



IS DUKE JUST KIDDING US?

WILL 1963 be remembered as jazz's finest year? Will the New Wave and its exponents, Coltrane, Rollins, and Miles Davis become family favourites?

I very much doubt it. We have started the New Year presenting bouquets to the same old few. The Ellington entourage has now arrived. "Give him a big band," everybody says.

But who really cares? Why can't we realise that this guy and his compatriots have been stringing us along with the same old material and ideas for far too long? I, for one, would like to see a change.

In 1963, let's not waste these golden opportunities we have been presented with by importing "has-beens," when the USA is bursting with these

MAILBAG

marvellous new sounds. Roll on the Mulligan and Kenyon tours!—A. F. SOWMAN, Preston, Lancashire.

● LP WINNER.

★ IRRITATING DJs

WHY do disc-jockeys, when they have played a particular record, say that it is already a great hit in America—implying that it is therefore bound to be a hit here?

Nothing irritates me more than the assumption that we are supposed to copy the Americans—not only in the way they speak and act, but also in choice of records.

If these people cannot refrain from being biased, they are not fit to be disc-jockeys.—MISS PAMELA BURTON, Calford, London.

★ TORME TURMOIL

A REFLECTION on the intelligence of today's record buyers is the fact that Mel Torme's "Comin' home baby" has entered the Hit Parade.

All Torme lovers will, I'm sure, agree that it must be the worst record ever made by a really brilliant artist.

A man of Torme's talents should not have to commercialise so much to be appreciated by more than his faithful followers.—MRS RUBY MULLAN, Paddington, London.

★ WHERE'S STAN?

WHERE has that absolutely underrated pianist-composer Stanley Black vanished to?

An occasional record is of no use. What we need is to see him on TV and in the theatres fronting a dance orchestra. For if anyone can bring back melodic modern popular music, it's Stanley.—JOHN HONE, London W12.

Editor's note: Stanley is MD of Cliff Richard's current film, "Summer holiday."

★ BOSSA TROUBLE

I WOULD like to thank Ray Coleman for at least listening to the entire bossa nova and Latin Jazz Club on BBC instead of condemning it after only two numbers like your reader E. Sears. I must point out that solos

taken by instrumentalists were improvised and not scored. Whether they were jazz or not is purely a matter of opinion.

Ray may consider the idea of bossa nova in "Jazz club" as "appalling," but surely there is room occasionally for something a little different? —JOHNNY "CHAQUITO" GREGORY, Gerrards Cross, Bucks.

I did not object to the idea of a bossa nova programme, but merely to its execution.—R. C.

★ CONGRATS!

CONGRATULATIONS to maestro Ted Heath on the achievement of his 750th broadcast last Saturday.

The band remains the most consistent big band in Europe, way in front of its competitors, and Ted has striven to play only quality arrangements and compositions.

While the Heath band continues there is at least a glimmer of hope that the music business will one day regain its sanity.—PAT CRAYDEN, Uxbridge, Middlesex.

★ ROSY MATT

MATT MONRO is a rose in a garden of weeds. His recording of "By the way" is too good to get into the recognised adolescents' Hit Parade.

Matt is definitely Britain's best.—SYD JOHNSON, Cottingham, Yorks.

★ TREND DANGER

CHRIS ROBERTS' recent article on rhythm-and-blues ignored the biggest danger in the trend—managements.

Already clubs are cashing in on the music's affiliation with rock in the pretence of furthering jazz.

It is they, rather than the musicians, who are going to cause R&B to live and die like trad.—PAUL BREAN, Whitton, Middlesex.

★ NOBEL JAZZ?

WHY cannot British jazzmen be honoured in the way that writers, scientists and sportsmen are?

Nobel Prizes are awarded to scientists and writers; Pulitzer Prizes to journalists, poets and playwrights; Academy Awards to films and film-makers; Golden Discs to top pop artists.

Why not make such an award, or awards, every year to jazzmen who create original work and contribute to the status of British jazz.

It could be a fine way of providing more stimulus to jazzmen, raising standards and

generally earning respect from the public outside.—MICHAEL HULL, Camberley, Surrey.

★ THANKS!

ON behalf of the Field lectures and entertainments, our very best thanks for the thoughts and kindness of the many musicians who donated their services to entertain men and women in various prisons during 1962.

Through Peter Burman, musicians have done much to help me achieve the aim of showing prisoners they are not forgotten and keeping them in touch with the world outside.

Bill Bramwell, Lennie Felix, Davy Keir, Doug Richard, Len Baldwin, Nat Gonella, Melbourne New Orleans Jazzband, Dinah Kaye, and Beryl Bryden are among the many whom I wish to thank.—MRS XENA FIELD, Daily Mirror, London.

★ NO GUTS

"WHO'S taken the guts out of British jazz?" somebody asks.

Let's face it: most of the traditional bands on the scene today are playing anything but the music that's closest to their hearts.

Most are frustrated boppers earning a good living but still unable to live with themselves. What's lacking? Principles.—KEITH SMITH, leader, Climax Jazzband and New Teao Brass Band.

★ COMMERCIAL

DEADER Miss A. Conroy has it a point—the far-out sounds of Coltrane and Coleman have no commercial appeal.

The simple sounds catch the public's ears. It's up to the bands of today to take inspiration from the Shearing sound.—ERIC KNIGHTS, Ipswich.

NEXT WEEK!

DUKE ELLINGTON

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ACKER BILK
writes for you

PAGES 4 and 5



© RAY CHARLES — the on-off tour is on

For six swinging days—

RAY CHARLES IS COMING AT LAST!

RAY CHARLES IS coming! The "cry wolf" tour that has kept thousands of British jazz and pop enthusiasts on tenterhooks for two years is ON at last.

On Wednesday, Harold Davison — British agent behind the current Duke Ellington tour—told the MELODY MAKER that he had signed Ray Charles for a British tour.

★ WORLD DEMAND

It opens at the Odeon, Hammersmith, on Tuesday, May 14 — but the whole trip will last **FOR SIX DAYS ONLY.**

Says Davison: "It has been a tremendous effort getting Ray, but we have at last managed it. The fact is, he is in world demand."

"He is playing dates on the Continent both before and after May 14—so we were only able to get him for six days."

★ RAELETS TOO

"So we took the opportunity while it lasted!"

And Ray Charles is playing into Britain from Paris with his full accompanying band plus the sensational Raelets vocal group featured on his best-selling discs.

There will be two concerts at Hammersmith, followed by two concerts at other London and provincial centres to be announced.

Mammoth jazz festival jumps in June

DIZZY GILLESPIE, Buck Clayton, and Anita O'Day may head the bill at Britain's "biggest and most spectacular" jazz festival.

Three of Britain's top festival promoters—Lord Montagu, Harold Davison, and Harold Pendleton—have formed a new company to run the first International Jazz Festival, at Belle Vue, Manchester, on June 6, 7, 8 and 9.

They plan to top the bill with stars from America and the

28 STAR GROUPS FIXED

Continent—Gillespie, Clayton and O'Day are just three of the names involved in current negotiations. In addition, 28 big British groups have already been signed.

Unusual

They are the bands of Kenny Ball, Chris Barber, Gerry Brown, Forrie Cairns, Dick Charlesworth, Clyde Valloy Stompers, Tony Coe, Ken Colyer, Johnny Dankworth, Alan Elsdon, Fairweather-Brown, Charlie

Galbraith, Joo Harriott, Tubby Hayes, Alexis Korner, Terry Lightfoot, Humphrey Lyttelton, the Merseyside Jazzband, the Original Downtown Syncopators, Don Rendell, Ronnie Ross, the Saints, Ronnie Scott, Monty Sunshine, Temperance Seven, Bruce Turner, Bob Wallis and Alex Welsh. ACKER BILK will appear if other commitments permit. An unusual opening concert will present classical pianist Peter Katin, with the Birmingham Symphony Orchestra, playing the music of George Gershwin.



ANITA O'DAY



BUCK CLAYTON



DIZZY GILLESPIE

Adviser

The Hon Gerald Lascelles will act as artistic adviser for the festival, and an advisory board will consist of bandleaders Chris Barber, Johnny Dankworth and Humphrey Lyttelton, American improviser Norman Granz, and writer Kenneth Allsop.

SUMMER HOLIDAY—pages of special features inside

CAUGHT in the ACT

No storm warnings for these Hurricanes

THE reputation of Johnny and the Hurricanes was the only thing that kept the dancers applauding when the American group opened their three-week tour at the Gaumont State, Kilburn, on Tuesday. Not wishing to sound anti-American, I could think of more than one British group with more attack, more heat and more solid sound—but they haven't made eight hit records, and that's the difference. The promised "sound of the Hurricanes" was muffled; guitar was indistinct and the organ didn't bite through as it should, although amplification might have been partly to blame. Leader Johnny Paris is a

fluent tenor player and the main force in the group. One good mark—the stage routines and touches of comedy were slick and professional. I'd give them five out of ten.—C. R. (See page 6.)

ODETTA on disc tends to pall after the first ten numbers. But in a late-nighter at the Prince Charles Theatre she is much warmer than on wax. She made 90 minutes speed by and should pack the house nightly. Her singing has a comforting quality—which becomes a disadvantage with a song that needs teeth, such as "Oh freedom." There is plenty of vigour in her versions of "Santy

Odetta shines in revue

Anna" and "Joshua fit the battle of Jericho," though her complicated guitar arrangements sometimes get in the way. As a blues singer, Odetta turns out to be something of a Gospel shouter and she was not helped by the Kenny Baker group. The Countrymen sang one American, one Israeli, one Spanish and one Irish number.—E. W.



© KENNY LYNCH



© ODETTA

staging the Abbot's Bromley horn dance to a quartet of electronic guitars. Surprisingly it came off. Robin Hall and Jimmie Macgregor, singing better than I've heard them in a long time, got 5,000 people singing "Bothesay-o." Ron Smedley's energetic production and admirable lighting made this the best festival in years.—E. W.

the beat, Kenny Lynch made an impressive debut in London cabaret at the Jack of Clubs this week. Nowadays, one of the highest compliments one can pay a singer is to affirm that he does not imitate or copy. In this category, Kenny stands out with individuality. He has vivid expression and controlled dynamics and, with two hit records to his credit, there should be no stopping his rapid progress. Lynch was noticeably nervous on his first night and it is a weak criticism to say he is overworked.—R. C.

THE Festival of Folk Dance and Song at the Royal Albert Hall tried to suggest the continuity of dance by

COMBINING originality and drive with sensitivity and an uncanny sense of



• HELEN SHAPIRO

Helen and Vaughan for Palladium show

HELEN SHAPIRO and FRANKIE VAUGHAN star on "Sunday night at the London Palladium" on January 27... JANIE MARDEN stars in cabaret at Iford's Room at the Top for a fortnight from January 29... BOY CASTLE became engaged this week to singer-dancer FIONA DICKSON. They wed in July... ECHOES and LES BROWN Orchestra booked for annual Hit Parade Ball at Empire Rooms, London, on February 8.

with current polka craze there, the group's real name would be confusing. WALLY STOTT backs them throughout disc. At home, the group opens at Royal Hotel, Liverpool, for week from January 28 and airs on "Workers' playtime" on February 5. BERT WEEDON replaces CRAIG DOUGLAS in Light's "On the scene" on February 14 and 17, while the singer enters hospital to have tonsils out... In Hollywood, negotiations have started for film rights of ANTHONY NEWLEY's "Stop the world—I want to get off!" Newley will star in the picture.

and VOLTAIRS for dance date at Textile Hall, Bradford, tonight (Friday).

BERRY will join March tour of Britain by BRENDA LEE.

TERRY LIGHTFOOT Band for "Easy beat" on January 27... MIKE COTTON guests on Light's "ACKER BILK Show" on February 18... OTTILIE PATTERSON, recovered from recent throat illness, appeared with CHRIS BARBER Band at Stoke-on-Trent last Saturday. JEANIE LAMBE also sang with band... Bassist PETER MORGAN has replaced JOHNNY HAWKSWORTH in JOE SIGLER Trio in Boulevard Restaurant of London's May Fair Hotel... MIKE

AFTER his Westcliff pantomime, CRAIG DOUGLAS plays BBC Pop Prom at London's Albert Hall (March 14), followed by dates at Birmingham (15), Boston (16), Portsmouth (17) and Reading (18)... SYD DEAN Band, who played Brighton's Regent Ballroom from 1946-1958, return there February 3, replacing HARRY LEAF Band, who leave after 31 years... RCA Victor label releases original soundtrack recording of ELVIS PRESLEY's film, "Girls! Girls! Girls!" in Britain today (Friday).

TOMMY BRUCE has signed a two-year contract with AR-TV. The company will showcase him as a singer and character player... TONY MEEHAN was A&R man on his joint disc hit with JET HARRIS "Diamonds" currently at No 12 in Hit Parade... JENNINGS Musical Industries will exhibit at Frankfurt International Trade Fair from February 17-21.

PETER KNIGHT appointed musical associate on DUKE ELLINGTON's Granada TV hour-long show... ALAN ELSDON Band for ABC-TV's "Thank your lucky stars" (February 9), "Easy beat" (January 20 and February 17), "Saturday club" (January 26) and "ACKER BILK Show" February 25... Impresarios on-the-move: LESLIE GRADE returned to London this week from Rome and BERNARD DELFONTE goes to Israel today (Friday) to study theatre situation... American singer DAVID THORNE, whose "The Alley cat song" is No 35 in Pop Fifty, visited Britain this week for disc promotion.

More U.S. visitors

THE Lintelers, one of America's top folk song vocal instrumental groups, makes its first British trip from January 27.

The group will fly into London from Italy during a European tour for TV and radio dates. Their sole public appearance will be at a concert at London's Royal Festival Hall on February 7.

Full tour dates for Chris Montez, Tommy Roe, the Beatles, and the Viscounts were announced this week.

The package opens at East Ham Granada on March 9. Dates follow at Birmingham (10), Bedford (12), York (13), Wolverhampton (14), Bristol (15), Sheffield (16), Peterborough (17), Gloucester (18), Cambridge (19), Romford (20), Croydon (21), Doncaster (22), Newcastle (23), Liverpool (24), Mansfield (26), Northampton (27), Exeter (28), Lewisham (29), Portsmouth (30), and Leicester (31).

EDEN KANE, ALLISONS, BEVERLEY JONES and GERRY BROWN's Jazzmen for TWV's "Disc-a-gogo" on January 28... Guitarist JOHNNY DUNCAN guests with PETE DEUCHAR rhythm-and-blues group at London's Marquee on Monday... London impresario-band-leader VIC LEWIS recorded bossa nova album in Hollywood last Wednesday with all-star line-up including LAURINDO ALMEIDA (gtr), BUD SHANK (alto/flute), BOB COOPER (trp), JACK SHELDON, SHORTY ROGERS (tp), DON BAGLEY (bass), VICTOR FELDMAN (pno) and SHELLY MANNE (drs).

TORNADOS this week cut first LP for Decca for American market. They start Irish tour on January 27, and when this ends on February 3 they record numbers for film, "Final performance"... TEMPERANCE SEVEN have first variety date in West Riding of Yorkshire during Easter week at Bradford. RUSS CONWAY tops bill there for week in April... Liverpool's GERRY and the PACEMAKERS cut their first Columbia disc on January 22.

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PHIL EVERLY, of EVERLY BROTHERS, wed JACKIE ERTEL in New York last week... Star guests for ATV's "ARTHUR HAYNES Show": SPRINGFIELDS (January 26), ALMA COGAN (February 2), KENNY BALL (9) and JANIE MARDEN (16)... MAX BYGRAVES and KAYE SISTERS for Palladium TV on February 3... Tena 15 LAURIE GOLD, who deputised this week for ailing ARCHIE SEMPLE in ALEX WELSH Band, guests on Light's "ACKER BILK Show" on January 30.

FORRIE CAIRNS does not intend replacing banjoist NORRIE BROWN who has left Forrie's Clansmen and returned to Glasgow to join semi-pro MARYLAND JAZZ band... Bolton singer SUSAN LANE for summer season at Blackpool Opera House TOMMY BRUCE, TORNADOS

POLKA DOTS' first LP out in America bills them as COUNTERPOINTS. Reason:

CLIFF TOUR DATES

DATES have now been announced for the long-awaited Cliff Richard-Shadows six-week tour starting on February 23 at Sonnia Gardens Pavilion, Cardiff. Under the Arthur Howes banner, the tour continues at Birmingham (24), Cambridge (27), Northampton (28), Romford (March 1), Portsmouth (2), Plymouth (3), Exeter (4), Croydon (6), tentative date at Worcester (7), Liverpool (10), Newcastle (11), Manchester (12), Huddersfield (13), Carlisle (14), Glasgow (15), Edinburgh (16), Stockton (17), Cleethorpes (18), Chesterfield (20), Lincoln (21), Leeds (22), Leicester (23), Ipswich (24), Dover (26), Hastings (27), Southend (28), Kingston (29), Walthamstow (30), Coventry (31), Hull (April 2), York (3), Wolverhampton (4), Cheltenham (5), Finchbury Park (6) and Brighton (7). With Cliff and the Shadows—Patsy Ann Noble, the Vernons Girls and the Trebelhones.

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Opening set for Oscar-Ella tour

ELLA FITZGERALD and **Oscar Peterson** will open their 1963 British tour at the Astoria, Finsbury Park, on February 23. Ella will be accompanied by the Don Abney Trio.

With Peterson will be the regular members of his Trio—Ray Brown (bass) and Ed Thigpen (drs).

Fourteen dates have been set so far and the package will play two shows at each.

After the opening night, the show stays in London to play the Odeon, Hammersmith, on February 24.

The other settled venues are: Odeon, Leeds (27), Odeon, Glasgow (28), City Hall, Newcastle (March 1), Free Trade Hall, Manchester (2), Empire, Liverpool (3), De Montfort Hall, Leicester (6), Odeon, Birmingham (7), City Hall, Sheffield (8), Dome, Brighton (9), Odeon, Lewisham (10), Colston Hall, Bristol (11), and Guildhall, Portsmouth (14).



Yolande Bavan (see story below)



Ella and Oscar open in February

Straight film role for Mark Wynter?

MARK WYNTER has been offered a straight acting role in a science-fiction film being planned by Milton Subotsky, for whom he stars in "Just for fun," which is due for release in March. If Mark likes the script, he will make

the film when he returns from his third visit to Australia, which starts next month, after

his current holiday in Tahiti. Mark will be spending a month in Australia, playing theatres in Sydney, Melbourne, Perth and Brisbane, and doing his own one-hour TV spectacular in Melbourne.

He returns home via America, where he will do a quick record-promotion tour and star in the Merv Griffin coast-to-coast teenage TV show from New York.

He is booked for the BBC Pop Prom at the Albert Hall on March 14 and has a few weeks in Variety before his summer season at Great Yarmouth Windmill.

Scott Club signs Johnny Griffin

LATEST American jazz star signed for the Ronnie Scott Club is tenorist **Johnny Griffin**. Griffin will open a three-week season at the London club on February 8. In exchange, Britain's baritone sax star **Ronnie Ross** will visit the States. Full details of his trip are being lined up by Scott's manager, Pete King.

The Tubby Hayes group will share the bill with Griffin for much of his stay at the club. The American will be backed by Stan Tracey (pno), Malcolm Cecil (bass), and Benny Goodman (drs).

Griffin, a 34-year-old Chicagoan, has worked regularly with such leaders as Art Blakey and Thelonious Monk.

Kenny plus Clint

KENNY BALL'S new Pye single, "Sukiyaki" — currently number 50 in the charts — will be plugged during the band's appearances in ABC-TV's "Thank your lucky stars" (27), "Saturday club" (February 2), and ATV's "Arthur Haynes show" (9).

The band's pianist, **Ron Weatherburn**, has a guest solo appearance in the Light's "Band beat" on February 5.

The Ball Jazzmen share a concert with **Clinton Ford** at the Free Trade Hall, Manchester, on January 27.

On February 13 it stars at the 10th anniversary of "Southall jazz club."

U.S. POLL HONOURS FOR GETZ BRUBECK, KENTON, L-H-B

FRANK SINATRA and **Ella Fitzgerald** have added yet another nomination as the world's top vocal stars—in the annual poll run by the American magazine "Playboy."

Mulligan tour

GERRY MULLIGAN is to tour Britain with his Quartet—featuring **Bob Brookmeyer** (valve tmb), **Bill Crow** (bass) and **Gus Johnson** (drs)—not his big band as previously planned.

The Quartet will make a 14-day nation-wide tour in April—opening date and itinerary have yet to be settled.

Dave Brubeck won the section for combos. Stan Kenton was named top bandleader and Lambert-Hendricks-Bavan topped the vocal groups.

Other winners were: Miles Davis (tpt), J. J. Johnson (tmb), Cannonball Adderley (alto), Stan Getz (tr), Gerry Mulligan (bari), Pete Fountain (clt), Brubeck (pno), Chet Atkins (gtr), Ray Brown (bass), Joe Morello (drs) and Lionel Hampton (vibes).

A second poll was conducted among last year's winners.

Their votes went to: Oscar Peterson (combo), Duke Ellington (bandleader), Dizzy Gillespie (tpt), J. J. Johnson (tmb), Adderley (alto), Sonny Rollins (tr), Mulligan (bari), Buddy DeFranco (clt), Peterson (pno), Wes Montgomery (gtr), Ray Brown (bass), Philly Joe Jones (drs), Milt Jackson (vibes), Sinatra and Ella (singers), Lambert-Hendricks-Bavan (vocal group).

Spotniks back in February

SWEDEN'S top rock group, the Spotniks, are set for a second British tour in February.

During the group's month in Britain it will guest in "Saturday Club" and ABC-TV's "Thank your lucky stars"—both on February 9.

Orla are releasing a new single by the group, "Hava Nagila," backed with "High Flying Scotsman," on January 25 and the Swedes will record a new LP for the label during their visit.

The tour has been set up by Peter Walsh.

Dates set so far are: Northwich (February 2), Scunthorpe (8), Cleethorpes (11), Barnsley (12), Malvern (14), Shrewsbury (15), Deal (16), Leyton (18), Dunstable (22), Birmingham (23) and Southsea (24).

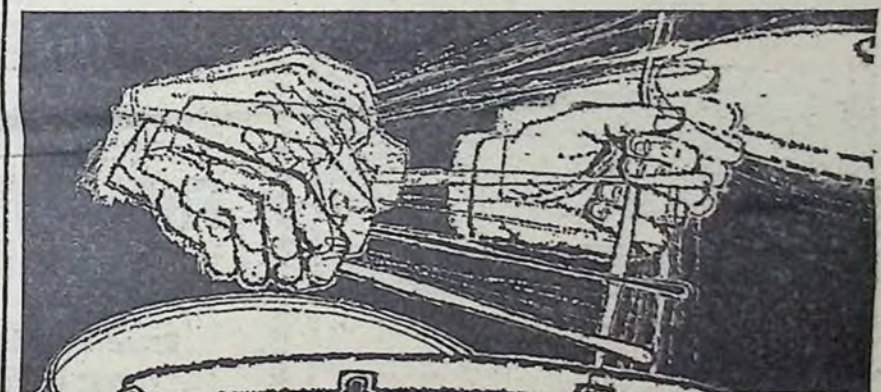
What a gas

ALEX WELSH was seriously ill this week when gas leaked into his Kensington mews flat from a nearby main.

The trumpet star was out of action for two days. "As soon as I stood up after getting out of bed last weekend I had a tremendous headache. "I started to reel about the room.

"I did not realise there was a gas leak until I left the room and then re-entered it.

"Having read since that three people died and 30 were injured in various parts of London through gas leaks recently, I reckon I was lucky."



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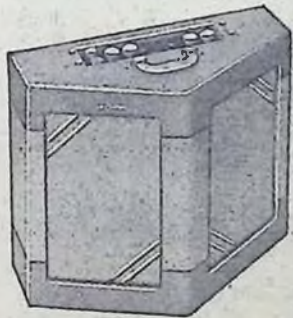


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TOP FIFTY

1. (1) THE NEXT TIME, BACHELOR BOY
Cliff Richard. Columbia
2. (3) DANCE ON! Shadows. Columbia
3. (2) RETURN TO SENDER Elvis Presley. RCA
4. (4) GUITAR MAN Duane Eddy. RCA
5. (12) LIKE I DO Maureen Evans. Oriole
6. (5) SUN ARISE Rolf Harris. Columbia
7. (11) GO AWAY LITTLE GIRL Mark Wynter. Pye
8. (6) LOVESICK BLUES/SHE TAUGHT ME HOW TO YODEL Frank Ifield. Columbia
9. (27) GLOBETROTTER Tornados. Decca
10. (7) IT ONLY TOOK A MINUTE Joe Brown. Piccadilly
11. (13) UP ON THE ROOF Kenny Lynch. HMV
12. (39) DIAMONDS .. Jet Harris and Tony Meehan. Decca
13. (8) TELSTAR Tornados. Decca
14. (23) DON'T YOU THINK IT'S TIME Mike Berry. HMV
15. (10) BOBBY'S GIRL Susan Maughan. Philips
16. (9) LET'S DANCE Chris Montez. London
17. (31) COMIN' HOME BABY Mel Torme. London
18. (20) HES A REBEL Crystals. London
19. (15) DESAFINADO Stan Getz and Charlie Byrd. HMV
20. (14) SWISS MAID Del Shannon. London
21. (30) JUST FOR KICKS Mike Sarne. Parlophone
22. (24) ISLAND OF DREAMS Springfields. Phillips
23. (16) A FOREVER KIND OF LOVE Bobby Vee. Liberty
24. (18) YOUR CHEATING HEART .. Ray Charles. HMV
25. (17) THE MAIN ATTRACTION Pat Boone. London
26. (21) LOVE ME DO Beatles. Parlophone
27. (38) THE LONELY BULL Tijuana Brass. Stateside
28. (22) DEVIL WOMAN Marty Robbins. CBS
29. (19) BABY TAKE A BOW .. Adam Faith. Parlophone
30. (34) UP ON THE ROOF Julie Grant. Pye
31. (26) ME AND MY SHADOW
Frank Sinatra and Sammy Davis. Reprise
32. (32) BECAUSE OF LOVE Billy Fury. Decca
33. (25) MUST BE MADISON Joe Loss. HMV
34. (28) CAN CAN '62 Peter Jay. Decca
35. (43) THE ALLEY CAT SONG David Thorne. Stateside
36. (33) GOSSIP CALYPSO Bernard Cribbins. Parlophone
37. (42) LET'S GO Routers. Warner Bros.
38. (49) FUNNY ALL OVER The Vernons Girls. Decca
39. (—) LITTLE TOWN FLIRT Del Shannon. London
40. (37) WE'RE GONNA GO FISHIN' Hank Locklin. RCA
41. (40) KEEP YOUR HANDS OFF MY BABY
Little Eva. London
42. (35) SHERRY Four Seasons. Stateside
43. (—) BIG GIRLS DON'T CRY Four Seasons. Stateside
44. (—) SOME KINDA FUN Chris Montez. London
45. (36) LOVE ME TENDER Richard Chamberlain. MGM
46. (—) RUBY ANN Marty Robbins. CBS
47. (—) PLEASE PLEASE ME Beatles. Parlophone
48. (—) IT'S UP TO YOU Rick Nelson. London
49. (—) DON'T HANG UP Orions. Cameo-Parkway
- (—) SUKIYAKI Kenny Ball. Pye

1. Estre: 2. Bron; 3. Manor; 4. Shapiro-Bernstein; 5. Bourne; 6. Ardmore and Beechwood; 7. Aldon; 8. Lawrence Wright Leeds; 9. Ivy; 10. Shapiro-Bernstein; 11. Aldon; 12. Francis Day and Hunter; 13. Ivy; 14. Meridian; 15. Kasser; 16. Morris; 17. MOPS; 18. A. Schroeder; 19. Esca; 20. Burlington; 21. MacMolodis; 22. Shume; 23. Aldon; 24. Acuff-Rose; 25. Boone; 26. Ardmore and Beechwood; 27. Campbell and Cooney; 28. Acuff-Rose; 29. Downbeat; 30. Aldon; 31. Francis Day and Cooney; 32. Hill and Rant; 33. Eaton; 34. Ivy; 35. Chappell; 36. Jack Good; 37. West-Glass; 38. Jack Good; 39. Vicky; 40. Ardmore and Beechwood; 41. Aldon; 42. Ardmore and Beechwood; 43. Ardmore and Beechwood; 44. Morris; 45. Aberbach; 46. Acuff-Rose; 47. Dick James; 48. Four Star Sales; 49. Belinda; 50. Weiback.

TOP TEN JAZZ

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

TOP TEN EPs

1. (3) MID GALAHAD Elvis Presley. RCA
2. (4) THE BOYS Shadows. Columbia
3. (5) SOUNDS OF THE TORNADOS Tornados. Decca
4. (4) FRANK IFIELD'S HITS Frank Ifield. Columbia
5. (6) FOLLOW THAT DREAM Elvis Presley. RCA
6. (5) BLACK AND WHITE MINSTREL SHOW
George Mitchell. HMV
7. (7) WONDERFUL LAND OF THE SHADOWS.....Shadows. Columbia
8. (8) SHADOWS TO THE FOREShadows. Columbia
9. (9) PLAY IT COOL Billy Fury. Decca
10. (10) SPOTLIGHT ON THE SHADOWS Columbia

TOP TEN LPs

1. (1) OUT OF THE SHADOWS Shadows. Columbia
2. (4) WEST SIDE STORY Soundtrack. Q3S
3. (5) ROCK-N-ROLL No. 2 Elvis Presley. RCA
4. (2) ON STAGE WITH THE BLACK AND WHITE MINSTRELS
George Mitchell. HMV
5. (6) BOBBY VEE MEETS THE CRICKETS Liberty
6. (3) BLACK AND WHITE MINSTREL SHOW
George Mitchell. HMV
7. (7) SOUTH PACIFIC Soundtrack. RCA
8. (9) A PICTURE OF YOU Joe Brown. Pye
9. (—) 32 MINUTES 17 SECONDS Cliff Richard. Columbia
10. (8) ANOTHER BLACK AND WHITE MINSTREL SHOW
George Mitchell. HMV

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AMERICA'S TOP TEN

- As listed by "Variety"—Issue dated January 16, 1963
1. GO AWAY LITTLE GIRL Steve Lawrence. (Columbia)
 2. THE NIGHT HAS A THOUSAND EYES Bobby Vee. (Liberty)
 3. MY DAD Paul Petersen. (Coplan)
 4. TWO LOVERS Mary Wells. (Motown)
 5. I SAW LINDA YESTERDAY Dickey Lee. (Smaash)
 6. IT'S UP TO YOU Rick Nelson. (Imperial)
 7. LIMBO ROCK Chubby Checker. (Parkway)
 8. WALK RIGHT IN Tornados. (London)
 9. WALK RIGHT IN Rooftop Singers. (Vanguard)
 10. BOBBY'S GIRL Marcia Blane. (Saville)

THE ACKER

For as long as people desire good music and a rare breed of hilarity they will demand to hear

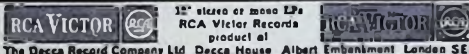
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My Romance	Easy (Booze News)	Afterglow	Blue In The Night
Rock 'n' Roll	Return To Sender	As Time Goes By	Body And Soul
Rock Road, Girl (Q. Wa)	Send Door To An Angel	Autumn Leaves	Boon
She Walks From Winnetka	Believe Me I'm No Fool	Autumn Leaves	Breathless
Midnight Jump	Dear John (Booze News)	Autumn Leaves	Breathless
It's That Simple	Whispering (Booze News)	Autumn Leaves	Breathless
Dance On (The Shadow)	Warm-Over Kisses (Wa)	Autumn Leaves	Breathless
The Alley Cat Song	Broken Dots	Autumn Leaves	Breathless
Globetrotter	Ball Room Rave	Autumn Leaves	Breathless
Loop De Loop	Miss Madison (Joe Loss arr.)	Autumn Leaves	Breathless
Home Red Velvet Blue	Madison Social	Autumn Leaves	Breathless
Little Drops of Rain	Wherever I Go (Wa)	Autumn Leaves	Breathless
Yearning Heart	James Earl Ruffin (Twist)	Autumn Leaves	Breathless
Fly Me To The Moon (Wa)	Swing Night (Wa)	Autumn Leaves	Breathless
Home Sweet Home	Ev'ning's Coming To Town	Autumn Leaves	Breathless
Pop For People	Together Wherever We Go	Autumn Leaves	Breathless
Vandy Van (G. Wa)	You'll Never Get Away	Autumn Leaves	Breathless
Casey's	Let Me Entertain You	Autumn Leaves	Breathless
Like I Do	Small World	Autumn Leaves	Breathless
Simply Beas News 50	Devil Woman	Autumn Leaves	Breathless
Home Sweet Home	Let's Dance (Twist)	Autumn Leaves	Breathless
Dance On (Dollar Grab)	Love's Blue	Autumn Leaves	Breathless
My Love and Devotion	Oh Lonesome Me	Autumn Leaves	Breathless
Bonanza (Booze News)			
Amore Rocked (Wa)			

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LOOK out! I reckon this is the perfect way to lumber you all with some far-out opinions on all sorts of subjects. So in my own humble and very shy manner, pardon me if I ram all my feelings right down your throats.

There's no way out—you've got no chance. And the first thing I want to have a yak about is on the subject of some jazz fans and players.

I'll be the first to admit that when I first got the bug; I thought there was nothing good in jazz after about 1928—that when Louis and King Oliver finished, jazz had come to an end.

So many people like the root stuff then get so advanced in their tastes that they forget it. Thank goodness I can still play an Oliver record and knock myself out.

IT'S A PITY, BECAUSE PEOPLE MISS SO MUCH BY TOTALLY IGNORING EARLY JAZZ WHICH, TO ME, IS BEAUTIFUL MUSIC.

You've got to take notice of new sounds. Myself, I dig Paul Gonsalves and Gerry Mulligan like mad. I reckon they're an absolute gas. This doesn't mean, of course, that you've got to take any notice of my tastes.

I also happen to like Sidney Torch marches. Nothing to do with jazz—but good, stirring

Win the Bilk bowler!

I HOPE you're all well up on clarinet players! If you're sufficiently switched-on, I'd like to invite you to enter a simple contest. If you don't think you are, have a bash, anyway. As the winner's prize, I'm offering my clarinet, bowler hat and waistcoat. Budding musicians who are hard up and maybe can't afford an instrument to get started ought to be getting their pens out right now.

The competition is pretty straightforward. From the dozen clarinetists I've listed below, you must choose the SIX who have most influenced me as a jazz clarinetist. Put your six in order of preference, writing down the LETTERS ONLY. That will make my job of sorting them out easier. Then say in less than 30 words "why I would like to win Acker's clarinet, bowler and waistcoat."

Address entries to: Acker Bilk Contest, Melody Maker, 161-166, Fleet Street, London, EC4.

- Now for the names:
- A—BARNEY BIGARD
 - B—SANDY BROWN
 - C—JOHNNY DODDS
 - D—IRVING FAZOLA
 - E—JIMMY GIUFFRÉ
 - F—EDMOND HALL
 - G—GEORGE LEWIS
 - H—MEZZ MEZZROW
 - I—ALBERT NICHOLAS
 - J—JIMMY NOONE
 - K—PEE WEE RUSSELL
 - L—OMER SIMEON
- P.S.—You've no chance. They're in alphabetical order up there!

BILK BIT !

C'mere, m'dears . . . for the first of my new series!

music to wake me up in the afternoons!

What I'm getting at is this: the thought that jazz starts and ends with my band, Kenny Ball and Chris Barber is rubbish. The sooner everybody keen on jazz realises this, the better.

A lot of the modern stuff is a bit far-out for me. But you've got to give everybody a hearing. Jazz should thrive on new moves, new sounds, new ideas.

AND I'M ALSO AWARE OF THE FACT THAT A LOT OF BANDS SPROUTING UP ALL OVER THE COUNTRY — IN BIG CITIES LIKE MANCHESTER AND LIVERPOOL AS WELL AS LONDON — ARE REALLY MODELLED ON BRITISH GROUPS LIKE MINE AND KENNY'S

Better to model yourself on the people who inspired us!

I suppose it's true to say we all have a source of inspiration. But for your own sake, be original. If my band, or any other professional group for



○ PAUL GONSALVES



○ GERRY MULLIGAN

that matter, gives you inspiration to start playing jazz—fine.

But don't start playing "That's my home" and "Stars and stripes" just because the Bilk band does.

If anything, dive into the nearest second-hand record shop and spend some money sensibly on old records by the Oliver Band, the Hot Five and Jelly Roll Morton stuff.

That's where jazz started. It's true to say that we're only pale copies. My band will never be great in the sense that, say, Jelly Roll was. We're not innovators, man.

But at least we play what we consider our own interpretation of jazz. A good British jazz sound has resulted.

So I say this: decide the style you're after and get a style of your own. Gradually, you'll get a distinctive sound.

To all new musicians, I say—be patient. Don't start off by dreaming of a hit record. Keep on learning your instruments. Hell, I'm still learning the clarinet!

And remember this, too: a band should run on enthusiasm. We started off playing for kicks. It's no good anybody seeing that we've been successful and saying: "Well, I can do that!"

Get the germ of an idea from another source—yes. THEN BE YOURSELF, MAN!

I'M always gassed when we're on the road by the people we meet. The life of a travelling musician must be just about the most colourful of all.

I reckon some of those politicians who are supposed to know the pulse of the country might learn a lot from travelling with a jazzband.

Mostly, we talk to people who have heard the band, though. But we often have a laugh at the rare yobo who comes up to me after a concert

Ackeresque!

LISTEN to this one, then, Dad:

An elephant comes face to face with a mouse. So the elephant creases himself laughing. The mouse asks him: "What you laughing at, man?" The elephant says: "Look at the size of you."

The mouse says: "Well, I've been ill!"

Ah, well, it's my sense of humour, anyway!

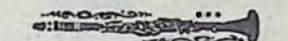
and says he has a couple of Jimmy Guffre's records. So many of these cats tell me: "You wanna listen to him, man. You can't play like him."

I always say: "No, Dad, I know. I only wish I could."

Sure, compared with Guffre and Lewis I play rubbish. What I can't understand is why anyone thinking along those lines comes to hear our band at all.

I don't suppose the editor would let me say exactly what these guys can do.

BUT I HOPE YOU'VE ALL GOT THE MESSAGE . . .



THE other thing that gets me when we're on the road is the state of some of Britain's sanitary installations. (I can spell margarine as well!)

The condition of the toilets in this country is just terrible. We go into a beautiful restaurant, eat a gas meal. We like to wash our hands.

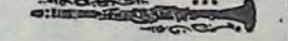
But there's no tap, towel, soap, or fannel.

If there's a bowl there's no water, and if there's water there's no tap. It's a bit hard!

So who's going to join me in a campaign to nag the people responsible?

Our trumpeter, Colin Smith, already wages a sort of one-man-war against rotten hotels where they won't serve food or drink after about 10.30 at night.

HE'S HAD SOME SUCCESS BECAUSE FOOD IS IMPROVING. NOW I'M STARTING!



BEFORE I started writing this, I didn't think I felt anything about anything. Now I've got my hand in, I'll be saying my piece regularly in the Melody Maker—subject to the Editor's constipation. If you can stick it, I can.

Jazzers are pretty happy-go-lucky, really. All I've known for years is this: I blow, the band blows, we all blow, earn a bit of loot, keep the wives and kids happy. We sleep, we all eat (when we can wash our hands), we enjoy ourselves and that's it.

Everybody's eating, sleeping and blowing.

And that, my friends and devoted subjects, is my philosophy and simple plan for life.

Eat, blow, and sleep. And—I nearly forgot—drink a bit.

SO KEEP AT IT AND I'LL SEE YOU ALL NEXT WEEK. THERE YOU GO!

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Now have a go at winning my bowler, waistcoat and clarinet!



"I've been to every state in America except Alaska," says Johnny

Cliff • Maureen • Jet • Tony • Shadows

British stars take over

MEL TORME in the top half of the Hit Parade . . . Maureen Evans soaring to No 5 . . . a leap of 27 places for Jet Harris and Tony Meehan . . . a rise of 18 positions for the Tornados . . . eight newcomers to the Pop 50.

With 1963 just under way, this week's best-selling disc list already shows scattered signs of surprise moves and new faces.

Most spectacular rise of the week is by ex-Shadows Harris and Meehan, whose "Diamonds" has shot to No 12 within a fortnight.

The Tornados' "Globetrotter" has sped to No 9, while Mark Wynter has won the "Go away little girl" battle with Steve Lawrence and Ray Bennett. Mark has crept up to No 7.

After several years in the wings, Maureen Evans has clicked steadily and solidly with "Like I do."

TWO DISCS

With a rhythm-and-blues number, "Comin' home baby," Mel Torne has zoomed 14 places to No 17, astonishing many of his fans with a song hardly associated with his style.

One of the most extraordinary aspects of today's Hit Parade is that six artists—Del Shannon, the Tornados, Marty Robbins, Chris Montez, the Four Seasons, and the Beatles—each have two discs showing in one chart. Shannon is also among the newcomers, who include the Four Seasons, Chris Montez, Marty Robbins, the Beatles, Rick Nelson, the Orlons, and Kenny Ball.

CLIFF AGAIN

And the prophets who said that 1963 would mean a fatter share of the best-sellers for British artists, look like gaining a strong argument: there are 24 British records showing — with our representatives dominating the top bracket.

The Hit Parade is led for the third successive week by Cliff Richard. His Shadows today climbed a spot to challenge him. — RAY COLEMAN.

Music didn't really excite me

says JOHNNY PARIS

Leader of the Hurricanes, who opened their first British tour on Wednesday

WITH an unlit ten-inch cigar clamped under his greying moustache and looking like Hollywood's idea of a successful, rounded Texan rancher, Irving Micahnik sat behind a desk in a London office and dominated a dominating room.

He doesn't deal in cattle, though you could say he cracks the financial whip over a rather pedigreed herd.

Micahnik is head of the American management organisation Artists Incorporated, and personal manager to names like Del Shannon, Johnny and the Hurricanes, and many more on the State-side pop scene.

First time

Good-looking tenor saxist Johnny Paris, 20-year-old leader of the hit-making Hurricanes, sat on the other side of the desk, reaching alternately for a king-sized tipped cigarette or a Kleenex. He had a bit of a cold.

Johnny and group—Eddie Fields (organ), Bobby Cantrell (bass), Billy Marsh (guitar) and Jay Drake (drums)—were due to open their first British tour last night at Kilburn Gaumont State.

They had been playing in Germany at the Star Club, Hamburg, in company with British groups Cliff Bennett and the Rebel Rousers, the Beatles, and the Strangers.

"This is the first time we had a chance to come to Europe," said Johnny.

"Where have we travelled

before? Well, I've been to every state in America, except Alaska . . .

. . . and you might be going there soon," said Mr Micahnik. He turned to explain. "This is a sort of joke. But, seriously, I was talking to someone about you going to Alaska, John."

After a short geography lesson about the size of States in America, we got on to

the story of the Hurricanes.

"I was playing in Toledo, Ohio, just to make some money for my studios—I was at the University of Ohio, doing mechanical engineering—and I never had a thought about doing anything else.

"I wasn't really interested in music," said the young man who, up to now, has succeeded in storming the American

charts eight times with different singles. Then a singer I met asked me and the group to help him out. He wanted us to play at the back of him for an audition.

"Well, Irving and our A&R man, Harry Balk, were there, and heard us. The singer didn't get anywhere, but we got the recording."

How did they pick on using organ, long before it became more widely used?

"In the high school dance group, we used accordion, which was okay for dancing, ordinary dancing. When we started playing rock, we just had to use organ. Accordion didn't fit in.

"We do bossa nova numbers, like 'Desafinado,' and a lot of blues stuff.

"What we call jazz with a beat—sort of half jazz, half rock, is 'rockhouse' in the States. We play a lot of that."

—CHRIS ROBERTS.

look-n-listen

(Times: GMT)

saturday

10.28 a.m. F 1: Jazz Contrast. 1.20 p.m. H 1: Radio Jazz Club. 2.10 BBC L: Ted Heath. 2.20 Z: "A vous le chorus." 4.10 Z: Swing Serenade. 4.15 M 1: Rita Reynolds, Pim Jacobs Trio. 4.20 BBC M: L.P. Parade. 7.15 N 2: Joe Venuti. 8.45 A: Jazz Images. 9.15 F 1: Everybody's Jazz. 9.30 W: Stephane Grappelly. 10.15 U: Jimmy Witherspoon. Buck Clayton Combo (Paris Olympia concert). 10.16 T: VOA Popular (nightly except Sun.). 11.5 d: Jazz Book, including Ella, Louis, Shorty Rogers.

sunday

3.18 p.m. A: "Jazz Everywhere" 5.0 I: Jazz Intermezzo. 5.20 B: Jazz Today. 6.55 BBC E—232. 224m.: Jazz Discs. 8.45 A: Jazz Courier. 9.10 S: For Jazz Fans (nightly). 10.0 F 1: Carlos do Radzitzky. 10.20 A: Soulecekers. Staple Singers. John Littleton, Rev Kelsey.

monday

11.0 a.m. E: New Versions. 5.0 p.m. BBC L: Acker Bilk. 7.0 F 2: Joe

Barriott Quintet, Norman Stenfalt Quartet. 5.45 A: Jazz Actualities. 8.10 R: Jazz (nightly). 9.15 F 1: Jazz in Blue. 9.30 Q: Barney Wilen Quartet. 10.0 U: Newport '62: Tony Tomasso and his Jewels of Dixieland, Eldridge. 10.50 BBC L: Jazz Scene.

tuesday

12.20 p.m. H 1: Dick Willebrandts Dixielanders. 6.5 O: Jazz Intermezzo. 7.0 M: "The Real Ambassadors" with Louis, L.H.R., McRae, Brubeck. 8.15 F 2: Jazz. 8.45 A: Jazz in N. Yk. 9.15 F 1: Jazz Actualities. 9.20 B-258m.: The Real Jazz. 9.30 I: Jazz 1963.

wednesday

4.15 p.m. L: Jazz Club. 5.15 F 4: Jazz Colours. 5.30 F 1: Carlos do Radzitzky. 9.30 BBC Net 3: Benny Green—New Discs. 9.30 M: Jazz and "near jazz." 9.15 J: Jazz Music Hall. 9.30 X: Jazz Land. 9.55 Z: Jazz Actualities. 10.0 O: Jazz Journal. 10.5 F 2: For Jazz Fans.

thursday

6.40 p.m. F 2: Jonah Jones, Garner, Nicholas, Jackie Davis, Bechet. 7.10 N 2: Louis. 8.45 A: Jazz à la carte. 9.20 B: Fannusic on Donald Lambert. 9.20 Q: Jazz Disc News. 9.30 F 4: Antwerp Jazz Club. 10.0 U: Swing Serenade. 10.50 BBC L: Jazz Club. Alexis Korner's Blues Incorporated, Tommy Whittle Quartet, Colla Furber Trio.

friday

4.10 p.m. H 2: Shearing Quintet. 6.40 M 2: Radio Jazz Group. 7.15 J: They Call It Dixie. 8.15-8.45 BBC E—232m.: Jazz. 8.45 A: That old feeling (Geltz-Mulligan). I know that you know (Diz-Sittl-Rollins). Blues for Yolande (Bark-Webster). Reunion Blues (Peterson-Sittl Jackson). 9.15 F 2: B.G. 9.25 M: Jazz Corner. 9.30 X: Pleasures of Jazz. 9.35 Y: Jazz Gallery. 10.0 O: Jazz for dreaming. 10.30 Y: Ian Henry Quartet. 11.20 I: Americans in Europe.

STATIONS

A: RTF France 1: 1829, 103m. B: RTF France 2: 498, 445, 375, 347, 316, 215m. E: NDR: 309, 189m. F: Belgium Radio: 1—404m. 2—324m. 4—195m. M: Illverum: 1—402m. 2—298m. I: SWF Baden-Waden: 293, 363m. J: AYN Orinany: 547, 344, 271m. L: NR Oslo: 1356, 228m. N: Svanbrücken: 211m. R: Denmark Radio: 1—1224m. 2—263, 210m. O: BR Munich: 375, 181m. Q: HR Frankfurt: 506m. R: RAI Italy: 359, 276, 269, 207m. S: Europe 1: 164m. T: VOA Washington: 1734m. U: Radio Bremen: 221m. V: Radio Moscow: 130m. W: Luxembourg: 260m. X: Monte Carlo: 203m. Y: BBC Lugano: 239m. Z: SMO Geneva/Lausanne: 292m.

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—clicked with "Like I do"

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● ALMA COGAN



● FRANKIE VAUGHAN



● SHIRLEY BASSEY

FRANK IFIELD, SHIRLEY BASSEY, FRANKIE VAUGHAN and ALMA COGAN are among the British singers involved in disc battles this week. All are contesting against other versions with their latest titles.

Bassey challenges Ifield with *The wayward wind*, a liting oldie for which Frank drops his yodel and sings straight against a delightful Norrie Paramor backing on Columbia.

Shirley's version, a reissue on the Philips label, is a little pale by her current vocal dynamics. We tip Frank to win this fight.

Another oldie, *Loop de loop*, has attracted three more challengers for hit honours. The original American hit-maker, **JOHNNY THUNDER**, tackles it with spirit and gusto on State-side. **FRANKIE VAUGHAN** turns in an uninhibited version on Philips, with the aid of a girl choir, but the overall sound is messy.

Debuts

A new British vocal unit, **THE DALLIONS**, debut with the song on Oriole and put in the best version.

A very commercial song, *Tell him*, is sung by **ALMA COGAN** on Columbia, and by Mike Sarne's "feed," **BILLIE DAVIS**, on Decca.

Alma has the edge, although Billie's performance is highly promising.

Perpetual hit-parader **BRIAN HYLAND** might have an unusually hard job reaching the chart with *I may not live to see tomorrow* (HMV)—rather dull.

Fresh

Those "Peter and the wolf" boys, the **CLYDE VALLEY STOMPERS**, are back on the trail with *On the beat* (Parlophone). We doubt if this is distinct enough to soil heavily.



● BOBBY DARIN

Laurie Henshaw and Ray Coleman review the latest pop discs

EYDIE GORME'S current American hit, *Blame it on the bossa nova* (CBS), has a fresh enough tint to the rhythm and a slight C-and-W air. It could easily score here, too.

PEGGY LEE'S *I'm a woman* (Capitol) might have the novelty to make it. As usual, Peggy sings with supreme sensitivity on this and the reverse, *Big Bad Bill*. And listen to those Benny Carter backings! We like **SHANE FENTON** and the *Fentones*; *I ain't got nobody* (Parlophone). Shane's

SUMMIT STRUGGLE

best record to date. On the same label, **CHRISTINE CAMP-BELL** displays an impeccable soprano voice singing excellently on a ballad, *If this should be a dream*.

Elvis Presley's backing group, the **JORDANAIREs**, revive the master's hit of years ago, and his composition, *Don't be cruel* (Capitol). It's much faster than Elvis' version, but a bit repetitive for the hit stakes.

American **JOEY DEE** has real appeal and rhythmic feel on his records, and we were sorry his last, "What kind of love is this?" failed to do better.

Phrasing

His latest, *I lost my baby* (Columbia) is not quite so good—but it's well worth hearing for Joey's phrasing—great. The best version of that new, and despite his talents, Adam fails to make it score.

for girls, comes from **DAVID MACBETH** on Piccadilly. He has opposition from Britain's **BRIAN FOOLE** (Decca) and American **VIC DANA** (State-side).

But David ought to win through with his driving interpretation of a strong song.

Tedious

Goo by the mouthful from **BOBBY VINTON** on *Trouble* is my middle name (Col.). Cooing choir and the use of the demonic multi-track device make this tedious listening.

It is riding along in the States, but we can't see it making it here.

ADAM WADE is on a Country and Western kick on *There'll be no teardrops to-night* (Col.). Lyrically and melodically, this offers nothing new, and despite his talents, Adam fails to make it score.

It'll give it foive

FRANKIE VAUGHAN'S "Loop de loop" is the one to bring him back in the charts and I think he is a great performer.

He's been absent from the charts for too long. This record should reach the top ten.



JANICE NICHOLLS

KITTY KALLEN has made her charts imprint in the States with *My colouring book*, and West Side Story star **GEORGE CHAKIRIS** has taken a leaf by offering his version of this ballad—whose lyric has the virtue of originality.

Doubtful

An appealing vocal-choral styling, but doubtful hit material (Cap.).

The lively, *A lot of livin'* to do, which packs a rhythmical, big-band twist beat, should have been the topside. This will get the twisters on their feet.

TOMMY HUNTER'S *Poor little bullfrog*—lyrically reminiscent of *Burl Ives' "Frog"*, he went a-wooling—should score with the kids. (Cap.). Flip, Penny wishes, is unadulterated C&W corn.

Romantic

CATHY CARR'S *Sailor boy* is sure to rake in repeat requests on "Forces Favourites" (State-side), but what about the Army and Air Force? Steady, but no smash.

Flip, a heavily romantic waltz entitled *The next time* the band plays a waltz, should click with the same listening element.

Darin clicks again with 'Things'

A BIG sale is certain for **BOBBY DARIN's** "Things" and other things—a new release on the London label.

As well as the title hit-song, Darin is featured on eleven other songs. The best of these are "Nature boy," "Theme from 'Come September,'" and "Beachcomber."

Bobby has a rather weak voice on ballads but his style and sheer punch make up for this.

More twist

DRUMMER EARL PALMER drives a twist group on "Percolator twist and other twist hits" (Liberty). All the favourites are here.

Kingstons

WE expected great things from the **KINGSTON TRIO** recorded in live performances on the Capitol label. But it

turns out to be a bit of a hotch-potch of patter in between some mediocre music. "Roddy McCorley," "Where have all the flowers gone?" and "This little light" are worth hearing, but this fine group sounds somewhat disinterested with the actual music on this album.

Latin

THE novelty value of the twist has waned, but it will be around for a long time dancewise. And catering for the hip-switchers to the final twitch is "Latin twist" by the **TITO RODRIGUEZ** Orchestra. L-A plus twist equals a hit (United Artists).

Soundtrack

WHATEVER the merits of the film, "THE CHAPMAN REPORT," there's some good, dramatic soundtrack music.

Enough, in fact, to warrant seeing the picture for the score alone.

Particularly for the jazz-studded items that flash up. Credit composer Leonard Rosenman for these (Warner Bros.).

Viva! Viva!

ONCE, there was an unbridgeable gulf between American and British pop and jazz. Over the years it has slowly narrowed. Now, even the most discerning ear would be hard put to distinguish the difference between some American and British sessions. What, for example, would the average MM reader make of "Viva Chiquito"? (Well, one critic immediately identified it as of American origin.) Truth is, this is by brilliant arranger-MD **JOHNNY GREGORY**, who leads a star band of session men through performances that are rightly billed as "That swinging Latin sound" (Fontana). Listen to "El Greco," with its Kentonish voicing, and to

the haunting "Francesca," and see if you might not have been fooled at the country of origin.

Miller

PRE-GLENN Miller as it were on the simply titled "Glenn Miller and his Orchestra" (Col.).

These tracks pre-date the definable Miller sound by several years, ranging from 1935 to 1938. Mainly of interest to Miller collectors—and to those who recall the pre-war dance style.

But other American band-leaders of this era, notably Hal Kemp, produced more of musical interest.

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METHUEN



MEADE LUX



SHORTY BAKER



GENE KRUPA

ELLINGTON '48

JAZZ DISCS reviewed by MAX JONES

and BOB DAWBARN.....

WHILE the senses, of those in the favoured towns, recover from the impact of Ellington in person, it is pleasing to absorb the record of a 14-year-old concert played by the band at Cornell University.

"ELLINGTON IN CONCERT, Volume 2" (World Record Club T195) gives us the second half of the multi-coloured proceedings begun on LP T160 (reviewed on December 15 last). Most of the compositions in this programme were already on studio recordings, but "She wouldn't be moved"—with Wendell Marshall, Tyree Glenn and Johnny Hodges soloing—and "Paradise"—a vehicle for Carney's voluminous baritone—are exceptions.

"Tootin' through the roof" is a fast, brassy romp which has Ray Nance and Shorty Baker taking the places of Rex Stewart and Cootie Williams on the '39 version.

"Lavender mist" expresses a kind of blue ennui, while "Suddenly it jumped" is outstanding for Baker's trumpet and Duke's high-riding piano.

The second side is occupied by the medley and an extended "Tattooed bride," full of orchestral ingenuities. The recording loses some of the band's whispered sounds on this one; and the trombone solo, listed as Glenn, is surely Lawrence Brown.

Among many stirring moments on this amiable souvenir of Ellington '48 is the sudden outbreak of stride piano during "Caravan."

MEADE LUX

BLUES pianist MEADE LUX LEWIS may still have something significant to say, but it is impossible to guess from "BOOGIE WOOGIE HOUSE PARTY" (Philips 652014BL), his first new recording in some time.

For this excessively tedious album, the once-vital Lux has been surrounded by guitarists (three), percussionists (three), a bass and one saxophone, and persuaded to trot out automatic-sounding renderings of past blues classics plus a few standards.

"Honky tonk train blues" is

here, natch; also "Lux's boogie," "Yancey's special," "Glendale glide" and "Yancey's pride."

But none means anything, except perhaps as simple dance music.

Missing are the dynamic balance, the sense of discovery, the blues purity, the gaiety and the sadness.

Even Lux's pounding drive gets lost most of the time in the clutter.

And "Honky tonk." Lord help us, has been dressed up with train whistles and other mechanical noises. This is cruelty to barrelhouse animals.

KRUPA, RICH

1700 much drums—in a different category, though —is the major fault of "BURNIN' BEAT" (Verve VLP9014), on which BUDDY RICH and GENE KRUPA exercise their abilities with restless energy.

Four tracks, including a moderately potent "King Porter," are performed by a 16-piece band which boasts Joe Wilder, Frank Rehak, Jimmy Cleveland, Eddie Wasserman and George Barnes among its soloists.

Highlights of "Porter" are the trumpet and trombone solos and a passage for unison trumpets. "Evolution" is a quite amusing attempt to suggest the evolution of jazz drums via pieces labelled "Primitive," "March," "Dixieland" and "Modern."

"Duet" is a massive two-man percussion exhibition; "It don't mean a thing" (with 16 bars of Don Goldie trumpet), "Night train" (with Joe Wilder and flautist Danny Bank soloing) and "Hawaiian war chant" are by a lifty small group.

George Williams wrote the arrangements, which leave room for chunks of drumming, and Burt Korall supplies an exceedingly detailed sleeve note.

BARBER

TEN elderly CHRIS BARBER recordings, made between 1954 and '56, have been re-issued on EMI's inexpensive Encore label under the name "JAZZ SACRED AND SECULAR" (ENC135).

The sacred part consists of four spirituals which came out on one EP, the secular of four Ellington numbers which appeared on another. Making up the weight are two Christmas tunes.

The Ellington music, though very much Duke in miniature, has most to recommend it.

"Double check stamp" comes across best in this friendly recital of trad, but it's still a bit too thumpy to swing easy.

NEW ORLEANS

A RIVERSIDE reissue to interest the hard-core of New Orleans collectors is "NEW ORLEANS LEGENDS" (RLP12-119), a collection of three tracks by Bunk Johnson, three by Kid Ory and six by Kid Rena's Delta Jazz Band.

It is still easy to respond to the broad, singing tones and sharp attack of Ory's "Snag it," "Savvy blues" and "Sheltering palms"; and to the "sock" drive of Johnson's "Careless love," "Tiger" and "Weary blues," and the leader's distinctive harmonic approach.

If you are afraid of mistakes, and these bands were not afraid to make them, don't bother with this. — MAX JONES.

More and more bossa

THERE are as many theories as to the origins of bossa nova as there are records of the music.

One claim is that it grew from recordings that Brazilian guitarist Laurindo Almeida made in the States and sent home to musician friends.

As an admirer of the Brazilian's finger style guitar, I find "VIVA BOSSA NOVA," by LAURINDO ALMEIDA and THE BOSSA NOVA ALL STARS a great disappointment.

Despite a line-up which includes SHELLY MANNE, BOB COOPER, DON FAGERQUIST and JIMMY ROWLES on a rather repulsive electric organ, the music is a spirited bore. — B. D.

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X-certificate Mingus sounds

IF they ever create a jazz censor then "TIJUANA MOODS" by CHARLIE MINGUS (RCA BD-7514) would undoubtedly rate an X certificate.

One track "Ysabel's table dance" is one of the most frightening things on record—unsuitable for girls under 30, males under 16 or dogs of any age. It is also one of the most exciting bits of jazz that has come my way in a long time.

Recorded in 1957 and held up because of contractual tangles, this album is rated by Mingus as "the best record I ever made." He may well be right.

It came about after Mingus and drummer Danny Richmond had spent some time in Mexico drowning an assortment of sorrows. Three of the five tracks, "Table dance," "Tijuana gift shop" and "Los Mariachis," have the Spanish tinge, although the latter is basically a blues. The remaining titles are "Dizzy moods"—based on Gillespie's "Woody'n you"—and "Flamingo."

TONE AND FIRE

Frankie Dunlop (percussion), Ysabel Morel (castanets) and Lonnie Elder (general shouts) are added, for Latin effects, to the basic quintet—Mingus (bass), Jimmy Knepper (trb), Clarence Shaw (trp), Shaft Hadi (alto and tenor), Bill Triglia (pno) and Danny Richmond (drs). Knepper always reminds me of Jack Teagarden, particularly on "Los" in this set, and is excellent throughout. Hadi is also first class, with Parkerish tone and fire.

Shaw was a real Mingus find, playing admirable trumpet, often reminiscent of Miles Davis. Triglia is adequate and Richmond's drumming is superb.

But, as always, Mingus dominates the record, both as writer and bassist. Some of his playing is quite fantastic and his bowed work on "Table dance" sounds remarkably like a cello.

The three-piece front line achieves the depth and excitement of a 16-piece big band. It all adds up to great jazz.

★ INSTANT FUNK

LES McCANN'S trio albums have left me unimpressed. On his new release, "LES McCANN IN NEW YORK" (FONTANA 688 110ZL), there is still too much "instant soul," but there are other attractions.

Notably the fine, breathy tenor of Stanley Turrentine. And he's run close by fellow-tenorist Frank Haines and trumpeter Blue Mitchell. Mitchell sounds a little uncomfortable on some of the more belting tracks, but comes through with a neat performance.

All five tunes are McCann originals and include such wild titles as "Twist chacha," "Fyth, you're..." and "A little 3/4 for God and co." — BOB DAWBARN.

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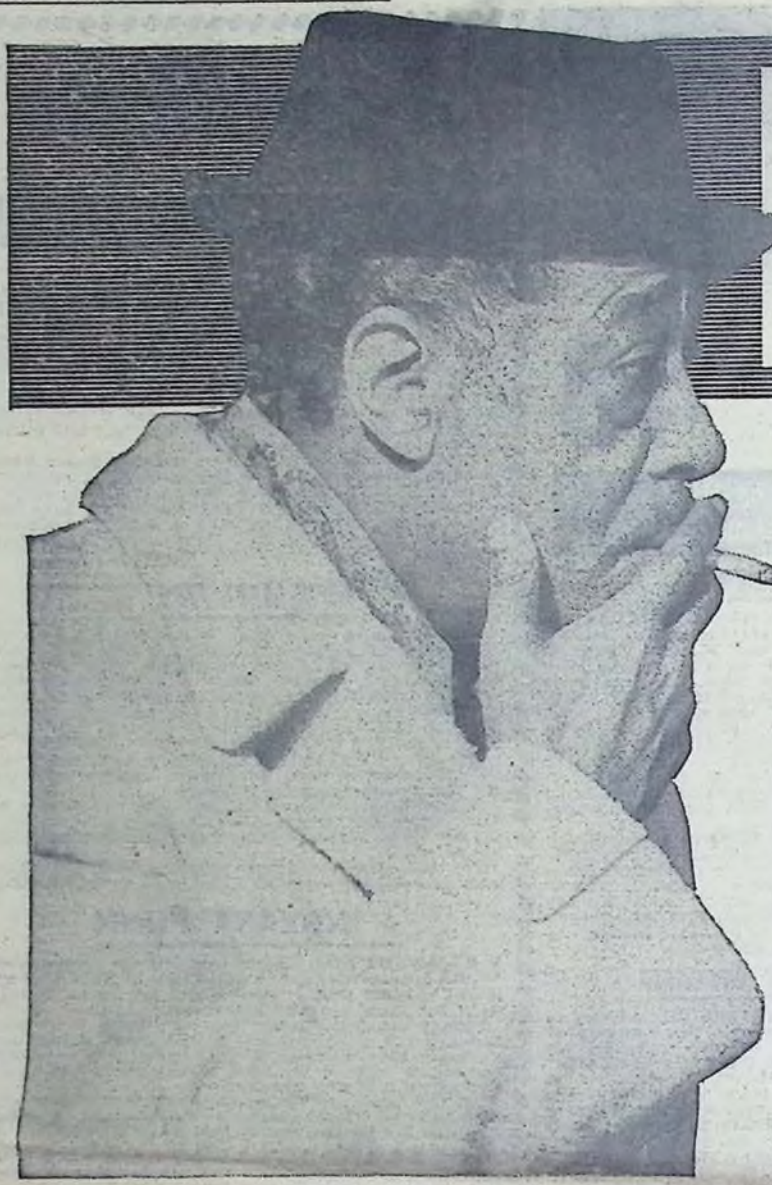
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ELLINGTONIA '63

Relaxing at the Dorchester!

"ROCK AND ROLL?" The Duke munched reflectively on a white grape. "It has nothing to do with music." He was, of course, using the American generic term for pop, chartwise. He carefully selected another grape from the bunch on the Italian inlaid table. "But why should I be against rock and roll? They've used so much of my material. Things like 'Happy-go-lucky local.' They made that into 'Night train.' It became the biggest thing since 'St. Louis blues.' "If I hate rock and roll, then I hate 'Happy-go-lucky local.' I wrote it, so it doesn't make sense." After a day of feverish activity at freezing point—the Duke was relaxing in his Dorchester suite. Time: 1 p.m.

LAURIE HENSHAW tracks the Duke down in his hotel to answer some loaded questions

He was behind him and some welcome rest—and warmth—briefly available before he and his band again braved the rigors of a British climate. The term "suite" is often grandiloquently used by some Americans to describe two moderate hotel rooms and a bath. The one Duke had rented at the Dorchester more than matched the popular conception of the word. The setting suggested an imminent conducted tour by Mrs. Jackie Kennedy. The heavy, arched doors bore ornate knobs and delicate finger-plates. Elegant pottery stood in discreet alcoves. Ancient prints adorned the walls.



BILLY STRAYHORN

becomes a gem. The performance is the thing. "I have a great opinion of Frank—as a man and a musician before he became famous. I was writing 'Black and blue' and 'Beige' at the time. We played for Frank at Hartford, Connecticut—on the same bill.

FREE HAND

"Now, I have joined his Reprise label. As an artist, and to present new people under the Ellington Jazz Wing. Some old ones, too, I hope." The Duke has already recorded an album for Reprise. It includes "Pyramid" dating from 1957, and "Bula," the "gut-bucket bolero" introduced on his concert. One thing he affirmed: Sinatra has given him a free hand. "I've always had it," he said with the stamp of authority. When he returns to the States, he starts work on the score for a new show—"Sugar city," a musical version of "The blue angel." One prediction before we left: a big future for Ellington newcomer Milton Grayson. "I found him in California, and started him in the Playboy clubs. I thought it time for the British to hear him. I had said I was open for a singer, and Bob Phillips of the Joe Glaser Agency. "As soon as I heard him, I said 'Yes, I'll keep him.' With that Duca accolade, who can doubt that Mill is well on his way?

The 'Old Boys' still call the tune

MANY things are remarkable about Duke Ellington, and nothing more so, I suppose, than his re-appearance in Britain with four of the musicians he first brought over to us 30 years ago.

The figures of Johnny Hodges and Harry Carney are familiar from last tour, and to me seem hardly to have altered since that Palladium summer of 1933. But Lawrence Brown looks noticeably more comfortable a veteran—even than when I met him in 1950—and the faintly saturnine Cootie Williams I only just recognised.

As soloists, the old-stars are depended on, and they prove dependable. Two of the most magnetic performances on Saturday were given by Cootie and Hodges. And Carney and the brilliant Lawrence Brown displayed a wealth of skill allied to sympathetic artistry.

It is not to denigrate either the style or technical abilities of Paul Gonsalves, Ray Nance, Cat Anderson or Jimmy Hamilton—all of whom dazzled us with the scope of their playing. The truth is, this orchestra—like most that Duke has built—bursts at the seams with original, sure-footed soloists.

Exciting

Exactly what effect the presence of these senior craftsmen has on the band, I'm unable to say (it has a profound effect on me), but I'm sure their influence is marked. Ellington's sound is always uniquely and exciting, always immediately identifiable, yet always changing because he creates for and through his players, and himself expands as an orchestrator. At the Finsbury Park Astoria last Saturday, the noises the band produced were excu-

Emotional

It was "Bula," one from his latest Reprise recording, described by him faithfully as a sort of subbucket bolero. Woodyard introduced it with hand-drumming, and there were touches of Hodges, Nance and Anderson. Most beguiling of all, though, were the lovely clarinet-saxophone passages. Next to "our piano player" and "Kinda Dukish," which leads often into "Rockin' in rhythm." It did in this case, and a read combination of two altos, two tenors and clarinet gave way to solos from Brown (with plunger mute) and Carney (clarinet), followed by re-association work from Nance, Cootie and Brown.

Excellent

Its leader is an immensely intelligent pianist, and though the band performs admirably without him, we tend to feel disappointed when he stops feeding it from the keyboard to direct points from out front. What of the concert as a whole? The second house—both draw standing crowds to Finsbury Park on London's worst-weather day in years—was so good that I don't know how to express its excellence. Ellington's programme, particularly before the interval, was adventurous and very substantial. And the gentleman of the



RAY NANCE

Nance fiddling). Gonsalves' lengthy outing on "Cabot extension" (I ran out of breath listening) and a fairly wild "Jam with Sam." The second half included "Stompy Jones," a "perdido" (with drum solo), three vocal numbers for Mill Grayson and two superbly managed Hodges vehicles. It gained a kind of emotional summit when the "New concerto for Cootie" were unfolded. Back with the master, after 22 years' leave, Williams blew with menacing force and a curious personal method of timing. Another highly uncommon experience was the "unorganised" stab at a requested "Apple tree." After turning on his "Who me?" expression, Hodges nonchalantly delivered a jewel of a solo. On its own, it was worth the price of a seat in the front stalls.

Max Jones



CAT ANDERSON

And the gentleman of the

THE GREATEST CONCERT EVER!

THE general disappointment occasioned by Ellington's last tour was not due to the band playing badly or that we doubted the genius of this remarkable organisation. It was that the programmes were so scrappy, so imbued with commercialism that the band rarely relaxed, found its true tone and rhythm. As Max Harrison commented, "There were times during the Medley when the band looked as bored as the audience." Duke tried to satisfy every section

—says VIC BELLERBY

of the public and ended by pleasing very few. The Finsbury Park Astoria Concert was, therefore, a revelation. It is possible (though unlikely!) that Duke headed advice, but the truth lies probably in the fact that the return of Cootie and Lawrence Brown, the infusion of new blood into the band

and a carte blanche recording contract has given Duke renewed faith in his own creative jazz ability. Whatever the reasons, the result was certainly the greatest jazz concert I have ever heard. "Inevitably there are a few complaints. With so much jazz talent fighting for expression, one would eagerly forego an over-long drum solo and the sad dirge of yet another male Ellington vocalist. On the evidence of one concert, it would seem that Roy Burrows has neither the power nor the solo imagination to hold a place in the brass team. Certainly, he was out-blown and out-manoeuvred by Nance in the "Perdido" chase chorus. Such moans are quickly forgotten as one relishes the magnificent flow of jazz, particularly that of the first half. The intellect was stimulated by an exciting flow of new compositions, the senses invigorated by colours so astonishingly varied that at times it was difficult to believe that there were but fifteen people in the orchestra. Cootie blended well with Nance and Anderson and still maintains both magnificent open tone and fierce plunger techniques. Brown added dignity to the trombone section and agility to the solo strength, even playing the growl trombone with humour and facility. Great as were all the soloists, the main impact made on the listener was by the glorious sound of the band—the sonority and punch of the brass, the suave tone and precision of the reeds, who took many memorable choruses, reviving a sound almost lost to jazz. The result—JAZZ, the like of which you may never hear again.

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POLITE QUIPS

The Duke and Billy Strayhorn were playing host to the MM. Drinks were poured, polite quips passed. Billy Strayhorn phoned room service for smoked salmon, coffee, tongue sandwiches—white bread for the MM, rye for him—and milk and honey for the Duke. "I'm on the wagon," said the Duke when, earlier, we had offered him a drink. A few loaded questions to the Duke, touching on contemporary jazz, would what appeared to be guarded replies. On reflection, some seemed especially sensible. Asked what he thought of the contemporary scene, he said: "What is contemporary jazz? I don't even know where jazz started—so when did contemporary jazz start? "I am against categories. I don't listen to music in categories. It can be Indian, Chinese or African. Is it good? That's what counts. "The same with performers. Who compare them? I always say it's not the performers you compare; it is the amount of enjoyment you get from one at any given moment. "Of course, there are great individual performers. People like Ella, Art Tatum, Sidney Bechet and Django.

SINATRA

"It has nothing to do with music. They could have done the same with Faganini's String Quartet. The public taste was just created. "Maybe, somewhere, it is possible some guy has produced a better pocket issue, or a better blend of cigarette. "But no one will ever hear of him. Why? Because there's no campaign going for him. "But artists can make something of even the faintest lyric. Give it to Sinatra—and see what he does. It

KINDA DUKISH

COOTIE WILLIAMS' return to meant a lot for one member of the band in particular—Cat Anderson. "Cootie got me my job with the Ellington band," Cat reminded this week. "I had just left Lionel Hampton and was sitting in with Cootie's band in New York. He kept telling me that Duke was looking for a trumpeter. But you know how it is, you just never get round to fixing it up. "Then Cootie's band went out to Baltimore and he said, 'Hey, man! I've got a job for you.' "Well, here I am," I said. "And that was it!"

A YOUNG couple arrived at Birmingham Odson on Monday night, expecting to see the film "Sodom and Gomorrah." On being told that the film had been taken off for the night

they were obediently walking away, when—coming at the bill over the entrance—one said to the other, "I didn't know that Duke Ellington was in it!"

GIRL on phone to MM: "Is it Ray or Duke Ellington who plays modern jazz?" "Oh, I thought Duke Ellington started trad jazz."

ELLINGTONIAN to Sam Woodard: "I hear Kenton needs a drummer." Woodard: "Yeah, he sure needs one—'that band' never been off the ground."

AT Sheffield on Tuesday night, Duke was enjoying a quiet after-noon cup of tea in the Grand Hotel, and noticed the remains of a birthday cake at a nearby table. He then spotted the birthday boy, 11-year-old Nicholas Harvey, who on he casually strolled across, shook the boy by the hand and wished him a happy birthday—much to the boy's delight.

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Herbie Mann (right) at a recent recording session in Rio de Janeiro with "native" bossa nova artists. He taped enough material while in the Brazilian capital to fill several albums. The first was released this month. With him are A. C. Jobim (left) and Nesuhi Ertegun (Atlantic Records).

Bossa's here to stay

HERBIE MANN
tells Burt Korall

BOSSA nova—you hear it everywhere these days. The Brazilian musical import started slowly, picked up momentum via several key recordings, then blossomed forth into a full-grown craze which, at this point, threatens to take a permanent hold in this country.

One of the musicians responsible for the bossa nova's increasing popularity in the U.S. is Herbie Mann.

Emphasis

"I was first exposed to bossa during a South American tour with a jazz package in July 1961," says Mann. "At that time, I heard only recordings by bossa artists—there was no opportunity to hear the music in-person, as was the case later. "It so profoundly affected me that I decided to change the emphasis of my group as soon as it could be comfortably arranged."

Bossa nova, an evolution of the samba, but rhythmically cooler and harmonically more lyrical, emphasizes simplicity, and long and exceedingly melodic lines. "I favour simplicity and melodiousness in jazz," explains

Mann. "In the last few years, both have been pushed aside and been replaced by the coldly intellectual."

"The result: pretentiousness bordering on sterility. "Bossa nova reached out and touched me because it contains so much that contemporary jazz seems to lack."

"Here is a music of the emotions, filled with lyric possibilities, rhythmic subtleties and an undercurrent of fire, which extends great opportunity for creation."

A distillation of American jazz and Brazilian musical elements, bossa is in many ways analogous to jazz. It is strongest when played by improvising musicians. It has a well-defined swing.

Authentic

But make no mistake: for all its softness and seeming gentility, bossa's thrust is direct and thoroughly masculine. And what isn't openly stated is generally powerfully implied.

"I changed my group around last January, adding a guitar, so that our bossa novas would be more authentic," Herbie adds.

"And we've enjoyed great success with this music—perhaps even helped trigger the trend. However, it wouldn't have been possible if we didn't feel it so thoroughly."

"One thing is sure. I'll continue to perform bossa nova repertoire as long as I have a group."

Mainstream

I asked the jazz's No. 1 flautist if he thought bossa was just a passing fad. His response was immediate:

"Whether it will retain its current level of popularity is a difficult question to answer."

"However, if musical substance is the criterion for making a judgment in a case like this, I predict a long, happy life for bossa nova, and eventual assimilation into the mainstream of jazz."

Mann has many plans for himself and his group. Not one to stand still, he is already putting some of them into effect.

"At present, we're incorporating Israeli, Eastern

European, gipsy and Turkish music into our presentations and turning it to our own designs."

"I feel this is an entirely valid move. Why not tap all the folk resources in order to strengthen our jazz?"

"Musical isolationism—staying exclusively on the old familiar roads, doing the same tunes the same way (jazz standards, Rodgers, Gershwin, Ellington and so on)—is for the past."

Success

"We started the investigation of folk sources during our Afro-Cuban period, a few years back, then further pursued the idea through our African interval. Now all the stops are going to come out."

The Herbie Mann unit leaves for its first engagement on the West Coast in a short while. A date at the Sands in Vegas and a stand in Miami Beach are also on tap. Increasing success is his.

Mann's Atlantic albums sell like pop sets. He draws crowds. However, some critics cast an accusing finger. Commercialism, they cry. Mann's response is calm and knowing:

"It doesn't bug me, Burt. This happens to every jazz group when money and work becomes plentiful. I don't pay it too much mind."

"IT TAKES MOST OF MY ENERGY TO KEEP OUR MUSIC CREATIVE AND EXCITING."

FOCUS ON FOLK—by Eric Winter

TV trip for New York folknik

WHY did BBC-TV drag BOB DYLAN, 21-year-old New York folknik, over her for a sizeable part in last Sunday's play "Madhouse on Castle Street"? Producer Philip Saville heard Dylan and decided that it would be worth the trouble so that Bob could play the part of blues-singer Bobby in Evan Jones' new play.

Dylan, almost unknown over here, might almost be called an anarchist-on-principle. I hear there was much waiting for Dylan during the rehearsals.

His CBS record—"Don't think it represents what I'm trying to do," Bob told me. "There are some bad tracks on it"—shows Dylan to be a songwriter in folk idiom. Guthrie is Bob's idol and one track and another suggest the Guthrie style of writing.

London, Dylan thinks, is dead. If he could

buy it and take it to Philadelphia, it would "catch life from the flow of things there. "But it's your land so I can't do anything about it," he said, "and I don't believe in coming here and taking what's there, sucking the blood out of your land, so to speak."

"I've met lots of nice people here but some of them are superior, way out on top, looking down their long noses at you." "Patronising?" I suggested. "That's the word," said Bob.

The day after the rerecording Dylan was flying to Rome to be with Odette. "To appear with her?" I prompted. "No, just to see her concert."

For a singer who major-loses with Odette, Joan Baez and Patsy Cline, in the box-office receipts tables, the fare needn't worry him.

FOLK OR FAKE

Hands off Hall and Macgregor

FOLK music enthusiasts retorted in force this week to MM reader John Kirkham's attack on some of its singers in last week's Mailbag. Here are a few of the dozens of reactions:

IN his banal and unoriginal remarks, John Kirkham accuses them of singing British adaptations of songs sung in the Southern States of the USA.

He forgets to mention, or perhaps doesn't know, that the majority of these songs originated in Britain anyway.

In reply to the accusation that some folk singers take their stage names from American blues artists, all the singers I know sing under their own names—for example Robin Hall and Jimmie Macgregor, John Baldry, Stan Jolly, Dominic Behan, Alex and Rory McEwen.—**STEVE BENBOW** (own name), Old Coulsdon, Surrey.

WHAT great folklorist told Kirkham that folk music is "supposed to be sincere and non-commercial?" It isn't supposed to be anything. It is simply the idiom of the people singing and creating songs because they enjoy doing it.—**PAUL MARSDEN**, Hillingdon, Middx.

READER Kirkham cannot have heard any of the folk singers who frequent the growing number of folk clubs all over the country and who sing just for the pleasure it gives them and their audiences.—**JIM MARSHALL**, Brighton.

PERHAPS he has never heard of such great folk artists as Ewan McColl, Cyril Tawney, Enoch Kent, Isla Cameron and a host of others.

And considering the atrocious muck foisted on us nowadays, Robin and Jimmie are doing a great job.—**HARRY SCOTT**, Rosewell, Midlothian.

JUST because Robin and Jimmie leave him cold he writes a letter to the MM slating everything and everybody connected with British folk music.—**PETE TURNER**, Hillingdon, Middx.

FOLK music, fundamentally the same as jazz, emanates from a labouring class. Hence the cordurays, Northumbrian miners and Scottish navvies.—**ROD CARTER**, Huddersfield.

MAYBE our folk singers aren't Woody Guthrie or Jack Elliott, but let's give our boys a fair break.—**P. ANGUS**, Orpington, Kent.

FOLK or fake?—a good question, if you're in the antique business. But are we? Melody Maker is concerned with entertainment. What we have to think about is (a) art, (b) making money.

Some folk addicts collect old songs like bits of Roman pottery. This can be fascinating—you can even make money out of it, as you can from stamp collecting. But it hasn't much to do with art.

Robin Hall and Jimmie Macgregor make use of folk material—but as artists, not archaeologists. They know enough about folk music to be aware that what they're doing on "Tonight" is not always purely "folk."

They can do that, too; but if they did it all the time they wouldn't be so welcome on "Tonight."

If it's nothing but "genuine" folk song with all the cracks and wormholes that you want, don't go to Jimmie or Robin. They are not in the antique business. They are entertainers, and you can't fake entertainment. It's either good or bad, but never "fake."—**SYDNEY CARTER**, London, WCI.

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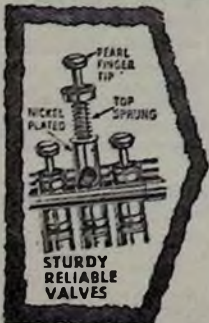
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LET'S GO ON A—

SUMMER HOLIDAY



—an MM tribute to Cliff's hit film



CLIFF says—

Cliff Richard Office,
LONDON, W.1.

Dear Melody Maker readers,

It is a great pleasure to write the introduction to this MM supplement. First, on behalf of the Shadows and myself, I want to extend to MELODY MAKER readers our greetings for 1963 and our thanks for the recent EMEM AWARDS.

Another factor which made last year the most memorable of my life was the success of THE YOUNG ONES.

We are keeping our fingers crossed for a similar reaction to SUMMER HOLIDAY.

In these arctic January days it is hard to realise that SUMMER HOLIDAY was shot in the blazing sunshine of Greece. Sure it was hard work, but the beautiful surroundings and the fantastic weather made up for everything.

Personally, I have had a great kick from the public acceptance of the predominantly British written score—from three of the Shadows, Bruce Welch, Hank B. Marvin and Brian Bennett. And from my two ohms who did so much to ensure the success of THE YOUNG ONES—Peter Myers and Ronnie Cass.

Music is naturally a cardinal point in SUMMER HOLIDAY—and the good songs are so well orchestrated and presented by a wonderful team of Stanley Black, our own MD Norrie Paramor, Malcolm Lockyer and Roland Shaw.

In closing, my thanks to those hundreds of folk who helped to make working on SUMMER HOLIDAY such a great pleasure.

Cliff Richard

The 'YOUNG ONES' have gone abroad!

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CLIFF RICHARD LAURI PETERS

SUMMER HOLIDAY

with **DAVID
KOSSOFF**

Guest Star **RON
MOODY**

and **THE
SHADOWS**



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HITS!**

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Produced by KENNETH HARPER
Choreography and Musical Numbers directed by HERBERT ROSS
Directed by PETER YATES

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LET'S GO ON A— **SUMMER HOLIDAY**

CLIFF'S A COMIC!

CLIFF RICHARD'S next film ought to feature him in a star comedy role.
"To me, Cliff has a natural leaning toward comedy spots. He has the flair and facial expressions that would be marvellous for the comedy roles I'm thinking of."
"I hope to get the chance to direct a film with him in a comedy role. I'm sure it would be good."
So says Peter Yates, 32-year-

says director **PETER YATES**

old director of "Summer holiday," for whom the film has importance equal in terms of his career to the stars who get all the glory.
"I think it's quite a good film," said Peter, "but there were one or two things I wasn't

satisfied with. I'd have liked a second crack at it.
"Cliff is a joy to work with. He can take direction, but there's really no need to crack the whip with him."
"I think the great thing about his performance in the picture is that he always seems to be enjoying himself—you get the impression that it's all light-hearted and he isn't really working."

Big break

"Mind you, I never bully actors, anyway. I have my idea of how a thing should be done. If an actor doesn't agree, he has his say, then we do it my way."

Yates was an assistant director on Cliff's first film, "Serious charge," and has since gained honours like "Best first assistant of the year" in America for his work on "Sons and lovers."

"Summer holiday" is his big break as chief director. Peter believes that the trouble taken on "Summer holiday" by doing so much work on location throughout Europe will pay off.

Moments

"The location work had its hazards. Greece was so hot that the cast didn't feel much like work. But there was a great team spirit."

"There is bound to be some friction when a group of actors are together, working under strain, for such a time. But there was a remarkable absence of it on this film—it's one of the happiest I've ever worked on."

The film shooting in Greece had its moments of hilarity. "Like when the Shadows came out dressed in all those far-out costumes, the tourists took no notice of them," Yates recalled. "Even people from Britain evidently took them to be locals—until Hank put his glasses on."
"Then they knew..."—R. C.

Even higher

"The young ones" started him and this new film takes him even higher.

"The music in 'Summer holiday' is much stronger than on 'The young ones.' Peter Myers and Ronnie Cass have exceeded themselves on the score."

Norrie added: "I think the Shadows, too, are pushing ahead every day. I was naturally worried when their personnel changed twice last year. But the replacement instrumentalists—Brian Bennett and Brian Locking—are perfect."—Ray Coleman.

Better value

"Seriously, Cliff needs to be encouraged in songwriting. His ideas are really first-class. 'Bachelor boy' impresses me enormously—it is so original. 'The next time' coupled with that song makes this current hit of Cliff's probably one of his strongest com-

cial singles. And it gives fans better value for money to have a double-sided hit rather than one excellent side and one not so big."
Did Norrie see Cliff's future as a film star rather than as a singer?
"I don't think he would like to be classified either way," Paramor answered. "I simply think he has a tremendous future as a PERSONALITY."



One of the snappy dance routines

I love Cliff's songs, says Norrie Paramor

THERE are 16 songs on the LP which Columbia will issue from "Summer holiday" next month. Norrie Paramor did not write one of them.

Considering Paramor's close work with the star in so many facets of his career in recent years, this makes history.

The MD of "Summer holiday" was famous pianist-arranger-composer Stanley Black. Norrie is full of praise for Stanley's work—and also for Cliff's songs which the singer wrote.

Asked if he had given Richard any tips on songwriting, Norrie laughed.

"I reckon he could give me a few," Paramor replied. "He's doing so well these days that I ought to be worried!"

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Aid comes to three damsels in distress

The story

CLIFF RICHARD and his three friends take over a London Transport bus from the depot where they work as mechanics. They convert it into a caravan for a jaunt across Europe.

Travelling through France, the bus crashes with a rickety old car driven by three girls. The boys examine the car, declare it a write-off, and persuade the girls—a vocal trio heading for a Greek show—to travel with them in the bus to Athens.

In Paris they go to a night-club where "Les Shadows" are playing. The boys and girls become friendly and live until the early hours.

When they return to the bus they find a boy stowaway on board. They agree to take him to Athens.

The bus is eventually stopped by French police and they are arrested for vagrancy. They are rescued by an entertainer (Ron Moody), who helps them put on a show to persuade the magistrate (David Kossoff) that they mean no harm.

At the end of the sequence the "boy" stowaway is found to be a girl singing star (Lauri Peters), who has fled her domineering mother.

Cliff inevitably falls in love with her and they later plan to marry.

Cliff persuades Lauri's mother that they are in love, and after the drama of a press conference, the affair ends happily with Cliff (Don) and Lauri (Barbara) proclaiming their affection to huge crowds.

"Summer holiday" brings to the screen a professional, polished and fair too rare in home-made musicals. The pace is frantic and the direction full of zip and imagination. Cliff's performance is enthusiastic and sensitive.

HOLIDAY SNAPSHOTS

A SONG that was written in a few minutes in Cliff's washroom is now one of the show-stoppers. Its title: "Big news."

Director Peter Yates told Cliff they were short of a song, so the singer and his road manager, Mike Conlin, got to work hurriedly during a break at Elstree. They played the song over the phone to producer Ken Harper in Paris. He said "Yes."

REFRESHING

QUOTE from David Kossoff, who brilliantly portrays a French magistrate rebuking Cliff and his friends during their bus trek in the picture: "I think Cliff has an enormous future ahead of him as an actor. He brings to the screen something vital and refreshing."

SOUNDTRACK LP

THE LP soundtrack of "Summer holiday" will be issued by Columbia next month. EMI recording manager Norrie Paramor says it is likely to be issued on tape later.

Apart from the title song, numbers include "Seven days to a holiday," "Let us take you for a ride," "Les girls," "Round and round," "Foot tapper," "Stranger in town," "Bachelor boy," "A swinging affair," "Really waiting," "All at once," "Dancing shoes," "Yugoslav wedding," and "The next time."

COACHED

CLIFF was coached by London Transport at the Chiswick depot for his bus drive marathon role in the picture. How did he shape up?
"Excellent," declared a bus driver. "If Cliff Richard ever hops as a singer, he can always become a bus driver..."



● LAURI PETERS

COOKING

"**GREEK** cooking is far too oily," said Cliff after his return from Athens. "That's the only thing I've got against the country."

30 SUITS

CLIFF is one of Britain's ten best dressed men—according to the British Clothing Manufacturers' Association. He has over 30 suits—mostly dark blues and blacks. And he wears them only twice before they are despatched to the cleaners.

RETIRING?

LAURI PETERS, Cliff's leading lady in "Summer holiday," appeared on Broadway in "Sound of music" and starred in "Mr. Smith takes a vacation" with James Stewart.

How does this young American view the British male? "I'd heard Britishers wore most

retiring" she confessed "but I cannot see where this impression arose."

LOCOMOTION

LESLIE GRADE threw a private party to celebrate the first night of the film in the Orchid Room of London's Dorchester House. Cliff and Alma Cogan were teaching Sir Joseph Lockwood the intricacies of the Locomotion after dinner.

PROMISE

ON February 11, Cliff and the Shadows honour a promise Cliff made to Kenya's African nationalist leader Mr. Tom Mboya. They will give a show for underprivileged African children in a Nairobi park.

PILE-UP

DURING the shooting of "Summer holiday" in Greece, Fleet Street was shaken by a report that Cliff had been seriously hurt in a crash. How did it start? The incident in the film when Cliff's bus and the old English car get involved in a pile-up with a lorry was treated as for real by a passer-by!

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THE SHADOWS

talk to Chris Roberts

IT didn't take long for the passengers in the London Airport restaurant to realise that there were VIP's about.

Very Important Pop Stars in fact. The flashbulbs, brandished microphones, and flushed young girls with decks of autograph books gave the game away to the tea sippers who didn't recognise the Shadows at first.

HANK MARVIN, wearing a sharp check jacket and his perpetual matey grin, climbed into one of the 40 chairs jammed round the four-seater table to sink a cup of tea.

He got as far as unwrapping the sugar before the first autograph book slid in front of his saucer.

BRUCE WELCH, in a dazzling white raincoat was cheesing for a cameraman outside the circle of chairs.

BRIAN BENNETT leaned mournfully against the tea counter, holding a cup and an airline bag. And BRIAN LOCKING sat at the farthest counter, also clutching a cuppa, talking to a friend or two.

The group were only hours away from the sunshine of Cape Town, where they were booked for a three-week South African tour with Cliff, and with the temperature minus-something outside, the inevitable weather topic came up.

Marvellous

"That's mostly what I'm looking forward to," said Hank. "Bags and bags of sun—that's the stuff."
"That's what we liked so much about Greece, doing the film, you know, the sun."



Besides the sun, the Shadows dug the local costumes!

We dug the sun!

"What did I think of 'Summer holiday'?" Marvellous! Better than 'The Young Ones,' I think. You see, about 80 per cent of the film was done on location so you got all the natural outside atmosphere. They're both very sort of happy films—cheerful ones—and I'm sure it comes over that way.

"We didn't do much in the film, really—I was the only one with a line to say—just the shots in the night club, the bus scene, and the Greek street scene, where we dressed up in the Greek clothes with the tassels." As film timing is so split second, did they find any

problems in miming the numbers they recorded? "Not really," Hank said. "You have a few practice runs to see what it looks like, then go through it. We did all our scenes in three or four takes each."

It's work!

The best thing about filming was being able to see the results of your work, the group agreed. "And it is work," Bruce said. "Up every morning—to start at six—and working right through the day." There was a blaze of flashes

on the balcony of the departure hall, and a little procession approached, with photographers backpedalling in the lead as they clicked away.

Cliff Richard, a girl on either arm, smiled his way into the passenger lounge with airport-b:aid-bashers clucking around.

The announcement for the South African flight filled the hall and the Shadows swept up bags, cameras, and coats to move slowly away.

"We'll be reading this next week," called Bruce. "We're having the MM sent out there, don't forget. So make it good."

LET'S GO ON A— SUMMER HOLIDAY

HECTIC DAYS

—says CLIFF

CLIFF RICHARD was in talkative mood last week about his hectic "Summer holiday" schedule.

"I can't remember being more excited or enthusiastic about anything in my career for a long time," he said. "Mind you, this work burned up energy."

BED

"I had to be out at Elstree every day before 8.30 and it meant getting up at 6 o'clock every morning. We knocked off around 6 p.m."

"By the time I got home and had a meal, I was fit for nothing except to put my feet up. Maybe I'd watch the TV or play a record or so. Then it was bed. Film work is fun—satisfying, but tiring."

GREEN

"I think 'Summer holiday' is better than 'The Young Ones' because we learned from that first musical. Let's face it, I was a bit green. You've got to be uninhibited for a fast-moving musical."

"The story line in this one is just right in light-heartedness."

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Tuesday, January 22nd DAUPHINE STREET SIX

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Friday, January 18th BRUCE TURNER JUMP BAND

Saturday, January 19th FAIRWEATHER-BROWN

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*Compere at all sessions: JOHNNY GUNNELL.

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"BLACK HORSE," Rathbone Place (nr Tottenham Cl. Tube): LOUISIANNA J.B.

BRITTON JAZZ CLUB, "Perseverance," Vassall Road, 5 mins. Oval. 8.15: Clio Reeves Jazzmen.

CROYDON JAZZ CLUB, Star Hotel, London Road: BACK O' TOWN SYNCOPATORS; Interval, Colin Baasgan.

EALING CLUB by ABC, Broadway Station: KEN STUART SEVEN!

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SATURDAY

AGAIN AT RICHMOND Community Centre, two Groups: The COLIN PETERS Quartet plus JIMMY SKIDMORE, also the GOUDIE CHARLES Quartet—SO PUT ON YOUR DANCING SHOES and GO.

BLACKHEATH HILL, "Green Man," Ken Barton Jazzmen.

BRUCE TURNER and HIS JUMP BAND—GEORGIAN JAZZ CLUB, BOWLEY.

CARDINAL JAZZMEN.—M111 Bill.

CHISLEHURST CAVES: Geoff Wilkins and The Diplomats and supporting Groups.

COLNE VALLEY.—Morlake.

KEN COLYER CLUB open evening and all night.

SOUTH LONDON—New Orleans Club, "French Horn," East Hill, Wandsworth: Ron Reddall's Alhambra Band.

WOOD GREEN: MIKE DANIELS DELTA JAZZMEN! (Members only.)

SUNDAY

AT THE HEAD OFFICES. "GEORGE and DRAGON," Acton High Street: DON RENDELL with the Mike Taylor Trio and tenorist Dave Tomlin.

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FRIDAY (TODAY)

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CAMBRIDGE, Rex Ballroom: LEN BALDWIN'S DAUPHIN STREET SIX.

CARDINAL JAZZMEN.—West Wycombe.

EAST GRINSTEAD, Whitehall: THE MELBOURNE NEW ORLEANS JAZZMEN.

KEITH SMITH'S CLIMAX.—Southampton.

OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tontelow Lane, Norwood Green, Southall: JOHN WILLIAMS BIG BAND, KANSAS CITY JAZZMEN.

SATURDAY

ALEXANDER'S JAZZMEN.—Chesham.

BRENTWOOD JAZZ Club: THE KEN STUART SEVEN.

DUNMOW JAZZ CLUB, FORNIE CAIRNS. THE CLANSMEN with FINNA DUNCAN.

KEITH SMITH'S CLIMAX.—Bedford.

KEN STUART.—Brentwood.

ROYAL GARDEN.—St. Albans.

THAMES CITY.—Southampton.

SUNDAY

DOUG RICHFORD.—Malden.

KEITH SMITH'S CLIMAX.—Basingstoke.

MONDAY

FELTAM Railway Tavern: Sonny Morris, New Jazz Band. Next and every Monday, KEITH SMITH Climax Band.

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JANUARY 1963 100 Oxford St. Jazzmen's Jazz Club 21st Elm Hotel, Southend-on-Sea 22nd The Bristol Empire, Bristol 23rd Day 24 24th Casino Ballroom, Gillingham 25th Jazzmen's All-Stars, Alexandra Palace 26th Jazzmen's Jazz Club, 100 Oxford Street 27th Fulham Road, Wood Green 28th R.C. "Easy Beat" 29th Day 30

FEBRUARY 1st Lorraine Ballroom, Coventry and Bristol College, Acton, W.3

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4th INTERNATIONAL JAZZ FESTIVAL Antibes.—Juan Les Pins (French Riviera)

JULY 14th—25th SWINGTIME IN PARIS

AUGUST 4th—11th

For details of these holidays, send S.A.H. to: PATE DALBY, GREAT MILTON, OXFORD

MONDAY—contd.

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KEITH SMITH'S CLIMAX.—Ipswich.

SOUTHWEST JAZZ CLUB, Elm Hotel, London Road, Leigh-on-Sea: ALEX WELSH and HIS BAND.

TUESDAY

AYLESBURY JAZZ Club: RODNEY FOSTER JAZZMEN!

DOUG RICHFORD.—Masonic.

WEDNESDAY

DOUG RICHFORD.—Crawley.

HOUNSLOW JAZZ CLUB, South-Western Hotel, Whitton Road, Hounslow (73 bus): GEOFF WILKINS' DIPLOMATS.

OXFORD, Carfax Ballroom: KEN COLYER'S JAZZMEN.

THURSDAY

REDHILL: DICK CHARLESWORTH CITY GENTS.—Market Hill.

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Northern

SUNDAY

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EDGWARE, "White Lion": MELBOURNE N.O. JAZZ BAND.

HOT CLUB OF LONDON, 7 p.m.: GERRY BROWN JAZZMEN.—"Shakespeare Hotel," Powis Street, Woolwich.

"KING'S ARMS," Putney Bridge: JASPER LIVESEY Quintet.

LADBROKE HOTEL, near Ladbroke Grove Station: free lunchtime Jazz—Eric Johnson's Junction Jazzband.

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GOLDERS GREEN, RECTORY: DOUGGIE RICHFORD.

"PLOUGH INN," Clapham Common: DON COOK SEXTET.

TUESDAY

A NURSES' JAZZ DALL! "Jolly Gardeners," Twickenham Rd., Isleworth (nr. West Middx. Hosp.) Johnny Toogood's Jazzband/R. and B. Group.

AT BARNES BRIDGE, "BULLS HEAD": THE BUZZ GREEN TRIO plus DICK MORRISSEY. Admission 2s. 6d.

AT "THE PLOUGH," ILFORD, the exciting JOHNNY BURCH OCTET with Graham Bond, Dick Heckstall-Smith.

BARNET, Assembly Hall, Dolon Street: ALEX WELSH.

MORDEN: BACK O' TOWN SYNCOPATORS.—"The Crown."

"PLOUGH INN," Clapham Common: Modern Jazz—Cabinet Ministers. Admission free.

WOOD GREEN: FAT JOHN JAZZMEN!

WEDNESDAY

BROMLEY COURT Hotel: Tubby Hayes Quintet.

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KLOOKS KLEEK Railway Hotel, West Hampstead: JOE HARRIOTT, 2s. 6d.

MIKE COTTON.—"White Hart," Southall.

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RONNIE SCOTT QUARTET

SAT. 19th. Both Sessions, 7 p.m.-11.30 p.m. and Midnight-4.30 a.m.

TUBBY HAYES QUINTET

RONNIE SCOTT QUARTET

SUN. 20th, 7 p.m.-11 p.m.

TUBBY HAYES QUINTET

MON. 21st, 8 p.m.-1.30 a.m.

DICK MORRISSEY QUARTET

TUES. 22nd, 8 p.m.-1.30 a.m.

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ALAN HAVEN

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WED. 23rd, 8 p.m.-1.30 a.m.

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AT "THE TROUBADOUR," Earl's Court, 10.30: MARTIN CARTHRY, ROBIN WILLIAMSON.

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SUNDAY
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HITCHIN, Hermitage Hall: LIVERPOOL SPINNERS, 7.30. Bar.

POTTERS BAR, "Robin Hood," 7.30 p.m.: Derek Saricant, Diane Doherty, Mike Softly, St. Albans Singers.

SOUTHAMPTON: Gerry, Royd. THE SINGERS' CLUB introduce NEW SINGERS: 7.30: Sandra Kerr, Tony McCarthy, Alan McLeod, Barry Thomas with Nigel Deaver.

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CROYDON, "WHEATSEAF," Thornton Heath Pond: ALEX CAMPBELL, Folkdancers.

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