their first Irish tour.

It starts at Dublin and Bray on September 14. The following day, Dusty, Tom and Mike fly to Blackpool for Opera House concerts.

The Irish ballroom trek resumes on September 17 at Ballymena, with follow-up dates at Limavady and Dublin (18), Arklow and an appearance on Ulster TV (19) and Newcastle West and Tralbe (20).

Baldwin quits

LEN BALDWIN, 23-year-old trombonist leader of one of Britain's youngest professional trad bands, is quitting as a professional musician.

He has accepted an executive post with a dry-cleaning firm.

Says Len: "My decision has nothing to do with the state of the trad scene, although everyone knows that things are a bit quiet. I shall still blow as a semi-pro."

Baldwin's band, the Dauphine Street Six, will continue from September under clarinetist Gerry Turnham's leadership.

The group tours Scotland in October.

Curtis Counce

BASSIST Curtis Counce died in Los Angeles on July 31 following a heart attack. He was 37.

Local jazz musicians are organising a benefit for his family this week.

Counce started, at the age of 15, with the Nat Towles band and eventually became one of

the hardest working, and most recorded, bassists on the West Coast.

He visited Britain with Stan Kenton's Orchestra in 1956. Since then he has played and taught bass in the Los Angeles area.

Reprise merger

NEW YORK, Wednesday.—Frank Sinatra's Reprise disc firm merged with Warner Bros.

A joint statement by the two firms says the new company will be known as Warner Bros Records-Reprise Record Co.

Both labels will continue with their own names, and Sinatra joins the Warners board.

The link-up—forecast in MM

last week—is effective from September, and Reprise's foreign outlets are unaffected. Reprise records are released in Britain by Pye.

Hymie Zahl

HYMIE ZAHL, one of show business's best-known personalities, died in London on Monday, aged 57.

For many years, Mr Zahl was a director of Fosters, one of Britain's premier agencies which represents America's powerful William Morris agency in this country.

He discovered Terry Dene and Laurie London years ago. Many agents and managers attended Mr Zahl's cremation at Golders Green on Tuesday.



★ SPRINGFIELDS — new disc at No. 37

Springfields set for Irish trek

Louis goes on holiday

LAS VEGAS, Wednesday.—

LOUIS ARMSTRONG, appearing with his All-Stars at the Riviera Hotel here for three weeks, intends to take his long-promised vacation when this engagement ends.

Pops says he and his wife, Lucille, will get away from it all for a full two months. "This will be my first real holiday in 50 years of playing," says Louis.



● SINATRA—joins board

Leyton-Sarne film musical

JOHAN LEYTON, MIKE SARNE, IAIN GREGORY and GRAZINA star in a new colour musical film, "Three boys in a boat," with shooting starting in St Tropez in October. EDMUNDO ROS gave farewell lunch yesterday (Thursday) at London's Cafe Royal for percussionist-deputy leader DUDLEY MISSO, who retires after 23 years with the band. Liverpool's FOUR MOST have first disc out on August 30—"Hello little girl," written by PAUL McCARTNEY and JOHN LENNON.

New MICK WHITEHEAD Band broke attendance record at Blackpool Jazz Club last week. JOHN ANTHONY introduces Light's "Twelve o'clock spin" from August 14. DORITA y PEPE for cabaret at Mexican Room of El Sombrero, High Street, Kensington, London, for ten days from August 22. Bassist JOHNNY HAWKSWORTH leads Trio comprising pianist DILL JONES and drummer ALLAN GANLEY at Cleethorpes this Sunday and Sheffield (Monday).

★ ★ ★

LYN COLLINS, singer with BOB MILLER's Millermen in Blackpool, has throat trouble and may be away from work for eight weeks. POLLY PERKINS for BBC-TV's "6.25 show" on August 13. ALAN TEW has been appointed MD of ROBERT STIGWOOD Productions. DAVE LEE Trio resident Mondays at Cardiff's New Continental Restaurant.

GEORGIE FAME, organist-leader of BLUE FLAMES, went into hospital in Cornwall last week suffering from sunstroke. BRIAN AUGER deputised and Georgie was due back at work yesterday (Thursday). TONY KINSEY working on jingles to publicise gas. He leads a 15-piece band. CASEY JONES for Scottish TV's "Studio downbeat" on August 16.

★ ★ ★

TSAI CHIN for fortnight at London's Quaglino's from August 26. Liverpool's SONNY WEBB and the Cascades signed disc contract for Fontana-Lindon. SWINGING BLUE JEANS record four shows for Luxembourg on August 20 for Sunday night transmission from September 29. All-coloured Liverpool quintet, the CHANTS, record for Pye on August 20.

DOROTHY SQUIRES, RAY ELLINGTON, HEDLEY WARD Trio, JONES Boys, KAYE Sisters, RONNIE CARROLL and ANNE SHELTON lined up for Bradford's newest nightspot, Lyceum Cabaret Club. Midlands bandleader SONNY ROSE is MD at three venues—Penns Hall Hotel, Sutton Coldfield, Albany Hotel, Birmingham and Mackadown Ballroom, Kitts Green. CHRIS MANTELL (tpt), DENNIS FLANDERS (drs, vibes), and JOHN CAETMILL (pno) comprise trio at Torquay's latest nightspot, Callards Restaurant.

★ ★ ★

NEW weekly "For teenagers only" series on Midlands ATV, which started last night (Thursday) features STEVE BRETT and the Mavericks, MAIR DAVIES and BRIAN GULLIVER and his Travellers. Because of ANNE ROSS's illness, the "Wham, Bam!" revue will not now be opening in London. Annie is recuperating abroad. Her American co-star, OSCAR BROWN, is remaining in Britain for some time.

BEATLES and BILLY J. KRAMER with DAKOTAS star for week at Bournemouth from August 19. RONNIE HILTON in line for Hull panto at Christmas. American duo of pianist RAN BLAKE and singer JEANNE LEE, return to London's RONNIE SCOTT Club for week from August 26.



● CARROLL

MIKE BERRY

JUDD PROCTOR

THE OUTLAWS

THE TED TAYLOR FOUR **THE DAVE CLARK FIVE**

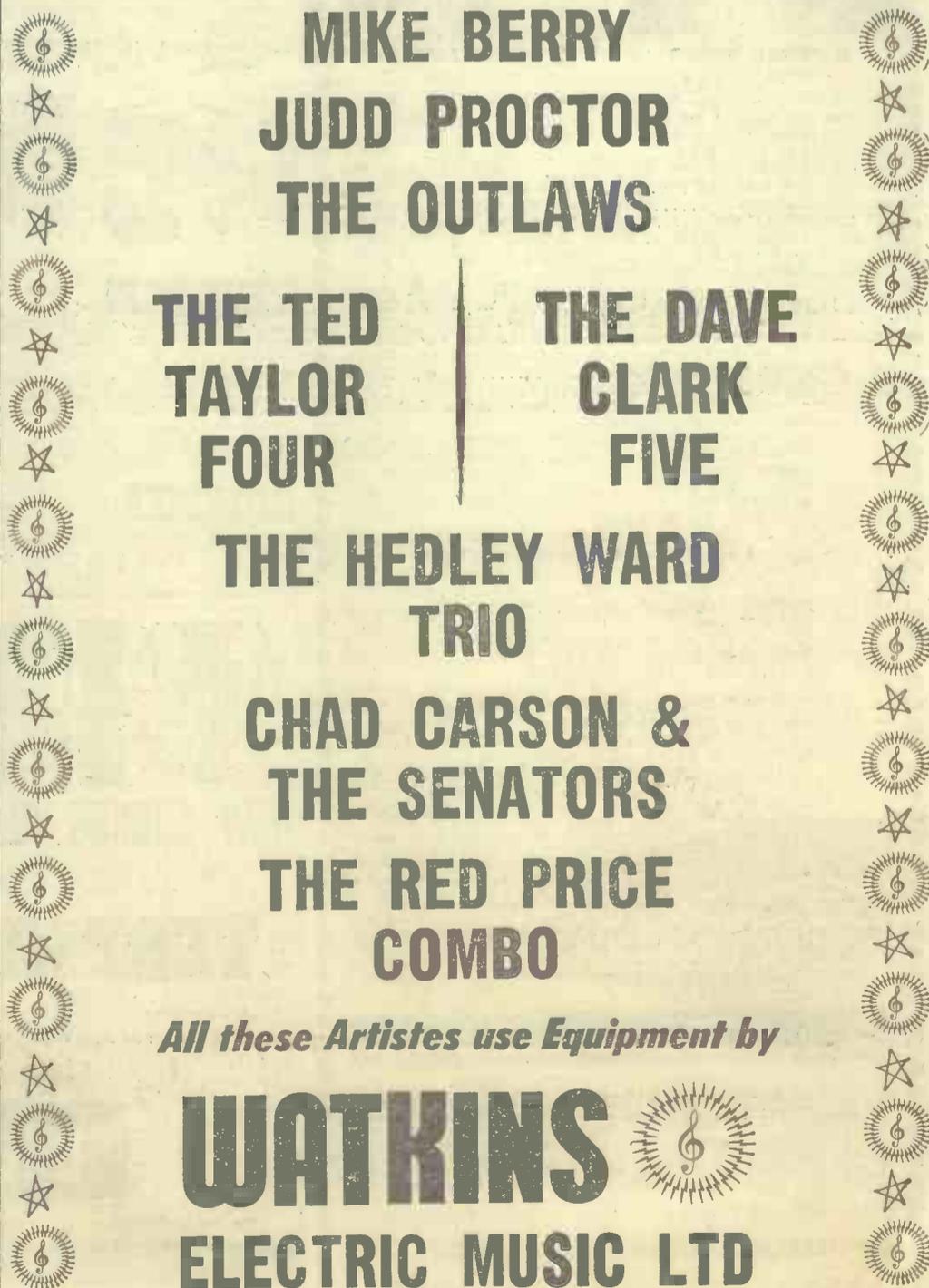
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Pop Fifty

The chart used by the national newspapers

1. (3) SWEETS FOR MY SWEET .. The Searchers. Pye
2. (1) CONFESSIN' .. Frank Ifield. Columbia
3. (2) DEVIL IN DISGUISE .. Elvis Presley. RCA
4. (6) TWIST AND SHOUT (EP) .. Beatles. Parlophone
5. (4) TWIST AND SHOUT .. Brian Poole and the Tremeloes. Decca
6. (9) SUKIYAKI .. Kyu Sakamoto. HMV
7. (7) DA DOO RON RON .. Crystals. London
8. (5) ATLANTIS .. Shadows. Columbia
9. (15) THEME FROM THE LEGION'S LAST PATROL .. Ken Thorne and his Orchestra. HMV
10. (8) I LIKE IT .. Gerry and the Pacemakers. Columbia
11. (31) BAD TO ME .. Billy J. Kramer with the Dakotas. Parlophone
12. (22) IN SUMMER .. Billy Fury. Decca
13. (14) YOU CAN NEVER STOP ME LOVING YOU .. Kenny Lynch. HMV
14. (10) TAKE THESE CHAINS FROM MY HEART .. Ray Charles. HMV
15. (18) I'LL NEVER GET OVER YOU .. Johnny Kidd and the Pirates. HMV
16. (12) WELCOME TO MY WORLD .. Jim Reeves. RCA
17. (24) WIPE OUT .. Surfaris. London
18. (11) IT'S MY PARTY .. Lesley Gore. Mercury
19. (17) I WONDER .. Brenda Lee. Brunswick
20. (13) DECK OF CARDS .. Wink Martindale. London



● FRANK IFIELD
—drops to No 2



● BOBBY DARIN
—in at 46

21. (29) SO MUCH IN LOVE The Tymes. Cameo-Parkway
22. (26) THE CRUEL SEA .. The Dakotas. Parlophone
23. (25) BY THE WAY .. The Big Three. Decca
24. (19) FROM ME TO YOU .. Beatles. Parlophone
25. (16) BO DIDDLEY .. Buddy Holly. Coral
26. (20) FALLING .. Roy Orbison. London
27. (34) COME ON .. The Rolling Stones. Decca
28. (23) FORGET HIM .. Bobby Rydell. Cameo-Parkway
29. (27) HEY MAMA .. Frankie Vaughan. Philips
30. (50) ONLY THE HEARTACHES .. Houston Wells. Parlophone
31. (21) IF YOU GOTTA MAKE A FOOL OF SOMEBODY .. Freddie and the Dreamers. Columbia
32. (—) YOU DON'T HAVE TO BE A BABY TO CRY .. Caravelles. Decca
33. (49) JUST LIKE EDDIE .. Gerry and the Pacemakers. Columbia
34. (36) HOW DO YOU DO IT? (EP) .. Heinz. Decca
35. (—) I'M TELLIN' YOU NOW .. Freddie and the Dreamers. Columbia
36. (38) THE GOOD LIFE .. Tony Bennett. CBS
37. (41) COME ON HOME .. Springfield. Philips
38. (35) ONE FINE DAY .. Chiffons. Stateside
39. (32) WALKIN' TALL .. Adam Faith. Parlophone
40. (33) IT'S TOO LATE NOW .. The Swinging Blue Jeans. HMV
41. (28) DO YOU WANT TO KNOW A SECRET? .. Billy J. Kramer with the Dakotas. Parlophone
42. (42) GO GO GO .. Chuck Berry. Pye
43. (30) BOBBY TOMORROW .. Bobby Vee. Liberty
44. (37) LUCKY LIPS .. Cliff Richard and the Shadows. Columbia
45. (48) TRUE LOVE .. Richard Chamberlain. MGM
46. (—) EIGHTEEN YELLOW ROSES .. Bobby Darin. Capitol
47. (40) I'LL CUT YOUR TAIL OFF .. John Leyton. HMV
48. (43) THE ICE CREAM MAN .. Tornados. Decca
49. (44) IN DREAMS .. Roy Orbison. London
50. (45) NATURE'S TIME FOR LOVE .. Joe Brown. Piccadilly

1 Hill and Range; 2 Francis Day and Hunter; 3 West One; 4 Sherwin. Ambassador, Northern Songs Ltd., Northern Songs; 5 Sherwin; 6 Welbeck-Bens; 7 Aberbach; 8 Francis Day and Hunter; 9 Filmusic; 10 Dick James; 11 Northern Songs Ltd.; 12 Skidmore; 13 Klynch; 14 Acuff-Rose; 15 Leeds; 16 142 Music; 17 Ambassador; 18 A. Schreder; 19 Leeds; 20 Campbell Connelly; 21 Leeds; 22 Jaep Music; 23 Jaep Music; 24 Northern Songs Ltd.; 25 Good Music; 26 Acuff-Rose; 27 Jewel; 28 Welbeck; 29 Chappell; 30 Southern; 31 Feldman; 32 Frank Music; 33 Mirror Music; 34 Dick James; 35 Dick James; 36 Aldon; 37 Bron; 38 Aldon; 39 Bron; 40 Romney Music; 41 Northern Songs Ltd.; 42 Jewel; 43 Roosevelt; 44 Cromwell; 45 Chappell; 46 Burton Music; 47 Southern; 48 Filmusic; 49 Chappell; 50 Jack Good.

TOP TEN LPs

1. (1) PLEASE PLEASE ME .. Beatles. Parlophone
2. (2) THE SHADOWS GREATEST HITS .. Shadows. Columbia
3. (3) CLIFF'S HIT ALBUM .. Cliff Richard. Columbia
4. (6) WEST SIDE STORY .. Soundtrack. CBS
5. (4) SUMMER HOLIDAY .. Cliff Richard and the Shadows. Columbia
6. (5) REMINISCING .. Buddy Holly. Coral
7. (8) IT HAPPENED AT THE WORLD'S FAIR .. Elvis Presley. RCA
8. (7) I'LL REMEMBER YOU .. Frank Ifield. Columbia
9. (9) BILLY .. Billy Fury. Decca
10. (10) CONCERT SINATRA .. Frank Sinatra. Reprise

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Two bags of Cole —take your pick

The strings of Gordon Jenkins' Orchestra are tailor-made for the silky vocals of NAT KING COLE. The star's new album, "Where did everyone go?" is his best for some considerable time. This is Cole at his dreamiest, and at his most sensitive, on such fine songs as "Say it isn't so," "When the world was young," "Spring is here," and the title song which grows on the listener on repeated hearings. "Am I blue?" is one of the best tracks, and anyone liking excellent material, sung with discretion and real taste, can be recommended this Capitol album.

To those who regard the name of Nat as synonymous with good singing, another of his LPs, "Those lazy hazy crazy days of summer" (Capitol) is a bit of a joke.

This is good sing-along stuff, with "Tavern in the town" and other rabble-rousing songs sung with a chorus. But Cole is a good singer, and doesn't need choruses to pad things out. It's a professional, polished set—but we prefer the real Cole to this "instant sing-along" stuff.

Promising

ONE of America's most promising young singers: GENE McDANIELS.

We welcome his new Liberty album, "Spanish lace," based on his single of that title, for several reasons.

First, it is a straight example of robust singing; secondly there is at least an IDEA behind the collection of songs—all have a Spanish-Latin tint; and thirdly the accompaniments complement the singer perfectly.

"It happened in Monterey," "Brazil," "Sway," "The



● NAT COLE
—sing-along



● ANDY WILLIAMS
—husky voice

NEW LPs

breeze and I" and "Spanish Harlem" are among the tracks on this immensely worthwhile LP by a very gifted singer.

Excellent

"CAN'T get used to losing you" is the inevitable title of ANDY WILLIAMS' new CBS album—but that isn't the only worthwhile song on this excellent set. The LP deserves a place in any collector's shelves.

Williams' caressing, husky voice is at its honey-est. He swings "When you're smiling" like mad, and we dig his nice version of "Exactly like you," too.

Don't miss this example of fine singing.

Familiar

WHILE RAY CONNIF'S familiar vocal-orchestral

formula pays off, there's no real reason why he should change it. But it would be nice to hear him coming up with something out of the familiar rut.

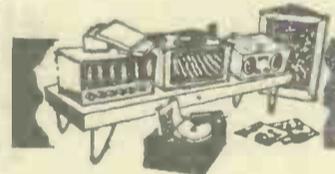
His "The Happy Beat" (CBS) chugs along the usual trail. One number spins out after another, and there's little to choose between them.

It adds up to effective background listening. Titles include: "Volare," "Gigi" (one of the better tracks), "Yellow Rose," "Mack the Knife," and "Never on Sunday."

Yodelling

THERE'S plenty for the O and W collector these days. "A tribute to Cowboy Copas" is an album by the C and W star who was killed in a recent air crash with Patsy Cline, and various C and W artists are heard on "The Country Music Hall of Fame" (both Stateside).

Slim Whitman sings "Heart songs and Love Songs" on London. There's yodelling, too, for those who can take it.



(Times: BST)

saturday

2.45 p.m. M 2: Radio Jazz Club. 7.45 N 2: Lee-Blake Duo. 9.45 A: Jazz Images. 10.30 Q: Krupa. Bellson, Delaney, Dankworth, Hit Parade, Star Portrait, Kenny Ball, Swinging Blues. 11.5 F 2: Chet Baker, Segers Jazz Ork., René Thomas. 11.15 T: Kenton talks about his "West Side Story" album. 11.30 U: Wes Montgomery. 12.5 a.m. J: Jazz Book. 12.15 T: Kenton's "West Side Story."

sunday

6.0 p.m. I: German Jazz. 6.20 A: Claude Bolling Ork., Mulligan, Witherspoon. 7.25 B: Jazz Today. 9.45 A: Jazz News. 10.0 BBC L: Buck

Clayton, Miles D., Newport. 11.0 B: Duke and Hawk. 12.15 a.m. E: Jazz and "near jazz."

monday

9.45 p.m. A: Jazz Actualities. 10.5 K: Jazz Under The Stars, dance music (until 5.40). 10.15 E: Jazz Workshop, with J. Deuchar. T. Hayes, R. Ross and Ray Premru. 10.15 N 2: Summer Jazz. 11.10 U: Hirt-Palch Band, Peterson Trio, Mancini Combo. 11.15 T: "The Concert Sinatra." 12.15 a.m. T: Gillespie—"Something Old—Something New."

tuesday

5.40 p.m. BBC M: Red River Jazzmen. 8.0 M: Jazz Workshop. 8.15 Q:

Jazz for Everyone. 9.45 A: Jazz in N.Yk. 10.20 B-258m: The Real Jazz. 10.30 I: Jazz in Yugoslavia—Bled Festival. 11.15 T: Richard Maltby. 11.31 BBC L: Blues in the night. 12.15 a.m. T: Duke and Louis play Ellington (from "All Star Broadcast," 1961).

wednesday

4.20 p.m. L: Jazz. 5.15 M I: "Euro-jazz." 6.0 N 2: Jazz Matinee. 6.15 BBC Net 3: Autumn Digest. 7.10 H 2: Down Town Jazz Band. 9.0 E: Hot Sampler. 10.5 K: Jazz Under The Stars, dance music. 10.15 J: Jazz Music Hall. 10.20 BBC TV: The Story of Gospel Singing. 10.35 Z: Jazz Actualities. 11.0 O: New Jazzmen. 11.15 T: Krupa Ork. and Trio. 11.31 BBC L: Lennie Felix Trio. 12.15 a.m. T: Billie Holiday's last concert at Carnegie Hall.

thursday

9.45 p.m. A: Jazz à la carte. 10.15 N 2: The Story of Birdland. 10.20 Q: Mildred Bailey, 1929-46. 10.20 B: Charlie Shavers. 10.30 F 4: Hawk. 10.35 BBC L: Gustav Brom Ork. (Czech). M. McPartland Trio. 11.0 U: Swing Serenade. 11.15 T: Mel Torme Concert. 12.15 a.m. T: Pee Wee Russell Quartet album. "A New Groove."

friday

5.30 p.m. M 2: N. O. Syncopators. 8.0 BBC 3rd: The Composer in Jazz. 10.5 K: Jazz Under The Stars. 10.25 M: Jazz Corner. 11.15 T: Artie Shaw. 12.15 a.m. T: Dizzy Gillespie plays "Perceptions," others. 12.20 I: Album of jazz from all periods. Programmes subject to change.

STATIONS

A: RTF France 1: 1-1829m. B: RTF France 2: 498, 445, 379, 359, 347, 318, 218m. E: NDR: 309, 189m. F: Belgian Radio: 1-484, 2-324, 4-198m. H: Hilversum: 1-402, 2-298m. I: SWF B-Baden: 295, 363m. J: AFN Germany: 547, 344, 271m. K: SBC Stockholm: 1571, 506, 306, 255m. L: NR Oslo: 1376, 477, 337, 228m. M: Saarbrücken: 211m. N: Denmark Radio: 2-283, 210m. O: BR Munich: 375, 187m. Q: HR Frankfurt: 506m. S: Europe 1: 1647m. T: VOA: 1734m. U: Radio Bremen: 221m. W: Luxembourg: 208, 49.26m. Y: SBC Lugano: 539m. Z: SBC Geneva/Lausanne: 393m.



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Cannonball's first shots

THE two years CANNONBALL ADDERLEY spent with the Miles Davis group, from 1957 to 1959, saw great changes in his alto style. Sitting next to John Coltrane probably had something to do with it.

The lesson is brought home by the release of "STILL TALKIN' TO YA" (REALM RM117) recorded in July, 1955. This was Adderley still so much under the influence of Charlie Parker that at times he could be mistaken for Bird.

The comparison is heightened by his brother Nat's obvious devotion to Dizzy Gillespie.

The session took place shortly after Cannonball had arrived in New York from Detroit and before the formation of his first Eastern Quintet.

In addition to the two brothers, the line-up was completed by an admirable rhythm section—Hank Jones (pno), Paul Chambers (bass) and Kenny Clarke (drs).

The material consisted of the ballad, "Flamingo," and four bluesy Adderley originals—"Spontaneous combustion," "Still talkin' to ya," "A little taste" and "Caribbean cutie."

This may be derivative music but, apart from the gentle "Flamingo," it is gay, invigorating jazz with a good deal of infectious swing.



★ THE ADDERLEYS—Julian on alto and NAT on cornet

JAZZ DISCS

● SOUL BATTLE

THREE tenorists, OLIVER NELSON, KING CURTIS and JIMMY FORREST, are

teamed for a "SOUL BATTLE" on ESQUIRE 32-189.

The result is average jam session music with a fair share of excitement but not a great deal of inventiveness.

The three contestants are identifiable by their tones—Nelson's preference for the high register making him sound like an alto, Curtis' slightly buzzing tone and more

cumbersome control having more of a baritone approach, and Forrest's fuller, more breathy attack nearer to the main tradition of tenorists.

Of the three, Forrest proves the most consistent.

Pianist Gene Casey plays well in both solo and ensemble, while George Duvivier (bass) and Roy Haynes (drs) form an admirable rhythm team. B. D.



● DUVIVIER



● ROY HAYNES

In concert with Lady Day...

THIS summer is a good one for the ranks of BILLIE HOLIDAY lovers, which include most people with sympathetic ears for jazz singing, because it has brought us two Holiday albums plus a couple of tracks on the "Swing Street" set.

A few weeks ago, I reviewed "The Lady sings," a collection from the middle and late Forties which showed Billie still at the height of her powers, so far as control goes.

Now we have a live concert album—rare in the Holiday discography—made in Europe during the 1953-54 winter tour of Leonard Feather's "Jazz: USA" (UNITED ARTISTS ULP1026).

All this singer's work is stirring, but the different periods affect us in different ways. By 1954, the singing had lost strength and such exuberance as it once possessed; but it had even gained in rhythmic quality, and in its capacity to disturb.

On the first side of the LP—seven songs closely associated with her, all accompanied simply by piano, bass and drums—Billie was singing well for the time, though a little inconsistently.

"Blue moon" and "All of me" are only fair, and Carl Drinkard's piano is too prominent and rather too honky for this Lady.

"Them there eyes," which Billie could make into an intriguing swinger, is partly defeated by Elaine Leighton's drumming and the romping piano (good in itself but unkind to Billie's lazy timing).

It is left to "My man," "I cried for you" and "I cover the waterfront" to provide solid evidence of her uncanny ability to instil meaning into quite ordinary lyrics.

The second side presents a jam session, not distinguished aside from Billie's contributions, featuring men (and women) from the Red Norvo trio, Buddy de Franco quartet and Beryl Booker trio.

"Billie's blues" and "Lover come back" are the numbers, and Lady really carved into them. A pity she had so few choruses.

Throughout the album I get the feeling Billie was not in the grandest company. Some of de Franco's clarinet belongs manifestly to another musical species. All the same, the tapes making up this "LADY LOVE" LP were a "find."

NEWPORT ALL-STARS

A SESSION called "GEORGE WEIN and the NEWPORT ALL-STARS" (HMV CLP1651) was inspired by the success of a similar group at the 1962 Newport Festival.

Made up of what Bud Freeman describes as "guys who can play," the Septet improvises fairly loosely on such familiar themes as "Keepin' out of mischief," "Crazy rhythm," "Jada" and "Blue turning grey."

Ensemble playing is at times overloaded and scrappy; the rhythm playing is adequate but seldom very stimulating, which may explain why musicians so good as Freeman and Pee Wee Russell sound less than inspired.

I don't imply that they are not worth listening to; Russell sidles up to a melody like "Mischief" in a most unusual way, and his blues peregrinations on "The bends" are intensely personal. Trouble is, they're sort of "typical" performances.

Freeman is cool and collected on his "Slowly" feature and agreeable in general.

But on "Mischief," as on most tracks, it is trumpeter Ruby Braff who seems to me the bright star of the proceedings. His solo, by the way, is unlike the earlier one with Vic Dickenson.

His lead, meaty and uncomplicated, shows a different approach, a different technique, one might say, from his fleet and inventive solo statements.

His low register has real sound, while his high notes are easily achieved and never strident. Fluency abounds, but the runs are not flashy. Everything is directed to one end: the making of singing, swinging, emotional jazz.

Fourth front-liner Marshall Brown, playing valve trombone and occasionally bass trumpet, lends a pleasantly modernish touch to some middle-road treatments which glow only intermittently. —MAX JONES.



● BRAFF



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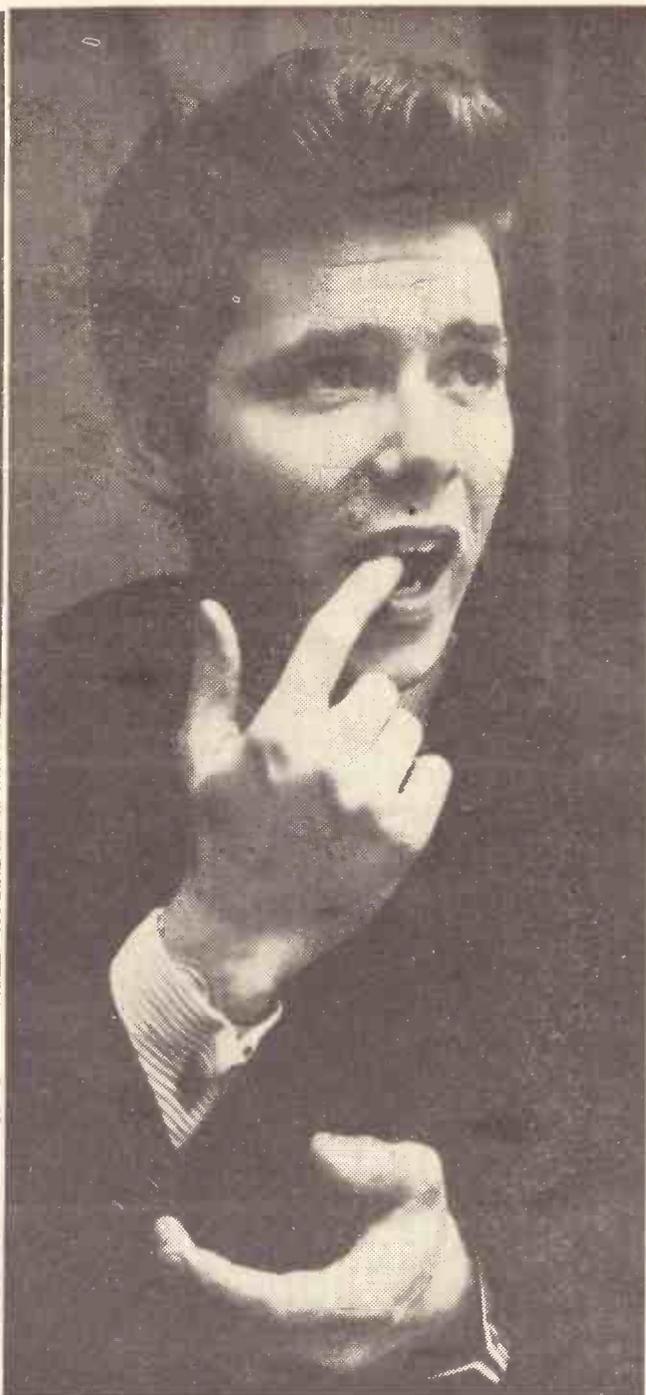


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But I'd like to have a go
at something serious.

I'M NOT SO THE BEA

CLIFF tells

THE fuss and adulation surrounding the soaring British beat scene has concealed a fascinating fact about the country's most successful singer.

Cliff Richard's career appears to be undergoing a certain transformation.

GUARDED

In Blackpool, where Cliff and the Shadows are in summer season for another seven weeks, the star spoke about his past, his present career, his future, and his critics.

Cliff Richard, hit-maker, successful film star and the idol of millions, is pretty shrewd when it comes to weighing up his role in the tricky world of show business.

- He doesn't smoke—"Why help cancer? I like living too much..."
- He never drinks—"Dangerous—though I enjoy dinner wine."
- He is meticulously guarded from frenzied fans by one of his best pals, road manager Mike Conroy, who has always been at Richard's side on every occasion I have interviewed him.

CHALLENGE

Here are the questions and Cliff's replies:—

YOU ARE GETTING A BIG AMERICAN BUILD-UP. HOW IMPORTANT IS IT TO YOU TO BECOME ESTABLISHED IN THE STATES?

Of course I'd like to break quite well over there. But by now I've given up worrying about it. It's taken us five years to get estab-

lished in Britain and other places, so I can't expect it to happen over there just like that.

DO YOU FEEL THAT A LONG BLACKPOOL SEASON SEPARATES YOU FROM YOUR FANS ELSEWHERE FOR TOO LONG?

We chose Blackpool for a summer season because most of the country ends up at Blackpool some time during the summer, doesn't it? I do an annual six-week tour of one-night stands and I reckon that's fair enough.

WHAT ARE AUDIENCES LIKE HERE?

Very much family-type. Bit of a challenge, really. I'm enjoying it quite well. The audiences seem pleased with the show.

FUTURE

DO YOU PLAN TO CHANGE THE BASIS OF YOUR ACT—NOW OR IN THE FUTURE—TO APPEAL MORE TO ADULTS, IN THE WAY TOMMY STEELE DID?

Well, my act is geared for teenagers. This is my kind of music. I don't know what you'd call it. But I've always hoped that grown-ups might like the music, as well. We do slow things, you know, as well as the fast ones. "Spanish Harlem," for instance. The Shadows and I—we're not R & B. We're more rock, and everybody likes the twist. We try to include something for everybody and not get too way-out. This music has been with us for five years, and at the moment we "live" it. The future? Well, maybe we'll change. Who knows? We are people, and we change like everybody else. I guess we might develop different styles in the years ahead. It's only natural.

Jazzman—businessman **RONNIE SCOTT** says...

It's a struggle to make the Club pay its way

RONNIE SCOTT is that rare combination — jazzman and businessman.

A bandleader for the past ten years, he owns the only London club to present modern jazz seven nights a week, he has a thriving jazz record shop and makes frequent playing trips to America and the Continent.

EXPLOITING

Before he left for appearances in Sweden with his Quartet and as a member of an all-star Quincy Jones big band, the MM put the following questions to him:

Do you find that becoming an employer has altered your relationships with musicians?

Yes I think it has. There is a certain kind of musician who thinks that if you are running a jazz club then you must be exploiting them.

LIMITED

As far as we are concerned it is a struggle to make the club pay its way. The new night-club type set-up has made all the difference. It has altered the type of audience to a certain extent but it was something we had to do because the capacity is so limited.

Do you think modern jazz can ever become popular in the way trad did?

No. The very nature of the music makes it ahead of the public. I think the Seven Souls, which we ran with Johnny Dankworth, could have been a big success and there is more chance now for a larger group playing the least far-out things like Horace Silver and Ray Charles things. Ideally it would be an eight-piece with five front line.

TALENT

Some critics seem to think jazz can only be played by Americans. Do you agree?

I don't think that is true. There are English guys who play very well—Victor Feldman is one. There is certainly more opportunity to improve your playing in America. Anybody with talent starting out in the States can go to different clubs every night of the week and hear the greatest exponents of the music. Hearing a guy in person in a club is worth years of listen-

ing to records. That is why I think it is such a good thing to present American guests at my club. I know I have learned a lot from them.

CHEAPER

Can anything be done to improve recording prospects for British jazzmen?

I have always thought that someone should record British jazz and sell it cheaper than American jazz. It may not be good for the ego, but there are a lot of British musicians worth recording and it's better to be released than not recording at all. If people can buy the best American jazz then they won't pay the same price for British jazz—in any case they can hear the British musicians in the clubs.

ECONOMICS

But if somebody could produce the records a little cheaper then I think there would be a market.

Do you regret the lack of big bands?

I think big bands provide very good experience. You may not get extended solos, but they are very good for every other facet of a musician's trade.

Your club seems to have given up trying to present unknown groups. Why?

It is purely and simply a question of economics. We have to employ the musicians who have proved themselves a draw. We get a listening audience—unlike some other clubs who will go to dance whoever is playing. We still occasionally try to put lesser-known groups on but we just can't employ everybody we would like to.

PARTIES

How did you get started as a musician?

My father was a sax player. The first instrument I ever had was a cornet, then soprano and finally tenor. I had been playing for about nine months when I started appearing in public—I must

have been about 16; I started by playing bottle parties in the West End with musicians like Carlo Kramer, Jimmy Skidmore, Tommy Bromley, Dennis Rose and Tony Crombie.

TEMPTED

You have been to the States many times. Are you ever tempted to stay there?

I might have been tempted ten or 15 years ago, but not now.

It seems to me that you pull out something extra in your playing whenever you are working opposite Americans. Is there any truth in this?

CONCERTS

I don't know. But it might be something to do with the crowd. There is a special atmosphere when you have a great jazzman playing at the club. In general I prefer playing in clubs to doing concerts but if you are on the right concert with the right audience then it can be very enjoyable — BOB DAWBARN.

CARED BY THE BOOM

Ray Coleman



● GERRY—"a happy guy"

DO YOU REGARD THE ADVANCE OF THE NEW BEAT GROUPS IN THE HIT PARADE AS A THREAT TO YOU AND THE SHADOWS. MIGHT THEY AFFECT YOUR POPULARITY?

POPULARITY

I'm so glad there's a beat boom. Five years ago when we started out we raved about R & B. We were digging Ray Charles and Chuck Berry and the rest long before this beat thing got going. And now everybody's buying this sort of record. Marvellous. No, of course it doesn't have much effect on the popularity of me and the Shadows. The Beatles are great on record, but frankly I thought their stage act was a bit noisy and over-

amplified. I preferred Gerry and the Pacemakers' stage work—he's a sort of happy guy with a laugh. Isn't he? I don't think Gerry's discs are as exciting as the Beatles—but on stage, for my money, Gerry is better. A sort of raucous but likeable sound. A sort of R & B Joe Brown. No, I'm not scared by the beat boom. It's good for the business. I only hope the A & R men don't kill it, though, by over-saturation.

MUSICAL

DO YOU PLAN TO CONCENTRATE MORE ON ACTING AND FILMS?

I'm no Gregory Peck, am I? I'd like to do some more acting—I've had some fair success, so far, and I'd like to make more films. My next one will definitely be a musical to follow-up "Summer holiday." But I'd like to have a go at something serious. Not saying I'd be good, but I'd like to have a go.

WOULD YOU EVER SPLIT WITH THE SHADOWS?

It has never crossed my mind. Honestly, my name is big enough to go it alone, and so is the Shadows' name. But we're an act together—and on a bill we have double the impact. Sometimes they go on shows alone and sometimes I do. But there's a "thing" between us. We all grew up together. I like their music, they like mine. I hope. No, I haven't the slightest intention of splitting. I'd hate it.

WHAT ABOUT THE FUTURE? YOU HAVE SUCCEEDED WITH MANY HIT RECORDS, HIT FILMS, SELL-OUT SHOWS, AND YOU MUST BE FINANCIALLY SECURE. IS THERE ANYTHING LEFT?

Life is good right now. Everything goes well, and I count myself lucky. I don't know how to reply to that question because things are swinging nicely. Just say I'm a happy bloke.



Blindfold stars
review the latest
pop singles

BLIND DATE

"After more than 30 years in the music profession this is the first time I have given any public opinion on records," said JOE LOSS. "I regard it as a big challenge." Quietly-spoken Joe leads one of Britain's most successful bands. He is respected as a shrewd assessor of what-the-public-wants.

with JOE LOSS

KENNY BALL's Jazzmen: "Acapulco 1922" (Pye). This will be a smash-hit—it's great. A very good tune, and it's immediately recognised as Kenny Ball, whose band has real style. Nice and gay. People will hum it. This one will get away in no time. My band will be playing that immediately.

BUDDY BRITTEN and the Regents: "Hey there" (Oriole).

Good performance, but I wouldn't recognise the group. It is distinct and polished but I'm not sure whether it will mean much in the chart. When a new group—or fairly new—comes along they must have something very fresh to hit the public hard. But I think this is good.

BOBBY RYDELL: "It's time we parted" (Cameo-Parkway).

I can't place the singer but I like him. I feel this will get a fair amount of plays on the air. Yes, it's a good record—nice and fresh, a good little song, and a bright performance. Is he American?

BROOK BENTON: "My true confession" (Mercury).

This is very American, and I like it very much. But will it mean anything to the British market? That's the question. I'm not sure. I can't guess who it is, and at first I thought it sounded like our Ray Ellington. That singer performs very well on a very good song.

ALEX NORTH Orchestra: "Antony and Cleopatra" (Stateside).

The film theme from "Cleopatra"? Lovely. It sounds so much like a film theme. Songs like this, "Exodus," and "A summer place" go on for ages. Even if it wasn't in the film it would be good. I don't see it as a



● BALL—style



● RYDELL—fresh

big hit, but it's very lovely music, and a nice tune. A lush sound.

PATSY ANN NOBLE: "Accidents will happen" (Columbia).

This is the Australian girl Patsy Ann Noble. She has a good, fresh voice—I believe she's a comparative newcomer to the record field over here. At times I thought this was an American disc sound—it could have been Connie Francis. Nice and bright.

BLUE DIAMONDS: "Suki-yaki" (Decca).

What—another one? I'm not so sure that another vocal of this song is going to be very popular after Kenny Ball has had a hit with it. But it's a very polished sound they've got, and I find the record quite pleasant to listen to.

BACHELORS: "Whispering" (Decca).

There are so many groups around that sometimes one can't tell if it is a group or

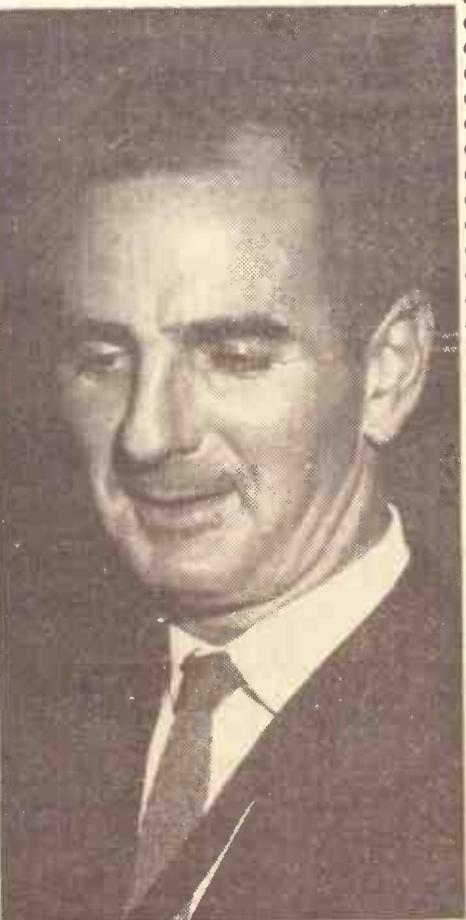
somebody double-tracking! This is very good, though. It's a good idea to bring back old tunes, like Frank Ifield did with "Confessin'." I'd say this one could get away because it has a refreshing sound and is very well done.

FRANK SINATRA: "Come blow your horn" (Reprise).

I've heard so many great things by Sinatra, but I can't say I've fallen in love with this tune. I believe it's from his film, and I consider this is a "situation" song rather than single record material. But it isn't like the songs from "High Society." Is it? Not quite up to the standard of song I'd expect from Sinatra.

SHIRELLES: "Don't say goodnight and mean goodbye" (Stateside).

This is the Shirelles. They have had several hits here, and I see no reason why this shouldn't get through. A commercial record which will appeal to teenagers.—RAY COLEMAN.



There is a certain type of musician who thinks you must be exploiting them

The Searchers' secret?

Guitars stuck

together with tape!



● SEARCHERS—chart-toppers

"I LOVE pubs," chanted a Liverpool voice and The Searchers erupted into the MM's local.

Amid the general air of chaos which apparently travels with them I managed to question the four young men who make up Liverpool's latest gift to the top of the charts—Mike Pendergast (lead guitar), John McNally (rhythm guitar), Tony Jackson (bass guitar) and Chris Curtis (drs).

What, I asked, made their sound any different from the other Liverpool Beat groups?

Battered

"It's because we are still using our original battered guitars, stuck together with tape," said Tony.

"You may think we're joking but it's true. It gives us a rough, raw sound."

"We're frightened to get new ones in case it spoils the sound," interposed John.

Had the big success of "Sweets for my Sweet" made much difference to them?

"Yes—we are permanently tired now," said Tony. "It does mean we have to take things a lot more seriously. Before the record we just didn't give a damn. Now we have to live up to it."

"Sweets," like much of the material on their first LP, is an old number, originally recorded by the Drifters.

Originals

"We are deliberately using old material, although Chris does originals, including the B side of our single," commented Tony. "It's simply

that the American stuff is better.

"We shall be recording again on August 19. We will do about four or five possibles and our A&R man, Tony Hatch, will pick the ones for release."

"We have complete say on what we record," added Chris. "Tony then just throws it in the bin and gets us to do something else."

Favourite

The Searchers were formed about two years ago after Tony went to a pub where John and Mike were singing. At first the group worked with local singer Johnny Sandon.

After deciding to go it alone they turned fully professional last February.

Now, says their manager, Roger Stinton, of the Tito Burns office, they are fully booked up until November.

"Our favourite sort of work is the 'Lucky stars' TV show," said Mike.

The group has recorded its appearance in tomorrow's birthday edition of the show, and the memory of what was

apparently a riotous session set the four rolling with mirth.

"We do like one-nighters but the travelling gets you down," said Tony. "We travel in a minibus and we have smashed two up already."

Is there really a Liverpool

sound? "Yes," says Chris. "It means you sing through your nose."

Comparative peace returned to the pub as they left in search of a "chippy" before heading for the BBC studios for a "Saturday club" recording.—BOB DAWBARN



'I don't need no tape for a rough, raw sound, Dad!'

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★FRIDAY (9th) 12-5 a.m.
GEORGIE FAME
BLUE FLAMES
WES MINSTER 5
RONNIE JONES

★SATURDAY (10th) 12-6 a.m.
GEORGIE FAME
BLUE FLAMES
DICK MORRISSEY QRT.
HARRY SOUTH TRIO

★SUNDAY AFTERNOON (11th) 3-6 p.m.
GEORGIE FAME
★MONDAY (12th) 7-1 a.m.
GEORGIE FAME
BLUE FLAMES

★THURSDAY (15th) 7.30-11.30
WES MINSTER 5
RONNIE JONES

ALEXIS KORNER'S BLUES CITY

EMPIRE ROOMS, 161, TOTTENHAM COURT RD., W.1 (NEAR WARREN ST. STATION) THIS SATURDAY (10TH) AT 7.30 p.m.

ANOTHER GREAT BILL
ALEXIS KORNER
BLUES
INCORPORATED

FEATURING THE **JOHNNY PARKER TRIO** WITH **PHIL SEAMEN** PLUS **AMERICA'S MR. RHYTHM AND BLUES** **RONNIE JONES** PLUS **STAR OF THE GREAT SOUTH AFRICAN SHOW** "KING KONG"

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WOODPECKERS

7.30-MIDNIGHT. DOORS OPEN 7.15. GREATEST VALUE IN LONDON. ADMISSION 6/6. INCLUDING A YEAR'S FREE MEMBERSHIP.

THIS IS EUROPE'S GREATEST RHYTHM AND BLUES CLUB. THIS IS
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★FRIDAY (TODAY) ●
A BALL, Palm Court Hotel, RICHMOND: **DICK MORRISSEY**. Admission Free.

AT THE JAZZHOUSE, "Green Man," Blackheath Hill, SE10: **CHRIS FARLOW** and **THE THUNDERBIRDS**.

CROYDON JAZZ CLUB, Star Hotel, London Road: **DICK CHARLES-WORTH JAZZMEN**.

HARRINGAY JAZZ CLUB! **KEN COLYER JAZZMEN!** "THE MANOR HOUSE" (opposite Manor House Tube).

JAZZ CLUBS - outside London

★FRIDAY (TODAY) ●
OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tenterlow Lane, Norwood Green, Southall: **CLYDE VALLEY STOMPERS**, Tony Parson's Band. NEXT WEEK: **BRUCE TURNER!**

★SATURDAY ●
BRENTWOOD JAZZ Club: **DOUG RICHFORD'S LONDON JAZZMEN!**
EEL PIE: **DIZ DISLEY'S ALL-STAR JAZZMEN.**

FOR JAZZ! ALEX WELSH & HIS BAND

AUGUST
8th B.B.C. Jazz Club from Richmond Athletic Ground
9th Jazzshows Jazz Club
10th Richmond Jazz Festival
11th Wood Green, "Fishmongers Arms"

12th Southend, Elm Hotel
13th Morden, New Crown Hotel
14th B.B.C. "Easy Beat"
15th B.B.C. "Roundabout"
16th Biggleswade (Open Air Festival)
17th Manchester, The Sports Guild
18th Redcar, Coatham Hotel
19th Leicester, The El Rondo
20th Berkhamstead, "King's Arms"
22nd Redhill, Market Hall

ALEX WELSH & HIS BAND

FRIDAY—contd.

★GOLDERS GREEN—REFECTORY: **ALEXIS KORNER**
SOUTHERN JAZZ CLUB, Masonic Hall, over "Red Lion," 640, High Road, Leytonstone. **ERIC SILK'S SOUTHERN JAZZBAND.**

★SATURDAY ●
GEORGIAN JAZZ CLUB, COWLEY: **JOHN WILLIAMS NINETET.**
"GREEN MAN," Blackheath: **Twist.**

★SUNDAY ●
A BALL, Palm Court Hotel, RICHMOND: **DICK HECKSTALL-SMITH**. Admission Free.

AT THE JAZZHOUSE, "Green Man," Blackheath Hill, SE10: **IAN BIRD QUINTET** Plus **RONNIE ROSS.**

★COOKS, CHINGFORD, Royal Forest Hotel: **BACK O' TOWN SYNCOPATORS.**
EDGWARE, White Lion: MIKE COTTON.

★ERIC SILK'S Southern Jazz Band, Ken Colyer Club.
HOT CLUB OF LONDON, 7 p.m. The Golden Era of Jazz Music with **MIKE DANIELS** Delta Jazzmen and **DOREEN BEATTY**.—Shakespeare Hotel, Powis Street, Woolwich.

★THE **DICK LOWE QUINTET**, every Sunday evening, 7.30-10.30, Acton. "George and Dragon," and it's the new "Blue Note" Jazz Club. Bar. Soft lights and Dancing. 4/- Membership 1/-.

★MONDAY ●
A BALL, Palm Court Hotel, RICHMOND: **WALLY HOUSER**. Admission Free.

★ADMISSION FREE!!
ALEXIS KORNER'S WHITE HART, ACTON, CLUB. Britain's foremost Blues and Gospel singer **MEL TURNER** with the **MARK LEEMAN GROUP**. FREE ADMISSION BEFORE 8.30.

★BEXLEY, Black Prince: **Freddy Randall.**
BROMLEY COURT: Confederates.

★GOLDERS GREEN—REFECTORY: **TERRY LIGHTFOOT.**
"KING'S ARMS," 242, High Road, N.22: **Swinging KEN CHURCH** Quartet. (Members and their guests only.) Sorry advertisement was inadvertently omitted from last week's "M.M."

★TUESDAY ●
ALL WELCOME, CLUB ENJAY, Kingsbury circle. Modern Jazz with **CYRIL KEEFER'S SEXTET.**

★AT THE PLOUGH, ILFORD: The **JOHNNY BURCH** Quartet and the **Allan Humm** Quartet.

★BARNET, Assembly Hall, Union Street: **CHARLIE GALBRAITH.**
★MANOR HOUSE: **ALEXIS KORNER'S BLUES INCORPORATED.**

★MORDEN: **ALEX WELSH BAND.** Interval: **Colin Banagan**. "Crown."

★WEDNESDAY ●
BROMLEY COURT: Dill Jones Quartet with **Jimmy Skidmore.**

★KLOOKS KLEEK
Railway Hotel, West Hampstead. **JOHN WILLIAMS NINETETTE** featuring **MIKE FALANA**. 2s. 6d.

★THURSDAY ●
ACTON High Street, "George and Dragon" (opposite Odeon): **KING SIZE JAZZ** with the **JOHN WILLIAMS' QUINTET** and the **MIKE WESTBROOK BAND**. Bar. 3/6.

★ATTENTION TAILGATE Fans: Tailgate Six moving to Rising Sun, 528, Romford Road, Manor Park. Starting on August 15.

★BROMLEY COURT: **Kid Martyn.**

CLUB SECRETARIES PLEASE NOTE!

All advertisements for insertion in the Jazz Club Calendar columns must reach this office by MONDAY of the week of issue—otherwise insertion cannot be guaranteed. Classified Advt. Dept., MELODY MAKER, 161, Fleet Street, London, E.C.4.

★SUNDAY ●
AT THE JAZZHOUSE, "Hilden Manor," Tonbridge, Kent. **BRIAN AUGER TRINITY** Meets **DICK MORRISSEY.**
BILL BRUNSKILL, "Fighting Cocks," Kingston.

★EEL PIE, SPECIAL ATTRACTION: **ALEXIS KORNER.**

★MONDAY ●
CHARLIE GALBRAITH.—Grand Ballroom, Broadstairs.

★WEDNESDAY ●
EEL PIE: ROLLING STONES.

★THURSDAY ●
REDHILL: BACK O' TOWN SYNCOPATORS. Market Hall.
SHADES CLUB, modern jazz. Sussex Arms, Pantiles, Tunbridge Wells. Thursdays, 8 p.m.

JAZZ CLUBS - Northern

★SUNDAY ●
REDCAR JAZZ CLUB, COATHAM HOTEL: **DANKWORTH NIGHT.**

FOLK FORUM

★FRIDAY (TODAY) ●
NIGEL DENVER introduces more extraordinary singers at the New Inn, Tottenham Court Road, 8.0.

★SATURDAY ●
AT THE TROUBADOUR, Earl's Court, 10.30: **SHIRLEY COLLINS, BOB DAVENPORT.**

★BALLADS AND BLUES. "Black Horse," Rathbone Place, W.1. 7.30 p.m. **FOLK FOUR, LISA TURNER, GERRY LOUGHAN.**

★SUNDAY ●
THE SINGERS CLUB, The Pindar of Wakefield, Gray's Inn Road, 7.30. **Ewan MacColl, Peggy Seeger** and **Tom Gillfallon.**

★MONDAY ●
"JOLLY BLACKSMITH": **MARTIN CARTHY** AND RESIDENTS.
SPINNING WHEEL CELLAR Folk Song Club, 8 every Monday. **MICK SOFTLEY**.—The Spinning Wheel, 30, High Street, Hemel Hempstead. Boxmoor 5516.

★TUESDAY ●
OPEN FOLK AND BLUES, Crown, Twickenham. Welcomes friends of old-timey music **TAMMY AND GROUP**. Resident, Folk Four.

★WEST NORWOOD: **MALCOLM PRICE TRIO**. The Rosemary Branch, Knights Hill.

★WEDNESDAY ●
SURBITON and **Kingston**, Assembly Rooms, Surbiton, 8 p.m.: **MALCOLM PRICE TRIO.**

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, Royalty House, 72, Dean Street, London, W.1.

★**VAQUEROS**, 107, Trelawney Road, Hainault, Essex.

RECORDING STUDIOS 1/2 per word

★**NEW INTIMATE** recording Studio. 4 miles Marble Arch. All facilities. Same day disc service. Refreshment bar. Easy free parking.—Dubreq Studios, 15, Cricklewood Broadway, London, N.W.2. Gladstone 0047.

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REHEARSAL ROOMS 1/2 per word

★**LARGE REHEARSAL ROOM**.—George Pierstone Music Centre. Phone: North 4224.

HOTELS 1/2 per word

★**STONEHALL HOUSE HOTEL** (20 minutes West End). Room and breakfast from 17/6 daily; Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. AA and RAC listed.—37, Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

TRANSPORT 1/2 per word

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DANCES • CABARET, etc.
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3rd NATIONAL JAZZ FESTIVAL

Sponsored by THE EVENING NEWS & STAR
RICHMOND
ATHLETIC ASSOCIATION GROUNDS

THURSDAY 8TH AUGUST: 7.30-12 p.m. Tickets 5/-. FESTIVAL PREVIEW SESSION: **ALEX WELSH** and **FAIRWEATHER-BROWN BANDS**, **RONNIE ROSS** and **HUMPHREY LYTTLETON**: **BBC JAZZ CLUB BROADCAST RICHMOND JAZZ CLUBHOUSE ON GROUNDS**

★SATURDAY, 10th AUGUST
2-5.30 **Modern Jazz and Swing**..... Tickets 5/-
TUBBY HAYES QUINTET ● **JOE HARRIOTT QUINTET** ● **RONNIE ROSS QUARTET** with **BILL LE SAGE** ● **JOHN WILLIAMS BIG BAND** ● **FRANK HOLDER.**

6.30-11.30 **Traditional and Mainstream**..... Tickets 10/-
CHRIS BARBER BAND ● **OTTILIE PATTERSON** ● **HUMPHREY LYTTLETON BAND** ● **ALEX WELSH BAND** ● **GINGER JOHNSON'S AFRICAN DRUMS** ● **DILL JONES** ● **RUSTIX JUMPTET**: plus an evening of **RHYTHM & BLUES** featuring the **GRAHAM BOND QUARTET** ● **GEORGIE FAME BLUE FLAMES** and the **MASTERSOUNDS** from Liverpool.

★SUNDAY, 11th AUGUST
2-5.30 **National Amateur Jazz Contest**... Tickets 5/-
FINAL HEATS FOR 12 BANDS OF ALL STYLES CHOSEN FROM CONTESTS ALL OVER BRITAIN. JUDGED BY CHRIS BARBER, HUMPHREY LYTTLETON and JOE HARRIOTT. (Sponsored by **CARRERAS** makers of **GUARDS** cigarettes.)

6.30-11.30 **Traditional and Rhythm & Blues**... Tickets 10/-
ACKER BILK'S BAND ● **TERRY LIGHTFOOT BAND** ● **FREDDY RANDALL BAND** ● **BLUE NOTE JAZZBAND** from Bristol and an "Evening of Rhythm & Blues" with **CYRIL DAVIES' ALL STARS** ● **LONG JOHN BALDRY** ● **THE VELVETTES** ● **THE ROLLING STONES.**

★DAY TICKETS 12/6 WEEKEND 20/-
TICKETS FROM: **NJF, 18 CARLISLE STREET, LONDON, W.1. (GER 8923).** **KEITH PROWSE, 90 NEW BOND STREET, W.1. and BRANCHES.**

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*Dine
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from 8 p.m.-1 a.m. seven nights a week 1
*licensed until 1 a.m.
*Steaks, Chops, Italian Specialities.
*Waiter service at all tables.
**"Arena" seating at three levels.

Tonight, FRI. 9th, 8 p.m.-1 a.m. and—
SAT. 10th, (2 Sessions), 7.30-11.30 p.m. and
Midnight-1.30 a.m.

TUBBY HAYES QUINTET
STAN TRACEY TRIO
SUN. 11th, 7 p.m.-11 p.m.
TUBBY HAYES QUINTET

MON. 12th, 8 p.m.-1 a.m.
DICK MORRISSEY QUARTET
TUES. 13th, WED. 14th, THUR. 15th
8 p.m.-1 a.m.
TUBBY HAYES QUINTET
STAN TRACEY TRIO

If you wish to join the only Jazz Club in London where you can eat, drink and hear the best of American and British Jazz Artists

Our future attractions include:
ROLAND KIRK and JEANNE LEE
and
RAN BLAKE

Complete the following:
I herewith enclose £1.10. for membership and if elected will abide the Club Rules.

NAME
ADDRESS

JAZZ AT THE MARQUEE

165 OXFORD STREET, W.1 (N. OXFORD CIRCUS)

Friday, August 9th (7.30)
★ **FREDDY RANDALL AND HIS BAND**
★ **PETER BARDENS TRIO**

Saturday, August 10th (7.30)
★ **JOE HARRIOTT QUINTET** featuring **FRANK HOLDER**
★ **RONNIE ROSS QUARTET** featuring **BILL LE SAGE & BOB EFFORD**

Sunday, August 11th (7.30)
★ **JOHN WILLIAMS' BIG BAND** featuring **MIKE FALANA**
★ **CLIFF HARDY QUINTET**

Monday, August 12th (7.30)
★ **THE BLUES BROS.** with **P.P. JONES** and supporting **Rhythm and Blues Group**

Tuesday, August 13th (7.30)
★ **THE JAZZ FRINGE**
★ **JEANNIE LAMBE**
★ **DANNY MOSS**
★ **BRIAN AUGER TRINITY**

Wednesday, August 14th (7.30)
★ **HUMPHREY LYTTLETON AND HIS BAND**
★ **MIKE WESTBROOK JAZZ BAND**

Thursday, August 15th (7.30)
★ **CYRIL DAVIES' ALL-STARS**
★ **THE VELVETTES**
★ **LONG JOHN BALDRY**
★ **KEITH SCOTT TRIO**

Sun.: Members 5/- Guests 6/-
Mon., Tues., Fri.:
Wed.: Members 4/- Guests 5/-
Thur.: Members 5/- Guests 6/-
Sat.: Members 6/- Guests 7/6

JAZZ JOURNEY South Coast

Swinging down South...

WHILE jazz activity in the London area dwindles to a minimum during the summer months, jazz musicians on the South Coast are making the most of the extra work, which the influx of holiday visitors invariably provides.

Southampton, Bournemouth, Brighton and Portsmouth still remain the strongholds of South Coast jazz, their status challenged by the smaller resorts and towns only during the holiday season.

The publicity brochures describe Southampton as the "gateway to Britain" — an appropriate description of a town which introduces so many overseas visitors to the British way of life.

They neglect, however, to mention the fact that this fair seaport of 200,000 souls probably boasts more jazz clubs, bands and fans than any town of comparable size in these isles.

There are enough enthusiasts in fact to support a weekly ration of no fewer than 24 club sessions—with half a dozen more in the process of being launched. And this total doesn't include the numerous drinking clubs at which jazz can often be heard in good quantity.

The Dolphin Hotel at Botley, just outside Southampton has maintained a policy of saloon bar jazz entertainment since 1954, and the great majority of the town's bands and musicians have been and are still featured at this seven-night-a-week establishment.

★ Sessions

Currently featured at the Dolphin are the Bourbon Street Six and the George Austin Sextet (Sundays and Mondays), the Original Gateway Jazzband (Tuesday), the Ronnie Horler Band (Wed.), the Slim Newton and Gateway Bands (Thurs.), the Riverside Jump Band and Dory Whitfield Chicagoans (Friday) and the Solent City Jazzmen and Bill Cole Group (Sats.).

Sunday lunchtime sessions were started recently featuring guest groups. These have included the 15-piece Rehearsal band formed by local musicians.

The Dolphin popularity is matched by that of the Concord Club, another seven-night-a-week establishment which meets at the Bassett Hotel.

This club has lost the use of its premises at weekends until September and sessions are therefore confined to weekdays at the moment.

Currently featured are the Gerry Brown Jazzmen (Mondays), the Manfred Manne Blues Brothers (Tues.), Shady Thorne's All-stars (Thurs.) and Pedro Harris and his Pine City Stompers (Fridays). Wednesday nights are devoted to folk music.

In September organisers Cole Mathieson and Jim Budd plan improvements to the premises and the revival of modern sessions featuring guest stars from London.

The Concord has been in existence for five years, a life span shared by Norman Othen's Yellow Dog Jazz Club which meets every Saturday at the Portswood Hotel.

Here the policy is strictly New Orleans with frequent

visits by London bands playing in this idiom.

In term time Southampton University students make an important contribution to the local jazz scene, organising frequent lectures, recitals and live sessions. Varsity musicians made their headquarters at the Baytree Inn last term and sessions continue there on Tuesday, Wednesday, Saturday and Sunday under the banner of the Blue Indigo Jazz Club.

Record collectors are catered for by the Hampshire Jazz Appreciation Society which meets at the Malvern Hotel between September and May.

Many Bournemouth bands hold residencies in Southampton, their own town offering a less comprehensive quota of jazz clubs. All the same, jazz continues to thrive in this popular holiday resort with activity centred principally on three major clubs.

Wednesday trad sessions at the YMCA Jazz Club in West-over Road have been a regular feature for several years. The locally based Gerry Brown jazzmen are a frequent attraction here together with other "name" bands from London.

Bournemouth's sister seaside resort, Brighton, witnessed a spectacular revival of local jazz activity earlier this year. It was brought about by the decision of the Brighton Jazz Appreciation Society to supplement its record recitals at the Ship Inn with live sessions.

Since January every local band of worth has been featured at the club and attendances have been so encouraging that guest stars from London are now featured once a month.

★ Trad bands

Large attendances are still the rule rather than the exception at Brighton's Aquarium, where Bonny Manzi continues to feature the popular London trad bands every Friday at the Chinese Jazz Club.

Once again a great deal of jazz can be heard in the many drinking clubs which abound in the Brighton area. Of particular note is the Warren Club at Telscombe Cliffs which features the Trio led by that fine pianist Lennie Watts.

The scene in Portsmouth is fairly quiet at the moment with many of the town's prominent jazz musicians working mainly in the Southampton area. The flag of New Orleans jazz is kept flying at the Railway Hotel, Fratton, where different bands, mostly from London, are featured every Friday.

The Downbeat Club at Gosport continues to meet Thurs-



● KLEIN—guest

days for record recitals and sessions which feature local bands such as the Crescent City Jazzmen. Modern jazz is featured on Sundays at Tina's Cellar Jazz Club with the Chris Ryder group in residence.

A strong contingent of Portsmouth fans and musicians can always be found every Tuesday at the Bull's Head, Fishbourne, near Chichester, where Don Norman continues to promote sessions with commendable enterprise.

★ Debut

The Tubby Hayes Big Band made its debut here in May and many of the big names in jazz are featured at the club on alternate Tuesdays. Next visitor is Harry Klein on August 13, followed by Kathy Stobbart on September 3.

Don is also promoting an additional session on Friday, August 23, starring the Tubby Hayes Quintet. Musicians from Portsmouth, Brighton and Southampton are included in the resident Peter Burden Quintet and Lionel Hackman Quartet.—KEITH SAMUEL.

ADVERTISEMENT DEPARTMENT, MELODY MAKER

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'MM' Dealer Directory
Appears August 17 issue

Top Ten JAZZ

LIVERPOOL

RUSHWORTH AND DREAPER. Whitechapel:—1 JAZZ SAMBA Stan Getz and Charlie Byrd (HMV); 2 PLAY BACH Vol 1 Jacques Loussier (London-Globe); 3 PLAY BACH Vol 2 (London-Globe); 4 RAY CHARLES STORY Vol 1 (London); 5 RED BIRD (EP) Tony Kinsey and Christopher Logue (Parlophone); 6 FOUR HITS AND A MISTER (EP) Acker Bilk (Columbia); 7 BABY IT'S COLD OUTSIDE (EP) Ray Charles and Betty Carter (HMV); 8 THE MODERN JAZZ QUARTET AT MUSIC INN (EP) (London); 9 TIME OUT Dave Brubeck (CBS); 10 MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC Ray Charles (HMV).

GLASGOW

C. P. STANTON, 271 Gallowgate:—1 JAZZ SAMBA Stan Getz and Charlie Byrd (HMV); 2 FOUR HITS AND A MISTER (EP) Acker Bilk (Columbia); 3 TAKE FIVE (EP) Dave Brubeck (Fontana); 4 ACAPULCO 1922 Kenny Ball (Pye); 5 AT DISNEYLAND The Firehouse Five plus Two (Good Time Jazz); 6 BURSTING OUT Oscar Peterson (Verve); 7 RONDO Kenny Ball (Pye); 8 VERY TALL Oscar Peterson and Milt Jackson (Verve); 9 DIZZY GILLESPIE IN CONCERT (HMV); 10 WASHBOARD RHYTHM Jimmy Bertrand and Clarence Williams (Ace of Hearts).

MANCHESTER

BARRY'S RECORD RENDEZVOUS, 19 Blackfriars Street:—1 WASHBOARD RHYTHM Jimmy Bertrand and Clarence Williams (Ace of Hearts); 2 BIG BAND BOSSA NOVA Quincy Jones (Mercury); 3 DUKE ELLINGTON MEETS COLEMAN HAWKINS (HMV); 4 CHARLIE PARKER MEMORIAL Vol 5 (Eros); 5 CHARLIE PARKER MEMORIAL Vol 1 (Real); 6 MONK'S DREAM Thelonious Monk (CBS); 7 FIRST TIME OUT Clare Fisher (Fontana); 8 STRINGING THE BLUES Vol 1 Eddie Lang and Joe Venuti (CBS); 9 STRINGING THE BLUES Vol 2 (CBS); 10 WE FREE KINGS Roland Kirk (Mercury).

BIRMINGHAM

THE DISKERY, 82a Hurst Street:—1 HOLLYWOOD STAMPEDE Coleman Hawkins (Capitol); 2 STRINGING THE BLUES Vols 1 and 2 Eddie Lang and Joe Venuti (CBS); 3 WE FREE KINGS Roland Kirk (Mercury); 4 BALLADS John Coltrane (HMV); 5 GOLDEN DAYS King Pleasure (Vogue); 6 LIGHTNING STRIKES AGAIN Lightning Hopkins (State-side); 7 WASHBOARD RHYTHM Jimmy Bertrand and Clarence Williams (Ace of Hearts); 8 MONK'S DREAM Thelonious Monk (CBS); 9 TIME OUT Dave Brubeck (CBS); 10 FOUR HITS AND A MISTER (EP) Acker Bilk (Columbia).

JAZZ FESTIVAL

— at —
FAIRFIELD, BIGGLESWADE BEDS.

On FRIDAY, 16th AUGUST, 1963
From 7.45 p.m. until 12.30 a.m.

★
MONTY SUNSHINE and his JAZZ BAND
ALEX WELSH and his BAND
CLYDE VALLEY STOMPERS
Compere: PETER MURRAY

★
Admission:—10/-

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CLUB SECRETARIES and PROPRIETORS

We are compiling a directory of BEAT and ROCK CLUBS functioning regularly in England, Scotland and Wales. It would be appreciated if Club Secretaries and Proprietors would kindly submit details of their club to:

MELODY MAKER
Advertisement Department
161-166 Fleet Street, London, E.C.4

Name of Club.....
Name of Sec.....
Address.....
.....
.....

BANDS 9d. per word

A BAND, abie. available.—Pro. 4542. A BAND, Quartet.—Caterham 4641. A BRILLIANT GROUP! THE FOUR CARAVELLES! The Vocal and Instrumental Group with the JET-AGE Beat.—Barnet 9909. AGENTS BOOKERS! Sensational showband, Denny Holland and his Music.—Ring now: Goodmayes 3707. ALEXANDER'S JAZZMEN.—Kingston 7910. A RELIABLE TRIO.—Lad. 1204. AVAILABLE ALL FUNCTIONS. THE RHYTHMAYRES.—EAL. 9504. BOBBY KING AND THE SABRES. London's top beat trio.—Tow. 1169. CLARK KENDRICK Trio/Quartet. Day/evening.—Clo. 1063; evening Tul. 4567. DUOS, Trios, Quartets always available.—Sil. 8213. EXCELLENT MODERN Quartet seeks winter residency, North Yorkshire, 2 of 3 nights per week, on terminating summer season at A1 hotel.—Box 2667, "MM."

BANDS—continued

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MAILBAG

DON'T SPOIL THE IMAGE . . .

MY image of the Beatles has been slightly crushed by their little show of tantrums on the front page of last week's MM—"Boiling Beatles blast copy-cats."

If they are the top beat group and expect not to be copied, it's about time they grew up in pop ideas.

They should be proud to know that groups think their style good enough to copy.

Or do they think they'll be ousted from the top by copy-cats? Aren't they good enough to hold their own yet?

You won't last for ever, Beatles, but don't dig your own grave by annoying the groups that idolise you.—**PETER VINING**, London N22.

Afraid

SO the Beatles complain that other groups copy them. What are they afraid of? That some of the copyists are better than the originators?

The Beatles have been out-classed in at least two songs—"Twist and shout," by Brian Poole, and "There's a place," by the Kestrels.—**C. BEAN**, Lincoln.

Fooling

I AM surprised that any group should want to copy the Beatles.

They are much worse on radio than on record. As for other groups climbing on the bandwagon, John Lennon must

surely have made this claim with tongue in cheek. The bandwagon belongs to the entire gravy train called pop music.—**D. HYAMS**, London ECL.

Childish

AFTER reading the childish comments of John Lennon's in last week's MM, I wonder what the price of fame is.

I haven't read any such complaints about copying by such top stars as the Shadows, and Elvis Presley. They all have copyists.

Knock it off, John Lennon. Count your blessings. You're spoiling the image.—**BRIAN ENNIS**, Congressmen, Birmingham.

EDITOR'S note: Dozens of other letters on this topic were received.

Over-40s

I DON'T know why Mailbag writer K. B. Grimes should be so surprised at the good selection of records he heard on "Housewives' choice."

A housewife can be any age from 18 to 80, but if he's thinking of over-40s like me, I'd like to say we were listening to jazz long before many of today's fans were born.

We don't all dig Ivor Novello, you know!—**MOLLY KEMPSON**, London E17. ● LP WINNER.

Marvel

WHY does everybody marvel at the fact that Buddy Holly is remembered a few years after his death?

I remind readers of a C&W Singer named Jimmy Rodgers, who was voted into first place in the "country music hall of fame" on November



"Who's copying the Beatles' haircuts?" asks the Hollies.

3, 1961—28 years after he died.—**TONY BRAMWELL**, lead guitarist, Rocketmen, Heston, Middlesex.

S. BLAKEY, Dagenham, Essex. ● LP WINNER.

Mature

PEOPLE who waste money on the adolescent wallings of today's pop brigade should lend an ear to the rich, warm mature voices of country-and-western stars Hank Snow, Johnny Cash, Buck Owens and the late Cowboy Copas.—**R. HARRISON**, Great Yarmouth.

Racing

HAVING heard the Modern Jazz Quartet and the Jimmy Giuffre Trio on a friend's "Third stream music" LP, I think they should become a permanent unit.

Milt Jackson's superlative vibes work blends magnificently with Giuffre's style and silky tone, bringing to the surface the cream of both artists' improvisation.

It left me starry-eyed, with pulse racing.—**AIN JACKSON**, Glasgow.

Anti-jazz

ONCE again a brick has been thrown at the BBC. Crime? Not instilling enough enthusiasm into the record-buying public to boost the sale of jazz records.

To the gallows with 'em! But is this really relevant? In the past ten years the BBC has had to climb down from its pedestal of anti-jazzism and condescend to infiltrate their otherwise mediocre programmes with jazz snippets.

I suggest the reason for the record trade's slump is not the BBC but the high cost of living. The best jazz is on LPs—and they cost!—Miss

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