

# FOLK OR FAKE?

IT is time someone owned up about British folk singers. I cannot understand how anyone can listen to an overgrown teenager dressed in corduroys and a tartan shirt whining about the misfortunes of a Northumbrian miner or a Scottish navy, and take this music seriously.

Folk music is supposed to be sincere and non-commercial. Yet the performers sing songs which are British adaptations of songs sung in the Southern States of the USA and also adopt phoney stage names which are taken from American blues singers.

Robin Hall and Jimmie Macgregor leave me cold. To all the folk singers who wish they had been born black and sing pseudo-American ballads about the boll weevil, the cotton pickers and others things they have never seen. Say: "Come on it, or join the Black and White Minstrel Show."

Finally, I see no relationship between British folk and jazz. Let's keep folk where it belongs—on the "White Heather Club"—JOHN KIRKLAND, Keighley, Yorkshire.  
● LP WINNER.

### ★ BICKERING

I WAS sorry to read the reactions of bandleaders in last week's MM to Ray Coleman's article on bad atmospheres among traditional jazzbands. This must be due to their fear of losing face with the fans.

I have been a semi-pro in trad bands for several years and "retired" two years ago, being fed up with the conditions Coleman described. I experienced bickering, arguments, criticism over pay, rehearsals, choice of numbers, style and musical policy.

Some members preferred modern music, but as trad paid better they jumped on the bandwagon.

Ask any trad leader his main difficulties in forming or keeping a band together. If he is honest he not only requires

good, competent musicians, but they must also be saints.—NEVILLE HAWKINS, London SW11

### ★ TASTING

WHY do modern jazz fans wince at the very mention of a commercial jazz disc like "Take Five," yet at the same time constantly bemoan public taste?

Surely we cannot blame the uninformed public for accepting the rubbish which is churned out daily by the record companies? Nor can we expect them to respond enthusiastically to the sounds of Coltrane, Mulligan or Bird. The public must be educated. The frequent spinning of a commercial jazz disc would arouse the curiosity of many would-be jazz fans.—MISS A. CONROY, Bucknall, Notts.  
● LP WINNER.

### ★ COURAGE

I WAS disgusted by the article in last week's MM headlined "Oh, Johnny No!" It sounded like you were trying to get your revenge on Maths for the things he said on "Juke box jury."

It took a lot of courage to say what he did and I agreed with every word he said. As for the LP—I don't believe a word of your review. Maths is not THAT bad.—CHRISTINE BLINICKA, Bolton, Lancs.

### ★ NEVER WAS!

IN reply to Johnny Boulton's letter to Mailbag last week—there has never been any guts in British jazz. As for hot, honest swinging jazz here by British musicians, there isn't any such thing. As for the heart-rending,



## MAILBAG

ROBIN HALL and JIMMIE MACGREGOR— "they leave me cold... I cannot understand how anyone can take this music seriously."

## 'Join the Black and Whites'

emotional plea of an 88-a-week patch-rousered Chris Barber, I would rather hear a suave, well-mannered 2100-a-week Jack Teagarden, who plays the good jazz.

It is significant that British jazzmen all seem to have record collections by American jazzmen as their main inspiration.—KENNETH LISTER, Feltham, Middlesex.

### ★ IMPRESSED

I WAS impressed by Dickie Valentine's singing of "What kind of fool am I?" on radio's Bob Hope Show last week.

I have long felt that Valentine is one of the most underrated singers in show business. He deserves to be rated with top American stars of the calibre of Mel Tormé, Vic Damone, Tony Bennett and Johnny Mathis.

Why don't really good British singers have the same degree of international success as their American counterparts?

Dickie's reputation would be enhanced if he made a few good LPs with some really good professional backings.—PETER DYDE, Farley, Surrey.

### ★ BOSSA BLOW

ANY sympathy I had for the bossa nova received a sharp blow last Thursday from BBC "Jazz club."

The programme was devoted to the idiom but the actual music seemed to have no connection with jazz. I turned off after two numbers.—E. SEARS, Fareham, Hants.

### ★ RUBBISH

I PROTEST at the existing situation in the world of pop music! Why must we endure the rubbish which is issued today under the name of music?

How can a man with a voice like Elvis Presley's be heralded as the best? Since he is regarded as being at the top, he must influence the others.

So we must ask ourselves: "What can we do to combat these things?" Basically, the fault lies with disc-jockeys who are forever playing and praising such men.

Until there's a change for the better, I'm afraid I will continue to support the slightly more sane trad world.—JOHN M. PERRY, Ealing, London.  
● LP WINNER.



## C'mere m'dears..

And I reckon you've been lumbered. I'm starting my own ACKER BILK column in the MM and it's going to be a great chance to say what I think about the jazz world and everything else!

What a gas, man. You might not like what I've got to say—but there you go.

I'm just off for a stiff drop, and I'll see you every Friday from NEXT WEEK! Till then—mind how you go.

### 'SUMMER HOLIDAY'—SPECIAL FEATURES!

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# Melody Maker

January 12, 1963

Friday 6d



BLACK AND WHITE MINSTRELS  
—SUPERB ENTERTAINMENT OR  
RANK BAD TASTE — PAGE 11

He's done it again

## CLIFF film clicks

CLIFF RICHARD this week reached the zenith of his career. His "Summer holiday" film seems destined to zoom his international reputation even higher than "The young ones" and his many disc hits.

And while the picture and pop worlds dished out accolades to the star this week, it was announced that Cliff is to take off on a six-week one-night-stand tour of the country from next month.

CLIFF He will be supported by the Shadows, Patsy Ann Noble, the Vernons Girls, and the Trebectones. The trek opens in Cardiff on February 23.

### Better

After a London preview of "Summer holiday" this week, there was spontaneous applause from a big audience of news-papemen and artists.

Cliff told the MM: "I've only seen a rough cut of the film but it seemed all right. It's certainly better than 'The young ones' and gave me encouragement in acting."

"I'm thrilled to pieces that so many people think it's good."

Scores of critics and stars — among them veteran actor David Kossof — milled round Cliff to congratulate him after the preview.

### Tunes

MM verdict on "Summer holiday": Richard and the Shadows are first-class throughout. The story line and tone of acting, plus some haunting tunes, will endear it to millions.



Duke's  
here!

● Duke—due with his famous orchestra here today. He'll film a 'Story of jazz' TV show.

# Hour-long TV show by Ellington

By MM reporter

A FULL one-hour show, depicting the "Story of Jazz," will be televised by Duke Ellington and his Orchestra during its eleven-day British tour.

On January 21 and 22, Duke and his men will be at Granada's Chelsea TV studios to record the show, which will be screened for British audiences at a later date.

Duke and the full Ellington band were due to jet-plane into London Airport from New York at 7.35 am this morning (Friday).

### SOME SLEEP

Says Doug Tobutt, of the Harold Davison office: "The first thing Duke wants is some sleep—so we are taking him to his West End hotel for a rest until the late afternoon. And heaven help anyone who tries to disturb him!"

But, at presstime, plans were under

way for the Duke to do some BBC radio interviews.

As already reported in the MM—and highlighted in this week's specially cabled feature on the centre pages —trumpet star Cootie Williams is back with Ellington after an absence of several years. And so is trombonist Lawrence Brown.

Cootie's return to the Ellington fold has sparked off additional interest in the Duke's tour, which opens with two concerts at London's Finsbury Park Astoria tomorrow (Saturday).

A comparative newcomer to the band is singer Milton Grayson, who will be unknown to British audiences.

Other newcomers are Roy Burrows

(tp), Chuck Connors and Buster Cooper (trubs) and Ernie Shepard (bass).

Regulars back with the band are Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves and Harry Carney (treds), Cat Anderson and Ray Nance (tpis) and Sam Woodyard (drs).

The remainder of the Ellington itinerary is: Odeon, Hammersmith (Sunday, Jan 13), Odeon, Birmingham (14), Free Trade Hall, Manchester (19), Empire, Liverpool (20), De Montfort Hall, Leicester (21), Fairfield Hall, Croydon (25) and Granada, Walthamstow (26).

An album, entitled "Midnight in Paris" is being issued by CBS to coincide with Ellington's tour.

GEE,  
THANKS!

BEST POP MAGAZINE:

Although its heart is in jazz, the Melody Maker continues to keep a sense of proportion about the pops.

Adrian Mitchell in the DAILY MAIL, Jan. 4, 1963

# ANNIE'S BACK!



• ANNIE—pleasure



• LENA—talent

IT'S a pleasure, to ears and eyes, to have the talented ANNIE ROSS back in action. But "S at 9" (New Arts theatre club) is an affair of ups and downs despite intriguing jazz contributions from Annie and the Tony Kinsey Quintet.

The show is neither well-constructed nor tightly produced and some of the comedy has as much impact as a TV pistol shot.

Annie's songs are nicely differentiated — "Twisted," "Jackie," Oscar Brown's "Forbidden fruit," Cy Coleman's "It amazes me" and "The best is yet to come," and "God bless the child" are those I remember most clearly.

Kinsey, Gordon Beck, Les Condon, Peter King and Rick Laird accompany her with swinging musicianship and have two pieces on their own—one of them Kinsey's "Runnymede groove."—M.J.

MIKE SARNE proves pops can be tops in pants in "Babes in the wood" (Gaugmont, Southampton). Singing, dancing, comedy or pathos—Mike is on the ball. Danny Williams has an immaculate solo spot and Anita Harris is demure and vocally delightful.—D.R.B.

DBC "Jazz Club" got off to an appalling start to 1963 with "A programme of bossa nova and Latin jazz." For much of the show I failed to see any connection with jazz.

Tommy Whittle's "Desafinado" was, to be kind, lukewarm. The Whittle-Alan

—with intriguing jazz from the Kinsey Quintet

## CAUGHT in the ACT

Melcalfe Quartet was messy, dull and lifeless, while Chaquito (Johnny Gregory) and his Orchestra might be authentic purveyors of Latin music, but as for improvised jazz... never!

The one bright spot was a Bert Ezzard solo. And what was Francisco Cavez doing in "Jazz club"?—R.C.

THREE rousing cheers for AR-TV. "Tubby Hayes" was almost unique in presenting unadulterated, unadorned modern jazz on television.

The Hayes Quintet was in good form, it looking somewhat mournful. The camera angles were highly effective without getting too arty.

Marion Williams sang well but suffered visually by seeming unable to tear herself away from the sheet music.—B.D.

and tenorist Art Theman plays well in a typically a bell group.

I'm not sure whether Deuchar plays Rhythm-and-western or Country-and-blues but he has a refreshingly "different" voice.

If for no other reason I shall be grateful to R&B for bringing Terry Clarke back to the scene. The former Freddy Randall clarinetist is blowing great aole behind Deuchar.—B.D.

ROBERT EARL gave his normal act from a wheelchair at the Lido Theatre, Bolton (Monday), where he stars in "Goldilocks."

He fractured an ankle in a recent accident but the ovation he received owed nothing to sympathy.—J.D.

Eartha, Louis and Lena Horne. She has the talent, and when she adds confidence and experience she could easily hit the star bracket.

Jack Nathan's boys did an excellent accompanying job.—J.H.

## More jazz on Third

A NEW monthly jazz series is announced for the BBC Third Programme. It is being produced by John Hooper and the first programme, recorded last week, will be heard on January 30 from 8.40 to 9.10 pm.

It features original music. "The twelve labours of Hercules," by Kenny Graham picked 23-piece orchestra. Graham describes the piece as "fantasy for trumpet and flute choir." Herakles being represented by Kenny Baker on these two instruments.

The February programme will present music by Johnny Dankworth.

## Johnny's hurricane to hit Britain!

WHATEVER the weather forecasts, hurricanes will hit Britain on Monday—top American beat group JOHNNY and the HURRICANES plane into London for a 24-day concert and ballroom tour.

Opening on January 15 at Kibara Gaumont State, the group, whose best-seller included "Red river rock" and "Down yonder" and "Jada," go straight on to their string of dates. Although TV and radio dates are being replanned, none has been announced at present.

Their latest London release, "Whatever happened to Baby Jane?"—the title theme of a new film—comes out today. It is to coincide with the British tour.

## Field tops Palladium this week

FRANK FIELD tops the bill in this weekend's "Sunday Spectacular" at the London Palladium. ACKER BILK solos and CHRIS BARBER leads his band.

ALAN TAMM opens at London's Jazz Club, Calvert on Monday. MARION RIAN, who stars alongside TOMMY LITTLE in "The 20th Anniversary" starts new Granada-TV series next month.

"HISTORY of Jazz," told on AR-TV's "Tuesday rendezvous" for past few weeks, ends on January 22 with CHRIS BARBER, ACKER BILK, BOB WALLIS and pianist GEORGE WERNER backed by TRISTAN MASTERS' section. VALERIE MASTERS' section for new Radio Luxembourg series plus TWV's "Here today" on January 21.

SUSAN MAUGHAN for "Juke 15 Lights" parade on January 15. "ATV's" "Arthur Hayes Show" (19), and "Easy beat" (20)... Rhythm-and-blues man PETE DEUCAR lost £200 worth of amplifying equipment when thieves smashed window of his car in London this week. MIKE COTTON's "Jazzmen" for "Singles" (19), and "Saturday club" (19).

JOE HARRIOTT, SHANE HEANEY and MICHAEL GAMBICK Trio provide music for "Cardinals first Jazz" and

Poetry session at Prince of Wales Theatre on Sunday. Singer JOSEMARY SQUIREN fell and injured a foot while dancing to Brian's 20th show at Manchester Opera House. FRANKIE VAUGHAN signed for the summer season at Scarborough's Future Theatre.

KARL DENVER plans for East Hong Kong, Australia, Honolulu and Nashville, where he hopes to record. The trio... JIMMY JUSTICE also from Germany next month to appear on TV. MARK WYNTER visits T. Tabid for ten days of concerts in the sun from January 20. From there he goes to Mexico on February 2 for five TV shows. He ends his tour in America with a TV date, and returns to Britain by March 11 for BBC's "Pop pros" show.

ROY CASTLE, who has made a big impression in America on TV, returns to States in mid-February for more star spots on Gary Moore's show. Moore has guaranteed Roy 10 appearances on the series this year... HENNA JEE's Nashville home was wrecked by fire last week... JOHNNY SCOTT Quintet in "Home and Home Service's" "Between times" on January 25.

NEGOTIATIONS are under way for ROY CASTLE to sign with FRANK SINATRA's Rourke label. Impresario LESLIE GRADE was back in London on Monday after a winter month holiday in Australia. BILL CHAZZAL disc-jockey of BBC... Two-way family favourites... some thanks all the more during his present illness. His address is Officers' Ward, RAF Hospital, Weybridge, DPO 60.

EX-EMIC ALLAN ALEF and GUY PHILLIPS... PHILLIPS has joined the ED COLEMAN Band, replacing JOHNNY WEIR... PHILLIPS' WEDDING for "Easy beat" on January 20 and February 3, and Southern TV's "Their kind of music" on January 21... PHILLIPS' "The Sunday Show" features JET HARRIS and TONY MEEHAN on January 16... PHILLIPS will be resident at New Rhythm-and-blues club at Clay Pitton, Eastcote, Midlesex, from January 17.

Modernists for Black Horse, Kidderminster; ART ELLERSON (Sunday), and KEITH CURSTIE (January 20).

FRANCES International Jazz Club has awarded Grand Prix for best 1962 record to DUKE ELLINGTON for "Piano in the background"... LONG JOHN BARRY signed for regular appearances with CYRIL DAVIES All-Star R&B group... TONY WITHERS will come from January 18... MAUREN STOBIE signed to cut records for WALT DISNEY... Trombonist DON LUSHIER off to Holland on January 18 for radio shows... ill-health has forced bandleader HEDLEY

WARD to turn down contract for his sixth successive season at Spa, Scarborough, next summer. This winter season will probably be my last as a bandleader," he says.

SUMMER attractions for Blackpool: CLIFF HATHORN and SHADOWS (Hippodrome), MATT MONRO (North Pier), EDEN KANE, KATH DENVER, and possibly MARTY WILHELM (South Pier), DAVID WHITFIELD (Winter Gardens), LONNIE DONOHAN and MIKE BUCKLEY (Queen's), and MAX BYGRAVES (Opera House).

JOHNNY COLLINS Quintet plays for opening of new modern jazz club at Moat House Club, Birmingham, on January 18... WALTER for ABC-TV's "Thank your lucky stars" tomorrow; Light's "Here we go" (January 25); and Luxembourg's "Friday spectacular" next week.

## ALLEY WAR OVER 'LOOP DE LOOP'

THE big guns of Tin Pan Alley are blazing away. All over the American charts that is currently roaring its way up. It is "Loop de loop," a rocking, spiritual-styled treatment of an old traditional by Johnnie Thunder on the U.S. Diamond label.

The song was bought by PK Music, a member of the Chessalls group, and the Diamond disc has been put out on EMI's Stateside label—but over a week earlier than first intended.

Why? Because the rival KPM music publishing concern—headed by Jimmy Phillips—jumped in with their own version of the old song. But under the title of "oo-be-loo," and this number has been recorded by Decca by a specially formed group called the Chucks. This was released last Friday.

"Loop de loop"—the PK music version—has also been recorded by the Dailiens on Oriole and by Frankie Vaughan on Philips.

Says John Holt, of PK Music: "Loop de loop" is a sure-fire hit." Says Jimmy Phillips, of KPM: "oo-be-loo" will go right to the top."

THE version of theme from "LAWRENCE OF ARABIA" by Bernia Leighton on PE INTERNATIONAL 7N 25177

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# Mods link up for big band venture



● SCOTT

**JOHNNY DANKWORTH** and **Ronnie Scott**—owners of rival West End modern jazz clubs—have combined to form a new group. Titled "The Seven Souls," the group will play "modern jazz aimed at a wide public." It debuts tomorrow (Saturday) at the Dankworth Club.

With the two saxists will be **Dick Morrissey** (trn), **Bert Courtney** (tp), **Harry South** (pno), **Phil Bates** (bass) and **Jackie Dougan** (dra).

Scott's manager **Pete King** told the MM: "The group hopes to have a far wider appeal than most modern groups."

## Strong beat

"We think it will please the dancers and it will use comparatively uncomplicated arrangements with a strong beat."

The **Seven Souls** will make regular appearances at the **Dankworth Club** and also hope to get record companies and BBC producers interested.

# Illness hits the jazz boys

**ILLNESS** struck British jazzmen this week. Three bands were affected when musicians went down and were ordered by doctors to stay away from the bandstands.

## Operation

**Ian Carr**, trumpeter with the **Don Rendell Quintet**, was rushed to hospital on Saturday with an acute appendicitis. He had an immediate operation at the **Royal Free Hospital, Hampstead**.

**Ian**, named as one of the new stars for 1963 by the MM, is expected to be off work for

at least a month.

Tenorist **Stan Robinson** is deputising for **Ian** with the **Rendell** group which plays **London's Marquee**, tomorrow (Saturday).

## Hospital

**Archie Semple**, clarinet star with the **Alex Welsh Band**, went into hospital on Monday

suffering from nervous exhaustion.

**Archie** is expected to be off work for about three weeks. **Alan Cater** will deputise with the **Welsh Band**.

Trumpeter **Alex** is now back at work after his recent illness. **Pat Hakev**, from **Chris Barber's Jazzband**, stood in for **Welsh** on several dates.

## Weekend

Clarinetist-bandleader **Dick Charlesworth** was off work over the weekend with tonsillitis. Former Temperance Seven sideman **Alan Cooper** stood in for **Dick**.

## Countrymen join Odetta

**BRITAIN'S** Countrymen vocal-instrumental group were a late signing for the 13 shows starting American folk singer **Odetta**, which opened last night (Thursday) at **London's new Prince Charles Theatre**. The group's light programme series, "Folk weave," has been extended by a month until the end of February. Other dates include a **BBC-TV "Tony" television** from January 21, **Light's "Midday music hall"** (February 4) and **Southern TV's "Day by day"** (February 15).

# Stompers cut film music

**THE** Clyde Valley Stompers have branched into films. They play **Phil Green's** theme music on the sound track of "On the beat" on current release, and at the end of this month they start filming at **Shepperton** in "It's all happening" with **Tommy Steele**. The band will be seen and heard in the picture. Says clarinetist-leader **Pete Kerr**: "We think the music from 'On the beat' is so catchy that we've just recorded it, along with the **Marching Disraelanders**."

from Germany for **Kenny Ball**. **Kenny** was in Australia at the time so we got first crack at it."

## U.S. wants Lonnie

**LONNIE DONEGAN** has received four offers to return to America. They are from **Chicago, Reno, Las Vegas**, and from **New York**, where he recently appeared at the **Village Gate**.

# ELSDON TO PLAY FOR PRINCESS

**THE** Alan Elsdon Band will have **Princess Margaret** and **Lord Snowdon** among the audience when it plays at **Keble University, Newcastle-under-Lyme**, on January 18. **Princess Margaret** is Chancellor of the University. The band cut its second single for the **Columbia-Lansdowne** series yesterday (Thursday).

## Dates for folk duo

**TOP** folk-singers **ROBIN HULL** and **JIMMIE MACGREGOR** have a busy January ahead of them in the line of TV and radio dates. They are fixed for the **Light Programme's "Folk weave"** (January 21), **Home Service's "Calling the tune"** (January 25), **BBC Scottish region's "Come Thursday"** (January 27), and **BBC-TV's "Meeting point"** on the same date (see page 20).

## Brooks on Dutch TV

**THE** Brook Brothers fly to **Holland** on February 5 for three days in **Amsterdam** doing a TV show and recording three broadcasts. They will be singing their new disc release, "Trouble is my middle name," which will be released by **Pye** on January 18.

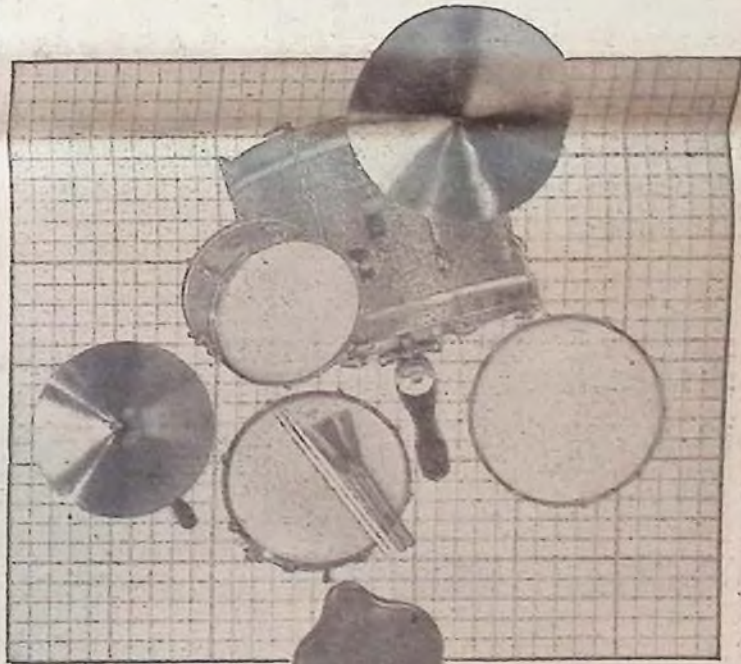
## Kenny Ball tour

The **KENNY BALL** Band will tour **Scotland** from **March 4-10**, and **Ireland** in August.

## Flamingo new sounds

**GRAHAM BOND**, sideman with **Alexis Korner's Blues Incorporated**, and the **Johnny Burch Octet**, has also formed a new sound "Quintet." The group debuts at **London's Flamingo**, tonight (Friday), opposite the **Burch Octet**. **Graham** (Hammond organ and alto) will lead **Dick Heckstall-Smith** (trn), **John McLozghan** (gtr), **Jack Bruce** (bass) and **Ginger Baker** (dra). **Bond**, **Heckstall-Smith**, **Bruce** and **Baker** are also members of the **Octet** which is completed by **Burch** (pno), **Mike Fellana** (tp), **Alf Moule** (bari), and **John Mumford** (tmb).

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# NEWLEY IN NEW YORK

## 'A bit odd and frantic'

"PLEASE Charles, let me keep my coat on a few minutes. It's so bitterly cold out tonight," said Anthony Newley to his valet at New York's Shubert Theater.

"If there's one thing I don't particularly like about America, it's the weather," the "Stop the world" star told me. "It's freezing out there and I can never get a cab to the theatre. But if the weather's cold, the people are friendly, even though a bit odd and frantic. Even that may not be fair."

"I haven't been circulating enough since the show opened to even make a judgment. What mixing I've done has been after the evening performance."

"I saw Steve and Eydie at the Copacabana and they're the most refreshing act in showbusiness. Just terrific."

"Then we caught Buddy Greco at the same club. I had seen him in England when he had a warm and sophisticated way about him. Now, he's improved immensely. That's just a sample of the night club things you have here. It's great. We also caught Peggy Lee and, of course, she is one of the greatest. She sang our song 'What kind of fool' and did a cute clown routine with it. I was thrilled."

**REN GREVATT**  
MM man-on-the-spot,  
tracks down an  
elusive star

### STRANGE

"One evening, we went to the Village Vanguard, a jazz joint in Greenwich Village. Gerry Mulligan, a fine young man, was playing his saxophone there and there were several others.

"One of them, I can't remember his name, had quite a bit of talent, but he took the strangest way of showing it. Some jazz stars don't seem to care a lick about their audience. They sit in a sort of trance. That's certainly a far out kind of showbusiness."

"I guess my biggest thrill here came one night when I heard a familiar, wild kind of laugh in the audience at the theatre. It absolutely petrified me, so much so that I got kind of limp and almost fluffed some of the lines I had written myself."

"If you've heard that laugh once, you never forget it. Sure, it was Sammy Davis and he's so great that I feel like a rank amateur when he's around. He's just too much, as you Americans would say."

### APARTMENT

"I'm glad he was the one to get a record hit, the biggest he's ever had by the way, with 'What kind of fool.' He came round to see me afterward in the dressing room and he broke me up all over again with that line of patter of his."

"So far as the show is concerned, it's been mad the same here as in England. The critics, they didn't like it and the public, they did, thank heavens!"

"It will run for at least a year. I'm sure. I've taken an apartment for a year. After that, I'll probably leave the show. We're already in the process of thinking of a replacement for me."

### WALK

"What will happen then I don't know. Of course, I've thought about doing another show. Lots of ideas, you know, but nothing has really hit me as yet. Nothing has jelled."

"For the moment, I am enjoying New York. I have a beautiful apartment way over on the east side. I've spent a good bit of my daytime hours getting it fixed up and furnished."

"The only trouble is that



● SAMMY DAVIS  
"he broke me up"

One night I heard a familiar, wild kind of laugh in the audience 9



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# ! THE NEW WAVE !

**AFTER** 20 years absorbing the lessons of Charlie Parker and the boppers, jazz is confronted with a new band of revolutionaries.

The New Wave is washing over the old rules. Jazz, like any art, must evolve and change if it is to remain healthy and flourishing. Whether or not one can enjoy the results of their experiments, such innovators as **JOHN COLTRANE, ERIC DOLPHY, ORNETTE COLEMAN,** and **CHARLES MINGUS** must have the right to examine new paths.

**ADVENTUROUS**

The danger arises in accepting the results just because they are new. Before one set of rules is destroyed a new set must come in its place.

The search for musical freedom invariably results in new, and greater, discipline. The disciplines imposed by atonal composers, for example, are in many ways far more restricting than those they supplanted.

One accusation leveled at the new music is "it isn't jazz."

Does it matter what the name is? Eric Dolphy has given his opinion: "I wish people would quit saying jazz musician and just say musician."

The New Wave must be judged on results—the extent of its influence and whether it achieves its objectives.

So far as influence is concerned its most adventurous proponents, Ornette Coleman, would seem to have failed.

**TECHNICAL**

Despite constant critical attack, Charlie Parker attracted dozens of disciples. Coleman's preoccupation with the extremes of Free Form remains almost a one-man battle, due no doubt to his own inability to develop his ideas.



★ CHARLES MINGUS

★ ERIC DOLPHY

★ JOHN COLTRANE

★ ORNETTE COLEMAN

He still sounds to me like a man fighting his way through a fog, uncertain of his direction. There must also be doubts about his technical ability—does he play that way because he can't cope with conventional lines? I have heard it said that Coleman has brought collective improvisation back to jazz. But four men, each going their own way, is not collective improvisation which requires close regard for what each of one's colleagues is doing.

**COLD LOGIC**

It is like "stream of consciousness" writing—interesting in the insight it gives on the writer but of little lasting value.

One cannot accuse John Coltrane or Eric Dolphy of poor technical equipment. Unlike Coleman, both have proved themselves fine jazzmen before taking new roads. Coltrane seems to approach his music with the cold logic of a mathematician—although the resulting music is highly emotional.

**EXPERIMENTS**

He seems more interested in the mechanics of his music than the sound—trying to play every possible variation on each chord.

Talking to Coltrane during his British tour, I gained the impression that he had yet to find what he was looking for. He is still experimenting and we have yet to hear the finished product.

He himself has said: "I'm worried that sometimes what I am doing sounds like just academic exercises and I'm trying more and more to make it sound prettier."

## Is it killing jazz?

His influence, however, continues to spread and he may yet lead jazz in a new direction.

Dolphy has something of both Coltrane and Coleman in his playing. His impact is again—emotional, often heightened by deliberate distortions of tone.

Charles Mingus has been called the Elder Statesman of the New Wave and Dolphy is just one of the many young jazzmen who have passed under his influence.

**DEVELOPMENT**

Where Coltrane, Dolphy and Coleman have been chiefly concerned with their own development as solo

voices, Mingus expresses himself through his group—like Duke Ellington, whom he greatly admires.

**MATHEMATICAL**

With Mingus, musical form follows function—what he wants to say determining the structure of the piece, unlike John Lewis or Gil Evans, who tailor the music to the form.

His preoccupation is with ensemble feeling and an interplay between instrumental voices. The music is an effort to communicate what he feels—never a mathematical exercise, or a means of displaying technique. The New Wave bursts in

many directions—Lennie Tristano must eventually achieve the wider recognition he deserves. There are the highly individual contributions of men like Sonny Rollins, George Russell, Don Ellis, and Cecil Taylor. No doubt much of it will sound just as puzzling in 20 years' time. But some will no doubt seem as natural then as Parker's revolution does in 1953.

**DIFFERENT**

Is the New Wave killing jazz? No, just shaking it up a little.

As Mingus has said: "Everyone reacts to music in a different way and everyone should be able to make it on his own—play and write the music the way he feels it."  
"IF HE IS GOING TO BE REALLY GREAT HE MUST LEARN TO BE HIMSELF."



● LEWIS

● PARKER

● ROLLINS

### FOCUS ON FOLK

**L**AST Saturday, I attended the Davenport Folk Festival. At least that's what it looked like when Bob Davenport married Tarby Parker.

There were folk singers and musicians and club organizers and fans all over the place—not to mention whole regiments of people from clubs such as Southampton Balladeer, Birmingham Jug o' Punch and Liverpool Spinners.

Although teaching and seeing Bob was a bit difficult in that vast throng, it was easy to hear his Spookers. Corner-size voice as he sang with the Balke's trad folk band. Bob's other characteristic feature—that shock-red hair—had been trimmed down for the wedding but retained its shaggy-dog edge.

Much, much happiness to Bob and Tarby.

It looked as if the post-nuptials would go on all night. The Ian Campbell Group and I had to head back to Pendley weekend course. The Gellidh Singers, Lydia Fish, Jim Bassett, and a whole host of singers from St. Albans and other clubs were there. Between the two, Pendley and the Davenport wedding accounted for a whole lot of folk.

Anyone who doubts the educational nature of a Pendley weekend—and some unlikely people have suggested that it's just an excuse for a rave and a Suez-up—should have listened to A. L. Lloyd on the nature of folk music and Jan Gamwell explaining the importance of modality in folk music.

The weekend was quite fabulous. Words don't do it justice. It's better to go and see for yourself—August bank holiday weekend for instance, when there's a ten-day course. But this time there were forty-odd turn-downs. So book early.

ERIC WINTER.

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# Behind the Scene Guvnor digs Down Under

**"WHO'S taken the guts out of British jazz?" asked reader Johnny Boulton in last week's MM. The same question seemed on the mind of Ken Colyer when I spoke to him this week.**

"The Guvnor" had just got back from his Australian trip which included six days at the Jazz Convention in Sydney.

"The thing that struck me more than anything was the terrific atmosphere and enthusiasm among jazzmen out there—something missing, I'm sure, from the British scene," Ken told me.

"There were between 25 and 30 bands—all either Dixieland or New Orleans—appearing in Sydney. They invited me over just to sit in with as many groups as I liked and to have a chat.

"The sheer enthusiasm is something really great. It took me back to the days of the Crane River Jazz Band, when traditional jazz in this country was not big business like it is today and we all played for kicks."

Ken said the standard of musicianship down under was "good" and although they knew about the British trad scene they didn't realise the extent of it or "the other implications."

Would a similar convention be possible in Britain? "No, you could never do it here," said Ken. "Everybody's far too busy rushing around the country. You'd never get them all together."

## with the Raver



ALEXIS KORNER

**ALEXIS KORNER'S** Blues Incorporated—and some 50 fans—dashed up to Decca's West Hampstead studios after the R&B group's opening night at the Flamingo, last Thursday.

"I was at 5 am and 5 am they recorded 11 titles in the hope that Decca would find a single worthy of issue.

The fans were "to add a bit of atmosphere," according to A and R man Dick Rowe.

He would probably have got a bigger response at the nearest doss house. The tiny patter of applause at the end of each number erased the technicians but did little for the atmosphere.

Otherwise it was a successful session with the group in heated form scattered among emptying Nagens. And singer Ronnie Jones working from a cubicle "so no one can hear me, man!"

**ALL those agents look matey enough round the pubs—but is that just on the surface?**

I was in Jim Godbolt's office this week trying to get a quick look at Bruce Turner's date sheet when Jack Higgins walked in.

Jim hurriedly tore up an official-looking piece of paper, stuffed it into his mouth and chewed in best TV-spy style. Higgins seemed unimpressed apart from a remark about it being Godbolt's first square meal in weeks.

**JUST how much of the impact of the Temperance Seven has been due to the deadpan singing of Paul McDowell?**

The man with the unenviable task of replacing Paul with the Temps is a blond, six-footer, Alan Mitchell, who has worked as an actor since leaving Cambridge University.

He admits to qualms. "On the way to Scotland to audition with the group I sat in the train wondering

"What am I doing here?" he told me. "Now I'm happier than I've ever been. It's a marvellous life—and they are marvellous people."

**THE first of the Tubby Hayes TV shows** was screened last Thursday and is reviewed on page 2.

**AR-TV** this week laid on a preview of the other four and I must say they are all better than the one we saw.

Yet to be aired are "Flutes and vibes," "The blues," "Originals" and a highly entertaining "Rehearsal." The latter includes some great acting from the Quintet—pianist Terry Shannon is my nomination for Hollywood's Oscar in 1963.

The second of the shows will be televised at 6.45 pm, on March 8.

Which it will be has yet to be settled. Could be "The blues," with some nice vocalising by Joy Marshall.



TERRY SHANNON

**FRANK PARR** has invented a new game—Jazopoly, a sort of trad Monopoly.

One difference: the most expensive area is not Mayfair or Park Lane, but Peiters Bar. And the heaviest Penalty Card is an all-nighter at the "51."

Then there's the Community Chest card, which says "Go to jail, do not pass Dix Duley." Or, if you're lucky, the one marked "Accept £20 bonus from Ron Leslie."

**SOME pretty strange missives arrive at the MM office.** I was greatly intrigued this week by an invitation for the editor to attend the launching of a "high-speed cooker."

Like Graham Bond?

**I AM** intrigued by George Melly's suggestion that throwing people to lions would be a big attraction on TV (see centre pages).

**COLYER**—It took me back to the Crane River Jazzband—when we all played for kicks.



# RAVINGS

**KENNY BALL** is quitting the Cana Variety agency and, from May 1, will handle all his own bookings from a new office in Dean Street, Soho... the **KING BROTHERS** played an "SOS" TV date last Sunday—in Milan. After an urgent phone call they dug their car out, drove to London Airport, played the show and were home on Monday.

**IF** the ETU ever goes on strike it will kill R&B stone dead... the **PETE DEUGHAR** group must have bought those Confederate trousers from **BOBBY NICKLEBURGH**... Succession to the Editor: For the next MM contest how about "Win a night out with **UNCLE JOHN RENSNAW**"? ... With the success of the Venus probe what's the betting on **BONNY MANZI**?

opening the first Venusian Jazz Club?

**I HEAR SUSAN SINGER** has made a big hit in Sweden. Due home on January 28 she will make a return trip for a month's tour of the open-air Folkparks from June 1... sorry to report that Mr. A. P. SILK, father and manager of banjoist **ERIC SILK**, has undergone a serious operation. He is reportedly "showing some improvement" and would like friends to write to Dagenham Ward, King George's Hospital, Ilford, Essex.

**LE** patron, **HUGUES PANASIE**, tells me that, on its 30th anniversary, the Hot Club du France, has given a special award to **MEZZ MEZZROW** for "The King Jazz Story," on Storyville Records... Flamingo boss

**SAM KRUGER** and his wife are moving to Brighton. **RIK CUNNELL** and **TONY HARRIS** will manage the club on Fridays and Sundays but Sam will be around on Saturdays in future.

**AFTER** watching TV's "White Heather Club" I know why so many Scots head south... quota from Record Supervision boss **DENIS PRESTON**: "1963 should be a good year for pop. The ground was well-fertilised in 1962."

**NICE** gesture from CANA's **JACK FALLON**. He has fitted out a bungalow so that **DAVE BACKHOUSE** can work from a wheelchair. Dave comes out of hospital on January 10—seven months after being injured in the **MIKE COTTON** crash.

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# Acker — another taste of pop success



ACKER—at his most sensitive on 'A taste of honey'

ACKER BILK is heading straight up the Hit Parade again. His latest single, "A taste of honey," on which he gets superb string backing from Leon Young, is a certain top-seller.

The Bilk clarinet tone is at its most sensitive. The melody, written by British pianist-vibist-drummer Victor Feldman, is beautiful.

Result: a fine disc, with a pleasant Acker composition on the reverse, Evening shadows. (Columbia.)

## ★ Big hit

PLAY it backwards, sideways, or upside down—the new KENNY BALL Jazzmen single Sakylaid is going to be a big hit.

The precise musicianship of the band, allied to a catchy tune which mounts in excitement from a muted start to "full-out" finale, makes this Japanese song a certain winner.

Eye Records chief Louis Benjamin heard the potentiality of the tune as a Ball hit when in Japan. He's put Kenny on to a winner here.

## ★ Gospel

ITS follow-up time for recent Hit Paraders. The single disc market is dominated by singers chasing the charts after previous successes.

BRENDA LEE leads the field. Her Save all your lovin' for me (Brunswick) is reminiscent of Ray Charles' "Hallelujah I love her so," and must stand a solid chance of big sales. The American singer has real style and Gospel-like delivery on this punchy track.

There's the right "sound" on SUSAN MCGOHAN's latest, and a handkerchief to heaven to guarantee it plenty of spins and sales. Nice to hear the clarity of Susan's voice without dual-track doubling, evident on one or two of her other records.

The words are only fair by his standards—but the Wally Stott backing is rrrrry.

On the reverse, Susan's composition I'm a lonely one too has real lasting quality. (Philips.)

## ★ Formula

SOME kinda fun, by CHRIS MONTEZ (London) has just the same beat and "grope" as his current hit "Let's dance." It ought to do well.

DEL SHANNON, whose "British maid" has such a compelling beat, employs the same

—and Kenny has a winner too!

Laurie Henshaw and Ray Coleman review the latest pop discs

formula on his new one. Little town flirt (London). Del sings quite well and this looks like another winner for him.

Although he consistently sings attractively, EDEN KANE has not enjoyed any enormous disc success lately. His latest, Sounds funny to me (Decca) should remedy the situation. Tremendous twist beat and humorous words—and it's destined for the charts.

## ★ Incredible

DON'T be surprised to find the incredible title of Loo-be-loo in the best-sellers. A British group, THE CHUCKS, sing the dancing words on Decca.

Watch out for a very good year for girls, which gets an engaging, up-tempo treatment by KEAN POOLE and the Tremolos (Decca). The lyrics are good, and interpolations by zany "deejay" Jimmy Saville help to brighten it.

DOUG SHELTON turns in his best disc to date with I saw Linda yesterday on Decca. This has a great beat and sounds promising.

## ★ Engaging

WE'LL go out on a limb and say that Australian singer PATSY ANN NODLE could score with her first for Columbia—Don't you ever change your mind.

A simple melody, but infectious. And Patsy puts it ever in engaging fashion. Good for you, Digger!

RONNIE MILTON is a good singer. Last time one were cynical, one might say this could be a bit of a handicap these days.)

And he endorses this statement to the full on The Gift, a flowing ballad he delivers with easy assurance and enviable control (HMV). Very attractive. Delightful, in fact. But a hit? We'll see.

The labels are blossoming with bossa nova titles, which is to be expected. Ronnie encores with Beautiful bossa nova. No thumbs up sign for this one.

## ★ Feeling

THE lead singer of the TAMMS, who solos throughout on Little me, is surely coloured—and he sings with an ease of delivery and feeling that makes this unobtrusive single well worth a special mention.

We should like to hear more of this boy. (Stateside.)

The Theme of the Dick Powell show has a haunting quality that lingers on the ear. It is played with finesse by ROBERT FARNON and his Orchestra (Philips). Flipside, also from the Powell show, is Nervous. It's the dramatic piece that accompanies those fast cuts of photo skills introducing the TV show. Some fluent nito highlights this treatment.

## ★ New look

IT'S a ballad that hasn't been improved by a rocking new look.

It's Beautiful dreamer, by TONY ORLANDO, a "harmonic choir" and comb-and-paper toned sax (Col).

For this effort, Orlando should be bound hand and foot and delivered to Bing Crosby for use as a golf ball.

## It'll give it foive

I TIP BRENDA LEE's "Alone am I." To me, she is a great singer, and this is better than her last "Rockin' round the Christmas tree. It won't reach No. 1, but it should get in around No. 5 or so.



Janice Nicholls

# Craig's a credit to the British

CRAIG DOUGLAS is one of a mere handful of British pop singers who deserve close attention. He sings in tune, rhythmically, with an appealing timbre and the right sensitivity to each song.

These attributes are accentuated on his latest Columbia LP, "Our favourite melodies."

The singer is heard at his dramatic best on "No greater love" and at his most dynamic on "A hundred pounds of clay."

The Harry Robinson Orchestra's light backings complement Craig's singing perfectly throughout, and the whole album is a credit to British pop.

THE novel idea of collating a selection of songs with the word "love" in the title forms the basis of ALMA COGAN's new Columbia album "How about love?"

Alma sings perkily and happily or mawk tracks as "I can't give you anything but

## NEW LPs

love." "The lady's in love with you," "I'm in the mood for love," "Somebody loves me." "Love me as though there were no tomorrow" and "Hello young lovers."

The notion was good, and the result is a selection of good songs characteristically sung. The adequate backings are by the orchestras of Tony Osborne and Geoff Logg.

"GYPSY" one of those brash American musicals, and supposedly based on the life of that immortal of the twentieth century (with apologies to Warner Bros, who made the film), Miss Gypsy Rose Lee, has brought in its wake the inevitable soundtrack album.

So, reserved in tone for posterity, are such film highlights as "Small world," "Some people," "Little lamb," "Every-

thing's coming up roses," "Together wherever we go" and "You gotta have a gimmick." This last, in fact, brought the biggest laugh in the picture, without the cod antics of the three burlesque strippers, at inevitably loses some impact on this Warner Bros recording.

TROMBONIST SI ZENTNER leads his orchestra through a swingy, somewhat mixed bag of tunes, on "Thinking man's band" (Liberty).

Titles range from "The Volad boatman" to "Stompin' at the Savoy". Crisply played, but a trifle disappointing from the arranging angle.

JOHNNY NASH, a Maths styled singer, plaintively warbles on "Let's get lost" (Encore). That Maths parallel is particularly noticeable on "Lost in a trance"—a delightfully haunting tune.

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# HODGES MINUS THE DUKE

WITH Ellington's orchestra due to begin operations tomorrow, readers may wish to prepare themselves for pleasure with the help of "JOHNNY HODGES-SOLOIST, WITH BILLY STRAYHORN AND THE ORCHESTRA" (Verve VLP9009).

True, Ellington himself is missing from the ranks—and this makes a difference although his deputy, Jimmy Jones, performs crisply—but otherwise it is THE orchestra, manned by many of those who arrive here this weekend.

As you'd expect from the title, Hodges is soloist-in-chief, which practically ensures an enjoyable record.

Most of the compositions he interprets are much-heard Ellington melodies ("Don't get around" "I've got it bad" "Day dream" "Jeep's blues" and so on), but he never sounds bored and his assurance and sheer sense of beauty demand our admiration.

"Don't," which opens side one, has still a tremendous sting and surge to it. "Jeep's blues" is the reverse opener, is poured out even more vocally, while "Gal from Joe's" "Lucky so and so" and two Hodges blues are delectable in their various ways.

Everywhere, the band plays with that fascinating loose jazz sound which eludes other orchestras. Lawrence Brown provides touches of solo contrast, and the album closes rather surprisingly with his version of "Stardust."

## CLAYTON

RELAXED but muscular mainstreaming from the Clayton-Tate team is offered by "BUCK AND BUDDY" (Fontana 6881042L), on which the hornmen are accompanied by Charles Thompson, Gene Ramey and Mousie Alexander.

The music follows well-worn tracks, with both principals and pianist Sir Charles sounding in excellent form. Three pieces—"Kansas City nights" "Birdland Betty" and "High Life"—are Clayton originals, the first two being extended blues which keep rolling along. The others are "Can't we be friends" and "Thou' swell"—flashes of very melodic trumpet in both—and "When a woman loves a man," devoted mostly to Clayton's open and muted trumpet.

Although this is hardly the most memorable record Buck and Buddy have made together, the music flows easily and clearly, without strife or ugliness, and with plenty of lift from the whole band.

## HAWKINS

A SORT of mainstream jazz, approximately what you may expect to hear at New York's Metropole, has been preserved on "JAZZ AT THE METROPOLE" (Philips 6536981L).

The second side, not very distinguished, presents unshowy Dixieland by clarinetist Sol

JAZZ DISCS reviewed by MAX JONES

..... and BOB DAWBARN.....



O CLARA WARD

Yaged, trumpeter Pee Wee Ervin, trombonist Benny Morton and three rhythm.

More interesting, because of the presence of guest player Coleman Hawkins, is side one's middle-of-the-road jazz-making. Yaged and Hawk are assisted by vibist Harry Sheppard, pianist Claude Hopkins and bass and drums.

The music, uncontroversial and fairly informal, sounds a little like BG sextet swing with Hawk on tenor.

The latter storms characteristically through his solos on the aster numbers, and weaves attractive variations on his showcase tune, "Can't get started."

All in all, this is agreeable and cheerful stuff, but nothing out of the ordinary.

## MANCE

MORE of Mance, for those who missed the earlier release, is unleashed on "THE SOBER PIANO OF JUNIOR MANCE," a reissue of Jazzland JLP20.

The playing is stely and blues-riden, with snatches of real distinction every now and then.

Among the blues are "Main stem" and Milt Jackson's "Ralph's new blues"—the rest of the mixture includes Mary Lou Williams' "Co-bla-dee" and Ray Bryant's "I don't care."

These nine tracks of well-played piano jazz should please people who can digest a mass of trio music.

## GRIFFIN

PLENTY of extended, strongly rhythmic tenor outlines can be found on the antly titled "TOUGH TENORS" (Jazzland JLP11) by the Johnny Griffin-Eddie Davis Quintet.

We've heard this kind of

music before from the same formidable pair; if you feel like more, the album won't let you down.

Lester Young's "Tickle toe" is a turbulent five-and-a-half-minute blow by Lockjaw and Griffin—together, alone, and chasing in that order. "Twins" and "Funky Duke" are likewise long, extremely warm booters.

Not all is fire and fury, though. "Soft winds" and "Save your love" are low-pressure cookers, and "Imagination" is given over to Griffin's more imaginative playing. Here and there, textural relief is furnished by Junior Mance's percussive piano.

## TERRY

THE Philips-Fontana concern is re-releasing certain Prestige and Riverside LPs. I can recommend two that recently reappeared to all who like the hot and singing jazz.

"DUKE WITH A DIFFERENCE" (Riverside RLP1216) is for the most part splendid stuff, with high-grade soloing by Johnny Hodges, Paul Gonzales and Clark Terry. "C-jam," "Mood Indigo," and "A train" are three of the

vehicles. Excellently creative in a slightly different groove, but one you can't name, is the improvised music of Buck Clayton, Pee Wee Russell and rhythm on "SWINGIN' WITH PEE WEE" (Fontana 6881043L). Delightful duetting and soloing all through.

## THE WARDS

CLARA WARD and her dedicated troupe of young ladies have recorded some impressive performances in the past, and they make a joyful, fluttering, syncopated sound on "COME IN THE ROOM" (Fontana TFL6016), their latest release.

With Clara soloing and punching out church piano, the group—helped by rhythm and sometimes organ—reinterprets old spirituals, including "Hold on," "I'm gonna walk and talk with Jesus," and "Twelve gates to the city."

"Just a closer walk" is a solo, vibrantly and quite nobly done by Clara Ward, and "Walk and talk" is one of the more jubilant ensemble vocals.

Acceptable though the album is as contemporary gospel song, I fancy it lacks some of the ferocious ardour of the Ward girls' more bristling sing-songs.

—MAX JONES.



JOHNNY HODGES

BECK CLAYTON



JOHNNY GRIFFIN and EDDIE 'LOCKJAW' DAVIS

**KENNY BALL**  
and his JAZZMEN

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**Great jazz from Gil**

• BUDD JOHNSON

NOW that Philips Records have the rights to the World Pacific Jazz labels they have reissued the admirable "GREAT JAZZ STANDARDS" by the GIL EVANS ORCHESTRA (FONTANA 688 0022L).

The album was originally released by Vogue in October 1960 and, after two years' hard listening, I find it better than ever.

Apart from his own composition, "Theme," Evans has clothed six jazz standards in a new rich garb while retaining the original mood of such pieces as Biz Briderbecke's "Davenport blues" and John Lewis' "Django."

Featured soloist is trumpeter Johnny Coles, who plays sympathetically in a variety of roles. Steve Lacey's soprano has not sounded better to my ears and Jimmy Cleveland's trombone is effective on "Balled of the sad young men."

Most impressive of the soloists is the veteran Budd Johnson, who plays excellent clarinet on Don Redman's "Chant of the weed" and tenor on "Theme."

This deserves to be in every modern jazz collection.

**TELEVISION JAZZ**

ALBUMS of TV themes are becoming rather a jazz bore. "THE JAZZ SOUL OF DR KILDARS AND OTHER GREAT TV THEMES" by former Kenyon arranger HARRY BETTS and his Orchestra (12-GM 6297) has the soloists to fit its above average, but the material is made of a good jazz orchestra.

Among the star soloists are Conte Candell, Don Franklin and Jack Sheldon (alto), Bill Brundage (sax), Frank Rosoline (trumpet), Bud Shank (alto), Jimmy Perkins (drum) and Gus Freeman (piano)—see DAWBARN.

# SHADOWS OF THE SHADOWS

### Or are Tony and Jet a new pop force?

A DICTIONARY definition of Shadow is "to follow and watch closely . . . to reflect." The news might come as a cruel truth to Jet Harris and Tony Meehan. Are they mere reflections of the Shadows? Or a new force to be reckoned with in popland?

Whatever the opinion, Jet Harris and Tony Meehan look like making enough impact in the disc field to quash any theory that they are forgotten men since quitting Britain's top instrumental group. Both have been grazing comfortably in new pastures in recent months: bass guitarist Jet as a solo star and drummer Tony more quietly as a recording manager for Decca.

Now they have teamed up to record their first disc together. Can this be interpreted as a reprisal against their old group?

#### GAINED

Rivals echoed Tony. "We've got no hard feelings. Both Jet and I left the Shadows discreetly and on good terms. Nobody could harm the Shadows' popularity, anyway."

"They haven't suffered by our departures. But Jet and I have gained. . . I'm sure I did the right thing," agreed Jet. "Financially, at any rate. Things are swinging for me at the moment—though, of course, one always wonders about the future."

"I reckon it'll be healthy though. But I must say I miss working with the Shadows."

He continued: "When I was in Scotland recently, I thought it would be good to get together with Tony again for a recording."



JET (left) and TONY—'There's no thought behind this of trying to rival the Shadows'

by Ray Coleman

"No, we were never particularly thick when we were together in the Shadows. But there was the knowledge that he was no longer with the group, and doing A&R work for Decca. . . So Jerry Jordan wrote 'Diamonds' for us, and we're glad we had a crack. . . Honestly, there's no thought behind this of trying to rival the Shadows."

Meehan agreed. "Take it from me, nobody can knock the Shadows off their perch. Mind you, I think their sound has changed since we left."

#### ADVENTURE

"But whatever they do it will be impossible for anybody to challenge them as long as they continue with the name Shadows."

Tony, however, considers that his and Jet's adventure on to record together will draw public attention to the fact that there are two of the original Shadows now "going it alone."

"Surprisingly few members of the public realised there are only two original Shadows before Jet made

the break and went on his own," said Meehan.

He, too, expressed no regret at his departure from the Shadows 18 months ago.

"I realise now what a great measure of independence it gave me, working with the boys, and I'm positive I did the right thing. I set out to do a lot of things when I quit the group. I'm only beginning right now."

#### MODESTY

Harris is a serious 23-year-old for whom several backroom boys in the music business predict a starry future.

"I've not done so well, professionally, since leaving the group, as I'd hoped," he stated modestly.

"I know my two records, 'Besame mucho' and 'Main title,' made the Hit Parade, but not big. 'Diamonds' might be the answer. Jack Good worked on the session with us, and he's got an ear for the right sound."

"It was great to be working with Tony again. . . Did the recording mean that 19-year-old Meehan was about to re-carve himself a public career after his self-imposed exile as an A&R man?"

"I'll do both," Tony answered. "Norrie Paramor does, doesn't he?"



## Clap hands, here comes Cootie!

—WITH ELLINGTON FOR BRITISH TOUR

NEW YORK, WEDNESDAY.

TRUMPETER Charles Melvin "Cootie" Williams quietly returned home to the Duke Ellington Orchestra recently. How did it come about? "It happened Cootie met quite by accident, exchanged pleasantries and spoke of old times."

"Pop asked him to appear on a small group recording spotting members of the band. . . Later, he requested Cootie's presence at another session, this time featuring the whole band. Before I knew it, Cootie was back . . . to stay."

Twelve years have elapsed since Williams last served as top sergeant of the Ellington trumpet section and one of the major solo voices of the orchestra. During this interval, the trumpeter fronted large and small units, with time out for sprints with Benny Goodman.

#### Knows his job

"Cootie sounds as good as ever: it's as if we've never been apart," says Duke. "He didn't have to make any adjustment to new circumstances, as do the younger men coming into the organisation. . . He knows his job and does it. I'll be writing some new things for him. And I know he has a few ideas of his own."

The members of the ensemble are all pleased about Cootie's return, particularly Johnny Hodges, with whom he is very close. . . A session featuring Hodges, Cootie and Lawrence Brown is one of the first small band projects Ellington will supervise under his new Heprise contract. . . Cootie sounds totally refreshing; his sound and style are intrinsically the same as in the past," asserts Mercer Ellington. "The men in the section

"As he launched into the aptly retitled new 'Concerto for Cootie' ('Do nothin' till you hear from me'), with the band swelling out behind him, it was like old times. . . But the real joy in his performance lay in the obvious fact that today Cootie is a more compelling jazz artist than ever before. . . Intrinsically to this, of course, is the reality of the company he is keeping—a truly all-star jazz organisation."

by Burt Korall

# BLACK AND WHITE MINSTRELS

## Superb entertainment? Rank bad taste? Here's the show biz verdict

SIXTEEN-AND-A-HALF MILLION people telegaze at it with hypnotic rapture each week. They queued in the snow for the stage version at London's Victoria Palace, where the run has been extended to August. Advance bookings are at the £150,000 mark and over 600,000 people have seen the show during the past 32 weeks.

On records, it puts some pop idols in the shade. HMV's three albums total over half-a-million sales; currently there are three LPs and an EP in the Melody Maker charts. It walked away with the Golden Rose of Montreux and the Press Award as the World's TOP TV Show of 1961.

It is, of course, the BBC's show-biz diadem: The Black and White Minstrel Show, which has been showered with as many superlatives as Royalty.

Also abuse. IT HAS BEEN CALLED "UNCLE TOM'S CORNY," AND "IN THE WORST POSSIBLE TASTE."

The astringent BERNARD BRADEN "had a go" at the show on the rival ATV network of course. Braden, in his show, mentioned things unlikely to happen in the New Year.

#### Conductors

Against a photo of the B&WMS, he said: "The BBC will drop the Black and White Minstrel Show on the grounds of taste."

"The George Mitchell Singers will all have to take jobs as bus conductors, underground porters and hospital orderlies."

Pretty scathing. And a comment which brought a swift comeback from B&WMS producer GEORGE INNS. Said he:

"I simply do not see what people criticise. Blacking-up is equivalent to clowns' make-up and it is all surely traditional entertainment."

"The 'Black and White Minstrel Show' is pure fantasy like gollivros. So what is wrong?"

"It has nothing whatever to do with undermining the Negro. The Negro 'Minstrel' has never been used on the programme."

#### Offer

"Coloured artists who have appeared on it have been full of praise for it, and international praise from coloured people and audiences in other countries has been unanimous."

"As for Bernard Braden's criticism of it—I offered him the job of Minister of Ceremonies on the series when it started four years ago, and he was very interested. It sounds like sour grapes from Mr Braden, too."

Counters Bernard Braden: "I believe Mr Inns approached me when he was doing a programme for the Radio Show or something. But I do not recall being 'very interested.'"

"In any event, the answer is that I didn't do it."



GEORGE MELLY

"Mr Inns speaks vaguely of international praise from coloured people in other countries being 'unanimous.'"

"I should like him to get the reaction of Negro artists like Charlie Mingus, Sammy Davis Jr., and Josh White. It would be illuminating."

To sample show business reaction to one of its glossier products, MM reporters this week sounded out the views of other celebrities. Here they are:

GEORGE MELLY: ". . . But it's part of show biz tradition. . . So, come to that, were bear-baiting and throwing people to the lions. Bring them back, too. They'd be sure to get high TAM ratings."

ACKER BILK: "I can't see anything offensive in the show. If there are enough people who dislike it, I suggest they all get together and get black people to dress up as whites."

PETE MURRAY: "It is difficult for anybody not coloured to take offence at the programme. This sort of thing has been traditional in show business since Al Jolson and the early days of Stephen Foster. It may well be offensive to coloured people, but I've always regarded it as innocuous."

DAVID JACOBS: "The basic idea is surely traditional. I don't find it in the least distasteful. Any criticism of the show is absurd."

JOHNNY DANKWORTH: "I haven't any strong feelings. My coloured friends are quite apathetic towards it, and it doesn't bother them that people black-up. I've never been against this sort of thing. Minstrel shows are a traditional part of entertainment."

CLEO LAINE: "I do not object to the 'Black and White Minstrel Show.'"

#### Difficult

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CLEO LAINE: "I do not object to the 'Black and White Minstrel Show.'"

STAN GREIG (Acker Bilk band): "I am against it in principle. But I also have a feeling of annoyance because the programme is better entertainment than it ought to be."

STEVE RACE: "I'm in two minds about this. I am filled with admiration for the pace and professionalism of the show, but I'm a little uneasy about the black faces. Is it really necessary to black-up? Would the show suffer if they didn't?"

SANDY BROWN: "The show is asymmetrical. The girl dancers should be Africans with whitewash on their faces wearing bright red straight wigs and false pointed hooters."

JEFF KIDGEE (Flamingo Jazz Club boss): "It's one of the finest shows I have ever seen. A very slick presentation."

LES PERRIN (publicist): "I think it is musically and technically right—morally wrong."

BERNARD LEVIN: "I HAVE NEVER SEEN IT."



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# THREE MILLION SALE FOR KENNEDY DISC



● KENNEDY—laughed



● JACKIE—parodied

New York: Wednesday HAS anybody in Britain made a record album parodying (and parroting) Queen Elizabeth—lately, or ever? Maybe not. It just may be that royalty are held in high enough esteem by the subjects of the Crown as to be immune from this kind of treatment.

## —and now they're all having a go!

colourful sketches, involving John, Jackie, Bobby and Caroline Kennedy, among others, was hastily put on wax.

Kennedy think of all this. Queried at a recent press conference, he laughed it off, saying he thought his brother Bobby (the Attorney General) should be more concerned since the take-off sounded more like him.

But the album and the President's reaction to it do not constitute the end of the story. As in all major trends and fads, many try to hop on the bandwagon and gather in some extra loot.

During the same week in mid-December, two other record companies, Laurie and Roulette, unbeknown to each other, framed up two more albums, each one dealing with "The Other Family."

The other family in these cases, was the one living in the Kremlin.

### Sacred

Not so in America, the land where few things or people, including the President himself, are sacred.

Recently, a 26-year-old impressionist (a one-time department store salesman), prepared a script of an adventure story—adventures in the White House that is, and made the rounds of New York record company offices trying to pedal the idea for a long-play record album.

### Lead role

If the album is in bad taste, the sales level would never show it. In two months, it has sold 3,000,000 copies, a record sales pace for an album here or anywhere, and young VAUGHN MEADER, writer and enactor of the lead role of the President himself, is in for a tidy sum.

At the standard artist royalty rate of 20 cents per copy sold, Meader would have already profited by something like \$600,000. (He's actually getting a bit more than that.)

### Bad taste

Most of the companies turned him down. It was all in bad taste, they said. But one, Cadence Records, operated by the redoubtable hit-maker Archie Bleyer, accepted the proposal and the series of

### Exposure

Not only has the album sold in immense quantities (the pre-Christmas rush was tremendous) but the various cuts from the set have gotten the broadest kind of on-the-air exposure. And what does President

### Defence

Patterned closely on the lines of the original even down to duplicating some of the skills as they might happen with Comrade Khrushchev and his spouse, both albums have since made the best selling album charts in America. Even this was not the end.

### Discount

This one purports to show the President decrying the fact that somebody is doing so well by imitating him, and deciding to make his own record.

A highlight of this one has UN Ambassador Stevenson hawking Kennedy's record to the delegates at the General Assembly at a special discount— "If you'll stop by my little desk outside the chamber."

This album too has made the charts.

### Influx

So far in the New Year, nobody has come out with any new President albums. But that's not saying they won't.

Four of the albums are on the charts with the original still holding down the number one spot.

With this kind of steady influx of dollars, who is to say the opportunists won't continue taking shots at the pot of gold you can get with a hit record?—REN GREVATT.

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# Music in the Making



## You don't all have to solo!

SO far as small group playing is concerned, there is the aspect of tightly arranged small group sounds.

There is very little point in my discussing that, because the things pertaining to it are the same things that pertain to larger orchestras. It is a question of phrasing together, etc.

There are many people more expertly qualified to discuss orchestral work than I am. However, I've seen very little information relative to "free jazz" playing.

### Singer

That is where you have a rhythm section and two or more horns. I'm not an expert on this or any subject, but I've played that kind of stuff enough in my life, with a variety of combinations, to be able to reach certain conclusions.

That which we refer to as "free playing jazz" is often misunderstood. Some people think that it means anything goes.

Somebody usually plays a lead of some sort, most often the trumpet, but it can be any horn. Whoever plays the lead must assume the position relative to that of a singer.

Only one person can play the lead at one time, just as only one person can solo.

The lead is a "free" ensemble must carry with him many responsibilities. He must understand the melody, rhythm, and harmony.

In playing a lead, one must think in terms of not injuring the particular melody at hand, and he must provide enough

### American trumpet star RUBY BRAFF talks about the intricacies of small-group playing

spaces so that he can be accompanied expertly.

If there is a clarinet, or tenor, they must know how to flutter the lead. A trombonist must understand bass lines and harmony enough to provide a sufficient bottom.

The trombone cannot indiscriminately play notes that invalidate the fill-ins of the clarinet. Everybody has to find a nice hole to sink into.

### Volume

Now these are some of the things I've often found to be most disgruntling. An ensemble is going on, and it sounds like everybody is soloing. The horns and rhythm are as loud or louder than the lead.

So far as I'm concerned, everybody in the gang should be playing at half the volume of the lead, except the bass. This is one of the biggest drags in ensemble playing. Most players are unconscious of volume.

This unconsciousness usually causes the lead player to play louder (since he's supposed to be heard above anything) cramping his playing style, and causing him to change his lead from measure to measure.

### Too loud

Drummers and pianists are usually too loud. However, the

real trouble in the rhythm sections comes from the pianist.

In a small jazz group a pianist must be a drummer as well as a harmony man. Whenever you hear a small jazz group and can't hear the four of the bars distinctly, something is wrong.

The drummer may be too loud, but chances are the pianist is the culprit, because with those 88 keys he has more chances at lousing things up than anyone.

After all, he has rhythm and harmony at his disposal. Pianists are, and have been, so disruptive over the years, that many people have taken to playing without them.

### Versatile

This is not the solution, because a good pianist can provide the group and the soloists with an interesting orchestra if he knows how. Anybody can be a soloist but it is far more difficult to accompany.

To accompany well one must be very versatile. You have to immediately understand the groove that the soloist is in, and how to help this person sound better.

A pianist must be a doctor of rhythm and harmony as well. These are high respon-



★ No human—outside of Pops—can be that creative

sibilities and most people fooling around with the piano are not equipped to be of any use in a jazz group.

They usually play anything they want and play all over the bassist's lines. This makes the rhythm section sound muddled. This in turn causes the soloist to have heart attacks.

Most pianists are bereft until their solo comes, and it sounds that way.

When a jazz man is soloing it seems like he's playing around. If he plays once in the time when the other horns start to play a background.

Usually this is born out of hysteria, rather than concern for the soloist. The results are usually terrible. More often they are too complicated, and too loud.

This causes the soloist to accompany the background. Under these conditions the man usually goes mad and

plays terribly, or he becomes very practical and just holds one high note that will eat through.

If you can't add something helpful to this person's solo, why play at all?

In a small group I don't even feel that everybody has to take a solo in each number. But it is usually expected, so that's the way to go. No one can disagree with that.

A musician outside of Pops can be that creative, five hours a night, seven days a week.

What happened to the maturity that musicians had some years ago? Lester Young would play four bars, and it would be a masterpiece of composition.

That is the key to the whole damn business. COMPOSITION.

## When the gigging has to stop...

MUSICIANS and Manana usually go together. Ask most of them to plant something aside for a rainy day, and they'll usually murmur "Tomorrow, dad." If they ever get to thinking about tomorrow, that is.

Of course, there are exceptions. Some will tuck away part of that gig or sessions fee. These

days it's not unknown for musicians to have a sizeable bank account.

But, by its very nature, a jazz environment tends to breed a race apart. While the scene is swinging the cats have a ball. And who wants to think about growing old... or of getting sick... or of being in a pile-up on the hill?

### Discussion

So it isn't a bad idea to salt away something for the days when those gigs don't come in so regularly.

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This "package deal" has been drawn up specially for musicians.—LAURIE HENSHAW.

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MUSIC in the MAKING

# What's new for guitarists in 1963

## NEW SOUNDS for a NEW YEAR!

A NEW year for new sounds—and you don't need two guesses as to the direction they'll be coming from. Britain's most popular instrument was given a short life by the doomy ones in 1956—but the guitar, and its associate bass guitar, are still going strong six years after.

by CHRIS ROBERTS

Can we expect to see many great changes in the instrument over the next twelve months, or have electronics gone as far as they can in making the guitar, as we know it, as 20th century as possible? Some of the answers to that question will be appearing at the Frankfurt International Trade Fair on February 17, at which several British manufacturers will be exhibiting.

### Cooking

For this reason (good security means more surprise), few had comments to make about new guitar developments and it was felt unfair to probe too deeply on individual ideas so near an important exhibition like the Frankfurt International. From the moves that have taken place in the guitar field over the last few years however, and the ideas that were always just cooking at the end of 1962, we might be able to draw a few interesting pictures for 1963.

Back in the days of skiffle and early rock, a cutaway

guitar was a rarity. Most young players liked the look of it but didn't realise that there was "a bit missing" for a reason—easier fingering at the top of the board.

With the coming of the solid guitar, the cutaway idea was enlarged upon, and appeared on both sides of the neck, giving the player access to frets well above the octave, and full chording there was possible for the first time.

Structurally, then, the body of the guitar has been exploited to the limit. The idea of cutting away the body into the most compact shape possible was easy with solids, because there the body acoustics didn't matter one way or the other.

### Pick-ups

The only way the body shape can change, is by getting smaller. With strings relying

on only powerful pick-ups and a bridge, it might be possible to have just that!

Just a framework for the player to use, with, of course, a good fingerboard attached. But design is important where the looks of the instrument are concerned. So it's not likely we'll be seeing any skeleton models out this year.

### Brilliant

Improvements in all the finer points of the guitar—like fingerboard, bridge, machine head, and so on—are being made all the time. Manufacturers are continually seeking perfection for the player, rather than the performer.

No amount of brilliant electronic equipment on the guitar could make up for hard action, fret buzz, or a bad fingerboard, so if the ordinary player is satisfied, the performer gets a better deal in the end.

Very few instruments can be said to be perfect—but in Britain, in particular, the standard of the small things that count is very high. The next new gimmick to appear on the guitar scene was the tremolo arm—a mechanical device to drop or raise the tuning a semi-tone or more either way.

### Tremolo

When used with skill, and finesse, it produces a pleasant "sitar" effect or a faint "wobble," depending on which is needed.

## Hawaiian trouble

**Q**—I'm learning to play an electric Hawaiian guitar with the aid of a self-tutor and have reached a stage where I'm told to use the bar on all six strings. When using vibrato I get a terrible jarring noise through the amplifier caused by the 4th, 5th and 6th strings. Can you tell me how to overcome this and could you recommend an up-to-date tutor?—J. K. McDermott, St. Ives, Huntingdon.

**A**—The trouble may be caused by (a) faulty barring with the steel, (b) rough covering on the bass strings, in which case, change to burnished strings, or (c) failure to damp the strings behind the steel, a process that should be described in your tutor. An up-to-date instruction book is the *Alvino Ray Method*, price 2s 6d, free from Clifford Essex Music Co., 20, Esplanade Street, London, W.C.2. A. P. SHARPE, Editor, "Banjo, Mandolin and Guitar."

### APPALLED

I WAS appalled at the advice given by Rex Fleetwood on *Hi-Stat* cymbals (MS, 15/12/62). Bending or nicking a cymbal would ruin a very costly item of drum equipment. The solution is quite simple. Just put a few felt pads under the bottom cymbal, which should make it tilt slightly. Thus when the top cymbal comes down on it, the air pocket is eliminated.—JIMMY BENSON, London, W.8.



SISTER ROSETTA THARPE—she uses a metal-bodied guitar which produces a whining, hanging tone.

The majority of British guitars are fitted with, or have provision for, the fitting of, tremolo arms, which shows how this small, and quite inexpensive, piece of equipment has become a standard guitar part. Can we expect to see any other mechanical improvements? Well, improvements have been made, are still being made, in bridge production.

### Warping

As well as being adjustable for height, bridges are now made with individual rollers to take different string tensions, and different materials are being tried out all the time to produce the best possible liaison between the acoustic body, or the sensitive pick-ups, and the strings.

Truss rods—to protect a guitar arm from warping or bending—are now in standard use. Bending vice in that direction.

What about the material of which the body is made? In the case of a semi-acoustic guitar, which utilises half its natural sound, and half the pick-up's, wouldn't a change of material make a great difference?

For instance, a new sound for the young musicians might be produced by a metal-bodied guitar, of the kind that Sister Rosetta Tharpe uses.

### Wiring

A whining, hanging tone that, so far as I know, could only come from a metallic body.

Last, but far from least, are all the electronic promises that this year's market has in store.

Transistors, naturally, will be playing a big part, because they already have taken over

an enormous role in the production of electric music. Printed circuits, and tinier parts inside the guitar body are making things easier at the moment, and will continue to do so. It is possible, with string of wiring made easier by transistors, for some of the work of an amplifier to be transferred to the guitar—the powered tremolo unit, for instance, or additional tone controls.

The most exciting idea of all is the guitar which can sound like another instrument—in the same way as the organ lost its own sound to those of an unseen electronic orchestra, once the technicians started working overtime.

### Decibel

We might see the organ guitar this year with CHORDS, not simply notes, "hanging on" and the player able to swell and lower his volume on a continued note, without losing a decibel.

On the pick-up side, there will be a bigger advance into the split-sound movement—with twin speakers to give separate treble and bass effects in a stereo hook-up.

### Problem

And, of course, the years-old problem of how to make an electric guitar sound like an acoustic one. And how to get a pure jazz tone from a solid guitar.

Some of the problems have already been solved—some will be solved by the time summer comes.

It looks as though the words of one manufacturer will come true. He said: "We're just scratching the surface. It's all going to happen this year, wait and see."

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MUSIC in the MAKING

Some hints for budding bandleaders

Give 'em what they want — within reason!

YOU want to be a bandleader? But you wonder — is there any future in it? Is it worth the effort—in this most highly competitive field, where styles change faster than in the world of fashion—a field in which many have fallen into obscurity after a blaze of glory that has meant little in terms of security and a bank balance?

"Of course it's worth it. Look at me after 16 years of leading my own band. We've

never made a record—we only do occasional regional broadcasts—we don't appear in any popularity charts. We operate from and in the provinces—yet I could retire now if I wanted to do so. But I've no wish to retire!

The speaker was HEDLEY WARD—a quiet-looking chap in his early fifties with a

—says HEDLEY WARD

slight Midland accent, who controls a business that would be the envy of many so-called "name" leaders—who is a model to any aspiring young band or group leader.

What is his secret? "There's no secret—anyone could still do it," he says. "We do nothing out of the ordinary—but what we do is always well within the capabilities of the members of the band. They in turn are disciplined, smart, punctual—and they always get that little bit more than the rate for the job. It pays off!

which more dates followed. "The gigs snowballed," he says. "My band was a young outfit (a policy to which he still adheres). It played what the dancers wanted. I never book a musician until I have not only heard him play, but also talked to him—found out what sort of bloke he is in addition to pin-pointing his musical likes and dislikes.



● HEDLEY WARD

Bosses

"I don't want any 'marks' or 'characters' around me—the boys must get on well together. It's the only way to get them to work as a team.

"Despite the decline in the name-band business we still manage at least three profitable bookings per week in winter, and play to good seaside business in the summer.

"The public are there, one just has to devise means of pulling them through the turnstiles, and once inside—pleasing them.

"At Scarborough (where Hedley has spent the past five summers)—at a Town Hall on a Saturday night—at a works dance or a hunt; bill the public (within reason) are the bosses. "They want the 'Roarers'

20s' 'Stranger on the shore,' 'Green leaves of summer'—we give 'em. They want 'trad'—we give 'em a trad-group.

"For me the band business is still very flourishing even today—in fact it is better than ever. Those who say it isn't have been left behind.

"And if any young bandleader wants to follow in my footsteps I can give him this advice. Work hard, study your public, give them what they want, and run your affairs on businesslike lines.

"Don't be a play-boy character—don't try to please until you are a success—keep on top of current trends."—JERRY DANSON.

SHOPTALK

THE first big trade event in the musical instrument world this year comes up next month—the Frankfurt International Trade Fair, held from February 17-21. Among the British firms exhibiting at the fair are Selmers, Boosey and Hawkes, Ormston Burns, Rose Morris, Henry Weill and Premier.

Although the Hohner company in Britain will not be exhibiting, their parent German firm will—with the biggest stand at the fair. Boosey and Hawkes will be continuing to the Leipzig Fair, from March 3-12. MR C. WATKINS, of Watkins Electric Music, a non-exhibitor, will be travelling to Frankfurt for a "look around."

WILL ELKOWN, formerly in charge of the Hammond retail division of B and H, Regent Street, retired from the business recently. The good wishes of his many friends go with him.

JOHN ROBERTSON, sales manager of Mohner (London), predicts a boom in what he calls the "educational market." He says schools are waking up to a need for fuller musical education. He was right with a prediction about harmonicas last year—remember?

JIM BURNS, of Ormston Burns, is justifiably proud of the fact that his firm are making a guitar specially for American star HERB ELLIS. Adviser on the project—Herb's friend, and Jim's musical consultant, IKE ISAACS.

Play down

"We never blaze any trails—we have never created any new sound—yet we never play down to the public, nor do we try to educate them. We offer good entertainment, keep ourselves well up to date with modern trends and take very great care to give the public what they want—not what we think they should have."

It all started when local pianist Hedley decided to form his own band. "Hedley Ward and his Band Strike the Right Note," read an advert in a local paper. It brought three bookings from

look-n-listen

(Times: GMT)

saturday

10.28 a.m. F 1: Jazz Contrasts. 12.20 p.m. M 1: Diamond Five. 12.30 P. Jazz for dancing. 1.20 M 1: Radio Jazz. 2.22 A: Rhythmic de Ruyter. 2.35 a.p. BBC L: Ted Heath Show. 4.10 P: Swing Serenade. 4.25 DDO B: P. Parade. 7.45 M: 21 B.O. in Motion. 8.45 A: No: Club de France. 9.15 F 1: Everybody's Jazz. 9.30-11.0 Q: Jazz Cordeau. Caterina Valente. Buck Clayton. 10.15 U: Olliepie Septet at Antibes. 10.15 T: VOA Popular (only except Sun.) 11.5 J: Jazz Night. 11.15 T: VOA Jazz (only except Sun.).

sunday

3.15 a.m. A: Hide Hampton Octet (Theatre de l'Etoile concert). 6.0 P: Jazz Intermezzo. 8.20 D: Jazz Today. 8.30 F 2: Ballets USA—NY. 8.45 P: Opus Jazz. 8.45 BBC 2-7.22 (21m): Jazz Discs. 8.0-8.0 Q: Reg Opera Conducts. 8.35 L: Dialogues for Jazz. 8.45 A: Jazz Courter. 8.5 J: Jazz and Classics including "The Ollie go Crazy" (Buck Johnson). "Black and Tan Fantasy" (Ellington). 8.15 B: For Jazz Fans (only). 10.0 F 1: Carlos de Rueda. 10.20 A: Four Intermezzo. Little Richard with Quincy Jones. Fats Waller. Wings over Jordan. others. 11.15 E: Jazz, and "near jazz."

monday

8.0 p.m. BBC L: Acker Bilk. 7.0 F 2: Don Rendell Quintet. Bert Courtney Sextet. 7.15 W: Oscar Peterson. 8.45 A: Jazz Actualities. 8.15 E: Jazz Workshop Concert. 8.15 F 1: Jazz in Blue. 8.35 Q: Mangeladze Jazz Group. 10.0 M: Jazz Discs. 10.0 U: Olliepie Septet. 10.15 E: Band. Jimmy Heath Sextet. Paul Gonzalez Combo. 10.31 BBC L: Jazz Scene.

tuesday

8.5 a.m. Q: Jazz Intermezzo. 8.45 A: Jazz in N.Y. 8.15 F 1: Jazz Actualities. 8.20 B: 25m: The Real Jazz. 8.35 H: Jazz 15.23.

wednesday

12.15 p.m. M 2: Ad van den Hoed Quartet. 4.15 L: Jazz News. 4.15 N 2: Jazz Edition. 8.8 M 1: Jazz Matinee. 8.35 F 1: Modern Jazz. 8.55 BBC Net. 9: Jazz Session. 8.30 M 1: Jazz. 8.55 "near jazz." 8.55 F 4: Newbeat Letters. 9.45 J: Jazz. 9.45 M: 20 X: Jazz. 10.00. 8.45 N 1: Jazz Matinee.

9.55 Z: Jazz Actualities. 10.0 Q: Quincy Jones in Newport.

thursday

4.0 a.m. L: Jazz from Sweden. 8.45 A: Jazz a la carte. 8.15 M 2: Jazz 63. 8.20 Q: Panstale. Marlowe Morris. 8.20 Q: Old Time Jazz. 9.20 F 4: Jazz 10.0 U: Swing Serenade. 10.31 DDO L: Jazz Club.

friday

3.15 p.m. J: They Called It Dixie. 8.15 DDO E—22m: Jazz. 8.15 F 2: Miles D. Fletcher Henderson Lonia Barber. Buckner. 8.25 M: Jazz Corner. 8.30 B: Pleasures of Jazz. 8.35 V: Jazz Gallery. 10.15 E: Rene Thomas Quintet. 10.35 V: Duke Ellington. 11.20 U: Swing Serenade. Programmes subject to alteration.



● COURTLEY—Monday

STATIONS

A: RTF France 1: 1220, 1230, 21. RTF France 2: 420, 440, 570, 597, 510, 2100, 51. NRJ: 550, 1030, F: Europe 1: 1-104m, 2-30m, 4-10m, H: Interplus: 1-40m, 2-10m, 3-10m, 4-10m, 5-10m, 6-10m, 7-10m, 8-10m, 9-10m, 10-10m, 11-10m, 12-10m, 13-10m, 14-10m, 15-10m, 16-10m, 17-10m, 18-10m, 19-10m, 20-10m, 21-10m, 22-10m, 23-10m, 24-10m, 25-10m, 26-10m, 27-10m, 28-10m, 29-10m, 30-10m, 31-10m, 32-10m, 33-10m, 34-10m, 35-10m, 36-10m, 37-10m, 38-10m, 39-10m, 40-10m, 41-10m, 42-10m, 43-10m, 44-10m, 45-10m, 46-10m, 47-10m, 48-10m, 49-10m, 50-10m, 51-10m, 52-10m, 53-10m, 54-10m, 55-10m, 56-10m, 57-10m, 58-10m, 59-10m, 60-10m, 61-10m, 62-10m, 63-10m, 64-10m, 65-10m, 66-10m, 67-10m, 68-10m, 69-10m, 70-10m, 71-10m, 72-10m, 73-10m, 74-10m, 75-10m, 76-10m, 77-10m, 78-10m, 79-10m, 80-10m, 81-10m, 82-10m, 83-10m, 84-10m, 85-10m, 86-10m, 87-10m, 88-10m, 89-10m, 90-10m, 91-10m, 92-10m, 93-10m, 94-10m, 95-10m, 96-10m, 97-10m, 98-10m, 99-10m, 100-10m.

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Vol. 38 No. 1517

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# The end of the road for Les

"It's not that I want to retire," said Les Brown, "it's just that I can't live on a bus any more." The leader of the Band of Renown, winner of many Down Beat polls as the country's most popular dance band, sat in a dressing room at Paramount, where his band has a role in the new Jerry Lewis comedy "The Nutty Professor."

"I'm not giving up the band. I'll still front it when it's out here in Hollywood, and on TV shows. But on all road tours, it'll be fronted by Butch Stone."

Stone, sitting next to Brown, grinned and interjected: "The trouble is, he's getting old. He's six months older than me." As a baritone saxophonist, Stone joined Brown in 1941, later earning popularity in the role of comedy singer. For eight years he has doubled as the band's road manager.



LES with BOB HOPE—a lifetime in hard times

## JINGLES

"I'll have time to resume writing arrangements for the band," said Brown, "and I'll write jingles and do anything else that will keep me busy here in music. I've saved some, sure, but not enough to stop working. The important thing is by keeping the band on the road, we can at least keep it together."

"It won't be like the other 'ghost bands' where the original leader is either dead or disinterested. I'll still rehearse the band and help to guide it musically." For many observers, Brown's decision, to disinter a cliché, marks the end of an era. An easy-going, tranquil man who looks many years younger than 50 (but isn't), he began his hand-leading life almost 30 years ago, during his 1932-35 attendance at Duke University.

## GRADUATE

The "Duke Blue Devils" made a few early records; then Les spent a couple of years writing for other bands — Larry Clinton,

## FROM LEONARD FEATHER... HOLLYWOOD... WEDNESDAY

Isham Jones—before starting a new one of his own in 1938. The most famous graduate of that band, of course, is Doris Day, the Brown vocalist in 1940 and again from 1943-46. The band's biggest hit, also in the mid-'40s, was Ben Homer's "Sentimental Journey."

## TOURING

A lifeline for the Band of Renown, when the band business began to decline, was Brown's association with Bob Hope, which began in 1947 and took him through endless radio and TV shows as well as the now-famous annual Christmas tours. "I'll still keep touring with Bob," said Les. "In fact, we leave December 19 for Tokyo, Korea, Guam, Okinawa, Formosa, and the Philippines, in a show with Janis Paige, Lana Turner, Anita Bryant, and of course Jerry Colonna.

## MOVIES

"Foreign travel is one thing I don't mind. In fact, I'd love to go back to England and play for British audiences. The only time we were there was in 1957 when we toured US army bases for a week. Movies, too, will remain on Brown's schedule. Thanks to Jerry Lewis' new

## INTEREST IN MUSIC, WHICH HAS RESULTED IN TV or MOVIE BREAKS FOR SUCH BANDS AS TERRY GIBBS' and COUNT BASIE'S, THE BAND OF RENOWN HAS AN IMPORTANT PART TO PLAY IN THE PICTURE, AS AN ACTER, IS A 22-year-old drummer named Les Brown Jr., who recently led his own band at the Crescendo in Hollywood. (Dave Pell, who for years played sax in Brown Senior's band, contributed the arrangements.)

## CLARINET

"How about your own playing?" I asked. "When I first heard the band you used to play clarinet." "That," said Les, "was before I got out of practice. I doubt that I'll ever get back in." "Is it just because you're tired of the road that you're quitting, or because playing conditions have changed?" "Well," said Les, "I'll admit things aren't what they used to be. You can't play rowdays for kids standing in front of the bandstand beating their hands. But there are still enough clubs left—parties, country clubs, colleges—for a band to have a chance of survival." He could have talked about survival of the fittest, but he didn't.

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DORIS DAY

—James Grady



