



BENNY HILL
spins the pop singles
—see centre pages

BOILING BEATLES BLAST COPY CATS

—even our hair styles are aped

THE Beatles launched a blistering attack on their "copyists" this week.

John Lennon, 22-year-old Beatles rhythm guitarist and the group's spokesman, told MM:

"Certain groups are doing exactly the same thing as us. I wouldn't have brought the matter up, but some guys are having digs at us.

"Look—we copied nobody. I'm not a Negro so I can't copy a Negro singer, can I? We've got our own style, our group.

Bandwagon

"But some other groups around are climbing on this rhythm-and-blues bandwagon they're talking about and pinching our arrangements. And down to the last note, at that."

Lennon claimed that fellow-Liverpudlian hit paraders Gerry and the Pacemakers also suffered "terrible copying," too.

John continued: "It annoys me a lot. And to crown it all, some groups coming up are getting on the wagon by doing stuff we were playing two years ago.

"Why can't these copyists make their own styles like we did?"

And in a final blast, an angry Lennon said: "It happens in hair styles, as well. I see players in some groups have even the same length of hair as us

'Digs at us'

"It's no good them saying they're students and they just happen to have long hair. We were students, as well, before we came to London and we didn't have these hair styles then, did we?"

He added: "I suppose people might say it's an honour to be copied, and I wouldn't have bothered to have hit back really. But when they have digs at us, we're going to have a go.

"I've wanted to say this for a long time . . ."

WHAT MAKES THE BEATLES BEAT? SEE CENTRE PAGES.



The Beatles—they are angry at groups who copy them



ART FARMER JIM HALL J. J. JOHNSON CHARLIE BYRD

U.S. JAZZ STARS COMING

AMERICAN jazzmen in line to follow Roland Kirk into London's Ronnie Scott Club are Jim Hall and Art Farmer, the Charlie Byrd Trio and J. J. Johnson. Contracts have yet to be finalised, but Kirk is expected at the club in September. Scott told the MM this week: "I spoke to Art Farmer during my recent New York trip and he is keen to come, probably with guitarist Jim Hall. "The Byrd Trio is another possible and we have written to J. J. for his reactions." Yesterday (Thursday), the Scott Quintet flew to Sweden to appear in the Jazz Festival at Landskrona, where Ronnie will also guest with an all-star big band led by America's Quincy Jones.

Bossa nova boom

Johnson and Byrd have been to Britain before. The poll-winning trombonist was part of the "Jazz at Carnegie Hall" package, and Byrd came as a member of the American contingent in the Anglo-American Herd. Since the bossa nova boom, Byrd—who had a hit record with Stan Getz in "Desafinado"—has become one of the hottest commercial propositions in jazz.

MILES DAVIS

—'you're the first newspaperman I've answered questions for in four years,' he said this week. He was talking to the Melody Maker, of course. Miles appeared at the Antibes Jazz Festival in the South of France this week, and the MM's Bob Houston phoned him there. Miles belied his 'tough-guy'



reputation by frankly answering questions on music, colour bar, and his current activities. Turn to page six and read another Melody Maker exclusive!

Take-over bid for Reprise?

NEW YORK, WEDNESDAY.—A sell-out of Frank Sinatra's Essex Productions, which includes the headline-hitting Reprise disc label, appears 90 per cent certain.

The take-over bid is by Warner Brothers. Earlier gossip here said MGM were bidding for Sinatra's interests, but the new Warner Bros move looks strong and likely.

A buy-out of Sinatra's Reprise would bring into the Warner Bros fold a huge array of talent including Frank, Sammy Davis, Dean Martin, Rosemary Clooney, Erroll Garner, Bing Crosby, Duke Ellington and Nelson Riddle.

Record businessmen here are virtually certain Sinatra will make a move in the near future—probably to Warners.

In London, Louis Benjamin, chief of Pye Records, which releases Reprise here, said: "This is the first I have heard of a move by Warners, although I heard rumours about MGM. At the moment I'll make no comment because it is just rumour."

KENNY LYNCH for Belfast's Boom Boom Room for three days from September 19 and Ulster TV (22) . . . **Matt** in Ed Sullivan TV show for American screening August 23 . . . **Ted Heath** Band presents history of jazz as part of Coventry Festival of Music on October 3 . . . **Sheila Southern** for USAF bases tour in Germany from August 11.



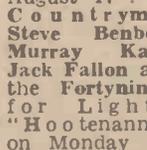
● LYNCH

Red Price Combo for cabaret week at Manchester's Mister Smith's from Monday (5) . . . **Don Spencer** and **Gerry Brown's** Jazzmen for TWW's "Discs-a-gogo" on Monday . . . **Drummer Billy Loch** has left

Sinatra to sell out?

Micky Ashman's Band to join **Sydney Simone's** Band at London's Talk of the Town. Ashman's replacement: **Tony Allan**, ex-Charlie Galbraith . . . **Singer Jeannie Lamb** guests with **Mike Cotton's** Jazzmen on Light's "Stepping out" on Monday.

Back o' Town Syncopators for Light's "Popalong" on August 17 . . . **Countrymen**, **Steve Benbow**, **Murray Kash**, **Jack Fallon** and the **Fortyniners** for Light's "Hootenanny" on Monday (5) . . . **American** singer **Jim Reeves** for Light Programme show, "Welcome to my world" on Monday . . . **Jo Stafford** show, with guests **Morecambe** and **Wise**, replaces **Maurice Chevalier** show on ATV on August 18.



● MONRO

Brian Epstein presents "Southern sounds '63" at New Brighton Tower on August 30. Starring: **Brian Poole** and **Tremeloes**, **Rolling Stones**, **Tommy Bruce** and **Bruisers** and **Original Checkmates**.



● SINATRA—selling?



● DAVIS—TV guest



● DARIN—overwork

SAMMY DAVIS guests in BBC-TV's "Andy Williams show" tomorrow (Saturday) . . . **Denmark's Papa Bue Viking Jazzband** plan three-week British tour from September 27 . . . **Bobby Darin** expected to be out of action for month following his collapse from overwork last week. He entered a California hospital for ten days.

Guests for ABC-TV's "Lucky stars" show include **Maureen Evans** and **Mark Wynter** (September 7), **Adam Faith** (28), and **Gerry and Pacemakers** (October 12) . . . **Cleo Laine** joins **Millicent Martin** in Millie's BBC-TV show on August 4 . . . **J. B. Pollard** of Street Public Relations handles publicity for **Premier Drum Company** . . . **Tony Fontane**, one of America's most popular religious singers on holiday here.



● STAFFORD

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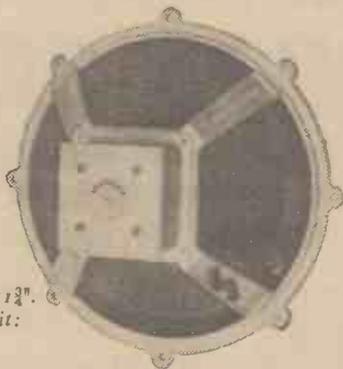


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MM REPORTERS DIG BEHIND THE SCENE

BILLY JONES, the British pianist who worked with the Original Dixieland Jazz Band, as far back as 1919, is making a come-back at the age of 70.

Those ODJB disciples, the Original Downtown Syncopators, recently visited Billy at his Romford home and persuaded him to hear the band.

He was sufficiently impressed to sit in with them, playing piano for the first time in 20 years. Now he is to star, with the ODS, in a Pathe Pictorial documentary. Shooting started last week at the Grasshopper Hotel, Crawley.

Have you heard?

THE wires got crossed in ABC-TV's Birmingham studios last Sunday. Viewers watching a Gracie Fields film were startled to find themselves listening to "It's too late now" by the **SWINGING BLUE JEANS**. The Jeans were recording a "Lucky Stars" spot.

Says **KENNY BALL**: "My pal **CHRIS BARBER** has been pulling my leg since last week's MM story of my becoming an honorary citizen of New Orleans. It seems I am not the first British jazzman to receive it. Chris was honoured as long ago as October, 1959."

JESS CONRAD has won £50 on a premium bond . . . Why does **ADAM FAITH** sound so bored on his Sunday Luxembourg shows? . . . **TED HEATH** and family off to a holiday in Gibraltar this weekend.

DUSTY SPRINGFIELD bought a pair of black leather trousers last week. Within 24 hours she had spilled paint on them and ripped one leg on a nail. Says Dusty: "I don't know whether to take them to the dry cleaners or the boot repairers."

Manchester promoter **PADDY McKIERNAN** plans a boat trip to New York next year for members of his **MR SMITH's** club and his Midlands Jazz Clubs . . . American trumpeter **RED MACK** left London on Tuesday for Switzerland, where he will work for two months.

A young lad fainted while the **TEMPERANCE SEVEN** were giving a concert in aid of the Freedom from Hunger Campaign at Slough. **BRIAN INNES** showed concern after the show and was told: "It was just that he hadn't eaten since breakfast."

ALTOIST DEREK HUMBLE, on a three-day holiday from Germany, was playing London's Ronnie Scott Club this week. Derek left with **RONNIE SCOTT** for their Swedish stint with **QUINCY JONES** Ork.

New York rumours say bassist **RAY BROWN** is quitting the **OSCAR PETERSON TRIO** . . . **FRANK DRIGGS**, compiler of many Columbia albums, writes to rave about the current **BEN WEBSTER QUARTET**.

SCREAMING LORD SUTCH plans to stand as an independent in the Stratford-on-Avon by-election. His platform? He wants the voting age brought down to 18 and licenses for cats as well as dogs!

Memo to yodelling **FRANK IFFIELD**: "Please lay off 'I should care.' We do . . . Throat trouble didn't stop **JOAN REGAN** scoring a big hit in the "Big show of 1963" at the King's Theatre, Southsea, last Friday.



Man bites bagpipe!

The champion muck-raker of Leicestershire—**Joe Brown** to the uninitiated—shows his versatility by learning to play bagpipes for his show at Great Yarmouth. Joe had to hire a country cottage so that he could practise in the fields. Well, it's a change from muck-raking.

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IT'S THE SWEET LIFE FOR SEARCHERS

IT'S the sweet life for Liverpool's Searchers, with their "Sweets for My Sweet" in MM Pop 50 at No. 3 and a string of top radio and TV dates lined up for August and September.

The group, hopping across Britain on ballroom one-nighters, record their follow-up single for Pye on August 19. The topside title is a toss-up between an original and another old Drifters number, like their current hit.

They appear in the birthday edition of ABC-TV's "Lucky stars" show on August 10, on a bill topped by Cliff Richard and the Shadows, airing the same day on BBC's "Saturday club." On August 15, they record for BBC's "Mark time" show with Mark Wynter, for later transmission, and broadcast live in BBC's "Go man go" on August 23.

On September 1, they appear

Radio, TV and Orbison tour

in BBC-TV's new pop show "A swingin' time," compered by Rolf Harris, and will be seen on ABC-TV "Lucky stars" show for the third time in their career on September 14.

They set out on their first nationwide tour with Roy Orbison on September 14.



THE SEARCHERS—a follow-up single

HEATH FOR JAZZ CLUB

TED HEATH and his Music are featured on Light Programme's "Jazz club" for the first time in about five years on August 29. The programme was recorded this week.

On the same night as Heath's broadcast, the Dill Jones Trio will be featured in the "late jazz" spot.

Next week (8), "Jazz club" previews the Richmond Jazz Festival, with the Alex Welsh Big Band and Fairweather-Brown All-Stars.

Attractions

Other attractions for the show include Czechoslovakia's Gustav Brom Orchestra (15), with late jazz by pianist Marian McPartland, Spike Heatley and Ronnie Stephenson; and Humphrey Lyttelton's Band (August 22), with late jazz by Dave Lee's Trio.

Annie Ross leaves 'Wham, Bam' show

ANNIE ROSS, starring with Oscar Brown Junior in the new British revue, "Wham, bam, thank you ma'am," was forced to leave the show on Tuesday suffering from exhaustion. Annie played last week in Oxford. She opened on Monday at Brighton. Afterwards, a doctor ordered her to rest. She expects to go abroad this weekend for a rest. Amy McDonald has replaced her in the show.

Swinging Blue Jeans guest in Light's "Pop go the Beatles" on August 6 and "Side by side" (19). Tubby Hayes' Quartet and Dinah Kaye star in first of Southern TV series, "How to enjoy jazz without really trying," on August 6. Six-week series introduced by Steve Race, and later features George Chisholm, Beryl Bryden and Bill Bramwell.

LONNIE DONEGAN may star in Broadway musical. Ed Padula, man behind "Bye bye birdie," wants Lonnie for lead role in "Kelly" in New York early next year. Donegan is also offered lead part in Australia in "Stop the world—I want to get off!" Says Donegan: "I'm interested in both propositions."

Ex-Mick Mulligan and Lonnie Donegan bassist Alan Duddington joins Bob Wallis Band at London Palladium on August 12, replacing Drag Kirby, who joins Gerry Brown's Jazzmen. Twenty-five dates for nationwide tour presented by Labour Party and Musicians' Union, starring Johnny Dankworth Orchestra, with Joy Marshall and Bobby Breen; Terry Lightfoot's Jazzmen, and Dorita y Pepe.



● DONEGAN

AMERICAN singer Betty Bennett, who has worked with bands of Claude Thornhill, Charlie Barnet, Charlie Ventura and Woody Herman, has settled in London "indefinitely." Betty was divorced from Andre Previn in 1958. Banjoist Johnny Barton leaves Alan Eldson's Band on August 10 to form beat group, Johnny Barton's Bartones. Eldson's singer, Mick Emery, takes over on banjo and guitar. Light's "Parade of the pops" moves to Blackpool next Wednesday (7) for two sessions, featuring Bob Miller and Millermen. Vince Hill and compere Denny Piercy also star. Lonnie Donegan is star guest in first programme, broadcast "live" from 12.31 pm. Second programme, broadcast August 14, stars Karl Denver's Trio and Liverpool singer Beryl Marsden.

Soprano saxist Eggy Ley, resident at London's Tatty Bogle Club, Kingly Court, on Fridays and Saturdays with bassist Russ Allen and guitarist Mick Lauder. Miki and Griff visit Nashville from

October 31 for annual convention of C&W disc-jockeys. They plan to spend week at the convention and another week seeking new record material, followed by appearances in Bermuda in cabaret.

NEW Mick Whitehead Band plays first out-of-town dates at Newcastle's Club Agogo tonight (Friday) and tomorrow. Band makes West End debut at Jazzshows on August 15. Four members of group come from disbanded Ed Corrie Jazzband—Mick (tmb, clt, trn), Dave Stewart (tpt, valve tmb), Bob Glover (clt, alto, trn), and Bill Bebb (bjo, rhythm gtr, electric guitar, vcls). Rest of line-up: Brian Leake (pno, alto), Tucker Finlayson (bass), Colin Miller (drs).

A new look jazz chart

FROM this week, the Melody Maker offers a new jazz service for its readers.

Each week we are publishing the best selling jazz records as listed by specialist jazz shops in London and throughout the country.

The first of these—the London chart—is on page 9.

RECORD POP POOLS

79 WEST WALLS, CARLISLE, CUMB.

Can you forecast in correct order the Top Ten Tunes as published by Melody Maker each week? Why not Write to above address for a regular supply of "Top Ten" and "Pop Position" coupons

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R & B FOR RICHMOND JAZZ FESTIVAL

RHYTHM and blues will, for the first time, be a major feature of the 1963 National Jazz Festival at Richmond, Surrey, on August 10 and 11.

Among the R&B attractions over the two days are the Rolling Stones, the Cyril Davis All-Stars, Graham Bond Quartet, Georgie Fame and the Blue Flames and Liverpool's The Mastersounds.

Session

The Festival opens on the afternoon of August 10 with Tubby Hayes, Joe Harriott,

Ronnie Ross and John Williams, with Bill le Sage and Frank Holder.

The evening line-up includes Chris Barber's Band, with Otilie Patterson, the Humphrey Lyttelton Band, Alex Welsh Band, Ginger Johnson's African Drums, Dill Jones, Rustix Jumptet.

The final session on Sunday

includes the Acker Bilk, Terry Lightfoot and Freddy Randall bands and Bristol's Blue Note Jazz Band.

Parades

As part of the festival, the New Teao Brass Band parades through the streets of Richmond on August 11.

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The MELODY MAKER

Pop Fifty

The chart used by the national newspapers



● CHARLES—No 10 ● FURY—up at 22

1. (1) CONFESSIN' Frank Ifield. Columbia
2. (2) DEVIL IN DISGUISE Elvis Presley. RCA
3. (3) SWEETS FOR MY SWEET ... The Searchers. Pye
4. (5) TWIST AND SHOUT
Brian Poole and the Tremeloes. Decca
5. (6) ATLANTIS Shadows. Columbia
6. (14) TWIST AND SHOUT (EP) Beatles. Parlophone
7. (7) DA DOO RON RON Crystals. London
8. (4) I LIKE IT Gerry and the Pacemakers. Columbia
9. (9) SUKIYAKI Kyu Sakamoto. HMV
10. (8) TAKE THESE CHAINS FROM MY HEART
Ray Charles. HMV
11. (10) IT'S MY PARTY Lesley Gore. Mercury
12. (12) WELCOME TO MY WORLD ... Jim Reeves. RCA
13. (11) DECK OF CARDS Wink Martindale. London
14. (17) YOU CAN NEVER STOP ME LOVING YOU
Kenny Lynch. HMV
15. (23) THEME FROM THE LEGION'S LAST PATROL
Ken Thorne and his Orchestra. HMV
16. (13) BO BIDDLEY Buddy Holly. Coral
17. (22) I WONDER Brenda Lee. Brunswick
18. (28) I'LL NEVER GET OVER YOU
Johnny Kidd and the Pirates. HMV
19. (16) FROM ME TO YOU Beaties. Parlophone
20. (18) FALLING Roy Orbison. London
21. (15) IF YOU GOTTA MAKE A FOOL OF SOMEBODY
Freddie and the Dreamers. Columbia
22. (38) IN SUMMER Billy Fury. Decca
23. (19) FORGET HIM ... Bobby Rydell. Cameo-Parkway
24. (41) WIPE OUT Surfari's. London
25. (25) BY THE WAY The Big Three. Decca
26. (27) THE CRUEL SEA ... The Dakotas. Parlophone
27. (21) HEY MAMA Frankie Vaughan. Philips
28. (20) DO YOU WANT TO KNOW A SECRET?
Billy J. Kramer with the Dakotas. Parlophone
29. (43) SO MUCH IN LOVE The Tymes. Cameo-Parkway
30. (24) BOBBY TOMORROW Bobby Vee. Liberty
31. (—) BAD TO ME
Billy J. Kramer with the Dakotas. Parlophone
32. (30) WALKIN' TALL Adam Faith. Parlophone
33. (32) IT'S TOO LATE NOW
The Swinging Blue Jeans. HMV
34. (47) COME ON The Rolling Stones. Decca
35. (35) ONE FINE DAY Chiffons. Stateside
36. (—) HOW DO YOU DO IT? (EP)
Gerry and the Pacemakers. Columbia
37. (31) LUCKY LIPS
Cliff Richard and the Shadows. Columbia
38. (40) THE GOOD LIFE Tony Bennett. CBS
39. (26) WHEN WILL YOU SAY I LOVE YOU
Billy Fury. Decca
40. (34) I'LL CUT YOUR TAIL OFF
John Leyton. HMV
41. (46) COME ON HOME Springfields. Philips
42. (42) GO GO GO Chuck Berry. Pye
43. (29) THE ICE CREAM MAN Tornados. Decca
44. (33) IN DREAMS Roy Orbison. London
45. (36) NATURE'S TIME FOR LOVE
Joe Brown. Piccadilly
46. (37) JUST LIKE ME The Hollies. Parlophone
47. (39) RONDO Kenny Ball. Pye
48. (48) TRUE LOVE Richard Chamberlain. MGM
49. (—) JUST LIKE EDDIE Heinz. Decca
50. (—) ONLY THE HEARTACHES
Houston Wells. Parlophone

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

TOP TEN LPs

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

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AMERICA'S TOP TEN

As listed by "Variety"—Issue dated July 31, 1963.

1. (1) EASIER SAID THAN DONE Essex (Roulette)
2. (5) FINGERTIPS Little Stevie Wonder (Tamla)
3. (2) SURF CITY USA Jan and Dean (Liberty)
4. (8) DEVIL IN DISGUISE Elvis Presley (RCA Victor)
5. (3) SO MUCH IN LOVE Tymes (Parkway)
6. (7) WIPE OUT Surfari's (Dot)
7. (4) MEMPHIS Lonnie Mack (Fraternity)
8. (6) TIE ME KANGAROO DOWN, SPORT Rolf Harris (Epic)
9. (—) BLOWIN' IN THE WIND
Peter, Paul and Mary (Warner Bros.)
10. (—) JUDY'S TURN TO CRY Gore Lesley (Mercury)

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CURRENT "POP" ORCHESTRATIONS			
It's My Party	4/8	She's New To You	4/8
Arrivederci, not Addio (Wz)	4/8	Shy Girl	4/8
Song Of Rome	4/8	Scarlett O'Hara	4/8
Russian Salad (SO Trad.)	4/8	Let's Do The Tamouré	4/8
Bummers Comin'	4/8	Lucky Lips	4/8
Blue Twist	5/8	I Like It	4/8
Bar Twist	(SO) 5/8	In Dreams	4/8
Twist In Time	5/8	Take These Chains	4/8
Slick Twist	(SO) 5/8	Baselmore (Ken Ball) Trad.	4/8
Perian Market Twist (SO)	4/8	Casablanca (Trad. SO)	4/8
El Hailed The World	4/8	Live My Life For You (Wz)	4/8
Devil In Disguise	4/8	Latin And Lace (Boss)	5/8
Rip Van Winkle (QS)	5/8	Nobody's Darlin' But Mine	4/8
Gravy Walls	4/8	Mul-berry Bush (Twist)	4/8
El You's Gonna Make A Fool Of Somebody	4/8	Our Day Will Come (Boss)	4/8
Falling	4/8	Flash Bang Wallop (QS)	4/8
Confessin'	4/8	Heidelberg Hop	4/8
Hey Mama	4/8	Fall In And Twist	4/8
There's Something About You	4/8	Alpine Ride (Twist)	4/8
Rondo Kenny Ball	4/8	Say I Won't Be There	4/8
Goli Guitars	4/8	Rockin' The Rag	5/8
Atlantis	4/8	Shuffin' Around	5/8
The Last Leaf	4/8	Manana Pasada (Ack. Bilk)	4/8
Don't You Forget It (QS)	4/8	The End Of The World	4/8
When You Will Say I.L.Y.	4/8	Teeny Twist (SO)	5/8
Blue on Blue	4/8	Yum-Yum Twist (SO)	4/8
Ice Cream Man (Samba)	4/8	Brown Eyed Boy's Man	4/8
		Tango Cha-Cha (SO)	4/8
		Rimbo (Bolero) (SO)	5/8
		Taste Of Honey (Wz)	4/8

METHODS AND STUDIES	
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Don Berrigo Complete Method	Otto Langey Tutor
Jimmy Dorsey Method	Good Ad-Libbing (Roy Eldridge)
Otto Langey Tutor	Studies and Improvisations (Harry James)
Saxophone Mechanisms	Swing Rhythms (Sonny Durham)
Studies and Improvisations (Freeman)	Trumpet Mechanisms (Gorston)
Daily Exercises (Bud Freeman)	Modern Trumpet Studies (Berigan)
Saxophone Velocity (Gorston)	Pivot Trumpet System (Reinhardt)

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US MUSIC SCENE

ART BLAKEY'S Jazz Messengers have broken up through lack of bookings... plans being worked out for tour of Australia by EDDIE CONDON All-Stars... veterans GEORGE BRUNIS and GEORGE WETTLING have joined MUGGSY SPANIER... ALLEN EAGER has fractured skull and jaw and broken leg after car crash last week.

SAN FRANCISCO's Blackhawk Club closing after CAL TJADER's current engagement there... ELLA FITZGERALD to visit Japan in near future... singer BROOK BENTON wants to star in gospel version of "The Jazz Singer"... trumpeter CAT ANDERSON rejoined DUKE ELLINGTON for Basin Street East opening.

PIANIST LENNIE TRISTANO opened at Greenwich Village Club for indefinite engagement, backed by SONNY DALLAS (bass) and GERRY TOMLINSON (drums)... ELVIS PRESLEY spends spare time from "Viva Las Vegas" set boating on Lake Mead with co-star ANN-MARGRET.

TRUMPETER TEDDY BUCKNER and his dixieland crew featured in FRANK SINATRA-DEAN MARTIN film "Four for Texas"... VIC DAMONE and JOANNIE SOMMERS recorded TV commercials for Ford cars.

BOP trumpeter ROD RODNEY—who quit music business—back on the scene breaking in new quartet actor GODFREY CAMBRIDGE set for TV film based on life of CHARLIE PARKER... DOROTHY DANDRIDGE wants to play late BILLIE HOLIDAY on screen.

SONNY ROLLINS recorded new album for RCA-Victor with guest stars COLEMAN HAWKINS and CLARK TERRY... ERROLL GARNER will have 45-piece backing on latest album "A new kind of Garner."

Advertiser's Announcement.

A Saving Tip

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Cotton Pickers— big band history

ONE of the influential bands of the Twenties, and one not apparently fully represented on records, was MCKINNEY'S COTTON PICKERS, now heard on an LP of that name on RCA Victor RD7561.

These Cotton Pickers—the title itself is a period piece—were unconnected with the white New York group known as the Cotton Pickers, but were an offshoot of the Synco Jazz Band.

Their name came from circus drummer William McKinney, who once played with the band, well before its heyday, but worked on the management side during its finest recording years: 1929-31.

The titles on this set, 16 of them, are from this period. First, we have six made in November 29 with a rhythm

JAZZ DISCS

section of Dave Wilborn (bjo), Billy Taylor (tuba), Kaiser Marshall (drs) and Fats Waller (pno). Don Redman, Benny Carter, Coleman Hawkins and Ted

McCord were the saxophones, whose bright, vibrant, bouncing playing lent a unique singing sound to the orchestra's texture.

Redman had taken over the musical direction, following his stay with Fletcher Henderson, and along with trumpeter John Nesbitt he wrote all the arrangements.

He was part-composer of "I'd love it," "Gee baby," "Miss Hannah" and "The way I feel today"—all favourites of mine—and, in addition, played and sang.

Stomping

Ensemble and section work, plus a light, driving beat, were the band's strong points (the arrangements, though simple, sound nicely planned and conducive to stomping), but it was not short of soloists.

On the LP's sleeve, main soloists are given; one is wrong, and many have been omitted. For "Peggy," it says "Coleman Hawkins featured," whereas the soloists are Sidney de Paris (tpt) and Carter (alto).

For "Love it," add Claude Jones (tmb); for "Gee baby," de Paris (open solo); for "Hannah," Redman (voc), ditto for "Way I feel" and "Will baby"—also de Paris on the last.

Riffing

A different personnel—without Hawk and Carter and with Langston Curl and Nesbitt as the trumpet team—plays "Selling that stuff" and "Beedle um bum," and it is slightly altered again for "Zonky" and "If I could be."

Saxophonist George Thomas, a hotter vocalist than the conversational Redman, sings on all four (with help on two), and he's heard again on "Baby won't you please" and "Okay baby."

Joe Smith returns for the final four tracks (November 30 to September 31), to be joined by another Henderson colleague, Rex Stewart.

There are points of resemblance to Henderson in this riffing big-band jazz, and



● BENNY CARTER

voicings reminiscent of early Ellington, but it has its own joyous, "open" sound—like the blowing Middle-Western bands.

This album is one for historians, and others who like early big-band jazz.

● BANJO KINGS

WHAT can be said about "ENJOY THE GOOD OLD DAYS WITH THE BANJO KINGS" (Good Time Jazz LAG555)?

To begin with, that it isn't jazz but a distantly related minstrelly, raggy, music-hall type of music—good as banjo music but a bit hard to stomach unless you are predisposed to the ring-a-ding-ding sound.

Accurate

The kings, Dick Roberts (tenor banjo) and Red Roundtree (plectrum G banjo), are excellent players, crisp and exceedingly accurate. Here, they are joined by Joe Heimlich (tenor banjo) plus bass and drums.

Their programme, as you'll guess from the album title, is not new. "Hot time in the old town" (1896), "Daisy Bell" (1893) and "Harvest moon" (1908) are typical of the fare. The sleeve is aptly done in broadsheet style of the period.—MAX JONES.

Advertiser's Announcement



Louis Armstrong—now there's a name even your old auntie will know. Riverside have two Louis albums which are sure to please auntie, they are

YOUNG LOUIS ARMSTRONG and

LOUIS ARMSTRONG 1933

On the first of these two LPs Louis can be heard with Fletcher Henderson, the Red Onion Jazz Babies, Ma Rainey, Trixie Smith and King Oliver. The second album is devoted entirely to Louis' work with King Oliver's Creole Jazz Band. Armstrong to Monk is a bit of a leap, but a well worthwhile one, on

THELONIOUS HIMSELF

(Riverside). Monk is completely solo except for one track—a very beautiful one—called Monk's Mood, with Monk on this number is John Coltrane on tenor. The solo piano tracks are like Monk thinking aloud; this is an album you must hear. Mainstream is swinging along very nicely these days and one of the finest LPs in this style is on Fontana. Its title is simply

LET'S JAM

by the veteran piano player Claude Hopkins with Buddy Tate tenor and that very underrated trumpet player Joe Thomas. The whole session goes with a relaxed swing that's a joy to hear. A trumpet player who seems to be constantly appearing in this column is Carmell Jones and not without good reason, for he is one of the best of the new stars to appear on the scene for years. Listen to his work on

BRASS BAG

a Fontana album and you'll see what I mean. Featured with Jones are "Tricky" Lofton, trombone; Frank Strazzeri, piano; Leroy Vinegar, bass; Ron Jefferson, drums and a trombone choir. The arrangements are by Gerald Wilson. While we are on trumpet players Phillips have two wonderful Dizzy Gillespie LPs.

DIZZY AT THE FRENCH RIVIERA and **NEW WAVE**

two very exciting albums featuring (among others) Lalo Schifrin, piano; Leo Wright, alto and flute and Charlie Ventura tenor and bass sax. Both are on a sort of Bossa Nova kick but a real roaring Bossa Nova sound. Dizzy and Leo Wright are superb and Schifrin (who, by the way has arranged much of the material) plays piano like he's got 20 fingers! Look out—here comes another trumpet player, this time it's Rex Stewart on Riverside with an album called

REX STEWART AND THE ELLINGTONIANS

The Ellingtonians being Lawrence Brown, trombone; Barney Bigard, clarinet; Otto Hardwick, alto and Harry Carney, baritone. The tracks are from material recorded during the '40s. I did say Stewart was a trumpet player earlier but that's not really true, because on this recording he plays cornet. More Ellingtonians can be heard with Clark Terry—(another trumpet player getting into the act) on

DUKE WITH A DIFFERENCE

Johnny Hodges, alto; Paul Gonsalves, tenor; Quentin Jackson, trombone and Sam Woodard, drums, are just four Ellington men on this LP. The compositions are Ellington's. The only thing not Ellington on this Riverside album is the piano player, but then we have Duke's side-kick Billy Strayhorn instead, so that can't be bad. A few weeks back I wrote about a new piano player in the modern jazz field—I hope you have remembered his name—if you haven't, let me jog your memory, his name is Clare Fischer and his

FIRST TIME OUT

on Fontana has caused quite a stir since its release 3 months ago. Downbeat rated it 5 stars and the British critics have also been very kind to this newcomer. I'm sure you will be equally as enthusiastic when you hear this tremendous musician. Gary Peacock (Fischer's bass player) is nobody's fool either, he plays fantastic solos and swings along beautifully when playing rhythm. From one of the latest recordings to some much earlier Jazz on Riverside called

KINGS OF CLASSIC JAZZ

with 12 tracks ranging from 1924 to 1949 including artistes like Armstrong, Dods Keppard, and Oliver. This has never been previously available on a 12 in. LP and is well worth a hearing. Back to the present day again with a Phillips recording titled

WOODY HERMAN, 1943

As always Herman has a great Band; this one has all the enthusiasm of his first Herd and the same precision so one can be sure there's plenty of fireworks. Trombone player Phil Wilson, trumpet players Bill Chase and Paul Fontaine and tenor player Sal Nistico are pretty new names to many, but in a very short time these soloists will be very big names to us all. Woody Herman certainly knows where to find jazz talent. To finish off this week's column I would like to remind you of one album you simply must listen to, it's called

EZZ-THETICS

by the George Russell Sextet. This is a real third-stream jazz with Don Ellis playing wonderful trumpet and Eric Dolphy on alto (and doing great things on bass clarinet) and Dave Baker (who is on trombone) will frighten the life out of many trombone players. You must give Ezz-thetics a spin.

The best of Chico



CHICO HAMILTON'S brand of chamber jazz has undergone a complete facelift.

"PASSIN' THRU" (HMV CLP1652) by the CHICO HAMILTON QUINTET has a new line-up and a new, more gutsy approach.

The cello has gone and in its place is the warm, relaxed trombone of George Bohanon who was leading his own group in Detroit before joining Chico.

Charles Lloyd is featured on Coltrane-inspired tenor and his flute playing has an odd, yet attractive, tone.

Al Stinson is the bassist and Hamilton has forsaken his brushes for some of the most dynamic drumming I have heard in a long while. Not the least remarkable thing about the album is to find a drummer-led group and no drum solos.

Most impressive of all is Hungarian-born guitarist Gabor Szabo who sounds completely original and wrings a wide variety of sounds from his instrument.

On a couple of tracks, "Transfusion" and "Lonesome child," both by Lloyd, the themes and ensemble arrangements have something in common with Charles Mingus.

To sum up, this is avant-garde jazz, but never self-consciously experimental. For my money, the best LP under Hamilton's name.

Characterless

VIBIST CAL TJADER is singularly poorly represented in British record catalogues.

"RITMO CALIENTE (HOT RHYTHM)" by the TJADER MODERN MAMBO QUINTET is only the second album available under his name, and, like the first, is more concerned with Latin music than jazz.

In fact 12 tracks date from two sessions in 1954. On the first, Tjader led Jerome Richardson (flute), Richard Wyands (pno), Al McKibbin (bass and conga drum), and Armanda Peraza (conga and bongoes). Eddie Cano (pno) replaced Wyands for the second session.

It is a characterless set which gives little idea of the capabilities of Tjader, Wyands and Richardson.—BOB DAWBARN.

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MILES DAVIS

'You don't like me in England'

"THEY don't like me in England," said MILES DAVIS on the telephone from the Grand Hotel in Antibes where he is appearing at the Riviera Jazz Festival.

Then the gravelly laughter which makes the Davis voice sound like a younger version of Louis Armstrong's underlined the fact that this was Miles in a milder mood and not the Miles of the backs-to-the-audience and no-interviews-for-the-press reputation.

"You're the first newspaperman I've answered questions for in four years," he murmured across the 850 miles of telephone linkup.

The lazy, low-pitched tones from the telephone didn't give any trace of the tough-guy tag that has stuck to the Davis image because of a somewhat uncompromising attitude towards critics and audiences.

He talked easily about his musicians, his record plans, his appearance at the Antibes Festival, his Ferrari, the weather, and how much he and his wife Francis were enjoying it.

What were the chances of seeing him back in Britain, I asked.

"I don't book the band, you know," he replied. "That's up to other people, and if they think they can sell the band, then we might make it."

"Harold Davison is here, but I haven't seen him yet. I'll just keep a look-out for a chauffeur-driven Rolls, and that'll be Harold."

Miles' last trip to Britain was in 1960, when his refusal to announce numbers, and a habit of turning his back on the audience and occasionally walking off stage sent the adrenalin rushing to the heads of fans and critics alike.

When asked what memories he had of the trip, Miles' reply was short and succinct. "It was OK."

But Miles was joking—of course

Good reception

"Do I prefer European audiences? It doesn't matter. We've had a good reception here in Antibes."

"The Quintet is made up of George Coleman on tenor, Herbie Hancock on piano, Ron Carter on bass, and a 17-year-old kid, Tony Williams, on drums."

I asked if the young drummer was fitting in with the group, and if he was "good."

Newest

Miles brushed the question aside with the retort: "You don't think he'd be with me if he wasn't good, do you?"

"We're doing a lot of material from my newest album 'Seven steps to heaven,'" he went on. "It was written by Vic Feldman and myself. Vic was with me for a time, you know."

Previous

"The new album with Gil Evans won't be finished until about September, I think. We've been two years on it. We've drawn from what we've done on

BOB HOUSTON phones Antibes



VIC FELDMAN

our previous albums together."

I asked him who was on the Antibes bill with him. He didn't seem particularly interested, commenting: "I don't know. I just go on at 11 o'clock, play, and come off."

Current

One of the few subjects on which Miles has been outspoken is Negro rights. I asked him if he had been involved in the current segregation troubles in the States.

"No, I haven't been directly involved in it, but I feel the same way about it as anybody does. I like the way they're going about things now."

Miles and his questioner seemed to make him less guarded in his answers. So as a final question, I asked: "What about this 'tough guy' reputation you've acquired?"

"Me? I don't dislike anybody," came the laconic reply. "I just don't agree with what they say. It doesn't matter to me, anyway."

Demolish

"I don't give interviews if I have nothing to say. I'm a musician, man, not a politician."

Then as if to demolish the myth once and for all he murmured politely: "Is that all? Well, thanks for calling."

RAY COLEMAN and CHRIS

THE BEATLES are the biggest thing in British pop music. With two hit singles, a record-breaking EP, and a best-selling LP behind them, John Lennon, 22, Paul McCartney, 21, George Harrison, 22, and Ringo Starr, 23, have good reason to look to the future with greater expectations.

In fact they don't. Like their own generation—their fans and friends—they are men of the moment, and they relish what's happening NOW, not what might happen tomorrow. Like all musicians, they love talking about the "old days"—for, make no mistake, the Beatles are already veterans of our new musical age.

JOHN LENNON

In the early days, back at the Pool, we didn't give a damn about making the big-time. It never entered our heads. We didn't all sit round and say: "We're going to be big stars."

Don't forget music is part of our lives—we played it because we loved doing it—not just for the loot.

Some groups came to London to try to break through. We didn't till "Love me do"—then we had to.

I know what the critics say—that we don't play R&B. I've never thought we did. We just play rock as far as I'm concerned—in our own way. Just because we do R&B songs doesn't make us pure R&B.

We're fed up with people saying: "You're not real R&B." We dislike the tag. Let all the critics go away and leave us alone. Why don't the critics mind their own business? I've never thought Chuck Berry or the Isley Brothers R&B, either. Just rockers, they are.

But let's get this R&B thing cleared up once and for all. We are nothing to do with R&B in the strict sense.

Paul and I write a lot of material but we very rarely sit down and write anything with anybody else in mind. If somebody else fancies doing one of our songs, they can do.

It's hard work these days for

THE B

our group. I've got leather lungs. We don't get a lot of time to ourselves—that's the truth. On our day off, we get lumbered with a six-hour press conference with guys like you. I suppose it's got to be done, though.

We're not all mad, you know, just because things have happened—I mean we don't go round saying: "Look, we're stars." I'm sure in four years' time we won't be so popular.

I just consider myself a lucky layabout from Liverpool who has had some success. My parents used to say to me years ago: "You're not seriously thinking of making a career in that line..." I said "No." I was kidding them, really. I didn't have any intention of doing anything else.

PAUL MCCARTNEY

It was about two years ago when we started writing

numbers. All the groups in Liverpool were doing the same numbers. We couldn't say they were copying, because they could have been listening to the same records.

I thought it's be a good idea to do something new. I was on a bus and wrote this song. Next day I played it to them, but they weren't very impressed. Anyway, it had novelty value so we used it down the Cavern. It was our big number for weeks and weeks.

No, we never really dreamt about being discovered or anything. All that gear—the man with a big cigar and that—we thought that was something you read about. We just knew something would turn up.

You know, we were talking about this the other day. When you're about 11, you start to think about what's going to happen to you. I've often thought I'd never end up in an ordinary job.

Blind Date

There are times when the physical act of playing records to the "Blind date" celebrity becomes a bit of a burden. Persuading BENNY HILL to listen to the latest selection of pop singles had its hazards—chiefly because Benny and MM artist DIZ DISLEY were ruminating on days gone by... when they did a show together. The conversation switched from the value of a trip to Borneo to an evaluation of their favourite guitarist, Django Reinhardt. Eventually, Benny settled down in his Knightsbridge flat and delivered these verdicts while Disley drew...



REDCAPS: "Shout" (Decca). Well, it's good light comedy. Sounds like Brian Poole and the Tremeloes or the Beatles. Don't get me wrong—I like anything if it's good. My record-player has things going ranging from Venezuelan to Chinese to Japanese music. This is OK. Will it be a hit? Dunno. Anything could be a hit if Wink Martindale can get one with "Deck of cards."

ORLONS: "Not me" (Gameo-Parkway). Oh dear—the same old thing. Variation on a few chords. Nothing new in this—I've heard it all before wrapped up differently. Is it Brenda Lee or that Eva girl? It's so easy, this sort of tune. Not really...

SUSAN MAUGHAN: "The verdict is guilty" (Philips). Oh no! I am the judge and I sit in judgment over you and I say the verdict is guilty and I've heard this sort of thing so many times. Didn't Joan Regan once record something like it? Well, this sounds like "Bobby's girl"—the singer at the Palladium. She's a very nice singer, but that song is a bit worn out, isn't it?

with BENNY HILL

a very big song to get into the hit parade. Is it Carol Deane? Julie Grant? Patsy Ann Noble? Second thoughts, it might be in the lower half of the chart. Not too bad. If Wink Martindale can get so high, this can.

DIAMONDS: "The lost city" (Philips). That reminds me—whatever happened to Red Price and Lord Rockingham's Eleven? Well, of its kind, this is quite good, and I haven't anything against this beat music. They just get up and have a blow and that's that. I'd imagine that tune was very simple to write, though.

JUDGMENT

JAN and KELLY: "Ooh! I can't" (Philips). Jan and Kelly? Cute. You mustn't sit in judgment of things like this and analyse them. I won't make a big deal over something that's meant to be very light. This is a good laugh.

ROCKIN' HENRI: "Sally" (Decca). There's a dividing line between what's funny and what is a rotten noise. This is neither tuneful nor funny. Is it Clinton Ford? It's got to be one or the other—tuneful or funny, and I don't like this, no. I'll buy you a drink if that reaches the Pop Fifty.

ROBBE STORME: "Happens ev'ryday" (Piccadilly). It is not horrible but it's a bit thin. The voice is quite pleasant but not distinctive. He needs a better song. Oh, mate! What else have you got?

DONNA DOUGLAS: "He's so near" (Piccadilly). The voice is so strong—but the song isn't. This singer needs

MIRACLE

FLEETWOODS: "Jimmy beware" (Liberty). Very nice. Don't know who it is. Won't guess. Who? The Fleetwoods? Is that a Blackpool group? The song reminds me of "Angela Jones," which Michael Cox sang years ago. It's pleasant. But it doesn't get me that excited.

ROCKIN' BERRIES: "Wah wah wah woo" (Decca). This would be very good background music. Is it the Brook Brothers? Well, Wink Martindale made it, didn't he? Why shouldn't this? A miracle could happen again. My friends.—RAY COLEMAN.

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WHAT MAKES EATLES B-E-A-T



In the early days back at the Pool, we didn't give a damn about making the big time. It never entered our heads'

My plan was to go on playing the clubs until I reached 25—a ripe old age—and then go to John's Art College, and hang on there for a couple of years.

When we went to Hamburg for the first time, we missed out on the start of the Shadows thing. You know how it was at that time—everyone had to have a polished stage act, foot-movements and all that.

Well, we came back and played the same as ever and we were different. We were mad. We used to have marvelous raves down the Cavern.

We had to keep ourselves laughing.

We used to come on with the maddest gear on. I had shredded newspaper sticking out of the bottom of my trouser legs, John wore a Cellophane bag around his shoes, we came on wearing collars and ties and nothing else above the waist, things like that.

The crowd would call out "Hey, Paul, you've got newspaper..." and I used to say: "Where? What? What you talking about...?"

Down the Cavern after we returned from Germany once, we had a rave on "Mama don't allow." We all took solos on everything, whether we could play or not—banjo, harmonica, trumpet, jew's harp.

The condensation on the walls dripped water in the amps and they used to fuse, so we had to have community sings. "Ma, she's making eyes at me" they used to all sing with us.

All our fans in the club, the ones who we all knew personally, we don't see them any more, not since the big fan club got going.

Fans now? We never really get to know them. You could say this, though. When one person decides to reach out with an autograph book or touch us on the shoulder, they might remember that everyone else is doing the same thing.

We hate being caught by a crowd like that.

GEORGE HARRISON

Before Brian Epstein saw us working, we were earning quite a lot of money really.

We have been professional practically since we left school.

Like Paul says, something was going to turn up, but we were having a good time.

We didn't venture out of Liverpool much. We did a couple of dates outside, but they laughed "Twist and shout" and numbers like that off the stage.

We brought the haircuts, the clothes back from Germany, and I think they had the clothes in France for a couple of years before that, so it's nothing new.

The Cavern—that was the place for us. We used to do a Tiller Girls routine, like the Shadows only all kicking in line. You have to laugh and enjoy yourself and the audience can see you are, and laugh with you.

Sometimes, on concerts now, I start to think too much about playing, or my mind's on something else, and the audience can see I'm not enjoying myself.

You can't kid them. You have to grin away all the time, which is usual anyway.

What do I dislike most about this life? Getting up early, and travelling, I suppose. But they're occupational Harrys, so there's not much you can do.

What I like most is recording, doing a good recording. As Paul says, we don't see our old fans in the Cavern. A new mob's there, since the records came out.

But the life's all right, generally. Another thing we like very much is the concerts.

RINGO STARR

I'm the most recent newcomer to the group—I wasn't in at the start. John is the official spokesman for the group.

It's difficult to know what's happening, it's all gone on so quickly in the last few months.

Financially, things are much different for me now. I remember having to seriously weigh up whether I could afford that 1s 9d for egg and chips on a cafe's boards. Now we eat with the nobs.

It's the only way I think we can avoid getting mobbed. Sounds stupid, but it's true. We go to real good places now.

We all travel round in a Jaguar. What do we do? Well, while we're travelling we listen

to the radio. But we're not that interested in this country's music—although we watch the hit parade to see what's happening. We're mostly listening out for American stuff.

It can't last forever, I know that. I'm saving like mad. Never want to work for anybody else. When things get rough, I want enough money to buy my own business. Definitely.

Sold my Ford Zodiac recently. It was murder keeping it—the fans scratched it to bits. I could kill 'em. No. Second thoughts—where would we be without them?



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Jazzshows

Jazz Club

EVERY NIGHT AT 7.30
100 OXFORD STREET, W.1

Friday, August 2nd
MICKY ASHMAN AND HIS RAGTIME JAZZ BAND

Saturday, August 3rd
GERRY BROWN'S JAZZMEN

Sunday, August 4th
TERRY LIGHTFOOT AND HIS JAZZMEN

Bank Holiday Monday, Aug. 5th
ALAN ELSDON'S JAZZ BAND

Tuesday, August 6th
CLYDE VALLEY STOMPERS

Wednesday, August 7th
BACK O' TOWN SYNCOPATORS

Thursday, August 8th
MIKE COTTON'S JAZZMEN

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

KEN COLYER JAZZ CLUB

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

Saturday (7.30)
KEN COLYER JAZZMEN

Sunday (7.15)
KEN COLYER JAZZMEN

Wednesday (7.30)
KID MARTYN RAGTIME BAND

Thursday (7.30)
KENNY ROBINSON JAZZ BAND

ALL-NIGHT SESSION THIS SATURDAY from Midnight
KEN COLYER JAZZMEN
KID MARTYN RAGTIME BAND
All-Night Sessions Every Saturday Night

Non-members admitted at all Sessions
Apply NOW for membership 5/- till August 1964
Studio 51, 10/11 Gt. Newport St., W.1 (TEM 2071)
KEN COLYER ALL-NIGHTER, August 3rd

STUDIO '51

10/11 GT. NEWPORT STREET
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Rhythm and Blues

Friday, 8.0
JOHN MAYALL BLUES BREAKERS

Sunday Afternoon, 4 until 6.30
THE ROLLING STONES

Monday, 8.0
Decca Recording Stars
ALEXIS KORNER BLUES INCORPORATED

THAMES HOTEL

Hampton Court

Friday, August 2nd
DOUGGIE RICHFORD'S LONDON JAZZMEN

Saturday, August 3rd
THE CLYDE VALLEY STOMPERS

Sunday, August 4th
THE ORIGINAL DOWNTOWN SYNCOPATORS

At the BULL'S HEAD BARNES

Friday, 7.30-11 p.m.
THE BUZZ GREEN TRIO

Saturday, 7.30-11 p.m.
THE DAVE MORSE QUARTET

Sunday, 12-2 p.m.
DANNY MOSS

Sunday, 7.30-10.30 p.m.
BOB BURNS

Monday, 7.30-10.30 p.m.
BOB EFFORD

Tuesday, 7.30-10.30 p.m.
DICK MORRISSEY

Wednesday, 7.30-10.30 p.m.
THE BUZZ GREEN TRIO

Thursday, 7.30-10.30 p.m.
SHAKE KEANE

JIM GOBOLT presents

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Six Bells, King's Rd., Chelsea
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Friday, August 2nd
FAIRWEATHER-BROWN-COE

Saturday, August 3rd
BRUCE TURNER JUMP BAND

JAZZ CLUBS - LONDON

FLAMINGO
33-37, Wardour Street, London, W.1. Gerrard 1549. Guests welcome. Dance or listen in comfort. Sam and Jeff Kruger present:—
*FRIDAY (2nd) 7.30-11.30
DON RENDELL QUINTET
FEATURING IAN CARR
TONY COLTMAN QUINTET
*SATURDAY (3rd) 7-11.30
A fantastic Session tonight: **FLAMINGO ALLSTARS** featuring **BOB EFFORD, BERT COURTLEY** with **BRIAN AUGER TRIO** plus **TOMMY WHITTLE QUARTET** and guest star **HARRY KLEIN**. Compere: **TONY HALL**.
*SUNDAY (4th) 7-11
"RHYTHM 'N' BLUES NIGHT"
GEORGIE FAME AND BLUE FLAMES
Membership NOW until January 1964, now only 5/- SAVES YOU 2/- EACH VISIT. Send P.O. and s.a.e. to Hon. Sec. at above address.

ALL-NIGHTER CLUB
33-37, Wardour Street, W.1. Tony Harris and Rik Gunnell present:
*FRIDAY (2nd) 12-5 a.m.
GEORGIE FAME AND BLUE FLAMES
GRAHAM BOND QUARTET
*SATURDAY (3rd) 12-6 a.m.
GEORGIE FAME AND BLUE FLAMES
RONNIE ROSS QUARTET
BILL LE SAGE
*SUNDAY AFTERNOON (4th) 3-6 p.m.
GEORGIE FAME AND BLUE FLAMES
6-HOUR 3-BAND SESSION
BANK HOLIDAY MONDAY
GEORGIE FAME AND BLUE FLAMES
JIMMY WILLIAMS & 8 OT. DOWNLINERS SEKTET
*THURSDAY (8th) 7.30-11.30
WES MINSTER 5
RONNIE JONES

A Great Club! A Great Show!
Now an even greater bill at
ALEXIS KORNER'S BLUES CITY
EMPIRE ROOMS
161, TOTTENHAM COURT RD., W.1 (nr. Warren St. Stn., next door Eastern's furniture store.)
THIS SATURDAY (3rd) AT 7.30 P.M.:
DECCA RECORDING STARS
ALEXIS KORNER BLUES INCORPORATED
featuring the **JOHNNY PARKER TRIO** with Phil Seamen plus America's **MR. RHYTHM AND BLUES** **RONNIE JONES**
Plus! Plus! Plus!
GRAHAM BOND QUARTET
Plus! Plus! Plus!
FIRST TIME EVER
BIG BAND
RHYTHM AND BLUES
BLUES FROM LONDON
Plus! Plus! Plus!
T.V.s Mr. Rhythm and Blues
DAVEY GRAHAM
Your host and compere **ALEXIS KORNER**
Really sets a standard in **MUSIC. ATMOSPHERE. COMFORT**
7.30-Midnight. Doors open 7.15 p.m.
Greatest value in London
ADMISSION 6/6
including a year's free membership.
THIS IS EUROPE'S GREATEST RHYTHM AND BLUES CLUB
This is **ALEXIS KORNER'S BLUES CITY**

FRIDAY (TODAY)
ALEXANDER'S JAZZMEN: BRINGTON.
GUILDFORD R. and B., Wooden Bridge, **ROLLING STONES.** 9th.—**JOHN MAYALL'S BLUES BREAKERS**
OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tentelow Lane, Norwood Green. Southall: **ALAN ELSDON'S JAZZBAND** with Mick Emery, Peter Richardson Band.
NEXT FRIDAY, CLYDE VALLEY STOMPERS. SEE MONDAY!
RICKY TICK, WINDSOR
Star and Garter, Atmosphere plus **R&B ROOSTERS;** 9th, **GRAHAM BOND QUARTET.**
SATURDAY
BRENTWOOD JAZZ Club. **DOUG RICHFORDS LONDON JAZZMEN.**
ERIC SILK'S Jazzband, Georgian Jazz Club, Cowley, Uxbridge.
READING R. and B., St. John's Ambulance Hall, Chatham Street. **ALEXIS KORNER'S BLUES INCORPORATED.** Next session: 17th August, **CYRIL DAVIES.**
WYCOMBE R. and B. Next session 17th August. **ALEXIS KORNER**
SUNDAY
AT THE JAZZHOUSE. "Hilden Manor," London Road, Tonbridge.
IAN BIRD QUINTET.
BILL BRUNSKILL — "Fighting Cocks," Kingston.
RICKY TICK, WINDSOR, Star and Garter. Atmosphere plus **KEITH SMITH'S CLIMAX JAZZBAND,** 11th **KEN COLYER'S JAZZMEN.**

FRIDAY (TODAY)
A BALL, Palm Court Hotel, **RICHMOND.**—**DICK MORRISSEY.** Admission free.
AT THE JAZZHOUSE, "Green Man," Blackheath Hill, SE10. **MANN-HUGG BLUES BROS.**
CROYDON JAZZ CLUB. Star Hotel, London Road. **CLYDE VALLEY STOMPERS.**
EALING CLUB, by ABC, Broadway Station: **FABULOUS LIMELIGHTS!!**
GOLDERS GREEN—REFECTORY: GRAHAM BOND.
HARRINGAY JAZZ CLUB! THE BACK O' TOWN SYNCOPATORS! "THE MANOR HOUSE" (opposite Manor House Tube).
RICHMOND DOUBLE HUMP CLUB presents **RHYTHM AND BLUES** with **THE JOHNNY ALLEN BLUES MEN** at the **ATHLETIC GROUND, RICHMOND.**
SOUTHERN JAZZ CLUB. Masonic Hall, over "Red Lion," 640, High Road, Leytonstone. **ERIC SILK'S SOUTHERN JAZZBAND.**
WANDSWORTH, "French Horn": ALHAMBRA JAZZMEN.

SATURDAY
BEXLEY, "Black Prince," Phil Davis All Stars with Long John Baldry.
BLACKHEATH HILL, "Green Man": **Charlie Gail Jazzmen.**
WOOD GREEN: MICKY ASHMAN RAGTIME BAND! (Members only.)

SUNDAY
A BALL, Palm Court Hotel, **RICHMOND.**—**JIMMY SKIDMORE.** Admission free.
AT THE JAZZHOUSE, "Green Man," Blackheath Hill, SE10. **DAVE MORSE QUINTET.** Featuring **ALAN SKIDMORE.**
COOKS, CHINGFORD, Royal Forest Hotel. Presenting **MICKY ASHMAN'S RAGTIME BAND.**
EDGWARE, White Lion. **BACK O' TOWN SYNCOPATORS.**
HOT CLUB OF LONDON, 7 p.m.: Return visit of the popular **DOUG RICHFORD'S** London Jazzmen.—**Shakespeare Hotel, Powis Street, Woolwich.**
WOOD GREEN: ALAN ELSDON AND HIS BAND with **MICK EMERY!** (Members only.)

MONDAY
A BALL, Palm Court Hotel, **RICHMOND.**—**LENNIE BEST.** Admission free.
ACTON, WHITE HART: GRAHAM BOND.
BROMLEY COURT: Ken Barton Jazzmen.
GOLDERS GREEN—REFECTORY: DOUG RICHFORD.

TUESDAY
A BALL! at **CLUB EMJAY,** Kingsbury Circle, with **CYRIL KEEFER'S MODERN JAZZ SEKTET.** Admission FREE for accompanied Females.
AT THE HOPBINE: DAVE MORSE QUINTET.
AT "THE PLOUGH," ILFORD: **HARRY KLEIN, JOHNNY BURCH TRIO, ALLAN HUMM TRIO.**
BARNET, Assembly Hall, Union Street. **ALAN ELSDON.**
MANOR HOUSE: ALEXIS KORNER.
MORDEN: BACK O' TOWN SYNCOPATORS. Interval: **Colin Banagan.** "The Crown."
NURSES' JAZZ CLUB, "Jolly Gardeners," Twickenham Road, Isleworth: **JOHNNY TOOGOOD'S JAZZ-BAND.**
"PLOUGH INN," Clapham Common. Modern Jazz. Cabinet Ministers. Swingin' sessions.
WOOD GREEN: BRUCE TURNER JUMP BAND!

WEDNESDAY
BROMLEY COURT: Don Rendall.
EALING CLUB, by ABC, Broadway Station: **ALEXIS KORNER BLUES INCORPORATED!!**

WEDNESDAY—contd.
CLUB MAYFAIR in Hampstead, 71, Compayne Gardens, N.W.6 (1 minute from West Hampstead Tube). London's leading club for the young sophisticated. Open Wednesday night specially for teenagers. Dancing 7.30 p.m.-11.30 p.m. to the pick of the pops on the world's latest and greatest Hi-Fi stereo sound.
KLOOKS KLEEK
Railway Hotel, West Hampstead. Trumpet Star: **MIKE FALANA**
MIKE FALANA
plus new **BRIAN AUGER TRINITY**
plus **TONY BAYLIS QUARTET—2/6.**

THURSDAY
A BALL at "THE CROWN," TWICKENHAM, FEATURING **GLENN HUGHES.**
ACTON High Street, "George and Dragon" (opposite Odeon). **KING SIZE JAZZ** with the **JOHN WILLIAMS BIG BAND** featuring **MIKE FALANA** and **FAT JOHN'S JAZZ-BAND.** Bar, 3/6.
BROMLEY COURT HOTEL: Ken Colyer.
CLAY PIGEON, near Eastcotts Station: **MIKE FORDE AND THE FORTUNES!!**

FRIDAY (TODAY)
THE NEW INN, Tottenham Court Road, 8. Nigel Denver introduces, could it be **Alex Campbell?**

SATURDAY
ALEX CAMPBELL'S last London session before Continent and Scotland. "Black Horse," Rathbone Place.
AT THE TROUBADOUR, Earl's Court, 10.30: **MARTIN GARTHY, NIGEL DENVER.**

SUNDAY
HITCHIN, Hermitage Hall. **ALEX CAMPBELL'S** farewell appearance before his 6 weeks Continental tour. With **FRANCIS McPEAKE** and loads of guests. 7.30 p.m. Bar.
THE SINGERS' CLUB. No show.
MONDAY
JOLLY BLACKSMITH. Closed for holiday.
SPINNING WHEEL CELLAR Folk Song Club, 8 every Monday. **MICK SOFTLEY.**—The Spinning Wheel, 30, High Street, Hemel Hempstead. Boxmoor 5516.

TUESDAY
HAND AND FLOWER, Kings Road, Chelsea. Country and Western with **Slam Chance** and his **Fabulous Cordovox.** Every Tuesday.
OPEN FOLK & BLUES, Crown, Twickenham. Residents: **FOLK FOUR,** plus **TERRY MASTERSON.**
WEST NORWOOD: GERRY LOUGHAN. The Rosemary Branch, Knights Hill.
WEDNESDAY
SURBITON and Kingston. Assembly Rooms, Surbiton. 8 p.m., **MALCOLM PRICE TRIO.**

HOTELS 1/2 per word
STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 17/6 daily: Hot and cold; fully centrally heated and heaters all rooms. Lounge. TV and radio. AA and RAC listed.—37, Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.
TRANSPORT 1/2 per word
BAND BUSES? If desperate phone Gordon Eddy now!—Fel. 5869.

JAZZ CLUBS - outside London

FRIDAY (TODAY)
ALEXANDER'S JAZZMEN: BRINGTON.
GUILDFORD R. and B., Wooden Bridge, **ROLLING STONES.** 9th.—**JOHN MAYALL'S BLUES BREAKERS**
OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavilion, Tentelow Lane, Norwood Green. Southall: **ALAN ELSDON'S JAZZBAND** with Mick Emery, Peter Richardson Band.
NEXT FRIDAY, CLYDE VALLEY STOMPERS. SEE MONDAY!
RICKY TICK, WINDSOR
Star and Garter, Atmosphere plus **R&B ROOSTERS;** 9th, **GRAHAM BOND QUARTET.**
SATURDAY
BRENTWOOD JAZZ Club. **DOUG RICHFORDS LONDON JAZZMEN.**
ERIC SILK'S Jazzband, Georgian Jazz Club, Cowley, Uxbridge.
READING R. and B., St. John's Ambulance Hall, Chatham Street. **ALEXIS KORNER'S BLUES INCORPORATED.** Next session: 17th August, **CYRIL DAVIES.**
WYCOMBE R. and B. Next session 17th August. **ALEXIS KORNER**
SUNDAY
AT THE JAZZHOUSE. "Hilden Manor," London Road, Tonbridge.
IAN BIRD QUINTET.
BILL BRUNSKILL — "Fighting Cocks," Kingston.
RICKY TICK, WINDSOR, Star and Garter. Atmosphere plus **KEITH SMITH'S CLIMAX JAZZBAND,** 11th **KEN COLYER'S JAZZMEN.**

MONDAY
OSTERLEY JAZZ CLUB. SPECIAL SESSION. USUAL TIMES. **CHARLIE GALBRAITH'S ALL-STAR JAZZBAND.**
TUESDAY
DOUGGIE RICHFORD, Grand Ballroom, Broadstairs.
ROLLING STONES, Thames Hotel, Windsor.
THURSDAY
REDHILL: CLYDE VALLEY STOMPERS, Market Hall.
SHADES CLUB, modern jazz. Sussex Arms, Pantiles, Tunbridge Wells. Thursdays, 8 p.m.

JAZZ CLUBS - Northern

SUNDAY
REDCAR JAZZ CLUB
BOB WALLIS
STOREVILLE JAZZMEN
MONDAY
REDCAR JAZZ CLUB
NEW ORLEANS KNIGHTS Jazz Band
FAN CLUBS 1/2 per word
DICK CHARLESWORTH. Joan Milton, 21, Eccleston Road, W.13.
KENNY BALL Appreciation Society.—S.a.e. to Miss Pat Saunders, Royal House, 72, Dean Street, London, W.1.

FRIDAY (TODAY)
ALEXANDER'S JAZZMEN: BRINGTON.
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RONNIE SCOTT'S CLUB

39 GERRARD ST., W.1. Tel.: GER 4152

LONDON'S ONLY JAZZ NIGHT-CLUB!

THE ONLY CLUB IN TOWN where Patrons can—
*Drink
*Listen to the BEST JAZZ in TOWN
from 8 p.m.-1 a.m. seven nights a week!
Licensed until 1 a.m.
Steaks, Chops, Italian Specialities.
*Waiter service at all tables.
*Arena seating at three levels.

Tonight, **FRI. 2nd, 8 p.m.-1 a.m.** and **SAT. 3rd, 7.30-11.30 p.m.** and **midnight-4.30 a.m.**
YOUR LAST CHANCE TO HEAR MR. EXPOBIDENCE
"BABS" GONZALES!!
with either
TUBBY HAYES QUINTET
or the
DICK MORRISSEY QUARTET

SUN. 4th, 7 p.m.-11 p.m.
TUBBY HAYES QUINTET

MON. 5th, 8 p.m.-1 a.m.
DICK MORRISSEY QUARTET
VIC KETTLE QUARTET

TUES. 6th, 8 p.m.-1 a.m.
TUBBY HAYES QUINTET
STAN TRACEY TRIO

WED. 7th, 8 p.m.-1 a.m.
RONNIE ROSS QUARTET
STAN TRACEY TRIO

THUR. 8th, 8 p.m.-1 a.m.
STAN TRACEY QUARTET
BRIAN AUGER TRIO

JAZZ AT THE MARQUEE

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

Friday, August 2nd (7.30)
* **DICK CHARLESWORTH CITY GENTS** with **JACKIE LYNN**
* **COLIN BANNIGAN** (Piano)

Saturday, August 3rd (7.30)
* **JOE HARRIOTT QUINTET** Featuring **MIKE FALANA**
* **DON RENDELL QUINTET**

Sunday, August 4th (7.30)
* **JOHN WILLIAMS' BIG BAND** Featuring **MIKE FALANA**
* **JOHNNY HAWKSWORTH TRIO**

Monday, August 5th (7.30)
* **THE BLUES BROS.** with **P. P. JONES** and sup. rting **Rhythm and Blues Group**

Tuesday, August 6th (7.30)
* **THE JAZZ FRINGE**
* **JACKIE LYNN**
* **JIMMY SKIDMORE**
* **MORGAN-JAMES DUO**
* **BRIAN AUGER TRIO**

Wednesday, August 7th (7.30)
* **HUMPHREY LYTTLETON AND HIS BAND**
* **FAT JOHN AND HIS BAND**

Thursday, August 8th (7.30)
* **CYRIL DAVIES' ALL-STARS**
* **THE VELVETTES**
* **LONG JOHN BALDRY**
* **KEITH SCOTT TRIO**

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

3rd NATIONAL JAZZ FESTIVAL

Sponsored by
THE EVENING NEWS & STAR
RICHMOND
ATHLETIC ASSOCIATION GROUNDS

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

SATURDAY, 10th AUGUST

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

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

SUNDAY, 11th AUGUST

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

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

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

Top Ten JAZZ

LONDON

COLLET'S, 70 New Oxford Street:—1. MONK'S DREAM (LP) Thelonious Monk (CBS); 2. WASHBOARD RHYTHM (LP) Jimmy Bertrand and Clarence Williams (Ace of Hearts); 3. BILLIE HOLIDAY Vol 1 (LP) (Ace of Hearts); 4. PLAY BACH, Vol 2 (LP) Jacques Loussier (London-Globe); 5. HEY BO DIDDLEY (LP) (Pye); 6. The Cry (LP) Prince Lasha (Contemporary); 7. COUNTRY BLUES (LP) (Folkways); 8. FIRST TIME OUT (LP) Clare Fisher (Fontana); 9. STRINGING THE BLUES (CBS); 10. EASTERN SOUNDS (LP) Yusef Lateef (Fontana).

RONNIE SCOTT'S, 10-11 Moor street:—1. MONK'S DREAM (LP) Thelonious Monk (CBS); 2. INTENSITY (LP) Art Pepper (Contemporary); 3. PASSING THRU' (LP) Chico Hamilton Quintet (HMV); 4. WOODY HERMAN 1963 (LP) (Philips); 5. FIRST TIME OUT (LP) Clare Fisher (Fontana); 6. THE MAGIC TOUCH (LP) Tadd Dameron (Riverside); 7. THE KERRY DANCERS (LP) Johnny Griffin (Riverside); 8. BALLADS (LP) John Coltrane (HMV); 9. QUINTET OF THE YEAR (LP) Charlie Parker and Dizzy Gillespie (Vocalion); 10. INCEPTION McCoy Tyner (HMV).

DOBELL'S, 77 Charing Cross Road and 10 Rathbone Place:—1. STRINGING THE BLUES (CBS); 2. CHARLIE PARKER MEMORIAL Vol 1 (LP) (Real); 3. AFRO BOSSA (LP) Duke Ellington (Reprise); 4. WE FREE KINGS (LP) Roland Kirk (Mercury); 5. SWING STREET, Vol 4 (LP) (Columbia); 6. INTENSITY (LP) Art Pepper (Contemporary); 7. WOODY HERMAN 1963 (LP) (Philips); 8. RETURN VISIT (LP) (Fontana); 9. BLACK NATIVITY (LP) (State-side); 10. NEW ORLEANS TODAY (LP) (77).

JAZZ JOURNEY Glasgow

It's really the girls that

bring 'em in!

At the present moment it's a case of too many jazz bands chasing too few jobs in Glasgow... and many of the musicians are keeping their fingers crossed for the future.

Jazz presents a confused picture in the city, which has always been a stronghold for trad groups.

Although the bands are chasing work, those clubs which are open are playing to healthy audiences.

In fact, the newest of them—the Charleston Club in West Nile Street—was doing so well on Sundays after only a few weeks it was decided to open up also on Friday nights.

★ Lively

But bandleader John Ross, who also organises the club, is modest about just how much of this success is due to his Indiana Six, a lively group.

"It's really the girls that bring them in," he states.

Across the city, Glasgow's oldest jazz club is still booming at Whitecraigs.

For the next few weeks the club, which nurtured the Clyde Valley Stompers in its earlier days, will feature Sandy Simpson's Omega Jazz Band and Norrie McFarlane's Esquire



● GEORGE PENMAN —traditional



● FRANK PANTRINI —modernist

Jazz Band—two of the most popular in the city—on Saturday nights.

After that it is likely that it will revert to last year's routine of the Omega playing weekly and the Esquire every fortnight.

Last season the Esquire alternated its Whitecraigs appearances with dates at Netherlee. But all the indications at present point to the Netherlee club being a non-starter this year.

"Only the best bands are going to get the jobs this winter," commented Norrie McFarlane.

"But many of the jobs are going to be top-quality again with bands playing to audiences of 1,000 or more."

The Club Maryland, in Scott

Street, also got under way on Sunday with an excellent turnout for such a warm night.

From behind a giant cigar, manager Bob Gardiner told me:

"There's a vacuum in the Glasgow jazz scene. Where can you enjoy New Orleans jazz? Nowhere. The only time you hear it is when we bring Ken Colyer up.

"The purists have got out of the habit of attending clubs, which have been catering for more commercial tastes... and now pop audiences are dropping off."

★ Resident

Starting this week the Southside Jazz Band returns for its regular Saturday spots at the club, sharing the music—yes, with a beat group.

Over the past 18 months several clubs have called on these beat outfits to supply a contrast to jazz and satisfy the young customers interested only in a night out and the means to "twist it away."

The Stadium Jazz Club at Shawfield football ground also re-opened last weekend featuring its resident, George Penman's Jazzmen, one of the most sought-after bands in the city.

George did much to foster jazz with his regular appearances in ballrooms during the past six months.

His view on its future in Glasgow is more pessimistic:

"The number of bands will continue to be whittled down and it will be a matter of dog eat dog. I only hope we don't go back to the days of undercutting."

★ Modern

What about the modern men?

"I know many musicians just 'dying to have a blow,' but with the passing of the Cell Jazz Club a few weeks ago the city doesn't possess one single modern stronghold at present.

The Cell was a place to which musicians—"chained by the commercial demand of the ballrooms"—retreated instead of going home.

"We queued up to play once our own jobs were finished," admits saxist Frank Pantrini, bandleader at the Astoria Ballroom and one of Glasgow's most modern-minded musicians.

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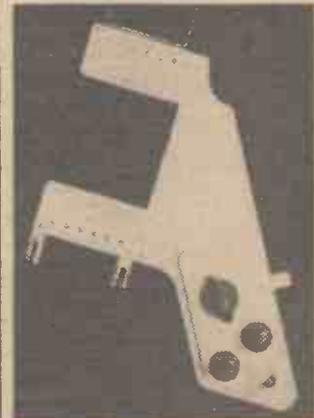
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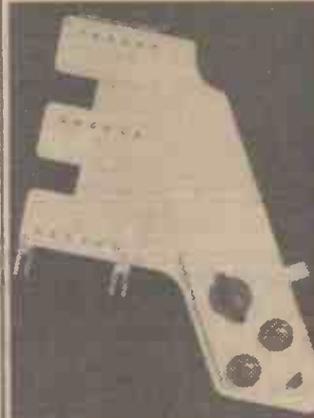
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- 19th Flamingo Club, W.1
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- 23rd Dunstable Allnighter Club, W.1
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- 23 Skegness, Embassy Ballroom
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- 25 Jazzshows, 100 Oxford St. W.1
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How about this, Mr. Heath? I'm over 25...

AND I LIKE BEAT!

SO Ted Heath thinks people over 25 who still like beat music are to be pitied.

Well, I am 28 and I still like beat. As the leader of a large youth club I hear a lot of beat and sometimes have the difficult task of deciding which records to buy in order to please most people.

I like the Beatles, Joe Brown, Elvis and Cliff. I do not care for Gerry and the Pacemakers or Freddie and the Dreamers. I dislike Ella Fitzgerald but adore Peggy Lee. I like Ted Heath's music.

Ted Heath should reserve his sympathy for more deserving cases—for example, those people who condemn everything young people do because they did not do it when they were young.—P. RODEN, Staveley, Derbyshire.

● LP WINNER.



And I also like (left to right) Joe Brown, Cliff, Peggy Lee, and Elvis!

PROOF

I WAS SURPRISED by Nat Cole's recent attack in MM on jazz fans and his generalisation that they pay lip service to the music without buying records. What's his proof? He must realise that modern jazz especially has a limited following. Perhaps he is misled by

MAILBAG

the fact that few jazz discs reach the hit parade. Jazz enthusiasts buy LPs rather than singles and artists rather than tunes.—A. G. PRIOR, Bridgwater, Somerset.

SCOOP

RAY COLEMAN'S exclusive interview with Bing Crosby last week was a terrific scoop for MM and made fine reading for Crosby fans. As Bing is the world's top disc seller and all-time king of the disc world, Frank Sinatra has made a fine capture for his enterprising Reprise label.—LESLIE GAYLOR, Newport, Isle of Wight.

DISGUST

ORGANIST Jimmy Smith is the eighth wonder of the world, shouted an MM headline last week. I do not like organs in jazz. Basie, Waller, Sandy Macpherson—you can keep 'em if they're on organ. I suppose it's illogical, irrational, unjust, emotional and immature, but here I am, unrepentantly expressing my complete disgust at organs in jazz. Ban them! Does anyone else feel the same?—FREDERICK TOYNE, Lincoln.

BARGAIN

DESPITE the fact that Britain is beat crazy, I read in MM that no British promoter had yet showed enough faith in the trend to snap up the most genuine bargain going. I refer to the package including Sonny Boy Williamson, the greatest r&b harmonica player ever. Otis Spann and Muddy Waters. In a way, I hope we don't see them. Think what a terrible



JIMMY SMITH —eighth wonder?

reception they would get unless they wore roll-neck sweaters and played "Please please me."—R. W. HEATH-COTE, Oxford.

● LP WINNER.

MMUSIC?

THE Fleet Street and Tin Pan Alley Darts Team Jazz-band record, "Big Nose Kate," shows that MM editor Jack Hutton and ex-MM writer Mike Nevard (Daily Herald) are capable performers on trumpet and drums respectively. Now can we have the MM Staff Stompers, with Hutton (tpt), Bob Dawbarn (tmb), Max Jones (tnr), and Chris Roberts (gtr) with beat vocals by Ray Coleman to prove there is a meeting point between jazz and pop? —BRIAN GLADWELL, Staines, Middx.

HONEST

WOULDN'T "Juke Box Jury" be more entertaining if it was run on the lines of MM's "Blind date" articles? Then we might have more honest opinions, instead of the old "so-and-so can do no wrong" and "this record is fabulous." Make the panellists earn their money by trying to recognise the artists.—M. G. BALSTON, Bude, Cornwall.

VOICES

MY girl friend says listening to jazz will make me start to "hear things." I always used to laugh at this. But a few weeks ago, while tuned to BBC's "The jazz scene," I swear I heard, right in the middle of a trumpet solo, what sounded like a woman giving a lecture on physics. I am quite O.K. Can any other reader say if they heard a similar noise in the night?—A. M. RODGER, Glasgow.

HAPPY

IN reply to reader R. G. Harrison: I am sure Gerry and the Pacemakers are not trying to create "something that will be known in ten years' time as a much-loved standard." As long as Gerry is happy, his fans are happy. May he continue to make records like he is doing.—M. A. J. RAVEN, rhythm guitarist, Mohawks beat group, Lowestoft, Suffolk.

NEXT WEEK!



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