

Melody Maker

March 3, 1962

Friday 6d

'Moscow' disc rockets in America

KENNY BALL

BOUNCING TO USA!

Vikings invade!



Viking Bue conquered fans

Bue blasts off!

THREE hours after flying into Britain from Copenhagen, Denmark's Papa Bue and his Viking Jazzband were given a rousing send-off to their third British tour, on Tuesday night. The students' section of the Anglo-Danish Society staged a special "welcome" reception in Knightsbridge for the Danish jazzmen—and the band made its debut in swinging style. The group has improved enormously since its last trip, and plays with much more cohesion and fire. Outstanding among a lusty front-line is trumpeter Finn Otto Hansen—a driving, powerful and confident lead whose imaginative solos got plenty of applause.

Lyttelton and Christie

Leader Bue said: "I have heard a lot of the Humphrey Lyttelton Band, and admire it very much. And your Keith Christie is such a great trombonist." On Wednesday, the Dances starred at the first "International Jazz Spectacular" at Wimbledon Palais, London. A three-week tour of jazz clubs, plus radio and television interviews, starts tonight (Fri.) when the band plays Jazzland, Birmingham.



Ella—change

—Scobey Frisco band coming

BY MM REPORTER

KENNY BALL's Jazzmen are heading for America—spirits sky-high!

As the band's "Midnight in Moscow" this week soared to the No. 5 spot in the U.S. "Top 100" best-seller charts, Kenny was considering several offers to take his band on its first tour of the States.

Making its first British visit in exchange for the Ball band will be America's Bob Scobey Frisco Jazzband.

They will accompany the Harlem Globetrotters, the world basketball champions, for nine days at the Empire Pool, Wembley, from May 10.

Kenny Ball told the MELODY MAKER this week: "We're all very excited about our first trip to the States. It is certain we'll be going soon."

SEASON

One offer for the Ball band being considered is a season at Chicago's Bourbon Street Club.

While the Jazzmen's "Moscow" disc sells heavily in America, its new record, "March of the Siamese Children," today rose to the No. 6 position in the MM's Pop Twenty chart.

And in the "Jazz Best Sellers" section, the band's new EP, "Kenny Ball Hit Parade," enters the charts at No. 7.

"Midnight in Moscow" is also No. 3 in the Australian Hit Parade.

ONE DAY EXTRA ON TOUR

Kenny's German tour, set for April 24-29, is to be extended by one day so that the band can play a date at the Storyville Club, Frankfurt, where he has played two seasons in the past.

Tonight (Fri.) Kenny's band plays Wolverhampton, followed by Buxton (Sat.), Manchester (Sun.), Jazzshows, London (Mon.), Sheffield (Tue.), Middlesbrough (Wed.), and Bradford (Thurs.).



★KENNY BALL.

FIRE SWITCHES ELLA CONCERTS

FIRE gutted the Gaumont Cinema, Lewisham, on Tuesday afternoon—and caused a rush switch of this Sunday's (4) concerts by Ella Fitzgerald and the JATP package. The concerts will now take place at the Trocadero, Elephant and Castle, at 6.20 p.m. and 8.50 p.m.

Damage estimate

Says Jack Higgins of the Harold Davison office: "We have timed the concerts a little later to give a chance to people who go to Lewisham first."

Ranks estimate that about £100,000 worth of damage was

caused by the Lewisham fire, and the Gaumont will be closed for at least three months.

Some 1,700 people had left the cinema only minutes before the fire was discovered.

Normally the cinema runs continuous performances but because this week's attraction, "Guns of Navarone," runs for over three hours, there was a two-hour break between the afternoon and evening shows. Tonight (Fri.) Ella and the Jazz at the Phil package play Sheffield's City Hall, followed by Finsbury Park Astoria (Sat.), Gaumont, Southampton (Wed.), and Colston Hall, Bristol (Thurs.).

MATT MONRO: JIMMY DEAN: PAUL ANKA—p. 10 & 11

POP DISC PAGE

VEE GETS AN EVERLY SOUND

BOBBY VEE: Please Don't Ask About Barbara I Can't Say Goodbye (Liberty).—The multi-dubbing device gives an Everly Brothers sound to these songs.

Topside has potent romantic appeal and has already made marked progress upwards in the States.

BRUCE CHANNEL: Hey! Baby/Dream Girl (Mercury).—The simplest of vocals—one sentence, in fact—backed by harmonica, guitar and someone who appears to be kicking a plank, adds up to a disc that has hit a top spot on the U.S. charts.

It could chisel its way to the top here, too.

GENE CHANDLER: Duke of Earl/Kissin' in the Kitchen (Columbia).—This is a big hit in the States, and the goaty-voiced intro probably has a lot to do with it.

Chandler's relatively quiet vocal is shot through with a wilder vocal embroidery that rises to impassioned falsetto. And the group chants repetitively throughout.



BOBBY VEE

Pop singles

It is likely to exert a mesmerizing influence on young record fans.

Kissin' strikes a livelier gait through the rhythmic message has the same powerful simplicity.

DANNY PEPPERMINT: One More Time/La Dee Dah (London).—This is a regular vocal whoop-up—rough, lusty, noisy, and rocking like mad. Fine for the Juke Box Jam-boree.

The flip, with its staccato

Justice done

JIMMY JUSTICE flew in from dates in Sweden to make a cover version of "When My Little Girl Is Smiling"—a catchy number with which the Drifters have had some success in the States. As both efforts are now on issue, comparisons are inevitable.

The rhythmic figure behind the Drifters vocal (London) has been borrowed for the Justice disc (Pye), and tempo and general treatment are similar. But it must be said that Jimmy's vocal contrives a little more friendly warmth than the Drifters' lead singer can manage.

That apart, we'd say that they are both in there with a strong chance.

singing and energetic drumming would general *joie de vivre*, will commend itself to beat connoisseurs.

CHUCK JACKSON: The Breaking Point/My Willow Tree (Top Rank).—Jackson is a lively performer in the Rhythm and Blues idiom, roaring up a storm and lapsing into vocal gibberish here and there against a zooming beat.

Brain-storm singing—but it's a genuine rocking rouser.

Willow, a nice melody, exposes Chuck's limitations as a ballad singer.

CONWAY TWITTY: Portrait of a Fool/Tower of Tears (MGM).—This is in the Johnnie Ray sub-song tradition.

Slow drag tempo, girls' choir, broken-hearted noises from Conway. Very sad.

Years is the ultimate in inguibirous vocalistics—plus beat.

ERIC DELANEY: Washboard Blues Twist/Sing Sing Sing (Parlophone).—We don't see where the washboard

comes in—but this is a dynamic twist speciality.

Delaney's drums are heavily featured throughout at the expense of melody and it could be subtitled "Powerhouse Rock."

Concerted vocal, electric guitar and great rhythmic lift enliven the flip.

MEL TURNER: Daddy Cool/Swing Low Sweet Chariot (Columbia).—Like Sarah Vaughan, Mel Turner broke into entertainment by winning a talent contest at Harlem's Apollo Theatre—but his singing approach is certainly not frigid. He's a strong contender in the Rhythm and Blues stakes and puts over this repetitive novelty against electric guitar, rhythm, vocal group—plus a chorus of teenage squeals. His Sweet Chariot is perturbed and punchy.

ALMA COGAN: She's Got a You In the Shade of the Old Apple Tree (Columbia).—Alma's voice is double channelled and echoed for this loved-and-lost theme, and it sticks up like a sure chart entry.

Lyrics powerfully put over the sad idea, and the Geoff Love backing cleverly uses harmonium to evoke a forlorn air.



CONWAY TWITTY

The quaint, old-world intro, that leads to a big-band swinging version of Tree is just as effective.

BUDDY KNOX'S "Open B (Your Lovin' Arms)" / "Chi-Hua-Hua" (Liberty).—"Open" has not yet cracked the American Hit Parade—but it should before long.

It's a teenbeat ballad by Knox himself and is delivered in happy fashion against a powerful guitar-choral-strings accompaniment.

The tune is very catchy indeed. One person who happened to overhear this review disc termed it "a smasher." We couldn't agree more.

JO STAFFORD: Misty Adios My Love (Pye).—Jo, whom we reckon to be one of the best vocal technicians in the world, surprisingly allows her breathing to become far too audible on the Erroll Garner number.

Flip is one of those gay, folksy things. Not the best Stafford.

Garland magic



JUDY GARLAND

NOWADAYS Judy Garland has passed into that small class of vocalists who can pack concerts and sell records on sheer personality appeal.

"Just at Carnegie Hall" (Capitol) demonstrates the point admirably.

She faced this throned last April to sing her way through over 30 numbers, many of which—like "You Made Me Love You" and "Over the Rainbow"—are almost exclusively associated with her.

The first few bars of some was enough to bring a storm of appreciation, affection and admiration that had little to do with excellence on a mere technical level.

Not that Judy sings any of her

songs badly. But her performances are charged with some sort of emotional magic that transcends the projection of notes and words.

The community of Judy Garland with an audience at Carnegie Hall or anywhere else amounts to a Very Special Occasion and it is this quality that comes through impressively on two volumes in a double-envelope sleeve.

It is bound to enslave the many thousands who love Judy.

EPs

TOMMY DORSEY: "The Best of Tommy Dorsey" (Ember).—A rufent hot and singularly advanced trumpet solo from Charlie Shavers—better than Berigan on the original version—is a feature of "Song of India."

Other tracks from this 1944 session are "Boogie Woogie," "Loser's Weepers" and "Swing High"—which, spotlights the liquid phrasing of Buddy De Franco. Good mid-period Dorsey.

ROUTE 66 (Fontana): Four TV themes from the Johnny Gregory Orchestra. And a well-chosen selection, too.

The brass-riden dramatics of "M-Squad" contrast nicely with the lilting beat of "Succu Succu." Others: "Route 66" and "Echo Four-Two."

GLENN MILLER: "Encore of Golden Hits" Vols. 1 and 2 (Ember)—Two EPs featuring such Millerisms as "I've Got a Girl in Kalamazoo," "Sun Valley Jump," "Moonlight Sonata" and the beautiful "At Last."

A salutary reminder that for precision and musicianship, Miller has not yet been surpassed in the commercial big-band sphere.



TOMMY DORSEY

NEW LPs

played with finesse by the Leonard Sorkin Strings.

The pizzicato passages in "Fascinating Rhythm" are played with commendable crispness and attack.

'The Queen'

TRYING to put the synthetic gloss of commercialism on a true jazz artist rarely works.

And this is true of Dinah Washington's "For Lonely Lovers" (Mercury). Dinah is called "The Queen"—an indication of her status. But it is the status of a performer who is essentially a blues singer.

And while Dinah's sincere projection may convey a message to "lonely lovers," we fear the conception of this album was wrong at the outset.

Backing Dinah's earthy voice with lush strings, cooing choir and stodgy rhythm is like mixing 100-proof rum with Coca-Cola.

Sorry—despite "The Queen's" superb singing, this rates a Miss.

Latin brass

OVER-ARRANGED, "kitchen-stove" type orchestrations mar "The Sound of Latin Brass," by Farragano and his Orchestra (London).

But the orchestra—a studio unit, we suspect—plays its selections of Latin-Americana with verve and precision.

The cha-cha stylings of "In a Little Spanish Town" and "Fascination" are among the better tracks.

Show tunes

EXCELLENTLY executed performances—allied to good recording—of "Favourite Show Tunes" make the Saga album of that title a good buy at 29s. 9d.

Tunes like "Surrey with the Fringe on Top," "Dancing in the Dark" and "What is this Thing Called Love" are

The Twistiest!

A TWIST record that should end all Twist records—but won't while the fever is running high—is "Doin' the Twist at the Peppermint Lounge" (Columbia).

Any hip Twistster—if we may coin a word—knows that the Peppermint Lounge is America's Twist HQ.

It's a Manhattan nightspot where young Joey Dee and the Starlites play nightly to the crowds that throng the dance floor and Twist into the early hours.

This disc features the Dee instrumental group—guitar, electronic organ and drums provide the main pulse—and is an on-the-spot recording made at the Peppermint Lounge. Dee announces, and the crowd noises are all there. Twiststers can have a real marathon with this one. The music—such as it is—is basic, but the beat never lets up. Just about the Twistiest album to hit the turntables.

—or go cha-cha

THAT captivating cha-cha beat is given to ten tunes—virtually all "evergreens"—on "Beltran Plays Cha-Chas" by Beltran and his Orchestra.

The gentleman is in fact Pablo Beltran Ruiz, and the tracks were made in Mexico.

With the possible exception of "At Last," all the numbers lend themselves to that Cha-Cha treatment. An ideal disc for dancing.

And on the low-price Camden label it makes a good buy.

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TWO BROADCASTS IN FOUR YEARS —

The strange case of KEN COLYER

THE past year has seen an unprecedented demand by radio and television networks for Britain's trad bands.

The boom is reckoned to be at its peak.

Jazz clubs are packed; concerts are generally well attended; festivals are often sell-outs.

And steam radio and television companies have risen to the occasion magnificently.

There is more "exposure time" today for British jazz than there ever has been—and probably more than there will be again.

But are our jazz bands getting a fair crack of the whip in relation to their popularity? Broadcasts and TV appearances mean a lot to a band's morale.

'GUVNOR'

Granted, the BBC and television networks can hardly consider the happiness of six musicians when they are trying to satisfy millions of listeners or viewers.

But consider the strange case of Ken Colyer. The Guvnor to the sizeable purist faction among the jazz fans.

IN FOUR YEARS, HE

Stompers are ten

THE Clyde Valley Stompers—Scotland's own gift to the bustling British trad scene—last week celebrated their tenth anniversary.

Many people thought they would never make it. For the past year has been a struggle for survival for the tartan-clad Clydes.

First trombonist-leader Ian Menzies resigned and quit the trad business.

He was succeeded as "boss" by trumpeter Malcolm Higgins—but Malcolm was quickly lured away by fellow Scotman Jim McHara, who was forming his own Scottsville Jazzband.

Challenge

Now the leadership is in the hands of 23-year-old clarinetist Pete Kerr.

How is the band tackling its new lease of life? "It's extremely busy," said Pete this week. "We celebrated our tenth birthday with a television date in Newcastle. It was the 48th date in a row for the band. We had a good sleep to make up for it!"

For Kerr, it was something of a challenge to "keep 'em together" when he took over as leader last year.



KERR—at 23, he leads the Stompers

'I've had brushes with producers'

SAYS, HE HAS HAD ONLY TWO BROADCASTS, AND IN THE PAST YEAR TWO TV SPOTS.

Colyer's name might not mean so much to the audiences of "Easy Beat" and "Saturday Club" as the Top Twenty crashers like Acker Bilk and Kenny Ball.

BUSIEST

But talk to jazz club promoters and disc chiefs and one realises that Ken's Jazzmen are a big draw.

His band is one of the busiest in the country. He has a big, loyal following.

They are by now resigned to the thought that Colyer's name is not regarded by producers as a profitable advertisement.

Ken is typically philosophical about the situation.

"It has got to the point now where I have just about given up hope of getting air-time. I have one or two ideas why I've been left out," he says.

"Once or twice I've had brushes with producers about reproduction of the band in the studio.

"Generally I have got on all right with most of the producers. And the chaps in the band know my attitude. I'm not going out to chase broadcasts.

"They wouldn't do us any harm—we'd welcome a broadcast now and then. But there seems to be some grudge or bias against the band.

MYSTERY

"The only thing is that the fans want to hear us on the air a bit. It is for them, more than for the band, that we could do with a spot."

He added: "Anyway, good jazz isn't played in a TV or radio studio. You can't turn

'Keen as ever'

"When first Ian Menzies then Malcolm Higgins left, I decided there was only one way of keeping the band running smoothly and maintaining its popularity," said Pete.

"My policy was to virtually forget the past and start afresh. After all, it was no good seeking the same sound and so on with two key members gone.

"We have extended our repertoire, and tried to get a fresh sound."

Pianist

The Clydes have also signed a pianist—Bert Murray—and are striving for "original material."

"I think it's true to say," says Pete Kerr, "that many bands are realising something must be done to get away from this neat, strict, British trad sound."

"We are trying some fresh tunes. We are as keen as ever."

THE CLYDES ARE TEN— BUT NOT DEAD YET!

it on like a tap. Atmosphere means everything to me and the rest of the band."

Ken thinks this may be the reason for the apparent Colyer boycott among radio and television men.

"Perhaps they realise that, above all, we have to be in the right environment to play. Is that why they're less favourably disposed to us?"

"In a way I hope so. It's a mystery to me. I've given up worrying."

If proof were needed that the Colyer of today is still packing in the crowds, it is supplied by Midlands promoter Bill Kinnell, who runs a network of jazz clubs.

"Ken Colyer," he affirms, "is still the biggest draw—the most reliable band—for a good crowd in a club."

PRINCIPLES

For a comment from the BBC, we asked "Saturday Club" producer Jimmy Grant.

"On my programme," he said, "I have to use bands that have very wide appeal."

"I know that Ken Colyer is a musician with very high principles, which he sticks to. This doesn't mean that the bands I use don't have to have musical principles!"

"But I see no real sign that Colyer has that wide appeal. It's nothing to do with record success, either."

"We are not dictated to by success on discs among trad bands."

There may be other reasons for the lack of Colyer broadcasts.

BUT IT SEEMS THAT HIS FANATICAL FOLLOWING WILL HAVE TO SEEK OUT THE BAND IN PERSON, FOR THERE ARE NO SIGNS OF MORE AIR TIME FOR COLYER IN THE FUTURE.



COLYER—they call him 'The Guvnor' but he doesn't get many broadcasts.

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POP TWENTY

Melody Maker Charts Service
DATA FROM OVER 100 SELECTED RETAILERS

1. (1) ROCK-A-HULA BABY Elvis Presley, RCA
2. (2) THE YOUNG ONES Cliff Richard, Columbia
3. (3) LET'S TWIST AGAIN Chubby Checker, Columbia
4. (4) FORGET ME NOT Eden Kane, Decca
5. (7) WIMOWEH Karl Denver, Decca
6. (13) MARCH OF THE SIAMESE CHILDREN Kenny Ball, Pye
7. (5) WALK ON BY Leroy Van Dyke, Mercury
8. (6) CRYING IN THE RAIN Everly Brothers, Warner Bros.
9. (14) TELL ME WHAT HE SAID Helen Shapiro, Columbia
10. (12) A LITTLE BITTY TEAR Burl Ives, Brunswick
11. (9) STRANGER ON THE SHORE Acker Bilk, Columbia
12. (—) WONDERFUL LAND Shadows, Columbia
13. (8) RUN TO HIM Bobby Vee, London
14. (11) HAPPY BIRTHDAY, SWEET SIXTEEN Neil Sedaka, RCA
15. (10) I'D NEVER FIND ANOTHER YOU Billy Fury, Decca
16. (20) PEPPERMINT TWIST Joey Dee, Columbia
17. (—) THE HOLE IN THE GROUND Bernard Cribbins, Parlophone
18. (16) JEANNIE Danny Williams, HMV
19. (—) THE WANDERER Dion, HMV
20. (—) LESSONS IN LOVE Allison Fontana

TOP TEN JAZZ

1. (1) THE BEST OF BARBER AND BILK, Vol. 1 (LP) Chris Barber and Acker Bilk, Pye
2. (2) THE BEST OF BARBER AND BILK, Vol. 2 (LP) Chris Barber and Acker Bilk, Pye
3. (4) TAKE FIVE (EP) Dave Brubeck, Fontana
4. (3) TIME OUT (LP) Dave Brubeck, Fontana
5. (6) KENNY'S BIG FOUR (EP) Kenny Ball, Pye
6. (5) TIME FURTHER OUT (LP) Dave Brubeck, Fontana
7. (—) KENNY BALL HIT PARADE, 1 (EP) Kenny Ball, Pye
8. (7) MR. ACKER BILK'S LANSOWNE FOLIO (LP) Acker Bilk, Columbia
9. (8) ACKER (LP) Acker Bilk, Columbia
10. (9) ACKER, No. 2 (EP) Acker Bilk, Columbia

TOP TEN LPs

1. (2) THE YOUNG ONES Cliff Richard, Columbia
2. (1) BLUE HAWAII Elvis Presley, RCA
3. (4) SOUTH PACIFIC RCA
4. (3) THE BLACK AND WHITE MINSTREL SHOW George Mitchell, HMV
5. (8) WIMOWEH Karl Denver, Mercury
6. (5) THE SHADOWS Columbia
7. (7) ANOTHER BLACK AND WHITE MINSTREL SHOW George Mitchell, HMV
8. (6) THE ROARING TWENTIES Dorothy Provine, Warner Bros.
9. (9) SOMETHING FOR EVERYBODY Elvis Presley, RCA
10. (10) VAMP OF THE ROARING TWENTIES Dorothy Provine, Warner Bros.

TOP TEN EPs

1. (1) THE SHADOWS TO THE FORE Shadows, Columbia
2. (3) SPOTLIGHT ON THE SHADOWS Shadows, Columbia
3. (4) HELEN'S HIT PARADE Helen Shapiro, Columbia
4. (2) DREAM Helen Shapiro, Columbia
5. (5) CLIFF'S HIT PARADE Cliff Richard, Columbia
6. (7) THE SHADOWS Columbia
8. (9) THE BUTTON-DOWN MIND OF BOB NEWHART Warner Bros.
9. (8) THE TEMPERANCE SEVEN Parlophone
10. (10) ADAM'S HIT PARADE Adam Faith, Parlophone

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TOP 20 JUKE BOX

1. (1) ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE Elvis Presley, RCA
2. (2) THE YOUNG ONES Cliff Richard, Columbia
3. (4) LET'S TWIST AGAIN Chubby Checker, Columbia
4. (5) WALK ON BY Leroy Van Dyke, Mercury
5. (14) TELL ME WHAT HE SAID Helen Shapiro, Columbia
6. (9) MARCH OF THE SIAMESE CHILDREN Kenny Ball, Pye
7. (3) FORGET ME NOT Eden Kane, Decca
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12. (20) THE HOLE IN THE GROUND Bernard Cribbins, Parlophone
13. (13) RUN TO HIM Bobby Vee, London
14. (7) STRANGER ON THE SHORE Acker Bilk, Columbia
15. (—) SOFTLY AS I LEAVE YOU Matt Monro, Parlophone
16. (19) THE WANDERER Dion, HMV
17. (16) I'D NEVER FIND ANOTHER YOU Billy Fury, Decca
18. (12) HAPPY BIRTHDAY, SWEET SIXTEEN Neil Sedaka, RCA
19. (17) DON'T STOP—TWIST! Frankie Vaughan, Philips
20. (—) LESSON ONE Russ Conway, Columbia

TOP TWENTY TUNES

1. (1) THE YOUNG ONES (B) (2/6) Harms-Witmark
2. (3) LET'S TWIST AGAIN (A) (2/6) West One
3. (2) STRANGER ON THE SHORE (B) (2/6) Manor
4. (5) CAN'T HELP FALLING IN LOVE (A) (2/6) Famous Chappell
6. (13) A LITTLE BITTY TEAR (A) (2/6) Acuff-Rose
7. (9) PLANISSIMO (P/B) (2/6) Peter Maurice
8. (9) WALK ON BY (A) (2/6) Lawrence Wright
10. (6) FORGET ME NOT (B) (2/6) Cromwell
11. (20) SOFTLY AS I LEAVE YOU (B) (2/6) Robbins
12. (13) HAPPY BIRTHDAY, SWEET SIXTEEN (A) (2/6) Aldon
12. (12) JEANNIE (A) (2/6) Kasher
13. (14) I'D NEVER FIND ANOTHER YOU (B) (2/6) Kirshner
14. (7) DON'T BRING LULU (A) (2/6) Francis Day
15. (17) ROCK-A-HULA BABY (A) (2/6) Bellinda
15. (14) MIDNIGHT IN MOSCOW (B) (2/6) Tylor
17. (—) RING-A-DING GIRL (B) (2/6) Good
18. (16) THE TWIST (A) (2/6) Lela
19. (—) CRYING IN THE RAIN (A) (2/6) Donnan
20. (—) LONESOME (A) (2/6) Essex

AMERICA'S TOP TEN

- As listed by "Variety"—Issue dated February 28, 1962
1. (1) DUKE OF EARL Gene Chandler (Vee Jay)
 2. (2) HEY! BABY Brenda Lee (Decca)
 3. (5) BREAK IT TO ME GENTLY Brenda Lee (Decca)
 4. (4) THE TWIST Chubby Checker (Parkway)
 5. (7) PEPPERMINT TWIST Joey Dee (Roulette)
 6. (13) A LITTLE BITTY TEAR Burl Ives (Brunswick)
 7. (—) NORMAN Sue Thompson (Hickory)
 8. (—) CRYING IN THE RAIN Everly Brothers (Warner Bros.)
 9. (—) DON'T BREAK THE HEART THAT LOVES YOU Connie Francis (MGM)
 10. (6) THE WANDERER Dion (Laurie)

Palladium TV for Brenda Lee



Brenda Lee

American singing star Brenda Lee tops the bill on ATV's "Sunday Night at the London Palladium" on April 1.

Brenda flies into Britain on her first trip on March 28, and starts a tour at the Essoldo, Brighton, on March 31.

She broadcasts on the Light's "Saturday Club" on April 7. Sharing the concert bill will be American rock star Gene Vincent, who will also broadcast and televise during his stay in Britain. Because of her "Palladium TV" appearance, Brenda's show at King George's Hall, Blackburn, has been transferred from April 1 to April 5.

JOHN LEWIS

WONDERFUL WORLD OF JAZZ

Body and soul; I should care; Two degrees east, three degrees west; Afternoon in Paris; I remember Clifford

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RAY CHARLES

THE GENIUS SINGS THE BLUES

Early in the mornin'; Hard times; The midnight hour; The right time; Feelin' sad; Ray's blues; I'm movin' on; I believe to my soul; Nobody cares; Mr. Charles' blues; Some day baby; I wonder who

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Bilk-Paramor team writes film score

ACKER BILK is to team up with Norrie Paramor to write the musical score for the new film, "Band of Thieves," in which the Bilk Band stars. Shooting starts on April 30 at Pinewood. Last week, the Bilk band broke all attendance records at Bridlington's Spa Royal Hall. The capacity house (total of 2,500) was "waived"—with twice permission—and an extra 1,500 fans were allowed in. But 500 people were still turned away. Tonight (Fri) Acker continues a West Country tour with a concert at Gardin's Sophia Gardens. Tomorrow (Sat.) the band is at the Guildhall, Swansea, and this Sunday visits Bristol.

Susan Singer goes 'on the road'

Susan Singer, 15-year-old singing cousin of Helen Shapiro, is to make her first British tour. She will play 12 one-night stands from April 11, on a bill topped by Petula Clark, Leslie Ford and the Checkmates are also signed for the package. Venues are now being set by promoter Arthur Howe.

NEWS IN BRIEF

- ★ The Cyril Stapleton Band, the Memphis Six Jazzmen and the Mick Mortimore Quartet give their services as a dance band at the Lyceum on Monday. Proceeds go to the Greater London Fund for the Blind.
- ★ A star line-up of jazz and pop talent has been lined up for the Light's "Easy Beat" on March 11. Included are Acker Bilk's Paramount Jazzband, Frank Ifield, Clinton Ford, Dorita y Pepe, Bert Weedon, Dinah Kaye, and the Easy Beats directed by Ken Jones.
- ★ Australia's Melbourne New Orleans Jazzband, currently making its first British jazz club tour, has an EP disc out in April. The record, on Columbia's Lansdowne Jazz Series, is titled "Jazz Down Under Remixed." Mar. 21, the Aussies play a concert for Wormwood Scrubs prisoners.
- ★ An Irish trad group, the Savoy Swing Seven, from Carrick-on-Shannon, is to tour England from March 7 to 25. It is also set for a 10-day Scottish tour from April 11.
- ★ Bassist Alf Hughes is in C Ward of Queen Mary's Hospital, London, S.W.15, and would like to hear from friends.
- ★ Pianist-MD Stanley Gold slumped on steps from the stage at Middenhall U.S. Air Force camp on Friday and broke his left shoulder. He is now in Newmarket Hospital.
- ★ The Countmen, the folk group that records on Pye's Piccadilly label, appears on AB-TV's "Tuesday Rendezvous" (Mar. 6) and on ABC-TV's "Thank Your Lucky Stars" (Mar. 17).

Basie counts in his new men

BBC GOODBYE TO JAZZMAN

BBC "Jazz Club" is running a "Farewell to Eddie Thompson" session on March 8—three days before the pianist emigrates to the States.

Eddie will appear in the show with bassist Spike Heatley and drummer Ted Pope, plus guest stars Shake Keane (tpt.), Kathy Stobart (tnr.), Sandy Brown (clt.) and Keith Christie (tmb.).

Pub party

Former pianist Bert Annable is throwing a "Farewell Party" at his pub, the Lilliput, Jamaica Road, Bournemouth, on March 6, and Eddie's last club appearance will be at the Flamingo on March 9.

Eddie has finally been given permission for his guide dog, Max, to fly to New York with him.

This Sunday Eddie shares billing with Tubby Hayes and Ronnie Scott at the Scott Club, W.

THE Count Basie Orchestra will include three new members for its forthcoming tour with the poll-winning vocal group, Lambert, Hendricks and Ross.

Playing Britain for the first time with Basie will be Al Aarons (tpt.), Eric Dixon (tnr.) and Quentin Jackson (tmb.). Jackson has appeared in Britain with Duke Ellington. Basie's new singers, Irene Reid and Ocie Smith, will also be making their first trip.

Lou Praeger bids to find singers

Bandleader Lou Praeger starts another series of his "Find The Singer" talent contests on ARTV on March 12.

More than 10,000 singers are expected to enter for preliminary heats at ballrooms all over the country in a bid for recording tests and prizes worth £1,000.

Finalists qualifying for appearance in the televised programmes, which will run for 13 weeks, will be backed by Lou Praeger and his Band.

The judging panel for the opening programme will include singing star Dorothy Squires and MELODY MAKER reporter Chris Hayes.

Line-up

Full line-up will be: Basie (pno.), Thad Jones, Sonny Cohn, Al Aarons, and Snooky Young (tpts.), Benny Powell, Henry Coker and Quentin Jackson (tmb.), Marshall Royal, Frank Wess, Frank Foster, Eric Dixon and Charlie Fowlkes (saxes), Freddy Green (gtr.), Eddie Jones (bass), and Sonny Payne (dr.).

The tour opens with London dates at the Gaumont State, Ebury (March 31), and the Astoria, Finsbury Park (April 1).

Other dates are: City Hall, Sheffield (2), Odeon, Birmingham (3), Guildhall, Portsmouth (5), Colston Hall, Bristol (6), Free Trade Hall, Manchester (7), Empire, Liverpool (8), City Hall, Newcastle (9), Odeon, Glasgow (10), Odeon, Leeds (11), De Montfort Hall, Leicester (12), Gaumont, Lewisham (14), and Odeon, Southend (17).

CORRIE MAN MARRIES



THE Ed Corrie Jazzband does not have a gimmick uniform, but it was a full-dress affair when trombonist Mick Whitehead married 19-year-old Joan Cooke at Welwyn Garden City on Saturday. The name of the Church? Pigswell Church, appropriately enough for a jazz wedding.

Humph's 1,000-m. round-trip trek

THE Humphrey Lyttelton Band will make a 1,000-mile round trip from London for two dates in Dundee next month.

The band will drive the 500-odd miles to play for University functions on April 12 and 13.

Humph starts a provincial tour tonight (Friday) at Chesham.

The group then visits Nottingham (tomorrow), Manchester (5), Bowden (6), Bury St. Edmunds (7), Birmingham (8) and Lincoln (9).

Humph and the Band will start the Mainstream sessions at Birmingham on March 8.

TERRY SHANNON TRIO OPENS AT 'DOWNBEAT'

The Terry Shannon Trio yesterday (Thursday) opened as the new resident group at London's Downbeat Club, in place of Eddie Thompson, who emigrates to the States on March 11.

The Trio is being handled by Downbeat co-owner Jackie Sharpe, who told the MM: "Contrary to reports, the Trio will not be resident at the Flamingo Club."

It will, however, do occasional dates at clubs other than the Downbeat.

TRAD JAZZ WINNERS

The Rustics Jazzband, featuring singer Hannah Corway and led by clarinetist John Mills, won a heat of the Boosey and Hawkes National Trad Band Contest at Streatham Locarno, last Thursday (22).

The Bodega Jazz Band, led by Vic Bevans, won at Leeds Locarno on Monday.

Clint keeps 'stiff lip'

CLINTON FORD is finding it easy to keep a stiff upper lip these days.

Last Sunday, he was singing "Fauntleroy Fenny" at Dudley Hippodrome when the audience threw pennies on to the stage.

But one misfired. It hit Clint on the mouth. And the singer is now nursing a badly swollen lip.

The penny-throwing started when Kenny Ball—whose Jazzmen were backing Ford—told the audience: "If you want to throw pennies to Clinton Ford—please do."

The crowd took him literally.

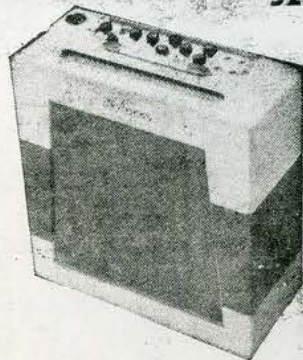
Members of the Red Cross gave Clint first-aid.

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Six ways to handle the blues

Bob Wallis climbs the apples

COCKNEY songs always have had a wide appeal, and their brash, down-to-earth sentiments are well suited to trad treatment.

A wonder, in fact, that more haven't been adopted by the tradies. Bob Wallis has now come up with one specially written by "Daily Mirror" columnist Pat Doncaster. Entitled "Climb the Apples" (Epic), it ingeniously and adroitly employs the Cockney rhyming slang idiom, and Yorkshireman Bob puts over the dialect to manner born—though his hoarse delivery misses out on clarity.

As the effect of this number depends so much on getting a comic impact of words, we feel the vocal should have been more clearly delivered. But the ensemble plays with mesty punch. Flip, "Yellow Yellow Moon," also goes with a swing.

TERRY LIGHTFOOT: Whippenool Song/Creole Mama (Columbia).—This shapes up like a pop hit in the first chorus, striking just the right tempo with a shuffle beat that has tremendous urge. But after Terry's vocal, the initial promise rather falls away. What is needed is some gripping point of climax, or even a key change. We fear the Lightfoot men have thrown away

GIGI GRyce QUINTET (LP). "Saying Somethin'"; Back Breaker; Let's Blues; Blues in the Jungle; Down Home; Let Me Know; Jones Bones. (Esquire 32-151.)

Gryce (alto); Richard Williams (tp); Richard Wyands (pno); Workman (bass); Granville; Mickey Roker (dr). 15-60.

THIS is an all-blues set of what the sleeve-note writers like to call "cooking" jazz.

The first three themes were written by Gryce. "Home" is Curtis Fuller's Gospelish piece, "Know" and "Bones" are originals by Hank Jones. Gryce's arrangements are mainly used to open and close each track, and the accent is on the soloists. The leader is a fluent altoist who builds to nice, heated climaxes.

Richard Williams' trumpet playing impresses me more each time I hear him on record. He has an unselfconscious, direct approach, allied to a nice tone throughout the full register of his instrument.

Pianist Wyands is rather derivative at times, but his solos never lack interest and he is excellent at "comping" behind the horns.

Workman and Roker make



an integrated, zealous team. All-in-all, a good quintet, which demonstrates six ways to handle the 12-bar blues.—BOB DAWBARN.

• Ambitious

ARETHA FRANKLIN (LP). "Aretha" Won't Be Long; Over the Rainbow; Love is the Only Thing; Sweet Lovin'; All Night Long; Who Needs You?; Right Now; Maybe I'm A Fool; It Ain't



• GIGI GRyce — unselfconscious



• ARETHA FRANKLIN — a threat?

Necessarily So; By Myself; Today I Sing the Blues. (Fontana TFL 517.)

Franklin (voc. pno on two tracks) with the Ray Bryant Trio and others. 1960 and '61.

ARETHA FRANKLIN, 18 or new girl singer I've heard John Hammond enthuse about in some considerable time. From a gospel background, Aretha established herself as a theatre and club attraction at the age of 17.

Hammond heard her at the Village Vanguard and Apollo Theatre and signed her for American Columbia records. She scored quite a success with her first release, "Today I Sing the Blues."

This initial LP shows her to be a more than promising newcomer with a number of ambitious ideas allied to considerable swing and attack.

SANCTIFIED

She is at her best on songs which allow the choked tone and bold, rocking, church feeling to find full expression. Her gospel-tinged performance on which Aretha plays the close-fitting piano part, is one such number—a sort of female equivalent of Ray Charles' preaching vocals.

"Who Needs You?" another spirited effort, too, on which the sanctified method is applied to sharply secular material.

On popular-type numbers, like "Necessarily So," "All Night Long" and "Rainbow," the approach may seem rather mannered.

But the singer is never afraid to venture, and with full maturity she could become a threat to the reigning queens.



• ROSETTA THARPE — sermonising

Not everything here is high-quality music. But sample the mocking "Sweet Lovin'" or the shouting "Won't Be Long," and you'll agree that Aretha has the power and emotional force of many girls twice her age and size.—MAX JONES.

• Expressive

GEORGE WEIN (LP). "Metronome Presents Jazz at the Modern." That's a Plenty; I Ain't Got Nobody; September in the Rain; Undecided; Rosetta; Do Nothing 'Til You Hear From Me. (Parlophone PPM1155)

Wein (pno); Shorly Baker (tp); Tyree Glenn (tb); Pee Wee Russell (cl); Bill Crow (b); Mickey Roker (dr). New York. 10-6-60.

WHEN pianist-promoter George Wein gets a band together it usually plays swing, improvised jazz of a non-conformist kind. His Storyville Sextet, on this LP, is no exception.

Stylistically, the group looks something of a miscellany; but here because all the players are mindful of the present as well as the past in jazz.

The occasion of this recording was a summer concert in the Sculpture Garden of New York's Museum of Modern Art, and compere Wein makes his announcements with one eye on the artistic setting.

GOOD BLEND

Probably "That's a Plenty" was selected for extraneous reasons. Not an inspired choice, anyway, for opening number, though the soloists—Russell in particular—draw new thoughts from it.

Much more to my taste is "I Ain't Got Nobody," the LP's most striking arrangement, on which beautifully blended ensemble is matched by solo work which never falls flat.

Pee Wee, who enters with a tone poised between clarinet and harmonica, proves again he is the eternally modernist. Baker balances sober and aggressive touches with great subtlety; and only Glenn, yelping a la Tricky Sam, overstates in relation to the company.

Russell murmurs his display piece, "September in the Rain," with exquisite mournfulness, and even manages to wring pathos from "Undecided," on which pianist Wein exhibits a trim, lively beat.

Baker is excellent throughout—creative, imaginative, always under strict control—and the overall impression is of individualists creating expressive, cool-burning jazz.—MAX JONES.

JAZZ on EP

THE first of an excellent EP series, "Alexis Korner presents Kings of the Blues," gives us some extraordinarily rustic vocal and instrumental music on four juke-hand tracks (CUS KANON'S JUG STOMPERS, RCA RCM204).

Gannon played banjo and jug, and sometimes sang. His Stompers, one of the most important of these country-dance groups, made 26 sides in Memphis between 1928 and '30. Noah Lewis' harmonica wails effectively on "Risley's Blues," (vocal by Ashley Thompson) and a fairly definitive jug part. Elijah Avery is said to play guitar on this and "Viola Lee," sung by Lewis.

Sleepy John Estes takes over guitar for "Big Railroad" (vocal by Ashley Thompson) and "Springsdale Blues," but doesn't sing. Gannon sings "Springsdale,"

plays banjo, and puffs away on jug. This is a simple and casual form of folk blues—skiffle music really—which has a deep appeal for addicts.

Outstanding

TWO numbers from RAY BRYANT'S "Don Alma" LP are reissued in "THE BRYANT TOUCH" (PHILIPS BBEP257).

Various influences discernible on "Autumn Leaves" include Tatum, in the opening rubato passage, John Lewis and the customary Hines-Wilson ambience—but Bryant is far more than an eclectic pianist.

This display confirms that he is one of the most accomplished players on the modern jazz scene.

Tremendous attack, sense and developed harmonic sense give him exceptional stature. His "Blues" set formed in his mind as early as 1935 (as Waller) by an out-

Seven

mainstream jazz EX STEWART'S BIG SEVEN can be found on "Rex Stewart Plays" (Ember EMB4510).

These 1940 HRS tracks appeared on two different LPs (Riverside and Ember) last year, but are well worth stocking up on if the albums look too expensive.

"Cherry," melodically charming but rather deliberate in its knit, offers a succession of clear, nicely poised solos by Stewart, Billy Kyle, Sigard and Lawrence Brown.

"Diga Diga Doo" is brighter and more thrustful, with lyrical clarinet, snod trombone and piano, and much biting cornet. The music, typical of the period, is tuneful and stylish.

Gospel singing

YET another reissue, SISTER ROSETTA THARPE'S "Gospel Singer" (Mercury ZEP10127), combines four dramatic tracks from the LP on MMC14057.

Rosetta sermonises about old times in "Brave Back Those Happy Days," while "Go Get the Water" is another gospel rocker with plenty of audience participation.

The selection is completed by "Good News to Bring" and the old spiritual, "It's Me" (sung to the vibrant response of the Sally Jenkins Singers). This does not represent quite the most stirring of Rosetta's singing from the album, which was recorded at the Church of God in Christ, in New York.—MAX JONES.

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Rip-roaring jazz from Silver men

HORACE SILVER (L.P.). "Doin' the Thing." Filthy McNasty; Doin' the Thing; Kiss Me Right; The Gringo; The Theme. (Blue Note BLP4976.)

Silver (pno.); Blue Mitchell (tp.); Junior Cook (tr.); Gene Taylor (bass); Roy Brooks (drs.).

HORACE SILVER has been fronting a Quintet since 1956 and this set, recorded during a date at New York's "Village Gate," is typical of his approach.

Apart from one signing-off chorus of "Theme," there are four Silver originals, all taken at medium or fast tempo. "Thing" and "Kiss" are both in minor key and "Gringo" has Latin interludes.

Silver is the outstanding soloist, although Mitchell is always interesting and manages to keep his head in the heated atmosphere.

Cook does not have anything particularly original to say for himself, but his aggressive solos fit the mood of the group admirably.

Drummer Brooks keeps things moving with a strong



beat and solos on "Thing" and "Gringo." Taylor is a good, steady bassist.

Fine, roaring modern jazz.—BOB DAWBARN.

Exciting

ART BLAKEY (L.P.). "Orgy in Rhythm"—Vol. 1. Buhaina Chant; Va Ya; Tom; Split Skins.—(Blue Note BLP1954.)

Blakey, Art Taylor (drs.); Jo Jones, Specs Wright (drs., tpm.); Sabu (bongos, timbales, veils); "Potato" Valdez, Jose Valiente (congas); Ubaldo Nieto (timbales); Evlie Quintere (conero, maracas, tree log); Herbie Mann (flute); Ray Bryant (pno.); Wendell Marshall (bass).



HORACE SILVER—outstanding soloist

HELP! A glance at the line-up and title should tell you what to expect here.

Apart from occasional flashes from Ray Bryant—including a long and excellent solo on "Tom"—and weird sounds from Mann's flute, this is indeed an "ogy in rhythm."

Blakey has long been interested in African drumming and, on "Tom," he also sings a chant, echoed by the others, in what the sleeve note claims to be "a mixture of several African dialects, including Swahili." Sabu also moans away on "Split" is a drum battle between Blakey, Taylor and Jones.

It all adds up to a lot of excitement, but can only be of great interest to drummers.—BOB DAWBARN.

Pleasant

WOODY HERMAN (L.P.). "A: the Woodchoppers Ball." Natchel Blues; Don't Get Around Much Any More; Body and Soul; Ready, Get Set, Jump; At the Woodchoppers Ball; Opus de Funk; Park East; Saxy. (Ember EMB3320.)

THERE are no personnel details given for this album, but Ember boss Jeff Kruger tells me it was recorded privately at an American hotel date fairly recently.

That would account for the occasional poor balance with soloists barely audible against the sections.

The programme is made up of pretty familiar Herman items, and the band sounds well drilled.

Bill Harris' trombone is identifiable and some of the tenor work sounds like Zoot Sims.

The trumpet is very familiar—possibly Nat Adderley. Woody himself is extensively featured on both clarinet and alto.

The bass player sounds good, but some of the drumming is a bit too forced to swing easily.

Not one of Herman's best, but a pleasant big band set.—BOB DAWBARN.

Melodic

STANLEY TURRENTINE (L.P.). "Opus de Funk." Not For.



Woody Herman

Me; Stanley's Time; Broadway; Yesterday. (Blue Note BLP4960.) Turrentine (tr.); Grant Green (tr.); Horace Parlan (pno.); George Tucker (bass); Al Harewood (drs.).

STANLEY TURRENTINE won the New Star section of this year's MM Critics' Poll. This excellent album confirms the choice.

Very much in the Don Byas-Lucky Thompson tradition, Turrentine's breathy lyricism is, perhaps, not the fashionable tenor sound, but this sort of jazz is timeless.

He is a very consistent player at home at any tempo and equally effective on ballad, blues or tear-up.

An additional attraction here is the guitar work of Grant Green, who has been rapidly building a reputation for himself since arriving in New York about a year ago.

He has quite an original sound and melodic approach. Obviously a musician to watch.

Add to these two the admirable Tucker and Harewood, plus one of my favourite pianists, Horace Parlan, and you have a most enjoyable album. This can be highly recommended.—BOB DAWBARN.

ONE OF AMERICA'S MOST SOUGHT-AFTER PIANISTS

Tommy Flanagan, reluctant leader

TOMMY FLANAGAN—31 years old, soft-spoken, quietly dressed and the owner of a healthy gunfighter-type moustache—is that rare thing: a piano player with no desire to lead his own trio.

It's not that he lacks confidence or ability. His performances with the current Jazz at the Phil, will quickly prove that. Nor does he want for reputation.

Since leaving the army in 1953, Flanagan has worked with Billy Mitchell, Kenny Burrell, Oscar Pettiford, J. J. Johnson, Miles Davis, Tyree Glenn, Harry Edison and Ella Fitzgerald.

On records, he has put his imprint on albums made by Miles, Burrell, Thad Jones, Sonny Rollins, Wes Montgomery, Coleman Hawkins, Buck Clayton and others.

'Beautiful'
Leonard Feather calls him "the best pianist since Hank Jones to be produced by the Detroit area."

And Eddie Locke, his present-day colleague in the Hawkins-Eldridge rhythm team, tells me:

"Tommy is one of the most beautiful piano players I've ever worked with. Everybody in the business admires Tommy, and today he is one of the really sought-after players."

So why no Flanagan Trio? "I've been approached from time to time, but I didn't really want one," Tommy explains. "If I had

By MAX JONES

a trio it would call for a lot of business work which I don't want any part of. "Truthfully, I enjoy doing this," he continued—"this being his duties with the quintet.

"I feel there is more you can do working in a group like the one we have here. "I've never had a chance to do as much jazz writing as I wanted. I've written five or six originals, but I hope to do more.

"Big bands? I've recorded with a few—not many—Oscar's was one. I like them for listening to, but not for writing." Flanagan's taste in music is wide. At home he listens to almost every kind of music.

Classical
While he's in Britain, he intends to buy several classical albums.

"Then, too, I want to pick up some of those older Ellington sets," he says. "Do you think I can still get those wonderful duets he made with Jimmy Blanton?" "Of course I listen to Duke and Dizzy, and Art



Tatum, naturally, Red Garland, too. I think I followed him into Miles Davis's group.

"I heard Tatum in person at an after-hours club. I was standing right over him. Once he gave a whole concert by himself in Detroit—that was a while ago—and he really made it.

Respectable
"Tatum has remained a favourite of mine. A very complete piano player. What else can I say. He made jazz respectable."

Flanagan slightly prefers club to concert work, but feels easy about both.

What of the future? Surely there is at least a dream of a Tommy Flanagan band? "Maybe," says the reluctant leader thoughtfully. "Maybe some time."

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Battle of the tenors



JOHNNY DANKWORTH presented a "Battle of the Tenors" at London's Marquee on Sunday. Pictured are the four contestants: (l-r): Duncan Lamont, Bobby Wellins, Ronnie Scott and Don Rendell.

SHADOWS TO BOW AT PARIS HALL

THE Shadows fly to Paris in a fortnight for their first season at the famous Olympia Music Hall. They open there for a week on March 13.

Over the past few years the group's discs have been consistent best-sellers in France. On their return, the Shadows plunge into a busy recording schedule, with preparations for an LP and singles.

The Shadows Columbia single, "Wonderful Land," enters the Pop Twenty today at No. 12.

Buddy plus Johnny

Buddy Greco and the Johnny Dankworth Orchestra are to team up for a 50-minute broadcast on the Light's "Jazz Club" on March 22.

Greco, ex-Benny Goodman singer now starting at London's El Tabarin nightspot, will play piano and sing, and also be backed by Dankworth.

"It's quite a capture—it should be a swinging programme," said Jazz Club producer Terry Henebery this week.

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- Magnetic eye modulation indicator.
- 3 input sockets.
- Tone control.
- Provision for footswitch.
- Pilot lamp to indicate when echo effects are switched-in.
- Detachable carrying handle.

Western gunmen rôle for Brook Brothers

THE Brook Brothers are to star in a West End musical based on the life of Western gunmen Frank and Jesse James.

Entitled "The James Boys,"

Rest ordered for Jeanie Lambe

Jeanie Lambe, singer with Mike Cotton's Jazzmen, has been ordered by her doctor to rest for a month. Reason: strain due to overwork.

She has returned home to Inverness. Carole Simpson, currently in cabaret at the Establishment, W., will dep with the Jazzmen on BBC Overseas "Trad Time" on March 6.

Jeanie is expected to return to work in time for a BBC "Jazz Club" airing on March 15.

Ray Ellington back

The Ray Ellington Quartet, with singer Susan Maughan, flies back to Britain today (Fri.) after a successful three-week residency at Monte Carlo's famous Sporting Club.

Susan and the Ellington Group televise on True-Tees "Young at Heart" on March 14.

the show has been written by Johnny Worth, who has penned disc hits for Adam Faith and Eden Kane.

Acting, too

Johnny is currently negotiating with an impresario for the music to open in the West End towards the end of the year, after a brief provincial tour.

The Brook Brothers would have both singing and acting rôles.

Tomorrow (Saturday), the

Busy Danny boy!

DANNY WILLIAMS has had to turn down an offer to star for a fortnight at New York's famous Copacabana nightspot—international showplace of the stars.

Reason: he is booked for a season at the Winter Gardens, Blackpool, in the middle of June, when he was wanted in the States.

"I hope we can take up the American offer at a later date," Danny's manager, Tony Lewis, told the MM. "They also wanted him a week earlier for TV. This had to be rejected, too, because Danny is fully booked."

Dauphins due back from Denmark

The Dauphin Street Six—one of Britain's youngest professional trad bands—fly back to London next Wednesday (7) after a three-week Danish tour.

Trombonist-leader Len Baldwin, who won competition for his jazz singing, has been offered a singing spot on some of the records made by Denmark's Pape Rue Viking Jazzband.

'We're not quitting' say Welsh sidemen

ROY CRIMMINS and Lennie Hastings—star sidemen with Alex Welsh—this week denied "wild rumours" sweeping the jazz world that they are quitting the band.

Said trombonist Crimmings, who has been with Welsh since he formed his band eight years ago: "The rumours are getting out of hand. I don't know how they started, but there is absolutely no truth in them."

"I am staying with Alex, and that's that," said Hastings. The MM: "These rumours are rife in the jazz clubs, but I want to make it clear that I am not quitting the band."

New disc
Both musicians said they had reaffirmed their allegiance to Alex.

Alex and clarinetist Archie Simple are to record a follow-up to their successful Columbia LP, "Big Four."

It is due to be made in May, and will be titled "Big Five." It will also feature pianist Fred Hunt, bassist Jack Fallon and tenorist Danny Moss.

SHEILA 'DOWN UNDER'
Sheila Buxton flies to New Zealand on Mar. 24 for a six-week season prior to her summer show at Blackpool's North Pier.

Big TV coverage for U.S. stars

GIANT radio and television coverage is set for visiting American singers Gene McDaniels, Johnny Burnette and Gary (U.S.) Bonds, who fly into London on April 21.

Burnette and McDaniels make their British TV debut on ABC's "Thank Your Lucky Stars" on their arrival day. The following week, Gary (U.S.) Bonds appears on the show.

Bobby Vee 'frozen'

BOBBY VEE was stranded at London Airport on Monday during the big "freeze-up." He was hoping to fly to Paris for TV but had to cancel out. On Wednesday, Bobby flew to Barcelona for TV appearances.

Burnette is signed for the Light's "Saturday Club" on April 28, while Bonds broadcasts on the same show the following week.

McDaniels also airs on "Saturday Club"—on May 12. More concert dates were announced this week for the package, which also features the Flee-Bekkers, Mark Wynter, Rolly Daniels, Danny Rivers, the Condors and the Kestrels. They are: Birmingham Hippodrome (April 22), Guildhall, Portsmouth (23), De Montfort Hall, Leicester (24), Gaumont, Doncaster (25), Gaumont, Worcester (26), Colston Hall, Bristol (27), and Winter Gardens, Bournemouth (28).

Dill Jones joins McPartland band

NEW YORK, Wednesday.—British poll-winning pianist Dill Jones, who emigrated to America in October, has joined Jimmy McPartland's band.

The group opened at New York's Metropole this week for a three-week season opposite the Dizzy Gillespie Quintet. Line-up is McPartland (pnt.), Pee Wee Russell (cl.), Marshall Brown (vaive tmb.), Dill (pno.), Arvell Shaw (bass) and George Wetling (drs.).

Elsdon to tour

The Alan Elsdon Band has been set for summer tours of Scotland and Ireland. The group will play a week of Scottish one-nighters from Aug. 5 and visit Ireland in September. It will also appear at the Bath Festival on June 14, on the same bill as Kenny Ball's Jazzmen.

Kenny Baker fronts on Freshmen tour

KENNY BAKER will lead an all-star nine-piece jazz group on the March package tour starting the Four Freshmen, Jeri Southern, Matt Monro and Danny Williams.

Trumpeter Kenny will front Al Newman (alto, flute), Tony Coe (tr., clt.), Duncan Lamont (tr., bass, clt.), Pete Myers (tmb.), Colin Furbrook (pno.), Spike Heatley (bass), Danny Craig (drs.) and a second trombonist to be fixed.

London bow

Billed as "The Big Record Show of 1962," the package opens at the Gaumont State, Kilmarnock, on March 16.

The Four Freshmen—winners of the World's Top Vocal Group crown in a recent Mercury Maken Readers' Poll—will have a new album and a single released by Capitol to tie in with the tour.



Kenny Baker

Helen plays in Paris Variety

HELEN SHAPIRO, whose "Tell Me What He Said" today rose to No. 9 in the Pop Twenty, flew to Paris on Wednesday for a three-day Variety season at the Olympia. And her agent, Aussie Newman, was this week considering more European offers for Britain's 15-year-old singer. They include TV in Belgium and Holland, and a South African tour.

Jazz has a Ball

Terry Lightfoot's Jazzmen top the six-band trad bill for Hammermith Palais's "March Jazz Band Bus" on Monday. Jim McHarg's Scottsville Jazzband makes its first appearance at the Ball. Also billed are Ed Corrie's Jazzband, Ken Sims' Vintage Jazzband, Sonny Morris and the Crane River Jazzband, and the Alex Revell Jazzmen, with singer Pam White. Comperes are Pat Brand and John Hooper.

DALLAS BOYS' PANTO

The Dallas Boys have been booked for pantomime at the Alexandra Theatre, Birmingham.

WEST SIDE STORY

Harrowing—but a masterpiece

THERE have, in the past, been stage and screen musicals—hit stage shows whose magic has been successfully transferred to the screen. The fairy-tale philosophy, for example, of Oscar Hammerstein II, married to beautiful Richard Rodgers scores has helped to raise filmic standards.

But it has to be said that there is only one "West Side Story" and for the very potent reason that it has what "Oklahoma" and "Carousel" had—plus a lot more.

At the risk of frightening off timid souls, "West Side Story" is folk opera in the sense that it relates closely to contemporary life and people, that it decks characters and situations in dance and song without for a moment diminishing reality.

Gang warfare

Indeed, so well is everything done, that the drama itself is enhanced. And drama there is in plenty.

Two West Side gangs—the Puerto Rican immigrants and the indigenous New Yorkers—are fighting for supremacy.

Caught up in the web of prejudice and hatred are two young lovers, Maria of the

lovely theme song, and Tony, who each belong to the separate camps.

It is Romeo and Juliet, in fact, brought up to date. Not that that should deter anyone. It always was a fine piece of anti-prejudice propaganda.

There is nothing mealy-mouthed or apologetic in the dialogue. The plain statement of hatred of "outsiders" is here in terms of song, speech, music and dance.

So much cleverer than putting in diplomatic explanations—for the prejudice stands so stark that one's own reason screams protest against the insanity of it all.

The Leonard Bernstein score is so completely part of the action as to defy comment, except on the love themes that stand in some contrast to the pattern of violence.

"Maria" and "Tonight" gain so much from hearing them in their true dramatic context. The acting is convincing, the dancing so superb that it becomes, simply, part of the story.

No thinking person should miss "West Side Story." For its value in sheer entertainment, because it is a tremendously harrowing experience—and, perhaps, just because it happens to be a superb masterpiece.—T.B.

Whose fault if no one wants modern jazz?

BRITISH modern jazz has improved beyond all recognition over the past five years. There is a great deal of real talent on the current scene—yet it seems to become increasingly difficult to make a living from jazz alone.

says Bob Dawbarn

Around London's clubs and pubs you will hear many reasons given for this state of affairs.

Club proprietors only book "safe" attractions or don't want to know about anything larger than a quartet.

Agents are either swindlers or don't know their jobs.

The music is too intellectual for the British public.

Record companies won't give modern jazz a fair break.

Everybody is to blame, in fact—except the musicians themselves.

Are our modernists really so hard done by—or is it just possible that they create a lot of their own problems?

Envious eyes are cast towards

the trad boys. The implication is that here are inferior musicians making a mint of money—all due to sheer luck.

Anyone who begrudges the traddies their weekly pay packets has missed the whole point.

There isn't one top trad earner today who hasn't spent years playing for a few bob a night.

And more important, bands have stuck together through the hard times, opened their own clubs and played for 50 per cent. of next-to-nothing until the tide changed and they started to build a following.

The snag

A modernist of my acquaintance recently thought he would try this pattern himself. He found the premises for a weekly club in the suburbs.

Then he hit the snag—he couldn't find a rhythm section who would play without a cash guarantee that would make the first stages of club-building an economic impossibility.

The remarkable thing was that most of the musicians he approached were lucky if they played two nights a week.

But they preferred to starve rather than work for what they consider to be below the monetary value of their talents.

A traditional jazz club proprietor was recently talked into giving a chance to modern groups.

The experiment failed for one reason. The group he hired played a high percentage of their numbers so fast that the club regulars couldn't dance.

The club proprietor didn't want any lowering of what the musicians considered their artistic standards.

He didn't care how they played as long as his customers could lift their feet in time to the music.

The bandleader was affronted, refused to compromise—and lost what could have been a good source of income and the chance to build a brand new audience.

The modern jazzman's attitude to his audience is improving, but too many still regard the paying customer as a necessary evil.

I don't believe it is pure coincidence that the musicians who look as though they are enjoying what they are doing, and bother to let the audience know what they are playing—Tubby Hayes is a good example, Don Rendell and Joe Harriott are others—can also command the biggest pay packets.

Can't plan

Are the record companies unfair? One executive was quite frank.

He told me: "I like to plan ahead but if I book a modern jazz group three months ahead I know I will see an entirely different bunch of musicians—if the group still exists at all."

That is part and parcel of another sad phenomenon of today's British modern jazz scene.

Far from sticking together like the trads have done, the average modernist spends endless time and energy in putting down everybody else.

Mind you, you don't find this among the semi-pros.

And that is why groups like the Dave Moore Quintet can pull local fans into suburban clubs in numbers that would surprise many of the professionals.

Musically, British modern jazz has never been so healthy.

IT'S UP TO THE MUSICIANS TO PUT THEIR OWN HOUSE IN ORDER THEN MORE CASH CUSTOMERS MAY FEEL INCLINED TO STEP INSIDE.



• Don Rendell

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MATT MONRO—'coasting along happily'

RAY COLEMAN talks to three

I'M HAPPY NOW NOT HIT.

says MATT MONRO—the
'Demo Kid of Denmark'

A LETTER from a film company reached Matt Monro the other day. It offered him a part in a new picture—as a bus driver. The offer has been firmly rejected.

If there is one topic of conversation calculated to irritate the placid Mr. Monro, it is the reminder that, for a few months several years ago, he drove a London bus when he was hard up.

"Not because I'm over-proud," said Matt at his home in Ewell, Surrey, this week. "Nor that I am ashamed. But I'm thoroughly fed up with the 'ex-bus driver' tag."

FORGET IT

"It seems to creep into conversation and into the newspapers just about every day. I've had enough of it. Why won't people allow me to forget it?"

There are few things that annoy Matt. He is easy-going, down-to-earth, friendly, and rarely ruffled.

Recently he has enjoyed roasting success on records.

"I've made quite a nice bit of money, and I'm coasting along happily," he says.

But Monro has known hard times. "Struggled along for five or six years begging for work."

And it is this background which gives him the authority for speaking his mind on a variety of show business subjects.

DEMO DISCS

"I used to make so many demonstration discs for fifty bob a time that they used to call me the 'Demo Kid of Denmark Street,'" says Matt.

All right, so I got my break. Through a combination of the right song—'Portrait'—at the right time, I made my name.

But the whole business of singers breaking through is up the spout. A singer shouldn't need to get a hit to be recognised.

"Talent should be the yardstick, not big records."

"Dozens of good singers around in this country deserve a break—Dickie Valentine, Robert Earl, Terry Burton and Steve Martin deserve even wider recognition."

Monro, then, is not hit-happy. He agrees it has brought him comfort. But he concedes some fear about the future.

WHAT THEN?

"I won't have a good voice at the age of 80, will I? What then? I often sit back and wonder what I'll be doing in ten years' time. You can live well in show business—but you can't save much."

"I've got a lovely house, and I've bought my wife and myself quite a lot of clothes from my winnings. I've got two cars."

But I've often wondered what'll happen when I'm not doing so well.

"I try to console myself with the thought that I'm fortunate in being the type of singer who lasts longer than a lot of others."

IT'S A LIVING

"After all, quite a few singers are doing very nicely, thank you, with summer seasons, pantomimes and regular work."

Not so glamorous, maybe. But they're earning a living. Let's he should appear gloomy and introspective, Matt added:

"I've always been a wanderer. I live for today. That's how it was until a few years ago."

He pointed to his larynx, and smiled.

NO CONTACT

Thirty-one-year-old Monro lives and breathes show business. "When I'm with people not connected with it, I might just as well be talking to a spaceman. We've got just as much in common."

But he has some cold, honest opinions about some of the people in the business whom he meets occasionally.

"Maybe it's because I got my success the hard way—but I can't stand toffee-nosed people, snobs—you know, the chinless wonders."

FAN MAIL

"They're usually noisy and think they're the cat's whiskers. And believe me, they'll stab you in the back as soon as look at you."

Unfortunately, there are too many of them around—and they make me boil."

Monro strikes no self-sacrificing poses with his fans.

"I get a pretty heavy mail, and I like to answer every letter," he says. And he is proud of the fact that he is treated "normally" in the area where he lives.

"My wife, Mickie, is treated like royalty when she goes shop-

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I'd like to go to Russia says Jimmy Dean

THE only entertainer in the world who doesn't care two hoots if his latest record sells only one copy flew into London last weekend.

He is Texas-born Jimmy Dean, the "Big Bad John" Hit-Parader.

Heartfelt

Wearing a garish orange sweater, he sprawled his lanky six-foot-three-inch form across a huge settee in his London hotel, and growled:

"I've got a new disc out back home. It's called 'Dear Ivan.' My own composition. It's addressed to Mr. Average Russian (see review below)."

"You could call it an appeal for common sense, I guess. It's a heartfelt plea for peaceful co-existence. A copy of it has been sent to the Kremlin."

World affairs

"I made the record because I wanted to say something to someone—anyone—in Russia. Everybody should be concerned about world affairs."

"If it makes a shred of difference to the international atmosphere, I'll have accomplished something..."

To Moscow

Jimmy—in London to appear on last weekend's Palladium TV show—added that when "Dear Ivan" was first released in America it was

beamed direct into Moscow by Radio Free Europe.

"That's enough. If that's the sum total of the record's airtime, I'll be happy."

He continued: "No man anywhere wants to see his land, his wife and children blown off the face of the earth by the bomb."

And Dean urged other singers to "do all they can to help ease international tension."

First visit

Jimmy ("I'm just a big-footed, big-eared, gink who thinks he can sing a bit") said he would like to go to Russia.

"That record 'Ivan' is corny, all right. But I just had to get it off my chest," he added.

Thirty-two-year-old Dean, married with three children, was on his first British trip.

First pint

His first visit in London was to a Chelsea pub, where he drank his first pint of bitter, and then on to a "restooran" for roast beef.

"Man, standing shoulder to shoulder in those things you call pubs—man, ain't that just dandy?"

'DEAR IVAN...'

"DEAR Ivan," an anti-bomb sermon, delivered in a pious Southern drawl, is addressed to one quiet, homespun Russian from a quiet, homespun American.

Set against a religious-type choir, it will be touching, deplorably pathetic or plain funny—according to your taste.

There is apparently no truth in the rumour that royalties will be donated to the Campaign for Nuclear Disarmament. Jimmy is in more convincing form—if on a more humble plane—in the anti-cigarette song, "Smoke, Smoke, Smoke That Cigarette" (Phillips).

Jimmy has been pestered by fans of the late James Dean, the actor. "They accused me of cashing in on his name."

"Sure ain't nothing like that," he said. "They even threatened to get a gang to gether and kill me. Sure was a trying time..."

He explained the reason for the "Big Bad John" song: "I was playing a theatre and there was a man on the bill named John who was 6 ft. 5 in. tall. We called him Big John. That's why I wrote the song."

Jimmy said he had told by several entertainers the States to see Ant Newley. "They tell me the 'most talented fellas come out of Britain in..."

'Doggone it!'

"His 'Pop Goes Weasel' went over real back home."

Dean looked disapproving when told that Newley was New York.

"Doggone it," he mumbled. "I'll catch him next round."



PAUL ANKA—all-out for a British hit

o three top popsters

NOW—BUT IT-HAPPY

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ping. But people are never a nuisance.
"I get Scouts and other people knocking at the door for autographs. And they never annoy me. Where would I be without them?"

But he hates going to parties and meeting people he calls "Give-us-a-song-ers."

NONSENSE!

"I don't like people who nobble me on a social occasion and say 'How about a song?' I always reply that I sing for a living. When I'm not working, I'm out to enjoy myself."

Matt is clearly tired of the suggestion that some songs are "too good to make it big."
"This 'too good' business is a lot of nonsense. Nothing is too good. Look at Sinatra, Ella or Nat Cole. They always record things that are good. Are they to be written off?"
He also feels strongly about disc-jockeys.

LOST BATTLE

"They can't make records sell. They can only break records by not playing them. It's as simple as that."
"They can play things like 'Portrait of My Love' 20 times in a row. If the public doesn't like it, they're fighting a lost battle."
Years ago, Matt used to pester

song-pluggers for material. Now the boot is on the other foot. "They besige me."
"They're welcome to—but it does become a bit of a bind at times," he says. "Some are all right. But there are a few who persist a bit too much..."

KNOCK-OUT

He rose to say: "Have you heard the Harry Simeon Chorale's version of 'Onward Christian Soldiers'? It knocks me out."
"So stirring and full of good voice."
Matt played the record, looked enthralled, and sat back.
"My taste is changing a bit. I like strings, and plenty of more serious stuff these days..."
AND, GAZING OUT OF HIS WINDOW AT THE THICK SNOW, HE BEGAN WARBLING "WHITE CHRISTMAS."



Three singers Matt thinks deserve a bigger break (from left): Steve Martin, Terry Burton and Dickie Valentine.

'Enough of this bus driver stuff—why won't they let me forget it!'

Russia Dean

Jimmy said he had been old by several entertainers in the States to see Anthony Newley. "They tell me he's the most talented feller to come out of Britain in years."

Doggone it!

"His 'Pop Goes the Weasel' went over real big back home."
Dean looked disappointed when told that Newley was in New York.
"Doggone it," he muttered, "I'll catch him next time around."



Jimmy Dean with the Beverley Sisters and Acker Bilk after last week's "Sunday Night at the London Palladium."

I'm not angry with Britain, says Paul



or a British hit

[S Paul Anka worried at not having had a hit record in Britain for the past year or so? "Not a bit," the 20-year-old singer-composer said in London last weekend. "I realise that Britain is a completely independent market."
"Singers in your country are now doing well in their own charts—and, let's face it, that's how it should be."
"I must say I have been tremendously impressed in these last couple of years at the progress of recording techniques by British artists."

Label switch

"Naturally, I would like a hit over here. Maybe I'll get one with my latest, 'Love Me Warm and Tender.' But I'm not angry at British fans or anything like that."
The singing star was in London to

meet chiefs of the RCA label in Britain. He has just switched from EMI to the Decca chain.

Continuing his praise of British singers, Anka added: "At times, it has even been better in standard than some of the American discs. British stars deserve the success they have had recently."

He digs Helen

Paul, who has just completed filming "The Longest Day"—the story of the D-Day landings—said that despite the "difficult British market," he is all-out for a hit in our charts. He expressed admiration for Helen Shapiro's recent record successes—and also praised Helen's singing cousin, Susan Singer.
At London Airport, he looked solemn and said: "I hope it won't be long before I'm back. I love Britain."

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ELLA's finest hour!

THE 5,000 fans who filled Manchester's Free Trade Hall last Saturday will surely remember the two jazz at the Phil concerts there as Ella Fitzgerald's finest hour. What a tremendous performance!

There aren't enough superlatives to describe her artistry. Impeccable singing, superb diction, it is our taste, breath-taking phrasing... just say that Ella gave us everything! Well, not quite everything—she had no showmanship, apart from a little twisting of a scarf and occasional finger snapping.

CONTRAST

But she simply didn't need any showmanship, her voice and personality were more than enough.

By contrast, the Hawkins-Eldridge Quintet gave a miserable show. There was nothing to set the blood tingling and precious little worth recalling apart from a clever, though gimmicky, bass solo and an exquisite "Falling Leaves" from a muted Eldridge. More and more is this beautiful ballad being featured at Manchester concerts. Whatever happened to "Body and Soul"? Even Hawkins didn't play it! — ALAN STEVENS.

I shuddered at your trad poll

I READ the results of your polls with amazement and disgust. The British and Trad sections made me shudder.

Votes seem to be cast for favourite artists considered to have the best technique. Seldom did I come across an artist fairly placed according to ability to produce jazz.—Owen Williams, London, E.5.

Weish

AS a traditional jazz fan I was pleased to see the results of the "MM" Poll.

At last the musical bands are breaking through.—Alan Elsdon and Alex Welsh both being highly placed.—A. G. Damant, London, S.E.13.

Barber

CONGRATULATIONS to Chris Barber on continuing to keep his band on top of the tradies.

He is the one musician who can stay there successfully without resort to commercialism or gimmickry.—Ian Vine, Bristol, 7.

Colyer

AS Ken Colyer was placed sixth in the MM Trad Poll, he surely deserves more

air and viewing time than he gets at present. How about a BBC "Jazz Club" from the Colyer Club.—David G. Leach, Ipswich, Suffolk. (See page 3.)

Craig

WHY are so many over-rated American singers brought over to star in our Palladium TV show?

We have many British singers who are so much better than the Americans, but who never appear on the show.

In particular, Craig Douglas, a great young singer with a brilliant stage act.—John Hannam, East Cowes, Isle of Wight.

Bird...

AFTER watching the "Song for Europe" contest on BBC-TV I feel I have to express my feelings. If we must send songs to represent Great Britain, why

on earth does it have to be this sort of rubbish?

I'm not complaining too much about the winner, however—Ronnie Carroll was the only decent sounding singer present.—L. Harding, Egham, Surrey.

... for 'Birdie'

I WAS most disappointed with entries for the "Song for Europe" contest.

Surely there is better material than this in the country.

Until 12 decent British songs can be found, let's cut out this yearly farce.—Geoff Lipscombe, Watford, Herts.

JATP

THE excellent Jazz at the Phil concert at the Gaiety, Hammersmith, was marred by an audience who thought it correct to applaud loudly at the end of each break.

As a result, anyone sitting more than four rows from the stage, was unable to hear the introduction of the next musician's solo.

Surely promoters could ask audiences not to show their appreciation until the end of each number.—D. G. Lomax, Herne Bay, Kent.

Cliff

SO Cliff Richard has been called "the greatest star in Europe today." Ye Gods!

The only thing I can see in Richard, Faith and Co. is that the girls who squander their money on their records,



... but many readers were enthusiastic about the poll results—including the success of Alex Welsh.

enable the companies to offer more worthwhile stuff at economic prices.—D. Charles, Richmond, Surrey.

Hank

WITH the great increase in popularity of good Country and Western music, isn't it time we had visits from such well-known names as Hank Snow, Don Gibson, Hank Locklin and Ernest Tubb?—Kenyon D. Caldwell, Colchester, Essex.

Frank's fans say thanks

WE recently placed two adverts in the MELODY MAKER. Quite frankly I was a little pessimistic about the outlay and felt that results would not be really worth while.

I am happy to say my fears were entirely unfounded and at least 250 copies of our publication, "The Frank Sinatra Discography," have been sold as a direct result of our advertisement.

As this book is of limited appeal, this response is really wonderful. In future there will be no more qualms about advertising in the MM.—F. G. DELLAR, HON. SEC., FRANK SINATRA APPRECIATION SOCIETY.



FOCUS ON FOLK

by ERIC WINTER

AT a reception held in his honour last weekend, I was able to give Jomo Kenyatta a copy of "Jomo Kenyatta"—a very good song about the African leader's imprisonment, written in 1954 by Johnny Ambrose.

"Not many people were singing my praise in those days," said Kenyatta smiling.

Students sang spontaneous African chants as Kenyatta arrived and again as he departed.

At the reception I met Peggy Phango, one of the stars of the "King Kong" cast who chose freedom with 17 others. Since the show ended she's been looking for a job here. She has some good tradi-

tional African material and wants an arranger.

After listening to Johnny's disc "African Waltz," she decided she would like to enlist Dankworth. "Man," she said, "that music is like home!"

Spasm

WE looked in for a while at the Troubadour where Joy and Jennifer were singing to the usual rather-more-than-capacity audience. Then I took Peggy to a party.

After listening for half the night to Mike "Three-Star" Hennessey on the spasophone,

I still predict a revival of spasm music quite soon. And skiffle, I shouldn't wonder.

Shanties

STAN HUGLI, speaking and singing about his book "Shanties of the Seven Seas" at the National Book League's HQ last week, is working on a new line—a book about what Jack Tar does with his shore leave. There's ample evidence in Stan's great collection of sea songs.

Next week HMV brings out a record of Stan's songs and shanties.

Chorus leader is that other Stan, Kelly, and the boys—styled on the sleeve as the York and Albany Crew—are members of the Top and Trad folk club that meets at the Y, and A., opposite Cecil Sharp House, on Sundays.

Both the Stans will be singing tomorrow (Saturday) in a Scooner Concert at the Philharmonic Hall in Liverpool. Also on the bill: A. L. Lloyd and the Spinners.

Harlow

TOMORROW, too, Jim Bassett opens the Harlow New Town club at the Essex Skipper, a pub in the Stow.

Colin Wilkie, Henry Morris, the Hoddesdon Cellidh Singers will all be in attendance.

And Shirley Hart, still in Paris, has recorded two programmes for French radio with Barry Shoben. They will be aired on Monday and Wednesday at 2.45 p.m.

In Paris, Shirley writes, "the guitar is God." So Shirley has bought a guitar.

Toronto

A COFFEE bar folkshop in Toronto, the Bohemian Embassy, has been classified in the Toronto Yellow Pages Telephone Directory under "Consultants and Other Foreign Government Representatives."

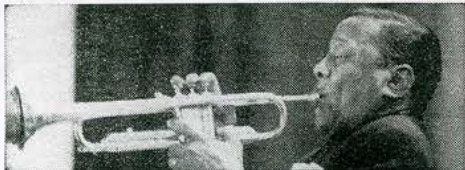
I'm indebted for this delightful bit of whimsy to the Canadian folk song magazine, "Sing and Strive."

Besides articles, and three songs from the distinguished collector Edith Fowke, "Sing and Strive" carries the following quotable quotes:

"Even a hymn is violent propaganda if sung in the wrong church." And (on the Pete Seeger trial): "Sing while ye may—tomorrow there may be a law against it."



Hawkins



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PEPPERMINT TWIST	A LITTLE BITTY TEAR	NORMAN	LANGUAGE OF LOVE

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— I FEEL PRETTY —

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Dateline USA

Chris Barber spot at President's Festival

CHRIS BARBER and his Jazzband are likely to represent Britain on the bill of the "First International Jazz Festival—Washington D.C." to be held in the Nation's capital, May 31 through June 3.

It will be sponsored by the President's Music Committee of the People-to-People Programme.

Revenues

The event will include eight concerts exploring various facets of jazz; a specially planned exhibit of paintings, instruments, manuscripts, charts and other graphic arts; a jazz film documentary and an illustrated lecture on the history of jazz.

All revenues from the Festival will be used to further the Committee's contacts with people in 101 countries.

—in Washington

BURT KORALL
reports from
New York

On the Festival Planning Committee which has worked with Mrs. Shouse for the past year are George Avakian, John Hammond, Russell Sanjek, Nesuhi Ertegün, Allan Morrison and Gunther Schuller.

BREAK-UP

COMMENTING on the engagement break-up between Frank Sinatra and Juliet Prowse, columnist Joe Hyams, who is on friendly terms with the singer, says, "At a Valentine party held at Mike Romanoff's Restaurant on February 14, the pair gave the first public indication of what might be a squabble. Mr. Sinatra refused to do the Twist with Miss Prowse."

A spokesman for the couple said there would be no amplification of their announcement and added that both Mr. Sinatra and Miss Prowse feel it is wiser to make this move now rather than later.

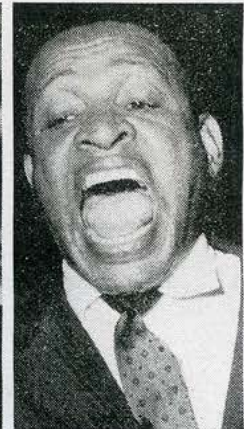
"We are currently negotiating for the appearance of jazz artists who have won acclaim in our country and abroad," said Mrs. Jonett Shouse, chairman of the President's Music Committee.

Ellington

"Among these are Louis Armstrong, Duke Ellington, Count Basie, Lionel Hampton, Chris Barber, Martial Solal, and the Polish Jazz Quartet. Jazz greats have been invited also from France, Germany, Sweden and Belgium." President Kennedy is honorary chairman of the People-to-People programme.



• CHRIS BARBER



• LIONEL HAMPTON

THE SWINGING SCENE

WHEN Paul Anka returns from Europe next month he plans to start work on a new nightclub act. . . Radio Free Europe is taking two hours of Lionel Hampton's music for airings overseas. Jazz trumpet star Pete Gandoli and thrash Gloria Wood have teamed up and are currently in rehearsal with an eye to premiering their act in Las Vegas. The two were associated several years ago in the recording of "Hey, Bellboy," which became quite popular. Jazz organist Marlowe Morris recently recorded for John Hammond and Columbia Records. Among the sidemen on the sessions were Buddy Tate, Edmond Hall, Buck Clayton and Jo Jones.



PEARL BAILEY

The Mose Allison Trio open at the Village Vanguard next week. . . Jazz arranger-composer Gary McFarland is going out to Los Angeles to score another Anita O'Day album for Verve Records.

The Don Ellis group—Ellis, trumpet; Paul Bley, piano; Steve Swallow, bass; Bobby Thomas, drums—which recently opened at "Wells" in Harlem for a two-weeker—has been extended for five more stanzas. Rev. Norman O'Connor, chaplain of the Newman Club at Boston University, and long a critic and fan of jazz, has teamed with Duke Ellington to negotiate with the Ford Foundation to film 16 half-hour shows which would be shown on educational TV outlets.

Twisted!

Pearl Bailey twisted her knee earlier this week and was replaced at the Waldorf for one show by Julie Wilson. . . Jackie Wilson has been pacted by the Copacabana for a two-weeker. He opens on April 19. Louis Prima has returned to the Capitol Records fold. . . Reprise Records, which recently pacted Dean Martin, plans to enter all areas of recording this year. The Dizzy Gillespie Quintet and

JOAN REGAN 'PLUCKY'

JOAN REGAN OPENED THIS WEEK AT THE ST. REGIS MAISONNETTE. SHE WAS WARMLY GREETED BY THE CRITICS. ARTHUR ALPERT, OF THE NEW YORK "WORLD-TELEGRAM AND SUN," WROTE: "THE IRISH-BORN, LONDON-BRED SINGER WHO OPENED LAST NIGHT IS A CHARMING AND PLUCKY PROFESSIONAL. IN SPITE OF A COLD THAT ROBBED HER OF LOW NOTES, SHE PROJECTED A WARM VOICE AND WARM MANNER."

Hollywood round-up



VIC DAMONE

A STRIP-TEASE club, on the Sunset Strip, has peelers named Fran Sinatra and Choo-Choo Armstrong-Jones. . . Vic Damone and Peggy Lee each own a piece of the ultra swank new Jerry Lewis restaurant, on the Sunset Strip.

Nancy again

Nancy Sinatra Sands will make a second film, in Italy, if her movie debut in "Thirty Bayonets" shows that she can act. . . "Jazztime USA," a new musical revue, is now being cast in Hollywood. The show will undertake a 16-week tour of South America. Fred Astaire's new Choreo Record Company is issuing a jazz LP of Elmer Bernstein's

music from "Walk on the Wild Side." Buddy de Franco, Pete Candoli, Jimmy Rowles, Red Mitchell, Alvin Stoller and Bob Bain are featured. . . North Hollywood police are investigating the mysterious death of Mrs. Jane Dorsey (49), once the wife of famous bandleader the late Jimmy Dorsey.

Winy Manone's 21-year-old son is playing drums at the Nevada club, in Las Vegas. . . Film star Joan Collins was at the airport to meet Anthony Newley. They appeared together on Bob Hope's TV show. Danny Kaye conducts the Los Angeles Symphony orchestra in April.

—Howard Lucraft

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SUN. 18 MAR. 5.40 & 8.0	LIVERPOOL EMPIRE	THURS. 22 MAR. 6.30 & 8.50	SHEFFIELD CITY HALL
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RASS TRUMPET, Bn. £18 10s.; VALVE TROMBONE, £17 10s.; FLUGEL HORN, £20. H.P. - Mickleburgh, 33, St. Luke's Mews, W.11, Park 9254.

CLARINET, B. and H. 1010, one month old only, £260. H.P. available. - Pad. 2758.

CLAVIOLINE concert model, overhauled very recently, immaculate, £70 o.n.o. - Lev. 1080.

CONN SOPRANO bent type, F.A.M. good condition. Offers, would swap for accordion. - Watford 26060.

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GISSON LES PAUL, Standard, with chrome case and P. & S., immaculate cost £175. For quick sale, £125 o.n.o. - Fine. 4202.

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MARK VI TENOR, Besson pads, case, £100. - Frank Freeman, Fin. 7940.

SELMER B.A. Alto, £50; pre-war 1910 Clarinet, mouthpiece, Meyer and Selmer Sologard Baritone Mouthpiece, £3 each. - Phone: Hay, 4475.

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TENOR STAR DON BYAS SAYS...

Rock, twist: it's all a plot

ONE of the world's greatest sax players, Don Byas, who has just spent a few weeks in Paris before returning to Amsterdam, where he lives, said recently that promoters are killing jazz.

He said that the Twist and Rock were all part of the plot. "When I came to France 16 years ago and decided to stay, jazz was doing wonderful business," Don said. "I played at the St. Germain des Pres Club for a couple of years. I played at the Vieux Colombier. I had a record contract and, to crown it all, I had a hit with 'Laura'."

I saw what was coming and I quit Paris partly for that reason." For Don, the gimmicks are the Twist and Rock. "They are as old as the blues" says Don, "but jazz does not make enough money, so the door is opened to what I call the side-shows... for that is all these new crazes are."

Don has never wanted to return to the States, not because of the colour problem, but because he likes the speed at which Europe lives. But he soon realised that jazz clubs in Europe are not as stable as they might be.

When Duke Ellington, JATP and other jazz packages came to Europe, Don joined them. "This sowed the grain of an idea. He decided that he would give concerts, BUT NOT IN THE COUNTRY IN WHICH HE LIVED."

Holland "I went to Holland. It is a nice, clean country with a high standard of living at low cost. "I tour, play at galas, do radio and TV work all over Europe, but never in Holland. "When you live in a country, the fans say they love you and your music, but they know you will always be there so they go to listen to some visitor." HENRY KAHN.



BYAS - "simple music"

Songs of the Sixties

MOST of the modern folk balladeers who deserve representation (Hasted, Dallas, Brunner, Tawney, Handle, Comfort) are present between the covers of "Songs for the Sixties" (Workers' Music Association, 136a, Westbourne Terrace, London, W.2, 35, 6d.).

There's also a song or two from Australia's Stan Wakefield and Canada's Wade Hemsworth, plus a couple from the editors, Ewan MacColl and Peggy Seeger. The biographical notes, written by the songwriters themselves, are often lighthearted, but they reflect the subjects pretty accurately. All the songs are good-contemporary folk-style pieces-among the best on the folk scene, and including two "Sing" annual award winners. MacColl and Seeger have done us proud, and, though it's smaller, this collection does the topical what "The Singing Island" (edited by the same team) did for the tradition. - E. W.

JOHNNY DANKWORTH

has written a new theme for the new look "Mrs. Dale" BBC series but it still has no title and there are no plans to record it. Johnny has retained the well-known harp effect with the seven-piece outfit he used on the session. Interesting how some signature tunes come into being. When Ron Grainger embarked on the background music for the TV "Comedy Playhouse" series, he was faced with the problem of providing a connecting link between the various weekly episodes-slanted at the scriptwriters Ray Simpson and Alan Galton. So Grainger included a part for a typewriter.

Diary date

SO successful was this year's Hit Parade Ball at the Empire Rooms, Tottenham Court Road, that the organisers, the Trade Music Guild, have already booked next year's date at the same venue: Friday, February 8th, 1963.

'Willow Waltz'

LAST week, Boosey and Hawkes staged a reception at London's Café Royal to launch a vocal version of Cyril Waters' "Willow Waltz," the well known theme of the Tim Parry series. With a lyric by Derek Lowe,

Dankworth face-lift for Mrs. Dale DENMARK ST. DIARY

"Goodbye My Love" is sung by new girl Kay Wilson. All very nice, but I was still left wondering why it was thought necessary to do a vocal version of "Willow Waltz." This is essentially a "piece of music" and, as such, it has developed into an orchestral standard during the past couple of years.

Pinkie's hits

THROUGH her TV series, "Pinkie" Dorothy Provine has created such interest in so many of the good old Charleston beat numbers, that Francis Day and Hunter have published a selection, "The Roaring 20's." Included are "Back in Nagasaki," "Sweet Georgia Brown," "Doin' the Raccoon," "Eye Eye Blackbird" and Dorothy's most famous one to date, "Don't Bring Lulu." Guitar symbols are added.

Kill to Karl

RONNIE CARROLL'S record of his Eurovision theme "Ring-a-Ding Girl" is selling well, but first kill goes

to Karl Denver, whose disc of "Never Goodbye" is the first 1962 Eurovision Contest song to reach the Top Twenty. Karl didn't get in the first three in the contest itself, which again proves it is the sound impact which sells records. In fact, publishers continue to plug along with steam radio as their best outlet for exploitation in making a song.



Dorothy Provine

jazz on the air

Table with columns for Day, Time, and Station. Includes entries for SATURDAY, SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, listing various jazz programs and their broadcast times.

Key to Stations

A: RTP France 1-1-1829m. 48.30m. 2-190m. B: RTP France 2-498, 445, 379, 353. C: RTP France 4 (FM only): 89, 90, 92, 94, 95, 96 M. bands. D: BBC: 228, 231, 25 or 19m. bands. E: NDR: 300, 189, 48.30m. F: Belgian Radio 1-184, 2-324, 4-199m. G: Radio Nov Sad: 237m. H: Hiverstun: 1-402, 2-398m. I: SWF B-Baden: 295, 363, 195, 412m. J: AFN: Germany: 547, 844, 271m. K: SBC Stockholm: 1071, 506, 306, 255, 245, and 49m. band. L: NR Oslo: 1276, 477, 357, 228, 31, 25 or 19m. bands. M: Saarbrücken: 211m. O: DR Munich: 375, 167, 187m. P: SDR Stuttgart: 222, 231, 212m. Q: RIK Frankfurt: 506m. R: RAI Italy: 1-134, 457, 235m. 2-355, 290, 99m. S: Europe: 1, 194fm. T: VOA: 9-15-75, 49, 31, 19m. bands. 10.15 and 11.10-1734m. (L.W.). U: Radio Bremen, 222m. V: Radio Utrecht: 530m. W: Luxembourg: 208, 49.28m. X: Monte Carlo: 205m. Y: SBC Lusane: 538m. Z: SBC Geneva/Lausanne: 305m.

Discs kick off McHarg band's 60-date tour

GLASGOW'S Royal Garden Jazz Club gave a Gala Night send-off, on Sunday (25), to the resident Jim McHarg Scotsville Jazz Band which starts its first nationwide tour this weekend.

The band opens its 60 days of English dates at CHINGFORD, tonight (Friday), and has its LONDON West End debut at Jazzshows on Sunday (4).

Eye release the group's first single, "Forgotten Dreams," backed by "St. Thomas," next week and follow with its first LP in May.

NORFOLK jazz clubs have banded together to arrange a week's tour of the County for the Back of Town Syncopators.

The BoTS opened yesterday (Thursday) at LOWESTOFT and also visit clubs at KINGS LINN (tonight), MUNFORD (tomorrow), ATTLEBOROUGH (4), NOR-

ROUND THE JAZZ CLUBS

WICH (5), THETFORD (6) and BURY ST. EDMUNDS (7). After playing WINDSOR Jazz Club on March 23, the Syncopators fly to EDINBURGH to appear at the new Jazz Gallery on March 24 and 25.

THE local Slim Newton Band currently holds the attendance record at the Concorde Jazz Club, SOUTHAMPTON, despite visits from "name" groups. The Newton boys are resident at the Concorde on Saturdays and the Yellow Dog Club on Sundays.



McHARG - touring



SIMS - Brighton



ROSS - Oxford

Jazzmen, in place of Roger Rae who has signed with Dick Charlesworth.

CLARINETTIST Tony Douglas has joined the Kenny Robinson Jazzband which last week notched up 110 consecutive Thursday sessions at LONDON'S Ken Colyer Club. Rest of the line-up, with Kenny on trumpet, is Gordon Bartlett (tmb), John Stuart (bjo), Norris Gaselee (bass) and John Tidy (drs.).

NEW clubs continue to spring up all over the country. In the latest batch are: The Harmonic Jazz Club, Plashet Grove, EAST HAM, opening on Sunday (4) with Dave Wilkins' Diplomats, the ASHTON Jazz Club, near St. Helens, Lanes, opens tonight (Friday), with the Memphis City Stompers resident. The Ken Colyer and Papa Bue bands play the first night of a new weekly club at the Essoldo, LOUGHBOROUGH, on March 9.

NAME bands booked for Bonny Manzi's Chinese Jazz Clubs—Ken Sims Vintage Jazzband at BRINGTON, tonight (Friday), and CRAWLEY (March 7); Monty Sunshine at SWINDON (8); and Alex Welsh at BRISTOL (March 27).

NEWS from MANCHESTER: Pete Haslam's Collegians play the Sports Guild Jazz Club, tonight (Friday). Ralph Watmough's Jazzmen are at the Oasis, tomorrow. The Yorkshires

Jazz Band are booked by Manchester University Union, tomorrow.

TRUMPETER Alan Broad is leaving Syd Levin's Jazz Quintet, resident at Jazz Unlimited, CAMBRIDGE, and will be replaced by guitarist Bob Wilkinson. Syd's wife, Mary, presented him with a daughter, Charmian Bernadette, two weeks ago.

THE High Society Jazz Band is resident at the Shell Bar Jazz Club, Lifeboat Hotel, CLEETHORPES, on Thursdays. The club is running a dance, with Mike Cotton's Jazzmen, at the local Winter Gardens, on March 15.

CLUB 60 Shalesmoor, SHEFFIELD, has presented trad, modern jazz and pop stars at its Friday, Saturday and Sunday sessions over the past year. Joe Harriott's Quintet visit the club on March 8.

BOOKINGS: Johnny Tippett's Jazzmen are the attraction at MACCLESFIELD Jazz Club, tonight (Friday); The Red River Jazzmen play the Danum Hotel, DONCASTER, on Sunday (4); The Saints Jazz Band visit the Bamboo Club, HAZEL GROVE, Cheshire, tomorrow; Kenny Ball's Jazzmen visit the Pavilion Gardens, BUXTON, tomorrow; Don Read presents Ken Colyer's Jazzmen at HUDERSFIELD Jazz Club, tonight; Bruce Turner plays The Gaff, BLACKHEATH, tonight and tomorrow.

Frankie lies in for exhibition

LANCASHIRE - BORN Frankie Vaughan returns to his native northwest on March 13—to open a Brighter Homes Exhibition at the City Hall, Manchester.

And to keep this date, Frankie will fly 300 miles from Amsterdam where, on the previous night, he has a TV date.

Musical attractions at the Home and Gardens Exhibition which opens at Bingley Hall, Birmingham, on April 4, will include Nat Temple's Orchestra, Morton Fraser's Harmonica Gang, and the Littlewood Songsters.

And Dr. Crook and his Crackpots will be resident at the Scottish Food Exhibition at the Kelvin Hall, Glasgow, from April 3-14.

Touring

KENNY BALL'S Jazzmen and singer Clinton Ford will join Papa Bue's Viking Jazz Band on Sunday (4) at Manchester's Free Trade Hall. . . . Another date in the Viking's itinerary is at the Viking Club, Blyth, Northumberland, on March 26. . . . On Wednesday, March 7, Vince Eager will appear at the Majestic Ballroom, Barnoldswick, Lanes, followed by Bradford (9), Halifax (10), and Dewsbury (11). . . . Terry Young and the Young Stars will appear in Southern TV's "Day by Day" tonight (Friday), in Tyne-Tees TV's "Young at Heart" on Wednesday (7), and on April 2 start a two-week tour of Scottish ballrooms.

Club dates

ON Saturday the Left Wing Coffee House in Manchester reopened after extensive redecoration, with John Rowland (cpt.), Julius Hesford (tr.), and the Joe Palin Trio in residence for the regular Saturday all-night sessions. . . . Oxford's Perdido Jazz Club, no longer operating regularly, presents a Jazz Ball at the Carfax Assembly Rooms on March 6 with the Joe Harriott Quintet, Don Rendell, and Tony Kinsey leading a local group. . . . The Beau Nash Club in Blyth, Northumberland, has been opened by Walter Nash. Music is confined to a juke box until a dance floor can be laid when jazz groups will be featured.

Comeback?

JACKIE DENNIS, now 19, and managed by London, who formerly managed Josef Locke, starts a three-week season at the shortly-to-close Theatre Royal, Dublin, on April 3. He is also to appear in a



Jackie Dennis—now 19

series of 26 programmes for the new Telefe Eireann channel. Negotiations are pending for Jackie to visit the U.S. for a return appearance in the Perry Como TV show.

'Brigitte' weds

ENVY of all his musical colleagues in Gillingham, semi-pro saxist Mick Betts is to marry Judy Green, 19-year-old laboratory assistant, tomorrow (Saturday). Judy was voted the nearest approach to Brigitte Bardot in a nation-wide contest some months ago!

New series

RECORDING singer-comedian Ken Dodd starts a new BBC-TV series of "The Ken Dodd Show" on May 15. First programme will be recorded at Blackpool and will also feature Eddie Calvert. . . . Eula Parker will appear in MIBAD TV's "Lunch Box" from March 13-16. . . . The Hedley Ward Trio will record in radio's "Mid-Day Music Hall" on Sunday (4) and will appear in Tyne-Tees TV's "One O'Clock Show" on March 12 and 13. . . . Alberta Dodd, former Hedley ward singer, made her first appearance in Granada TV's "People and Places" last Friday and was immediately signed for Monday, Wednesday and tonight (Friday). On March 15 has her first radio date for the BBC in the North—in "Workers Playtime."

Clansmen

FORRIE CAIRNS and the Clansmen head home to Glasgow on March 6, after their first full English tour. That evening, the group will appear on Scottish TV's "Here and Now" before playing the first of a series of name-band concerts at Glasgow's Falcon Theatre.

The Clansmen return South on April 1.

Big-band jazz

THE Peter Madison 12-piece Band, for seven years old yet with an average age of 24, is wooing dancers in the Southampton area on the nights of Herman, Goodman and Basie. . . . The Tremors, a swing group popular in Sussex youth clubs, can now be heard on Saturdays at the Plaza Ballroom, Worthing, and on Sundays at the Top Hat Ballroom, Littlehampton.

Change

THE Gaumont Cinema, Portsmouth, is to close tomorrow (Sat.) and, after a 20,000 conversion, will reopen in the autumn as the Majestic Ballroom. . . . The Bill Clinton Working, presents one of its rare stage shows on March 6 when Helen Shapiro will star, supported by the Brook Brothers and the Red Price Band. . . . Icy Benson and her Girls' Band pay a delayed return visit to South Yorkshire on April 6 to appear at the Wombwell Cricket, Lovers' Society Spring Ball. They will be supported by Peter York and the Pontiacs—a young Sheffield rhythm group.

Royal ball

HEDLEY WARD and his Band will play at the opening ball at Solihull Civic Hall, when it is



NEWS BOX by JERRY DAWSON

opened by the Queen on May 25. The band will then play alternate Saturdays at the hall. . . . Beauty queen Rosemary Frankland ("Miss World") appeared in a fashion show at the Locarno, Bristol, on Wednesday (28) when music was provided by the resident Johnny Baines' Band.

Ella on TV

ELLA FITZGERALD and Norman Grantz will be interviewed on Southern TV's "Day by Day" on Wednesday (7) after which Ella and JATP will play two concerts at the Gaumont Theatre, Southampton.

David Whitford is keen to record a song he has discovered while in pantomime at the Grand Theatre, Leeds. It was written by Hull record dealer John Plam, for an amateur pantomime, and was suggested to David by Leeds bandleader Johnnie Adlesstone.

Stolen

A SELMER Mark VI alto saxophone, number M.80394, of Ken Turner's Band, is stolen last week from the Locarno Ballroom, Liverpool. Anyone to whom this instrument is offered should contact the nearest police station.

Late call

A NEW Metropole Theatre, Glasgow, is to arise from the ashes of the tragic fire last October, when the old theatre—100 years old this year—was gutted. The new theatre should be ready for the autumn in time to present a year late—Scottish Galinas, which should have started last autumn.

Summer shows

HARRY SCOBME is to star for the summer season at the Wellington Pier, Great Yarmouth, his first appearance at the Norfolk resort. . . . Among bands booked for summer Sunday concerts at Wellington Pier are: the Acker Bilk July 1, and the Temperance Seven (July 15)—and again each will be making its debut at Great Yarmouth, 100 years old this year—was gutted. The new theatre should be ready for the autumn in time to present a year late—Scottish Galinas, which should have started last autumn.



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Sunday, March 4th JIM McHARG'S SCOTSVILLE JAZZ BAND

Monday, March 5th KENNY BALL JAZZMEN

Tuesday, March 6th ERIC ALLANDE AND HIS NEW ORLEANS KNIGHTS

Wednesday, March 7th BOB WALLIS STOREVILLE JAZZMEN

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 - 15th. Swindon
 - 16th. Hornchurch
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- Sun. 18 Hornchurch
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- Wed. 20 Berkhamsted
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- 7 Nottingham—"Dancing Slipper"
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- 9 Brockley, Rivoli Ballroom
- 10 Hyde, I.C.W., "Royal York" Hotel
- 11 Crews, Majestic Ballroom
- 12 Norwich, Riverside Jazz Club
- 13 Berkhamsted, King's Arms
- 16 Northampton College
- 17 Southport, Palace Hotel
- 18 Edgware, "White Lion"
- 19 Sheffield, Methredene Dance Hall
- 23 Jazzshows, W.I.
- 24 Kingston, Coronation Hall
- 25 Hornchurch, Elm Park Hotel
- 26 Wimbledon, Marlborough Hall
- 28 Oxford, Carfax Ballroom
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- 5th Birmingham, Jazzland
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- 7th Off
- 8th J.C. W.1
- 9th Cambridge, Rex Ballroom
- 10th Dunmow, Foakes Memorial Hall
- 11th Off
- 12th Off
- 13th Rochester J.C.
- 14th Oxford, Carfax Ballroom
- 15th Luton, T.U. Hall
- 16th Windsor, Ex-Services Club
- 17th Nottingham, Dancing Slipper
- 18th Oldbury, Hen and Chicken
- 19th Southend, Elm Hotel
- 20th Off
- 21st Catford, Tigers Head
- 22nd Watford, Ex-Services Men's Club
- 23rd Off
- 24th Watford, Ex-Services Men's Club
- 25th Maidstone, Royal Star Hotel
- 26th BBC recording
- 27th Great, Working Men's Club
- 28th Tottenham, Bruce Gve Ballroom
- 29th York, Rialto
- 30th Hull, Liverpool Hall
- 31st BBC Saturday Club (evening)
- 32nd Cavern, Winderpool (evening)

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with an especial "Thank You" to Kenny Ball and Terry Lightfoot for their help and encouragement.

MARCH DATES

- 1st Redcar, Coatham Hotel plus T.W.W. Discs A-Go-Go
- 2nd Alderley Edge, Regal Ballroom
- 3rd Shrewsbury, Morris's Ballroom
- 4th Liverpool, Cavern
- 5th ATV Recording
- 6th BBC Tradtime and Grays, Working Men's Club.
- 7th Tottenham, Bruce Grove
- 8th B.E.C. GO MAN GO and Crofton Park, Rivoli Ballroom
- 10th Kingston, Baths
- 13th Bournemouth, Pavilion
- 15th Cleethorpes, Winter Gardens
- 16th ITV, ALL THAT JAZZ and Derby, Gaumont
- 17th Leeds, Odeon
- 18th Doncaster, Gaumont
- 19th Birmingham, Jazzlands
- 22nd Luton, TU Hall
- 23rd Brighton, Aquarium Jazzshows
- 24th Ipswich, Baths Hall
- 27th Harrow, British Legion
- 28th Crawley, Railway Hotel
- 29th Guildford, Wooden Bridge
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Melody Maker

Red carpet welcome awaits Sinatra

FRANK SINATRA's trip to Britain is definitely ON. This was confirmed on Wednesday by Pye Records executive Louis Benjamin, who has been conferring with one of Sinatra's business associates in London.

JERRY LEE LEWIS SETS TOUR DATES

AMERICAN pianist-singer Jerry Lee Lewis flies into London on April 27, and two days later starts his tour at Newcastle's City Hall. Other shows follow at Leicester (April 30), Birmingham (May 1), Strettham Hill Theatre, London (2), Blackburn (3), Grimsby (4), Portsmouth (5), Cantrick (6). More dates will be announced.

nesday by Pye Records executive Louis Benjamin, who has been conferring with one of Sinatra's business associates in London.

Date pending

The singer is due in London for a charity show at the end of May or early in June. No final date has been fixed. "Frank Sinatra's adviser made excellent progress in his talks," said Benjamin, "and he

GARRY SWINGS

A "SWINGING" shot of trombonist Garry Brown, who, on Tuesday (Mar. 6) introduces a new series, "Things Are Swingin'", featuring Garry's Orchestra. Guest singers on the show will include Lorie Mann, Shirley Jackson, Colin Day, Al Saxon and Tony Stevens.



'MERCY MISSION' BY BARBER BAND

THE Chris Barber Band will fly to Hamburg on Sunday (March 4) to play a concert in aid of the city's flood victims. The band returned to London from its German tour yesterday (Thursday). It had played Hamburg a matter of hours before the tornado brought disaster. It leaves London Airport early this Sunday and will play the concert at Hamburg University. The band then flies home and appears at Ipswich Jazz Club the following night (6). Chris has also agreed to play a Flood Relief concert in Sheffield next month.

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Record boss lashes at disc 'monopoly'

AN outspoken attack on what he calls a "monopoly of the Big Five record companies in Britain" was made this week by Jeff Kruger, 30-year-old boss of the independent Ember label.

"Either the shops give us a new deal, or we will open our own shops and also sell direct to supermarkets, chemists, dance halls, factories, tobacconists, and so on," said Kruger. Addressing the annual meeting of the Gramophone Record Retailers' Association in London, he continued:

'Geared up'

"The time has come to break the monopoly these record shops have had for so long. Either they stop favouring the 'big five' record companies—or they could go out of business. I am all geared to distribute direct to chemists and supermarkets if necessary. The sell-to-supermarkets plan is based on the American system, where discs can be bought from kerbside kiosks.

'Pop Pools' to use disc best-sellers

THE MELODY MAKER'S Hit Parade charts might be used in the first "Pop Pool." The formation of a new pools promoting company—Pop Pools, Ltd.—was announced this week. It will promote a pools coupon service with "fixtures" based on Hit Parade placings and movements of current pop discs. Television personality and disc-jockey Kent Walton, who introduced "Cool for Cats," is a director of the new company, which will have headquarters in Wembley.

TV JAZZ ENCORE

"All That Jazz," ATV's Friday night showcase for jazz and pop stars, has had its third extension—until May.

Temps man leaves

Clarinetist Alan Cooper this week quit the Temperance Seven. No replacement had been set at presstime.

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