

Next week!



Millicent Martin

Is the TWTWTW girl really so hip?

Marty Wilde

Does he live up to his name...

How about more real trad?

WE have had British tours by people ranging in style from Brubeck, Garner and Shearing to Basie and Ellington. Now Ella Fitzgerald and Ray Charles are due.

But why haven't we been entertained by Dixieland or New Orleans Jazz visitors?

We've had Bob Scobey, Louis Armstrong and George Lewis—but what about Kid Thomas, Kid Howard, Kid Sheik, Willie and Percy Humphrey, Punch Miller and groups like those of Condon and Russell?—V. A. BROWN, London SW16.

● LP WINNER.

Justice

WE British should be proud to have a singer like Alma Cogan and it's high time we began to appreciate her talents.

If her record, "Tell him," doesn't reach the top thirty, there is absolutely no justice in the pop world.—IAN JOHNSTON, Glasgow W5.

Rhythm

WHENEVER Ronnie Scott brings over an American or Continental jazz star to play in his club, the standard reaction is: "He was fabulous."

But when I mention the



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rhythm section behind the artist, the retort is generally a laughing: "Well, what do you think?"

Only last week Tony McEghan drew our attention to the fact that apart from a select few our rhythm sections are poor.

It's about time somebody turned the tables and instead of importing front-line men, brought over some of the best American rhythm sections—COLIN WATTS, London SW16.

Disgust

I AM disgusted with the people who are damping the popularity of jazz.

This is most apparent in the clubs. In modern ones, lousy bands down on Acker Bilk, Kenny Ball and Chris Barber's people of low musical talent playing degrading music.

In traditional jazz clubs, Thelonious Monk, John Coltrane and Dave Brubeck are thought to be slightly mad.

In both clubs, Elvis and Cliff are dirty words.—A. F. CATRNS, Pontefract, Yorkshire.

Cauldron

NOW the snarling and back-biting has started over British rhythm-and-blues. The British jazz world has become a seething cauldron of hate, jealousy and bitterness.

Gone is the old idealism and missionary spirit blighted by the plague of envy and the greed for quick money.

How can our jazzmen hope to approach the standard of

their American heroes when they spend so much time and energy in useless and futile bickering?—HARRY HUGHES, London SW9.

● LP WINNER.

Standards

THE critics of Barber, Ball, Bilk and company should hear Mike Daniels' Delta Jazzmen.

This band will give the trad critics a standard by which to judge the others.—PETER NICE, Beckenham, Kent.

Authenticity

I WISH the trad and new-trend-in-R&B brigades would drop all their talk about their authentically, happy music, new sounds, wav-out rhythms and arrangements.

Acker Bilk, Kenny Ball, Pete Dinklage and the rest of them are the biggest drags on the music field. If only they'd all go out for a night on-the-town together, visit the "Roarin' Twenties" and Flamingo clubs, and a couple of dives around Notting Hill Gate.

This is where the cats get with it. These boys ought to see the Negro musicians at work. They are the originals.—MICHAEL OLDFHAM, London, W11.

Typical

MAILBAG reader Patricia Waterston wrote last week about Mel Torme's article in the MM a fortnight ago. Obviously she is not aware

that Torme was singing quality material when Elvis was still in nappies. Her comments are typical of pop fans who lack knowledge and taste.—N. MELLING, Bickenhead, Cheshire.

Why?

WHY must Mailbag correspondents David Chamarette compare Chet Atkins and Wes Montgomery?

One plays pop, the other modern jazz, and they require completely different techniques.—BRIAN YOUNES, London SW2.

Rubbish

TO reader David Chamarette, who described, in last week's Mailbag, Chet Atkins as "an artist of admittedly limited technique who plays instant duets with his equipment," there is an old Air Force answer.

But we will limit ourselves to: "rubbish!"—CLIVE HALE, and BOB LEADBEATER, RAF Yatesbury, Calne, Wilts.

Biassing

CAN anyone explain why modern jazz lovers must play their records full-blast?

My husband seems to have an acute attack of this disease which he shares with all his jazz-loving friends. They claim one must play them loud to be able to appreciate the discs.

Can anyone offer a cure, short of smashing all my husband's records?—Mrs. B. W. HASLAN, Preston, Lancs.

DUKE ON TV

AFTER the build-up, the Duke Ellington ITV show last Wednesday was an anti-climax. Surely this was not the best of Ellington? Paul Gonsalves left me cold with his lengthy solo and Milt Grayson just doesn't click.—G. ALLISON, Louth, Lincs.

Bealniks

WHY did ITV mar his otherwise excellent Duke Ellington show last Wednesday by repeated shots of two bealniks "being sent" in the audience?—T. E. MARRS, Carlisle, Cumberland.

Jazz posterity

THE Duke Ellington TV show was pre-recorded. So was the Basie band last year. So have been many other TV items of interest, including what was probably Billie Holiday's last sound and vision recording in February, 1959.

I wonder what happens to those telecordings after transmission?

For the sake of jazz posterity, let's hope they are being preserved.—GILBERT GASTER, Old Bexley, Kent.

● Editor's note: A mass of mail arrived on the Ellington TV topic—the majority complimentary.



DUKE—best?

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Melody Maker

February 23, 1963

Friday 6d

BEATLES SECRETS

see page 12

JET COOLS OFF

see page 6

BILK CONTEST

see page 7

BARBER, BALL

see page 7

CLIFF'S new triumph

—top U.S. TV

CLIFF RICHARD and the Shadows, fresh from their triumphs in South Africa, are poised to conquer America on TV.

CLIFF had been in London only a few hours when he and the boys were approached by Ed Sullivan to star on the Sullivan Show being recorded in London in March.

The day before Cliff's arrival from South Africa, Ed Sullivan had told the Melody Maker that he had just signed Frank Ifield for the show.

Big hit

"I am interested in Cliff," he said. "The boy is a great performer, and was a big hit with American audiences last time on my show."

The deal was now clinched for Cliff and the Shadows by top agent Leslie Grade.

Also signed through Grade are Frank Ifield, Margo Henderson, and fourteen European specialty acts.

The show will be filmed at ATV's Wood Green studios on March 7.

An excerpt from Judy Garland "Sunday night at the London Palladium" on March 10 will be included in the final production.

Showcase

Leslie Grade commented on Wednesday: "This is a great break for British artists all round."

"Ed Sullivan's show is the longest running and most popular TV production in the States with a networked audience of something like 50,000,000 each Sunday evening."

"You couldn't have a better showcase for British stars. We expect that more will be booked in the near future."

Cliff and the Shadows guest in "The Billy Cotton band show" on BBC-TV this Sunday.

Ella's new fellas!



Into London on Tuesday flew the incomparable Ella Fitzgerald with her fellas—two old hands, Gus Johnson and Tommy Flanagan, and two new men, Les Stribling and Jimmy Heath. See centre page.

GARNER TOUR

ERROLL GARNER opens his second British concert tour at the Royal Festival Hall on Saturday, October 12.

He will be here for from two to three weeks and, as on his previous visit last June, will make his famous one-concert-only performances at each venue.

Agent Harold Davison set Garner's opening date on Wednesday. At presstime, he was routing the remaining concerts.

October opening

It is likely that the piano star will again be accompanied by drummer Kelly Martin and bassist Eddie Calhoun.

"Only a very few jazz stars are capable of carrying a whole concert bill," said Davison, "but Garner more than proved himself throughout his previous tour."

"The reception was simply fantastic, and fully justifies our bringing him back for another solo tour this year."

ELVIS DENIAL

ELVIS PRESLEY will NOT be visiting Britain this year.

The star's assistant manager, Tom Dikun, denied, to the MM from Hollywood on Wednesday, a report in a British publication that Elvis might be here this summer.

"It is completely untrue," he said. "Elvis is working hard on pictures. He just can't make any time like that, even though he'd like to. Anyway, we've had no discussions about Britain."



BATTLE OF THE BASS

Turn to page 14

JET and TONY HEAD STAR BILL



Carol Deene

STARS for ABC-TV's "Thank you lucky stars" tomorrow: JET HARRIS and TONY MEEHAN, BILLY FURY, CAROL DEENE, CLYDE VALLEY STOMPERS, BILLIE DAVIS and JIMMY SAVILLE . . . DICKIE VALENTINE for summer season at Arcadia, Skegness . . . KING BROTHERS for Palladium TV bill topped by JUDY GARLAND on March 10.

NEWS in BRIEF

LONNIE DONEGAN starts a new ATV series on April 6 . . . HELEN SHAPIRO for TV in Holland and France from March 12, followed by first South African tour from March 31-April 23 . . . KENNY LYNCH's Jazzmen start sixth Scottish tour at Ayr on March 4 . . . Germany's Leathertown Jazzmen for new British tour, opening March 1 at East Grinstead.

JOBNS' Jazzband, resident on Mondays at Six Bells, Chelsea, has provincial dates next month opening at Outlook Club, Middlesbrough.

DECCA singer RAY BENNETT leaves for month's tour of Sweden on Sunday (24) . . . CRAIG DOUGLAS, recovered from tonsils operation, makes first public appearance since leaving hospital on TWV's "Disc-a-go-go" on March 4. Also on show: PETER GORDENO, BOB WALLIS's Band and SIMONE JACKSON . . . PETER BURMAN's Jazz Tete-a-tete for lunchtime session at Polytechnic Theatre, London, on Wednesday (27). Stars: DANNY MOSS Quartet, with BRIAN LEAMON (pno), SPIKE HEATLEY (bass) and DEEKE HOGG (drs).

KARL DENVER Trio recorded material before invited audience at Yew Tree Hotel, Manchester, on Monday — on the stage where the trio started in 1959. Decca will issue LP and single from the session . . . BRENDA LEE kicks off her concert tour at Capitol, Cardiff, on March 11. The March 10 Birmingham date has been changed to March 13.

PYE Records boss LOUIS BENJAMIN returned to London from America this week. He says there are plans to record SAMMY DAVIS for the Reprise label during David's London Palladium season soon. He says he has also signed KIMLY SMITH.

SOUTSEA will have an Easter pantomime — DICKIE VALENTINE starring in "Mother Goose" . . . ROSEMARY SOHRES tours in variety with AL READ from next month, starting at Hippodrome, Birmingham, for week from March 25 . . . MUD-LARKS for "Saturday club" on March 2. DORITA 7 PEPE's Continental best-seller, "Si si" to be released in Britain in May by Columbia.

ACKER BILK has been asked to be president of Bristol's Paramount Jazz Club, which reopens tomorrow (Saturday) at Crown and Dove, Bridgwell. Resident of whom played with Acker years ago at the same club. The venue has been closed three years . . . DON RENDELL backed by BERNIE THORP Trio with blues singer GEORGE SHERRINGTON for Bristol's Cowardine Restaurant on Monday (25).

ORGANIST ALAN HAVEN will be featured at London's RONNIE SCOTT Club on Tuesdays, Wednesdays, Thursdays in March . . . Singer POLLY PERKINS for Tyne-Tees TV's "Roundabout" tonight (Friday) and Light's "Talent Spot" on March 5 . . . JOHNNY DANKWOLTH



Billy Fury



Judy Garland

Orchestra for special Third Programme show next Wednesday (27).

KENNY LYNCH may star in summer season at Morecambe . . . DIZ DISLEY Quintet recorded 11 programmes for BBC Transcription Service last week. The series, titled "Crazy rhythm," has been sold to France, Spain and Algeria . . . SPRINGFIELDS for Light's "Swinging sounds of 1963" at London's Royal Albert Hall on April 18 . . . TEMPERANCE SEVEN for Chinese Jazz Club, Swindon, on March 14.

PYE Records A&R chief ALAN FREEMAN flies to America at start of a worldwide business-pleasure trip on March 2 . . . HELEN SHAPIRO and her recording manager NORRIE PARAMOR return to Britain today (Friday) from recording sessions in Nashville . . . BOB PLUMMER, famous guitarist, emigrates to Australia today (Friday). "There's plenty of studio work out there," he says.

CYRIL DAVIS's rhythm-and-blues All-Stars recorded their first Pye single next Wednesday . . . JANIE MARDEN for featured act at London's Regent Exhibition, entitled "Three generations of jazz" is currently at United States Embassy, London. It is open from 9 am to 6 pm until end of February . . . PAM, wife of trumpeter MICK MULLIGAN gave birth to a son, their fourth child, in Chichester, Sussex, on Monday.

RAINDROPS and resident Orchestra plus LES HAGGE Quartet provide music for new Top Rank Ballroom, Preston . . . Ex-JOHNNY DANKWOLTH trombonist GARRY BROWN appointed music controller of Top Rank orchestra . . . PETER GROVES Trio for two weeks at Iford's Room at the top from May 21 and Israel tour from March 10.

BERT WEEDON for AR-TV's "Tuesday rendezvous" on February 26. Next TV . . . MIKE COTTON's Jazzmen for ABC-TV's "Thank you lucky stars" on March 9 (Light) next day . . . Stars for Cardiff's (Sonhi) Gardens: FRANK FIELD (March 30), FRANKIE VAUGHAN (Apr 16), TORNADOS and NERO and GLADIATORS (April 27), and DEL SHANNON, JOHNNY TILLOTSON and SPRING-FIELDS (May 11).

Palladium dates for Dallas Boys

THE Dallas Boys have been booked for the Sammy Davis concert which opens at the London Palladium on April 2. The week previously, the Dallas Boys are on the bill with Sammy at the Liverpool Empire.

TV guests

The boys guest on the Morecambe and Wise show on ATV on May 10 and play TV in Holland on May 15.

Blues Inc: heavy date

ALEXIS KORNER'S Blues Inc have a sleepless weekend ahead of them. Tonight (Friday) the group plays the Wooden Horse, Guildford, finishing at 11 pm. It then dashes back to London for an all-night session at the Palladium, from midnight to 4 am. The band heads a mark at the end of the all-nighter and drives to Exeter for the Exeter University Big Band. They return to London for dates at the Flamingo, on Sunday and Monday. The group are on the BBC Overseas Service's "Band beat" search dates include: Windsor (1), Manchester (2), Coventry (3), Reading (4), and Swindon (7).

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Lonnie Donegan



Kenny Lynch

Brian Auger disbands

PIANIST Brian Auger has quit the Tommy Whittle Quartet and is disbanding his own trio. "I want to take the opportunity to do some studying and polish up being freestanding on piano." The Whittle Quartet is resident on Sundays at the Hobbins, Wembley.

Summer release for pop film

FILMING of the big pop musical, "It's all happening," has been completed. The colour picture is now scheduled for summer release. The film stars Tommy Steele and has guest appearances by Marion Ryan, Danny Williams, Clyde Valley Stompers, Russ Conway, Johnny de Little, Carol Deene, Shane Fenton and the Fontaines, Dick Kallman, and the George Mitchell Show.

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BILK—a world tour

Winners night

Far East then U.S.

ACKER BILK'S Paramount Jazzband flies to New Zealand on March 21 on the first leg of a five-week concert tour which will take them around the world.

After a week in New Zealand, the group follows with shows in Australia, ten days' Far East tour with visits to Hong Kong, Kuala Lumpur and Singapore—and negotiations are under way for the band to tour America in August.

Plans are also being made for them to visit South America and South Africa later.

Next summer, the band stars in a full-length colour musical for British Lion Films. The story is set in the West Country but will not be connected with Bilk's life story.

Shooting starts on June 4 at Shepperton.



Specs Wright tribute

NEW YORK, Wednesday.—A memorial concert for drummer Specs Wright was held in Philadelphia on February 13. All proceeds went to his widow and two children.

Wright collapsed and died in Philadelphia on February 6. He was 36.

His first big opportunity came when he joined Jimmy Heath's big band in 1947. From 1949 to 1951 he was with Dizzy Gillespie's band.

Other names he worked regularly with included Earl Bostic and Howard McGhee.

British trip fixed for Peter, Paul and Mary

NEW YORK, Wednesday.—Peter, Paul and Mary, the sensationally successful new folk singing group, are expected to tour England in the late summer. A friend of the group told the **MM**:

"There have been many discussions and communications already with people in London and on the Continent. No papers have been signed but the chances look very good."

The latter part of August was mentioned as the most likely time for the tour which would include TV and concerts.



Anne Shelton Ronnie Carroll

Eurovision contest — Britain decides

BRITAIN'S entry for the 1963 Eurovision Song Contest will be decided on BBC-TV tomorrow (Saturday). Seven leading songwriters were commissioned by the BBC to write songs, and juries in 16 parts of the country will vote on the merits of the material during the programme. It will be introduced by David Jacobs.

The contest takes the place of "Juke box jury." Entries are:

Entries

"My Continental love," by Jimmy Kennedy, sung by Anne Shelton; "Say wonderful things," by Norma Newell and Phil Green (Ronnie Carroll); "If you ever leave me," by Hal Shaper and Steve Race (Barry Barnett); "This kind of love," by Jerry Lordan (Johnny Towers); "Pick the petals," by Leslie Bricusse (Maureen Evans); "A day at the seaside," by Johnny Worth (Vince Hill); and "The little cracked bell of San Raquel," by Tannice Connor (Jimmy Justice).

New men for Ian Bird five

SEVENTEEN-YEAR-OLD pianist Paul Raymond and 19-year-old drummer Johnny Heisman have joined the Ian Bird Quintet.

They replace Trevor Tomblin and Johnny Mealin who are now with the Don Rendell group.

The Bird Quintet is resident on Sundays at The Jazz House, Blackheath, which last week-end signed its 200th member.

Solo airings for Brown and Coe

TWO members of the Fair-weather-Brown All-Stars have guest BBC airings in March.

Pollwinning clarinetist Sandy Brown guests in "The Acker Bilk show" on March 11.

Saxist Tony Coe guests with the Brian Lemmon group in "Jazz club" on March 7 and with the Humphrey Lyttelton Big 15 in "Jazz club" on March 21.

Bookings for the All-Stars include Grimsby (March 1), Six Bells, Chelsea (2), Bangor (8), Manchester (9), Liverpool (10), Bexley (11), Wood Green (12), Rotherham (14) and Durham (15).

HAYES QUINTET FOR NORWAY

THE Pollwinning Tubby Hayes Quintet flies to Norway next Monday (23) and opens for a season at the Bløt Chief Jazz Club, Oslo, on February 27.

The next show in Tubby's AR-TV series, "Rehearsal," will be shown on February 23. Another, "Blues," will be screened on March 6.

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- LITTLE TOWN FLIRT ... Del Shannon, London
- LOOP-DE-LOOP ... Frankie Vaughan, Philips
- THE NIGHT HAS A THOUSAND EYES ... Bobby Vee, Liberty
- ALL ALONE AM I ... Brenda Lee, Brunswick
- ISLAND OF DREAMS ... Sparrows, Philips
- SUKIYAKI ... Kenny Ball, Pye
- THE NEXT TIME BACHELOR BOY ... Cliff Richard, Columbia
- WALK RIGHT IN ... The Rooftop Singers, Fontana
- CLOBETROTTER ... Tomados, Decca
- LIKE I DO ... Maureen Evans, Oriole
- HAVA NACILA ... The Spinlocks, Oriole
- THAT'S WHAT LOVE WILL DO ... Joe Brown, Plectro
- DON'T YOU THINK IT'S TIME ... Mike Berry, HMV
- A TASTE OF HONEY ... Acker Bilk, Columbia
- DANCE ON! ... Shadows, Columbia
- TELL HIM ... Billie Davis, Decca
- BIG GIRLS DON'T CRY ... Four Seasons, Stateside
- MY LITTLE GIRL ... The Crickets, Liberty
- SOME KINDA FUN ... Chris Montez, London
- LIKE I'VE NEVER BEEN GONE ... Billy Fury, Decca
- SUMMER HOLIDAY ... Cliff Richard and the Shadows, Columbia
- HEY PAULA ... Paul and Paula, Philips
- CHARMAINE ... The Bachelors, Decca
- LOO-BE-LOO ... The Chucks, Decca
- THE ALLEY CAT SONG ... David Thomas, Stateside
- IT'S UP TO YOU ... Rick Nelson, London
- BCSS GUITAR ... Duane Eddy, RCA
- RETURN TO SENDER ... Elvis Presley, RCA
- UP ON THE ROOF ... Kenny Lynch, HMV
- WHAT NOW ... Adam Faith, Parlophone
- BLAME IT ON THE BOSSA NOVA ... Byrde Gorme, CBS
- HI-LILI, HI-LO ... Richard Chamberlain, MGM
- I SAW LINDA YESTERDAY ... Doug Sheldon, Decca
- QUEEN FOR TONIGHT ... Helen Shapiro, Columbia
- COMIN' HOME BABY ... Mel Tormé, London
- RUBY ANN ... Marty Robbins, CBS
- GO AWAY LITTLE GIRL ... Mark Wynter, Pye
- CUPBOARD LOVE ... John Leyton, HMV
- FROM A JACK TO A KING ... Ned Miller, London
- THE LONELY BULL ... Tjuanna Brass, Stateside
- HE'S A REEL ... Crystals, London
- JOHNNY DAY ... Rolf Harris, Columbia
- GUITAR MAN ... Duane Eddy, RCA
- LOVESICK BLUES/SHE TAUGHT ME HOW TO YODEL ... Frank Ifield, Columbia
- HAND A HANDKERCHIEF TO HELEN ... Susan Maughan, Philips
- SUN ARISE ... Rolf Harris, Columbia
- FIREBALL XLS ... Don Spencer, HMV

Dateline U.S.A.

BILLY ECKSTINE recording pop singles with **DAMITO JO** in Hollywood—also lined up for LP with **QUINCY JONES**
EARL HINES to do Capitol LP arranged by **STAN KENTON**
GEORGE SHEARING placed benefit for San Rafael Institute where he trained with new group ... **FRED ASTAIRE** given up TV to concentrate on his own AVA record company ... **FRANK CORDELL** in Hollywood en route to Japan for movie score.

Louis Prima weds

Bandleader LOUIS PRIMA wed his singer **GIA MAIONE** and **JULIE LONDON** and **BOBBY TROUP** expecting **JEANNE MARCUS** ... **BUD FREEMAN** trio with **GEORGE WEIN** on piano to record TV shows ... **Organist MARLOWE MORRIS** recorded singles for Columbia.

Freeman trio

JIMMY GIUFFRE classical concert set for New York Town Hall ... **WOODY HERMAN** 1963 Big Band signed for 12 weeks at the Metropole ... **BUD FREEMAN** Trio with **GEORGE WEIN** on drums and **GEORGE WEIN** on piano to record TV shows ... **Organist MARLOWE MORRIS** recorded singles for Columbia.

Hampton tops

Pianist SPENCER ODON—played and recorded with **LIONEL HAMPTON**—died in New York ... **HAMPTON** chosen for Washington of the Year by **Washington Club** ... **Drummer RUFUS JONES** left **MAYNARD FERGUSON** Band with five colleagues to form own group.

Mandel score

THE original **BENNY GOODMAN Quartet—GOODMAN, WILSON, and KRUPA**—recorded again by **RCA Victor** ... **LITTLE RICHARD** in studio for Atlantic ... **JOHNNY MANDEL** writing score for **MGM** film "Drums of Africa" ... **Pianist AL HAIG** currently accompanying vocalist **ANN RED**.

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| ANDRE PREVIN | Hollywood at midnight | | AH 37 |
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| PEGGY LEE & ELLA FITZGERALD | Pete Kelly's blues | | AH 23 |
| KING OLIVER'S BIXIE SYDNEY PATROIS | King Oliver's Dixie Syncopators | | AH 24 |
| CHUCK WEBB & HIS BAND | Midnight in Harlem | | AH 32 |
| JACK TEAGARDEN | Dig T's jazz | | AH 26 |
| BOKE ELLINGTON | Colfax club days | | AH 23 |
| LIONEL HAMPTON & The All-Stars | Gene Norman presents Just Jazz | | AH 19 |
| LOUIS ARMSTRONG & The All-Stars | New Orleans night | | AH 18 |

TOP TEN JAZZ

- THE BEST OF BALL, BARBER AND BILK (LP) ... Kenny Ball, Eric Burdon and Acker Bilk, Pye
- FOUR HITS AND A MISTER (EP) ... Acker Bilk, Columbia
- JAZZ SAMBA (EP) ... Stan Getz and Charlie Byrd, Verve
- TAKE FIVE (EP) ... Dave Brubeck, Fontana
- TIME OUT (EP) ... Dave Brubeck, CBS
- BAND OF THIEVES (EP) ... Acker Bilk, Columbia
- KENNY'S BIG FOUR (EP) ... Kenny Ball, Pye
- TIME FURTHER OUT (EP) ... Dave Brubeck, CBS
- THE BEST OF BARBER AND BILK, Vol. 1 (LP) ... Eric Burdon and Acker Bilk, Pye
- CLOSE UP IN SWING (LP) ... Erroll Garner, Philips

TOP TEN LPs

- SUMMER HOLIDAY Cliff Richard and the Shadows, Columbia
- GIRLY GIRLY GIRLY! ... Elvis Presley, RCA
- WEST SIDE STORY ... Decca
- OUT OF THE SHADOWS ... Shadows, Columbia
- ALL REMEMBER YOU ... Frank Ifield, Columbia
- BOBBY ... Liberty
- ON STAGE WITH THE BLACK AND WHITE MINSTRELS ... George Mitchell, HMV
- SOUTH PACIFIC ... Decca
- ROCK-A-BOLL NOLA ... Elvis Presley, RCA
- BLACK AND WHITE MINSTREL SHOW ... George Mitchell, HMV

TOP TEN EPs

- KID GALAMAD ... Eric Burdon, RCA
- FRANKIE FIELD'S HITS ... Frank Ifield, Columbia
- SOUNDING OFF THE TONNAGE ... Tomados, Decca
- THE BOYS ... Shadows, Columbia
- FOLLOW THAT DREAM ... Elvis Presley, RCA
- SHADOWS TO THE FORE ... Shadows, Columbia
- WONDERFUL LAND OF THE SHADOWS ... George Mitchell, HMV
- BLACK AND WHITE MINSTREL SHOW, No. 1 ... George Mitchell, HMV
- SPOTLIGHT ON THE SHADOWS ... Columbia

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AMERICA'S TOP TEN

- As listed by "Vocacy" - issue dated February 20, 1963.
- HEY PAULA ... Paul and Paula, Philips
 - WALK RIGHT IN ... The Rooftop Singers, Fontana
 - WALK LIKE A MAN ... Dion, Columbia
 - RHYTHM OF THE RAIN ... Four Seasons, Stateside
 - YOU'RE THE REASON I'M LIVING ... Bobby Darin, Capric
 - FROM A JACK TO A KING ... Ned Miller, London
 - LOO-BE-LOO ... The Chucks, Decca
 - BLAME IT ON THE BOSSA NOVA ... Byrde Gorme, CBS
 - YOU'RE REALLY GOT A HOLD ON ME ... Mirabelle Taylor



KENTON

Anniversary

TOSHIKO and husband and **CHARLIE MARIANO** left for Japan where they plan to open jazz school ... **Guitarist TINY GRIMES** celebrated 25 years in jazz this week off on 15-day tour of West Indies ... **CHARLIE BARNET** at Las Vegas Riviera Hotel.

Connie vetoed

SARAH VAUGHAN opening at Basin Street East ... **DUKE ELLINGTON** Ork for concert at Pennsylvania's Military College ... **THE LONIOUS MONK** Quartet alternating with **OLATUNJI**'s "Drums of Africa" at Birdland ... **CONNIE FRANCIS** father vetoed off-shoulder gown she wanted to wear at Las Vegas Sahara Hotel.



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Hot Date (Outer Orb)	4/6	Tom Cheater Heart	4/6	On Someone's Mind	4/6
Bliss (45)	4/6	Try Me To The Stone (W)	4/6	Madness Mio	4/6
Bliss of the Rain	4/6	Soil Grass Blues	4/6	The Madras	4/6
Perfect Double Act (W)	4/6	Soil Pop Days	4/6	Man By Madness	4/6
Wet Feet (W)	4/6	Madness Mio	4/6	Walties' Fall	4/6
Summertime at Midnight (W)	4/6	Simple Movie Feet (W)	4/6	Castel in Corvaca	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Lonely (Outer Orb)	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6
Wet Feet (W)	4/6	Bliss On (Outer Orb)	4/6	Twist	4/6

After You're Gone ... Richard Bland, Small Band 4/- each

Here's your chance to blow with Tubby

ON a recent "Jazz scene" broadcast Tubby Hayes mentioned that he would like to start a rehearsal band. "What I had in mind was something like the Downbeat Big Band with musicians I know," Tubby told me during the MM Pollwinners presentations at the Ronnie Scott Club on Monday.

"Since then I have been inundated with letters from musicians from all over the country. Now I would like to form a student orchestra."

If you would like to work with Tubby, and have him take you through his special arrangements, then here is your chance.

Write to me giving some details of your instrument and experience. I will go through them with Tubby and we will pick an orchestra to start rehearsals.

And the MM will cover the problems of the musicians at the rehearsals in its Music in the Making series.

Lonesome road

ACCORDING to Acker Bilk a road manager's job is to "look out of the window and make sure the road goes by properly."

His own road manager, AJ Cutler, probably has other ideas after last Sunday.

En route from Newcastle to Manchester the Bilk coach came across a road blocked by large drums and a notice saying "Road closed—please yourself."

AJ was ordered to get out and shift the drums.

It was a couple of miles further on that they realised they had forgotten to take AJ aboard again.

The road was too narrow for the coach to turn round so the band settled down to wait until eventually a lonely figure drove into view—blue with cold instead of its usual healthy red.

Gee, thanks!

MARTY WILDE was driving back to London after playing a date in Hastings when he came across a car which had broken down.

Despite a full load of passengers, Marty agreed to take the driver to the nearest police station for help.

During the journey his new passenger said he had been to a dance in Hastings. Asked who was on, he said: "Marty Wilde—he was putrid."

They waited until he had got out and was expressing his thanks for the lift before telling him who his driver was.

Racing change

JAZZ and motor racing seem to go together. Chris Barber and Reg Owen just two who have fancied their chances at the wheel of a racing car.

And Les Leston was a drummer before taking to the track. It has worked in reverse for 33-year-old John Turner.

A former full-time racing driver, John has joined the Ed Corrie band on drums. He will continue to race whenever he gets the chance.

Back to Bach

I NOTICE that American trombonist Dave Baker netted some votes in the BMI Critics' Poll.

Now he has been forced to give up trombone following an operation for a jaw injury.

He has turned his energies to the cello and is currently playing with the Indianapolis Civic Orchestra and experimenting with a jazz group.

New stars

I HEAR from New York that while Pye Records boss Louis Benjamin was there last week, he announced that Pye had signed an exclusive distribution arrangement for the British release of the Colpix label.

Colpix stars include James Darren, Sandy Stewart, Teddy Randazzo, Paul Peterson and Shelly Fabares.



Paul Anka and his bride, model Anne de Zogheb, are pictured after their Paris wedding on Saturday. After a civil ceremony at the town hall, the couple were married in a small chapel at Orly airport.

R A V I N G S

ROMOUR has it that the CANNONBALL ADDERLEY group will make a brief British tour in October . . . THELONIOUS MONK is due to open a European tour on March 9.

Also heading for Britain is singer MARGARET WHITING . . . The BILL RUSSO Orchestra sounds tailor-made for Manchester or one of the other big festivals.

Quote of the week comes from "Juke box Jury" panellist ANNIE

ROSS. Talking of PAT BOONE, she said: "He is a lovely, pleasant, healthy, American boy. And who wants that?"

In a car park recently, photographer ERIC JELLY's car was driven smack into LIONEL BART's Facel Vega. Did £165 worth of damage.

Says ACKER BILK: "The MM Jazz Poll was all wrong. I've got a bank balance to prove it."

A number of people, including DENNY GOYCE, point out that TED HEATH has played jazz clubs—including Denny's Kambou Club.

Billboard spotlighted the American release of the SHADOWS' "Dance on" by Atlantic Records.

I dialled a number for DON READ and DON KINGSWELL and a voice said, "Liberties." I think it was a wrong number!

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Trad talk by the Three Bs

BRITISH JAZZ IS DIFFERENT

"WE all know British jazz is different—and recognisable," said Chris Barber. "I think it is quite possible to play good jazz while playing a British style of trad."

The Barber Band's victory in the 1963 MM Poll proves its popularity with the paying customers. Yet among the critics it seems the band is more highly thought of in almost every country than its own.

★ Split from Colyer

In America last year it was introduced by jazz critic and record boss Nesuhi Ertegun as "one of the world's greatest bands." The occasion was the Washington Festival when the Barber Band went on after Dave Brubeck and immediately before Duke Ellington.

The band left last week for its seventh American tour. "We have spent about four months of the year away from Britain for the past five years," Chris told me before leaving. "This year it may be six months."

"For me, touring is the long-term view. Britain is such a small market."

The band was formed when it split off from Ken Colyer in 1954. I asked if Chris felt his music had changed much in the last eight years. "There is a great difference in technique," said Chris. "A lot of things we tried to play then, we now do properly. We thought we ought to try things that were really beyond us because that is the only way to learn."

★ Valid

"The difference today is interpretative as well—touring with people like Louis Jordan is part of it."

"I believe in experimenting, but not with the style of jazz. I think every young person finds that he is suited by temperament to one of the idioms and finds a home in it."

"I think in terms of traditional jazz. But I can listen to, and enjoy, all kinds of music."

"I like the Gerry Mulligan Quartet and big band, and the M.J.Q. I can enjoy an Ornette Coleman performance, but not as a whole—his performances are not whole."

"I haven't got far with Col-

CHRIS BARBER tells BOB DAWBARN

trane and as for Roland Kirk. I thought all that finished with Wilbur Sweatman. I still get carried away when I listen to King Oliver. "It seems to me that the only valid experimentation is done with your own idiom. To try to make a reasonable traditional jazz thing out of say, 'Peter and the Wolf' means a lot more than just doing it without the key changes."

"While it is a mistake to try to be a second King Oliver, you must copy to learn. You have to get the groundwork by playing things you know are right in the idiom. You have got to have form, and to do it you must copy at first."

"I believe that every new style comes out of attempts to copy. After all, Dizzy Gillespie used to copy Roy Eldridge. But he then developed his own thing and today he doesn't change into one chorus."

"I think British jazzmen have gone back to the roots in

a better way than the Chicagoans did, for example. British jazz has a better foundation and is a more virile music than Chicago style. Chicago just came to a halt, while British jazz will eventually get somewhere."

★ Treatment

I asked how Chris approached the race to get trad into the Hit Parade.

"The market for singles has different standards and you tailor your material, or its treatment, accordingly," said Chris.

"You have to remember it is also a three-minute form. I heard Wilbur de Paris play Jelly Roll Morton's 'The Pearls' and it lasted five minutes. He played it slowly and insists that Morton intended it that way."

"According to Wilbur, Morton only played it fast for the recording—a clear case of Morton entering the traddy-pop market."

BARBER — "I believe that every new style comes out of an attempt to copy."

"The question is how to make a single as pop as possible but get in as much jazz as you can. People who buy singles in the main, have a different outlook from those who buy albums."

"I think there is a great danger in trying to follow up a hit. After 'Petite fleur' made it, I was inundated with similar tunes. I dumped the lot."

"Our most recent single, 'The loneliest day' was just a by-product of all this. It happened to come out at about the right length so we gave it to Columbia."

"Over the last three or four years we have done concerts almost exclusively. Also, we were alone in the field when we started."

"PERHAPS THAT IS WHY PEOPLE THINK I AM AN OLD MAN WITH A GREY BEARD—ALTHOUGH I AM YOUNGER THAN ACKER, AND PROBABLY YOUNGER THAN KENNY, TOO."



Bang goes m' bowler!

WHEN the Editor asked me if I'd like to put up my clarinet, bowler hat and waistcoat as prizes in a jazz competition, I never dreamed we'd have so many entries.

Hundreds of people—ages ranging from 12 to the sixties—all over Britain wrote in and it took me two to wade through each entry.

So now for the winner—Mr. D. N. A. Pearle, of South-and-on-Sea. He not nearest to working out the six clarinettists who have most influenced my style. Mr. Pearle's selection in order of preference reads: George Lewis, Johnny Dodds, D. N. A. Simon, Barney Bizard, Edmond

ACKER BILK chooses the contest winner

Hall and Jimmy Noone. My own order put the last three as Hall, Noone and Bizard—but the reader was the only one to get the whole six right.

THIS "clarinet choice" part was the basis of my contest. The other part was to say in up to 30 words, why you wanted to win the clarinet and clothing prize.

Mr. Pearle's reason was straightforward enough: "I started on a clarinet after hearing Summer set two years ago. Much of my early inspiration came from Bilk records. What better than to use Acker's own horn?"

Cooperate with the winner. The thing that appoints me, though, is that I haven't got thousands of clarinets to give away.

A YOUNG girl in Middlesex writes: "I'd like to win Acker's gear like to win Acker's clarinet, bowler and waistcoat because I have not got any of these things myself." How deadpan can you get!

And a bloke in Surrey: "I'd like to win Acker's gear so as could fog them for a couple of bob and take my poor, sick, puntle to the seaside." Give her my regards, man.

Joe Walsh, who leads the Harmony Aces at County Kilkeny, says: "The reason I would like to win... is that the boy in my band call me Acker. You should hear what the boys in my band call me sometimes!"

A Yorkshireman writes: "I've been called your double many times and knowing you like doubles (sic) and the first prize to me. You've got my sympathy, dad (hic)."

SOME sad ones, too—from "desstitute students" dying for a blow on a froo clarinet, and from somebody who said that if he wore my waistcoat, borsars his neighbours wouldn't mind hearing him practise. I think the next competition will be for a social trad run for suffering neighbours to shoot themselves.

That's it, then, a everybody who entered—cheer! It's been a knock-out hearing from you all. See you around?



● KENNY BALL

← KENNY BALL tells RAY COLEMAN ...

Standing still? Not me!

THE great trad row rages on. People continue to hurl insults at the jazz hit paraders—and Kenny Ball is a regular target.

With the catchy "Suklyaki" roaring up the best-selling disco chart this week, Kenny replied to some of his criticism in recent months.

"I'm my severest critic," he began. "I know a lot of people think the stars are turn out isn't jazz. That's fair enough, I disagree with what they say, but I'll defend to the death their right to say 'it' welcome criticism. I think it keeps the jazz scene healthy."

"I think a good deal of the criticism is that our band records. Yet who else do we play a criticism—from fans saying it doesn't sound like we did the number on record? Where do you go?"

Bit cross

"And so many scens to fall to realise that a single record lasts for three minutes, ten weeks."

Ball says some people ask him: "Why are you no longer playing King Oliver and Jelly Roll Morton tunes?"

"This acts me a bit cross," says Kenny. "because if you hear my band at any session we do Oliver, Morton and a Belders-backs numbers all the time. Another thing—I like to do long versions—I like to do everybody gets a chance to solo."

What about material? Kenny has been attacked for attempting recording "pop-jazz" tunes. He retorts: "When we were experimenting one of the first things we did was get away from jazz standards. A band

needs new material as well as established standards. So what's wrong with trying some new lines?"

Critics say the trad boom is over. But I can't see it, says the MM Jazz Poll-winning trumpeter. "The blues sound the clubs prove it. I think it is bigger size bands, with sax and more instru-

mentalists, doubling—but surely this has always been with us."

Does Kenny plan to expand his present line-up? "I wouldn't mind experimenting with a baritone sax," he recalled enthusiastically. "I can see room for one in the ten-minute 11's only a thought at the moment. I explain don't believe in standing still..."

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★ JIM ROBINSON—hit-or-miss tailgate

The living

RIVERSIDE have re-issued three volumes of "New Orleans; the living legends." All are of traditional jazz played by New Orleans oldtimers early in 1961.

On "SWEET EMMA BARRETT" (RLP381), singing pianist Barrett (known as the Bell Gals) leads Jim Robinson, Percy and Willie Humphrey and rhythm through a set of crusty favourites.

Conventional

The music is pretty conventional of its type—inaccurate and almost grimly unrehearsed but none the less alive and, at its keenest, even abandoned—but Emma's peculiar voice lends an unconventional quality to three songs. Clarinetist Willie Humphrey

has a good ensemble feeling. "Honky tonk town" should be sampled for its joyous collective atmosphere.

Mixture

JIM ROBINSON's hit-and-miss tailgate trombone is naturally again featured on "JIM ROBINSON AND HIS NEW ORLEANS BAND" (RLP369), another mixture of dull and dynamic ensemble jazz.

The slows tend to drag, and there's a touch of Salvation Army in the trumpet tone now and then. At the upper limit, though, the band begins to go with that loose, unmechanical sound typical of George Lewis' liveliest stomps. "Bugle boy," "Ice cream" and "Tulip" have this uninhibited stomping spirit, although the rhythm section doesn't exactly spring along.

The album is not outstanding except in one respect. Louis Cottrell is a clarinetist of exceptional flexibility and effervescence in this idiom today. Ernest Cagnoliati is the trumpet player.

Conception

TRUMPETER Kid Thomas Valentine, who doubles slapstick (literally), leads a seven-piece band—on "KID THOMAS AND HIS ALGIERS STOMPERS" (RLP365)—which drives more than the preceding two.

Louis Nelson (tmb.) and Albert Burbank complete a reluctantly well set up front line whose conception is less rough and ready than Robinson's. Riding behind solos helps the music to jump, and there is generally an enthusiasm in performance which, in a dance

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... MAX JONES AND BOB DAWBARN

legends

hall at any rate, would disarm most criticism.

Technical frailties are numerous, but the band is cleaner and better organized than many of these ageing groups, the LP is mildly recommended to New Orleans partisans.

★ Less archaic

CONSIDERABLY less archaic in style is the jazz performed by the DON EWELL quartet on "FRESH EASY" (Good Time Jazz LAG538), though it is unmistakably music in the New Orleans tradition.

Bassist Pops Foster and drummer Minor Hall, both from Louisiana, had long New Orleans experience; clarinetist Darnell Howard was born in Chicago but he sounds every inch the real Crescent City article; and pianist Ewell is a spiritual descendant of Jelly

Roll as well as Fats, Hines and Joe Sullivan.

Ewell plays five solos—"Ain't misbehavin'"; "Tull's back in town"; "Just you"; "Chicago breakdown"; "All the wrongs you've done"—and shows himself capable of filling the canvas warmly without support. He never puts a hand wrong.

Howard reminds us often of Jimmy Noone, in his hot sweeping phrases as well as in his more schmaltzy passages, and the rhythm team, while adequately cohesive, reminds us that great strides have been made since the late Twenties and early Thirties.

★ Third stream

TO many, Frank Cordell's name may be associated only with things outside the jazz field. His new album, "HEAR THIS" (HMV CLP 1611), proves his enthusiasm for, and unusual skill at, orchestrating music in a novel "third stream" manner.



POPS FOSTER, MINOR HALL, and ALBERT BURBANK

Not everything pretends to be jazz, but several of the items swing along quite happily and there is an amplitude of jazz feeling and colour in the writing and execution of many orchestral passages, as well as in the solos.

Don Lusher, Tommy Whittle, Roy Wilcox and the under-estimated Eddie Blair ("Heart

stood still." "I didn't know what time" are principal solos. Excellent, too, is the uncredited bass trumpet player, Ray Premru, on "Come rain"; Robby Kravitz is the unnamed drummer.

This last is one of three or four arrangements which reveal Gil Evans' influences (Cordell writes on the sleeve

of quoting; from Evans and Ellington). "Caravan" runs—doubtless enough, is another, while "Heart stood still"—Stravinsky gets quoted in "So in love."

In the main, this is clever and witty music, finely played; arrangers' music surely, and listeners', too, if they are not hidebound.—MAX JONES.



SONNY ROLLINS

Rollins past and present

TWO new SONNY ROLLINS albums are aptly timed to coincide with his winning of the tenor section in the MM Critics' Poll.

Now is perhaps not the right description for "SONNY BOY" (ESQUIRE 32-170) which was recorded in 1959 and contains three tracks—"Ec-ah"; "B. Quick" and "B. Swift"—which were previously issued in 1959, on the label's "Tour de force" LP.

The two new tracks, which take up the whole of one side, are "The house I live in" and "Sonic boom". The second album, "WHAT'S NEW?" (RCA RD 7234), was recorded last year with Jim Hall (gtr), Bob Cranshaw (bass), Ben Riley (drs) and assorted Latin percussion.

According to the sleeve it is an attempt to jump on the bossa nova bandwagon, but much of it sounds more West Indian than South American to my ears. It is interesting to compare the two sets, separated by seven years and a period of retirement for Rollins. On the RCA he is, in many ways, simpler and more direct in his statements while retaining the aggression and technique of earlier years. There are the familiar tenor distortions, and some not so familiar ones. At times he builds an almost unbearable tension, but in the earlier set "Quick" and "Swift" were never favourites of mine, but "Ec-ah" and the two new tracks are excellent.

Both have a restless searching in common with the earlier Hawkins influences more evident on the 1959 records. The Esquire has Rollins with Kenny Drew

(pno), George Morrow (bass) and Max Roach (drs), with Kenny Dorham added for "House" on which Wade Legge replaces Drew.

Eastern sounds

YUSEF LATEEF in Oriental mood is not everybody's cup of China tea. Personally I find "EASTERN SOUNDS" (FONITAMA GSA 2022L) a delightful and charming LP.

Lateef indulges his yen for odd sounds by playing tenor, abou flute and a Chinese sibilant flute made of clay and with a range of new notes. This unlikely instrument proves highly effective on the opening track "Plum blossom".

To add to the unexpected, bassist Ernie Payne plays a plinking Indian raba on two tracks. The neat Garry Harris (pno) and dependable Lex Humphries (drs) complete the personnel.

At times Lateef reminds me a little of Coltrane—or perhaps it should be the other way round, for Lateef was doing this first.

This is gentle jazz mood music with a character all its own.

Ahmad Jamal

"A LL OF YOU" (Pye Jazz NJL47) by LA AHMAD JAMAL is a happy, unpretentious, bouncing album and, for my money, the pianist's most enjoyable issue to date. Jamal creates something of an Erroll Garner

mood on such standards as "Tina on my hands"; "Angel eyes"; "All of you"; and "What is this thing called love." The trio is completed by the late, and great, Izreal Crosby (bass) and Vernell Fournier (drs).

Buddy Rich

UNPRETENTIOUS, easy and bounding are also adjectives which apply to a new BUDDY RICH LP, "PLAYTIME" (Pye Jazz NJL48).

Rich, as always, is smoothly swinging and technically brilliant—and doesn't hog the solo spotlight. Mike Mainieri (vibes) and Sam Most (flute) are the chief soloists with trumpeter Dan Guldie added for two tracks. Guldie's playing, with more than a hint of Gillespie, may surprise those who only know his work with Jack Teagarden. Not great jazz, maybe, but very pleasant listening none the less.

Pete Rugolo

PETE RUGOLO continues to work through the instruments used in 1952 with his latest album, "10 SAXOPHONES AND 2 BASSES" (MERCURY NMG3110). A great deal of ingenuity is used to arrange such doubtful memories as "Saviliner"; "Saxophobia"; and "Come back to Sorento". There are occasional heavy-handed attempts at humour but the whole thing adds up to a waste of talent.—BOB DAWBARN.

RAY COLEMAN and LAURIE HENSHAW review the pop discs

NEW ELVIS FILM DISC IS SURE-FIRE WINNER

PRESLEY'S "Return to sender" had that killing melody line, catchy lyric and infectious bounce that adds up to a hit—almost without the magic name of El to propel it along.

Similar ingredients are the rule on Presley's latest. One broken heart for sale (RCA). It comes from his new film, "It happened at the World's Fair," and broadly echoes the pattern of that "Sender" single.

Top slot

Like it, this latest should whip up to the top slot. It's the sort of number that starts driving you mad after just a few repeat plays.

It's a moody El on the flip. They remind me too much of you. That A side rightly sparks the action!

TONY BENNETT ought to roar into the Hit Parade with

his latest single I wanna be around (CBS). This new Bennett disc could easily gain popularity equaling his "Stranger in paradise" and "Climb ev'ry mountain."

Another singer in world class is MATT MONRO. His One day (Parlophone) is impeccably sung, and a tasteful vehicle for Matt's relaxed ballad style. Reverse: a light, bitty I've got love. Excellent—and thanks again to Johnnie Spencer for complementing the singer so precisely.

ELLA FITZGERALD makes a pretty job for the music record and found, from the album "Clap hands, here comes Charlie" on the Verve label.

Another "snatch" from an album comes from FRANK SINATRA and COUNT BASIE—My

kind of girl (Heppie). It's dull compared with the Matt Monro hit version. But Frank's reverse. Please be kind, ought to get plenty of spins from the deejays.

Three British girl singers enter the singles market this week with impressive elan. The underrated and consistently competent VALERIE MAXWELL makes a neat job of an appealing ballad. The end of the world (HMV) but it doesn't sound much like a best-seller.

Heavily

BARBARA KAY, another good singer, has a more commercial sound on that feeling (Parlophone), a song with a beat that could click with teenagers.

And CAROL BEENE, an effective stylist, might also have a minor success: Let me do it my way (HMV).

MARLY WILDS turns in an impassioned version of the Ray Charles number, Lonely avenue (Columbia). Good—and it would sell heavily to anybody who hasn't heard the Charles version.

FRANK JAY and the Jaywalkers are in the occupied fringe groove with a catchy Totou note (Decca). It should provide them with their second LP record.

The insouciant DEAN

MARTIN'S at it again on From the bottom of my heart (Heppie). He is in his usual relaxed form, but we are getting tired of his Italian-styled pieces.

Who's got the accent? Is better—but neither is the best material for the best singing member of the Clan. Easy, well-controlled singing on Lonely from CHAT EASTWOOD, star of "Hawside" (Cameo-Parkway). Amazing how many of the U.S. TV personalities are good singers.

If Cry-baby JOHNNIE RAY is trying for a comeback, he is hardly likely to do so with Lookout Chattanooga (Bruno). A fair bet, but run-of-the-rut material.

Backing

CHERRY CHECKER addicts should dig Popeye Waddle by Don Covay—who went Checker a hit, "Waddy time" (Cameo-Parkway). Good backing time.

While PEGGY LEE continues to turn out tracks like I believe in you, we'd believe in Peggy! But she had great material to work on and a great band to back her up. The song is by Frank Loesser—from "How to Succeed in Business Without Really Knowing"—and the backing is by James Brown's Contingent. Is this too good to be a hit? We hope not. It's on Capitol.



PRESLEY



MARTIN



SINATRA

Dreadful, Doris!

DORIS DAY goes all religious on "You'll never walk alone," an album of spiritual hymns as "Hearer my God to Thee." Abide with me—plus a setting of the Lord's Prayer. Chipping in on the accompaniment is Buddy Cole. On earth, of course. Why, why, do the American pop stars do this? It is to be in with the American Establishment, or something? More in keeping with the Doris we know on disc is "Jumbo," from the soundtrack of the MGM film. Both are on CBS.

ME? I'M NO JAZZ SINGER



IS Matt Monro a jazz singer? Answer: No. After Matt's clear victory in the male singer section of the 1963 Melody Maker jazz poll, the jazz world is mystified.

Critics of Monro's win admit that he is Britain's top pop singer. "But he has nothing to do with jazz," they argue. Matt agrees. "I'm thrilled about it all, naturally," he said this week. "But really, I can't see that I'm the top JAZZ singer. I can't see, for instance, that the ballads I sing have anything to do with jazz."

It was the question posed by Daily Mirror disc critic Patrick Doncaster last week when he reviewed the results of the MM Poll and also pinpointed the questionable win by Frank Sinatra in the world section.

MATT MONRO owns up...

"I don't think I have the right to be called top jazz singer," Matt continued on the theme. "But Sinatra has more of a right."

"I was a bit surprised about the results and am at a bit of a loss to understand my part. But Sinatra? I think he sings a lot of jazz unintentionally, if you like."

Does he find difficulty in getting good material for records? "No," he says. "There are plenty of good songs around and I get hundreds submitted to me all the time. It is another British song and more proof of Monro's sway towards waving the banner for home-made music."

What the readers say
I WAS shocked by the stupid results. The British section was dominated by Tubby Hayes and Johnny Dankworth. Are these our only two jazzmen worth caring about? ... I apologise to Ken Colyer for not sending in my vote for him. But never mind. It'll continue this way. He'll be top next year.

WHAT have Frank Sinatra, Ray Charles, Nat Cole, Ted Heath, the Beatles, Matt Monro, Danny Williams, Roy Castle, Rosemary Squires and Bert Weedon to do with jazz?

ELLA'S NEW FELLAS

SOMETHING different and impressive in the way of background sounds should emerge from the quartet accompanying Ella Fitzgerald this tour.

MAX JONES talks to the Fitzgerald men on the eve of the tour.

The group—including piano replacement TOMMY FLANAGAN, who was part of the Hawkins-Eldridge rhythm section in Britain last March—arrived in London on Tuesday morning and went to bed. When they woke up, they went out on the town. And for three of the four it meant straight to Ronnie Scott's to hear, and get reunited with, JOHNNY GRIFFIN.

Beautiful

After the last, and furious, set, Flanagan smiled contentedly and said: "I really do like a session, when it's a good one. This was, Steam? Griff always had it."



Tommy Flanagan

Ella was a couple of months in 1956. "I wanted to work with her again," he explained. "After six years, like I missed working with her. It was kind of last minute, but, well they asked me, and I wanted to come back to Europe some time."

"I haven't rehearsed yet. I'll have to learn the new things. You know, Ella keeps up-to-date. With her, it's like accompanying a horn. Of course, Ella knows more than some horns."

Down South

Drummer GUS JOHNSON ("Oh Gus, he was with her then, six years ago," says Flanagan) is another old Fitzgerald hand, now accompanying her for the third time. Since we last saw him, Gus has been drumming with Woody Herman and Gerry Mulligan. "I was with Herman a while," he says, "then when they went down South I stayed in."

"That's when I joined Mulligan. I worked with the big band at Birdland, then with the quartet. I left two days before Christmas, and started with Ella a few weeks ago at Basin Street East."

Ambition

New to this country, though well known by reputation, is 29-year-old guitarist and fiddler LES SPAN, who toured Europe with Quincy Jones in 1959 and 60. He, too, joined Ella at Basin Street. Spann started on guitar, and tried several other instruments, while still at high school. He studied flute, also musical theory, at university and has an ambition now to do more writing.

before joining Dizzy Gillespie in 58. "I played my first gig in a group with Wilfred Middlebrooks when I was 17," says Spann. Middlebrooks, bassist, has twice visited Britain with Ella.

"The guy paid us two dollars each and we were the happiest. Me and Phineas had a trio together, but none of us could play much except Phineas."

Flute and guitar seem a funny sort of double. I asked Spann how it came about. "Funny double?" he queried. "Well, I'm a funny cat."

He has a sort of love-hate relationship with his Haynes flute, from which he extracts some pretty lowdown blues sounds. After an informal early-hours blow with Griffin, he put the flute in its case and reflected: "That don't belong up there, next time I'll bring my guitar."

"You know, I'm always reading critics who say the instrument has no place in jazz. Sometimes I begin to believe it. To get any real sound you have to put your feet in."

Does he expect to enjoy his first visit to Britain? "I was in Europe ten months with Quincy, and I enjoyed that. I'm happy anywhere outside the United States."

Symphony

The other newcomer, bassist Jimmy Hughart, is not in fact a newcomer to London. He was stationed in Germany not long ago, and spent his leaves in this country. "I was in London for five weeks," he told me, "and I still didn't see half what I wanted to see."

Hughart, who played bass and percussion with the Seventh Army Symphony Orchestra in Europe, is a thoroughly trained musician.

He is 26 years old, and says: "I've been playing music since I was five. My first instrument was piano, then I studied reed instruments for a year. I wasn't suited to them, so I took up percussion at high school and studied formally for about seven years."

My father was, and still is, a professional bassist—now in his 29th year with the Minneapolis Symphony. Naturally, I started monkeying around with the bass, and soon started taking regular lessons from him. These continue to the present day.

Drafted

"My whole family's a bunch of musicians, and I'm one of five string bass players; my father, brother, two uncles, and myself. One uncle was Biddy Bastien, who worked with



Gus Johnson

Charlie Barnet from 1939 to 41. "After majoring in music, I made bass playing my living, working in a house trio at the only true jazz spot in Minneapolis. One of the stars there brought in was Johnny Griffin."

"Then I was drafted, and after six months sent to Europe. I came out of the army a year ago, went home to see my family and get my hands in shape. I played around home, and joined Ella in LA last September."

Writing

"I was recommended to her by Ray Brown, my idea of the bassist who has everything."

Hughart says his future ambition is to find a job that will make him work to do something he thinks he may be incapable of doing now.

"IT WILL INCLUDE WRITING," HE SAYS. "I HAD SOME TRAINING AT COLLEGE AND I HAVE AN ARRANGEMENT I DID FOR ELLA. SHE ASKED ME TO BRING IT ALONG."

FOR FOLK FANS

ABOUT the "one-ness" of song and dance a lot is written but less is done to promote it. So it's good to see that the Tina Turner concert at Hitchin (Wednesday) goes on with support from the local folk song club whose members are buying and selling large numbers of tickets.

Local symphonies—surely the most vicious of surviving folk—were recently turned off their held in Hitchin. But I gamble that a warm welcome will greet two symphonies of the Tina Turner ensemble.

Chestnut-seller Dobson Dalipovic plays the small drum, shoo-shing Hamza Rakiovic plays the big Macedonian drum. They are among the 21 dancers, singers and musicians who arrived here this week.

When the group last visited Britain I was struck by the wide range of their repertoire, drawing on the rich regional material of Yugoslavia strongly influenced by the folk culture of the surrounding countries. Not surprising, perhaps, in a country that has two alphabets, three religions, four languages, five nationalities, six republics and a dozen national minorities.

TOMORROW (Sat) the Lynch Youth Club in Bruce Grove, Tottenham, launches its first monthly Folk Sing Out with Frank Beer, Don Benito and Maureen Seaton in residence and Wally Whyton and Redd Sullivan as guests.

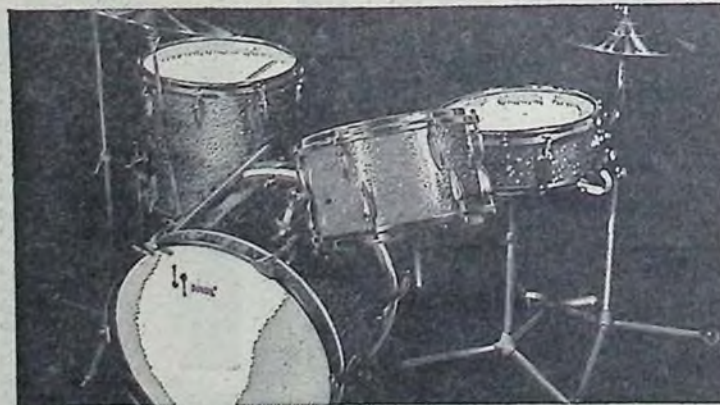
This is, I think, the first youth club to put on a regular folk evening and I wish the club good luck. Wally Whyton is also at Chiswell next Thursday (Feb 28) with Red Mark, Steve Denbow and Rory McEwen.



LES SPANN—'I'm a funny cat'



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BACK FROM SOUTH AFRICA CLIFF TELLS RAY COLEMAN

Capetown or Cornwall— it's the same!

THE story line of the "Summer holiday" film takes CLIFF RICHARD and the SHADOWS through several countries. It has a marked resemblance to the real week-to-week activities of Britain's top pop team. Last week they returned to London after a month touring South Africa. They have undertaken trips round America and Australia and many other places—and each time they come back enthusing over foreign audiences.

Fair crack

Are Cliff and the Shadows spending too long away from the country that put them on the music map? "I don't think so," Cliff replied calmly this week. "Our schedule is carefully worked out to give people a fair deal everywhere we are popular and where the records sell."

Same world

"I think we'll do about 22 weeks' sold work in Britain this year— that includes one-night-stands and a summer season at Blackpool. If you add to this the four or five TV shows a year we do, plus of course filming and the tour dates, I think we give our country a fair crack of time."

demand about once every two years. Recalling his recent South African trek, Cliff said: "For both me and the Shadows it was probably one of the most satisfying tours we've done. Audiences are pretty well the same all over the world. I guess—they're no wilder and don't scream any more in Capetown than in Cornwall. It's the same world."

Popular

He reported that his most popular song there was "Bachelor Boy," with "Spanish Harlem" nearly as popular. "Harlem" is being released as a single in South Africa to meet demand, said Cliff, adding: "The Shadows did a storm with 'Dance on.'"

Suggestion

Commenting on the suggestion by "Summer holiday" director Peter Yates that he would be well cast in a film comedy role, the star replied: "Sounds a good idea. I can't make musicals like 'Summer holiday' and 'The young ones' for ever. People will get sick and tired. I'd like to do a good comedy one—but I'd still like to sing during any film."



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Music in the Making



Don't copy—and keep it simple!

REMEMBER the Tony Curtis haircut? Well there's a new one on the way—the Beatles' Cut! It may not have reached you yet—but it will. Meanwhile, Liverpool barbers are rapidly becoming expert in this new style.

For it is inspired by the Merseyside group who are challenging hard for top spot in the record charts—this week they're at No. 2.

By the same rule, many local groups and others farther afield are inevitably trying to imitate the Beatles' sound. But they should take warning—this is not the way to success.

Who says so? The Beatles themselves.

THE SOUND

"If you want to get ahead—get a sound," was the unison passage that greeted me when I talked to the boys in the Liverpool office of their manager, agent, guide, mentor—and close friend—Brian Epstein, of Nems Enterprises.

In 1960 when the group first got together we went straight off to the Kaiser-Kellar in Hamburg, for a season which lasted four-and-a-half months, playing seven hours a night, seven days a week," he told me.

"We learned to live and work together, discovered how to work ourselves to what the public wanted—and developed our own particular style."

"And it was our own. We had neither the time nor the money to copy others. We developed along the lines that we felt suited us best."

The Beatles tell JERRY DAWSON

"And as it became obvious that the public liked us, we became more confident—and more polished."

"When we got back to England, the Shadows had scored right out in front with the teenagers. All around us groups were trying to copy them."

"But we had our own Beatles' sound—and in and around Merseyside, we began to discover that they liked us, too."

"We were lucky," was their modest comment when I asked them what theme for success they could pass on to would-be recording groups.

TOP SELLERS

Maybe they were—but it isn't just luck that has made them top record sellers and capacity attractions in ballrooms and theatres.

A big slice of the credit for this must go to Brian Epstein, a young man, who has carefully exploited them, and who has been the recording contract that has brought national

recognition. And he has dispelled the illusion that, for success, a group must be handled in London.

"Once you have the sound, you must have a good manager," says John Lennon, 22-year-old rhythm guitarist, and composer of "Please, please me," who originally formed the group.

FIRST SESSION

"But please, please don't copy. Try to be original, as we have done. Play what you like and don't try to be too clever. Keep it simple."

"We learned this at our first recording session," chipped in bass guitarist Paul McCartney (20).

"After we had recorded 'Love me do' and 'PS I love you,' we played 'Please, Please me' over to recording manager George Martin.

"It was a bit fussy, and he advised us to smooth it out a bit. Simplify it. We did—and the result was 'I'm a Beatle'." And it's Paul who advised:

budding guitarists to learn to read. But he was on his own with this one. The rest of the boys disagree.

It is not necessary—they say—if you can express yourself adequately on the instrument. If you can't, then obviously you must learn the legitimate way.

"None of us can read," added solo guitarist George Harrison. "But we seem to get by."

And I too am certain that whatever success we have attained is because we have avoided being influenced by other groups.

GROUP WORK

"I'm equally certain that ours is the only way. Get your group together and play—and play. Find out what you do best—and go on doing it—but better."

The group's newest member Ringo Starr (22) has similar advice to offer to drummers.

"Practice is the thing—but with a group. A session with a group, however tatty it might be, is worth hours and hours of solo practice in a bedroom."

"The again, we're lucky," says Paul. "We get on like a house on fire. That makes it easier."

Summed-up, their advice is: be original in sound and if possible in material. Work hard as a group. Find the right manager to handle the business side.

"This isn't just a job," was their final remark. "It's a dedication."

Which is perhaps the real reason for their success.



Speed? A state of mind says Johnny Griffin

FAST? Yes, I always like to play fast. I guess it's a state of mind with me. I always had this desire to play fluently fast. All of it is a frame of mind.

It isn't something I worked on consciously. I've never concentrated on technique for itself. It's the way I express myself.

Jazz is a language, and people speak it different ways. That's my way. I think a young musician needs a good foundation, of course, but that won't tell him where

to begin when it comes to improvising. And to me, improvisation is the basis of jazz.

Really, it's a matter of spontaneous emotion. The prime point is feeling, having feeling to express, and that comes from experience—day-to-day living.

That's what jazz is, but I don't know what advice to give about it. I mean, I can't tell people to go out and experi-

ence sadness, or happiness. But if you haven't experienced things how can you play with those emotions? If you've lived a sterile life, all you have to express is sterility.

As for my musical upbringing: well, I started on clarinet, studied it at high school where we had a 115-piece orchestra, also a dance band. As a clarinetist, I played piano and steel guitar, but clarinet was my first real instrument.

After clarinet, I took up oboe and English horn, also alto. That was about 1943. After clarinet, all the others were easy. Clarinet's the father of the instruments.

Du Sable was a musical place. We had one of the best high school orchestras in the State of Illinois, and I wound up playing solo clarinet. It was classical stuff, and I guess I got pretty fast on the instrument.

The start

Most of the kids had sessions, so I got some jazz training, too. Among tenors, I always admired Don Byas and Lester Young.

I went with Lionel Hampton, and worked a week on alto without anyone saying anything. Then Gladys Hampton said: "Where's your tenor?"

I went back to Chicago and bought one. That was my start on tenor, and I played it from then on.

The only advice I can give to up-and-coming jazz musicians is this. They should play the instrument enough so that it becomes a part of them. No use if it's a separate entity. A leg is like another arm or leg. After all, jazz is another way of speaking. You don't stop to think about every word.



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MAY 1962

Future looks bright for big bands

THE bandleader stands front and centre. The spotlight is always upon him. It pinpoints a man immaculately dressed, suave of manner, assured, and always in command.

He is the cynosure of all eyes. Particularly those of the pretty girls gliding across the ballroom floor or gathering round the stand.

Oh yes, for those with their sights set on the world of music, a bandleader's role is a pretty enviable one. . . .

says Ken Mackintosh

pretty exacting job at the best of times.

Apart from musical skill—and that should go without saying, but often doesn't—it calls for a combination of qualities that could cause some successful businessmen a double ration of ulcers. One essential: a knowledge of crowd psychology.

The ability to be able to go on stage before 3,000 or 10,000 people of all tastes—and that latter figure can be common-

place at Blackpool—and immediately gauge what they want.

It follows that the ability to improvise a programme at virtually no notice is essential here. That calls for imagination, decision, and action.

I mentioned musical skill. It's absolutely vital if you want to command respect from your men.

In the past, lack of musical knowledge has bedevilled British bandleading. The musicians have been far better equipped than many of their leaders.

This has led to them calling the tune—which can soon bring any band to a chaotic state of affairs.

BLIND EYE

A bandleader has also to be an administrator and something of a travel agent.

He must be able to get his band from point A to point B—on time. He has to pay wages, and show a profit for himself.

He must also have a technique with staff—which, of course, covers musicians. He can't act like a lunatic and fire a man every month.

That way, there would soon be no band left—or it would be one in which chances were perpetually taking place.

He must know when to turn a blind eye. Or when to act firm. Then, if necessary, he must really crack the whip. It doesn't end here.

He should know how to conduct a well-balanced and interesting programme.

He must have a knowledge of broadcasting and recording, and the know-how of picking hits.

TALENT SCOUT

A pair for choosing talent is pretty useful, too. So few really skilled youngsters are coming into the musical ranks these days, it helps to catch them when they are available.

I always felt the Melody Maker Dance Band Contests did great work. They proved a valuable breeding ground for young talent.

So many youngsters today knock about on an electric guitar or drums, copy the



Bandleader Ken Mackintosh with Lita Roza

licks off some beat records and look around for work with a rock group. They would be better employed learning trumpet, or flöte, or going in for serious, applied musical studies.

Many are, of course. Some fine young arrangers have appeared on the scene. And they are not copying the Americans.

Talented men like Ken Goodwin, Brian Ebbay, Wally Scott, Ron Grainer, Laurie Johnson, Frank Cordell and Tony Osborne have won wide respect.

And a lot of work—which is even more important.

Frankly, despite the surfeit of rock-style groups, I think the future for big bands is pretty bright.

Mecca and Top Rank have adopted a big band policy in their ballrooms—and they are doing this, of course,

because it pays dividends. Mecca have just spent one and a half million pounds tearing down the old building in Leicester Square and rebuilding a fabulous ballroom. It could become the dance centre of the world. With the seven-piece show band led by Mick Mortimer, I have been fortunate enough to be installed with a 17-piece orchestra.

MR. BALLROOM

This is quite an outfit. Ballrooms don't spend the sort of money attached to them if there is no future for dancing to big bands.

And they can pay handsomely. I've been leading one for fifteen years, Joe Loss for many years longer. And if Joe lost Mr. Ballroom himself, I don't know who is.

Expert advice

Q—Please describe the trumpet plunger mute and its use, particularly the effects achieved by Ellington's Dubber Mute.—PAUL EXONVY, Maldenhead.

A—Marketed by various manufacturers, the most popular is the Humes and Berg "Signet-lined" model, which is labelled as "The Glenn Miller Mute."

The American firm of Harmon makes an aluminium "Triple Play" model consisting of straight mute with a plunger which fits to the base to form a cup-mute.

Many players adapt the common domestic utensil used for clearing blocked sinks and toilets, as the rubber extremely makes an excellent plunger mute! Dubber Mute used in ordinary drinking glass for plunger, obtaining its characteristic growls and raspy effects by holding the glass in the left hand and directing its position in relation to the bell between tightly closed and approximately half open.

The same principle applies to the Bowler Hat and Derby mutes, but the former is different due to their larger capacity. Musical instrument dealer BILL LEWINGTON.



DON RENDELL discusses clarinets

Q—An article on the bass sax by Leonard Feather, quoting Louis Armstrong in the MM dated October 13, mentioned a syncopated brass rhythm on the claves.

But according to a book by Humberto Morales, claves are not used in samba, which are written in 4/4, but "should have a 2/4 pulsation." Almeida states that sambas are written in 4/4, but "suppose this means that they should have a 2/4 feeling.—ROGER BRUTON, Dudley.

A—The bossa nova is a beat given to a samba melody to provide it with a little jazz flavour.

Claves do not normally belong in samba, but with the introduction of new sounds on records to make them more exciting, something (including the kitchen sink) is included!

Claves are featured in the bossa nova to establish that it is still a Latin beat, but in order to provide that "little extra something," the beat has been slightly altered.—EDMUNDO ROB.

Q—I've recently moved to a new house and my practice can be annoying to neighbours. Is there any reasonable way of deadening the sound of an alto sax?—M. J. HOWE, Bromborough, Cheshire.

A—What a problem! I live in a flat and can't practise at all. You might be able to buy a sazoophone mute, but I think they've gone on the market, proving unsatisfactory.

You could make a rough-and-ready mute by cutting a circle of cardboard with a hole in the middle and binding it with strips of cloth, until it looks like a doughnut ring.

Rest this on top of the bell—don't push it down. It reduces the volume, but unfortunately impairs the ballroom notes.—Frederance sax-clarinettist DUGGIE CAMPBELL.

Q—After playing clarinet for 11 years, I've started over to classical music and in attempting to obtain a good tone, I've resorted to using clover-leaf mouthpieces. But when trying to play A, B flat, B and C, at the top of the register, very softly, I get a rather indefinable "buzz." Have I developed an undesirable embouchure?—A. D. D. ETCER.

A—Make sure that your instrument is in perfect playing condition. If it is, your embouchure is faultless. A clover-leaf mouthpiece requires a harder reed. Practise thirds,

fourths and fifths from low F to low C, using one embouchure. A teacher, an actually hearing you trouble, could probably suggest a quick cure.—Frederance sax-clarinettist and teacher CMIC MILNE.

Q—Friends of mine with knowledge of electronics tell me that there is no need for me to buy a guitar amplifier, as a good hi-fi amp, pre-amp and speaker would be cheaper and satisfactory for both guitar and record-player.

The amp I require would be about 25-30 watts and could sometimes be used for bass guitar.—F. J. GRIMWOOD, Barking, Essex.

A—Although you can use an efficient hi-fi amplifier with reasonable success for both purposes—provided it has been modified—the two requirements are vastly different.

A bass guitar presents even greater problems, as it needs an extremely robust and heavy-duty speaker if you are to get good results and freedom from trouble. Never use a hi-fi speaker for bass guitar.

You can use a guitar amplifier for gramophone reproduction, if the pick-up is suitably matched into the input, but no hi-fi equipment incorporates tremulant, which is almost essential for guitar amplification. Unless you want to fill the Albert Hall, a genuine 15-20 watts undistorted output would be more than adequate.—Electronics engineer and bandleader TEDDY WALLACE.

Q—I've been playing clarinet for some time, but cannot really produce the notes in the second register and higher. They are often preceded by a loud, then using medium-lay mouthpiece and medium-stiff reeds.—O. D. BERTON, Hull.

A—Check thoroughly for all possible leaks, particularly in the octave system and keys around the "break," and ensure that there is not a slight crack in the barrel, which could be the answer to your trouble and would need expert attention. Next check the mouthpiece, and if the lay is true and the reed is medium and responsive, regular and concentrated practice, particularly scale passages over the "break," will soon alleviate your difficulty.—Sax-clarinettist DON RENDELL.

Best wishes Ken and your "Matched Sound" Sax section



Perfect blending of pure tonal quality in the sax section of the band is only possible when all the instruments are of the same make

Selmer Write for NEW 1963 12-page colour brochure to: M.M.M. 2312 114 CHARING CROSS ROAD, LONDON, W.C.2

Battle of the bass

LIKE it or loathe it—you can't keep the bass guitar down!

And it doesn't matter which end of the musical spectrum you favour.

Whether it's the far-out, pulsing beat of a Monk Montgomery, or the chart-riding drive of a Jet Harris, the bass guitar is daily winning more followers.

Yet, whenever a bass guitarist launches his small case and gets (of all things) in a rhythm section, he will for a time suffer the taunts of his stand-uppish rivals.

LAURIE HENSHAW

discusses the rival merits of string bass and bass guitar with some of the country's top rhythm men

bass guitar may eventually take over.

Here's a round-up of top bass players' views. And to set the sparks flying, a blast from the "ants" to kick off with:

Mention bass guitar to Kenny Napper and Johnny Hawksworth, and they react like modernists to Billy Cotton.

Says Kenny flatly: "A bass guitar is not a musical instrument—it is just a loud noise."

"Even when played by a Monk Montgomery, it sounds an octave higher than the string bass. A bass is a subtle instrument capable of producing a beautiful tone."

The only thing the bass guitar has in its favour is volume.

"But then, I hate all electronic instruments—solid electric guitars, electric organs—the lot. I don't even like amplified bass."

MDI Pollopper Hawksworth is unprintably outspoken. "Tonally, there's no comparison," he says.

Beautiful

"Draw a dotted line. Now look at each dot. That represents a note on a bass guitar. Each one is the same. There's absolutely no tonal variation."

"With a string bass, the

notes fall away. You can get more beautiful effects.

"An amplified string bass is definitely not the same as a bass guitar. With an amplified bass, you get the natural bass tone—but amplified. A bass guitar produces an unnatural tone."

Counters session man and Denny Boyce bassist Allan Wefelhell: "Isn't Kenny being a bit of a die-hard about the string bass?"

"I must admit I tended to feel the same way about the bass guitar, and only took it up when I was virtually forced to, for a TV series."

"I have since been won over, and now have two four-string bass guitars and a new six-string model by Burns."

"My Fender bass guitar has strings almost the same length as those of a chamber bass—a small string bass—and produces a very good bass sound."

"And there is never any problem about lack of volume, of course."

Ron Frenlee, a string bassist of 12 years standing, took up bass guitar four years ago. He now does most of his work on this instrument.

He personally favours the bass guitar, but as a sessioneer in full demand, he plays whichever instrument is required.

"Actually, a lot of bands on broadcasts prefer the bass



Kenny Napper



Johnny Hawksworth

guitar for its evenness of response over the whole instrument.

"String basses often boom on some notes and don't come through on others. You never get this with a bass guitar."

rock groups or for the modern pop sound.

"I think you can get a better jazz tone with the string bass. It's a more 'physical' thing to play—you can really attack it."

"I have found that some drummers don't care to work with a bass guitar—unless, of course, they are rock enthusiasts."

"I would put the bass guitar in the 'special effects department'."

"Monk Montgomery? There are always exceptions to the rule. He has really specialised in bass guitar, anyway."

Veteran guitarist and bassist Dick Sadleir says a final authoritative word in favour of the bass guitar—six-string version.

Big sound

"I have been playing a VistaSonic, which has a scale length of only 23 inches, as against the average bass guitar's 30 to 33."

"As the guitarist is used to playing on a scale length of around 25 inches, he can easily adapt himself to this new six-string bass guitar."

"And, of course, it is a very short stretch for the string bassist, who is used to a 41 to 43 inch scale length."

"The six-string bass guitar has a range of over three octaves. A new pick-up and revolutionary treble-flexed strings, giving greater sustain, all help to give the bass guitar a really big sound."

Prejudice

"I have come up against prejudice against the bass guitar, because of its association with rock groups—but I always point out that Monk Montgomery did pretty well with Lionel Hampton!"

Malcolm Cecil, modern bassist currently playing with American tenor star Johnny Griffin at the Scot Club, speaks with authority on the merits of both the string bass and bass guitar—though he favours the former.

"I do most of my playing in small clubs where there is primarily a listening audience," says Malcolm. "So I prefer to play the regular string bass—it gives me the tonal quality I require."

"But for some jobs the bass guitar is ideal—for playing in a large hall where there is a huge crowd, and maybe a noisy one at that."

"Volume of sound is what is required here, and this is where the bass guitar wins every time."

Lennie Bush, much admired among jazz musicians, favours bass guitar on sessions with Jack Parnell, he says.

"Really, it is more suited to

Die-hards

But even the die-hards among the string bassists are plugging in to AC these days. And some even admit: that the



Lennie Bush



E B-3

The ultimate in hand contoured, solid body electric bass guitars. The E B-3 offers great facility and handling ease for all string bass effects—tremendous sustain & tremolo, fast plucking & slap bass. Fitted with twin humbucking pick-ups and 4-position switch for wide variety of tone changes and fine response.

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The finest quality materials have been used to produce this superb low-priced bass guitar. Fitted with two "SUPER RESPONSE" double pole, double-coil pick-ups with separate controls for tone & volume. New, fast action neck and contoured body. Complete with strap & lead. Finished attractive red glow.

Jazz Bass

Every bassist will find this new bass guitar the most advanced instrument on the market today. Fitted with two pick-ups each with tone & volume controls to permit mixing for wide tone selection, fast action neck with adjustable truss rod and body shaped with offset waist.



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Single pick-up
Professional model 36 £ms



Jazz Bass Red 155 £ms
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This record teaches, too

EDUCATIONAL records about jazz are no new thing. But and sensibly put together and presented, they should both instruct and entertain.

A new Parlophone LP, "Jazz is the making" (PMC1105)—produced in a demand from schools for a record illustrating the music's main features—does just that. Subtitled "The classic era," it deals with the period 1918 to 1945. In other words, it covers the twenties—by means of 12 historic performances (why only a dozen?) by Oliver, Armstrong, Ellington, Dix and so on.

Parlophone supplies his usual well-documented note, complete with narrative details, and dates, and the album contains an additional leaflet, by Charles Fox, on the nature and early history of jazz.

The LP begins as inevitably it must, with one of the earliest recordings of the Dixieland art, the Original Dixielanders' "Tiger rag."

The prototype

This is not from the band's first sessions (it is the London-made version of May 1919) but represents their pioneering methods well enough.

And the choice was a sound one since "Tiger" can be considered a prototype jazz composition, a classic piece of adaptation suggesting many of the influences which went into New Orleans music.

Here, besides echoes of march-ragtime, German band music and folk-song, the student will find existing examples of New Orleans three-part ensemble with solo breaks, of the use of "dirty" tone, of the short bar ending, of riding behind a solo.

The cornet's sock lead, the rip-roaring tallecote trombone, the singing, biting clarinet and the band's fiercely syncopated drive, the terms of all traditional jazz practice, lent an ear to the ODJB and Larry Shields. On Oliver's more than four years later, by the New Orleans Rhythm Kings (1922), it is no less tense in approach than the ODJB.

It shows allegiance to King Oliver, and clarinetist Leon Rappolo combines Shields' style with something of Dodds' blues intensity.

Inspiring finale

So the development is traced, in broad lines, through Louis and the Hot Five—"Muskrat" and "Savoy blues"—with their inventive ensemble and burning trumpet virtuosity. Then Clarence Williams' Washboard Five, Dix and his Gang, Henderson's "Ain't misbehavin'," Louis' own band, and playing "Ain't misbehavin'" with his '29 big Russell's "Panama"—with its splendid Red Allen trumpet, and excellent solos from G. Hainsworth, Charlie Holmes and Albert Nicholas—makes an appropriate and pretty inspiring finale.

This blazzy band, which played with a looseness, fire and was one of the aforesaid Five in big band history, and the composition, like the opening "Tiger rag," testifies to the strength of the march-and-ragtime legacy.

JOHN JONES.

We're getting there says Joe Harriott

SOME time ago the Joe Harriott Quintet was playing at the Ronnie Scott Club when Dizzy Gillespie walked in. After playing three of his free form compositions, Joe asked Dizzy if he would like to sit in. "I don't want to play none of your damn, weird music," exploded Dizzy. That story was told to me by Joe himself. "Indirectly he paid me a great compliment," added Joe.

"Dizzy was put down in just the same way when he started experimenting. People thought he was ridiculous to try, but he didn't take it.

"When he said that to me I felt: 'You can play your music better than anyone else—but you can't play mine.'

"Someone with a rather different attitude was Cat Anderson. He came to one of our rehearsals and stayed so long he missed a Duke Ellington rehearsal.

More now

"He wanted some of our music to take back to the States with him.

"I think lately audiences are understanding what we are doing. Since November I have stepped up the amount of free form to about fifty per cent. of each session.

"It is getting across now and people are asking for individual numbers by name.

"I still enjoy playing conventional jazz but I don't want to play the average, conventional

Vibrato—on flute

PRODUCTION of vibrato on flute is not altogether an easy accomplishment and differs considerably from the technique employed on other wind instruments, writes tenor-sax and flautist Rick Scowen.

Answering MM reader R. D. Elke, of Raleigh, who plays a wooden flute, is self-taught and aims at modern jazz, Rick explains:

The air stream from the diaphragm is directly affected by the slight spasmodic contraction of the stomach muscles, and not by the lips. First, blow a straight note, preferably one in the middle range of the instrument. Then draw the stomach muscles taut and release the tension quickly, repeating the procedure a few times.

Short gasps

This will give the effect of a series of short gasps of breath, which in the initial stages will probably sound very much affected.

However, an effort should be made to inflect the note gently, without distorting the intonation. Sustain a good, steady embouchure throughout the exercise.

Hold the note over a breve or so, and allow the vibrato to fluctuate in quavers. When some degree of control has been achieved, increase to semi-quavers.

An even, controlled vibrato will only be obtained by daily practice, and I would once again stress that the actual contraction and release of the stomach muscles should be very slight, as no vibrato is better than one which sounds laboured or too pronounced.

Those bongo heads

WITH native thrift, Scottish drummer Andy Chalmers, of Ayr's Gaity Theatre, is a do-it-yourself man and wants to know how to lap his bongos. It's a tricky job, especially without helpful tools, but if Andy cares to have a crack at it, the method has kindly been explained by Sid Grant, experienced drummer and salesman with Chas. E. Foote, in Denman Street, London, W1.

METAL HOOPS

There are three types of bongos and we might as well start with the ones with metal hoops.

After soaking the head thoroughly, you lay it on a flat surface, place the metal hoop or ring upon it and pull the edges up round the hoop.

Holding the ends in one hand, as you would

hold the top of a paper bag, place the head and the hood over the shell of the bongo, before replacing the counter hoop. Tension lightly and, when almost dry, trim off the surplus skin and tune.

TENSION

If you've got a wooden flesh hoop, lay the head on a flat surface, place the wooden hoop on the head, tuck it round, while still well damp, and place it on the shell as quickly as possible. Tension lightly, until absolutely dry, and tune in the normal fashion.

When the head is held on by brass-headed lugs (which must be rust-proof), tuck the head and tap it round while still wet, leaving it to dry in the normal manner. These bongos are non-tunable, except by exposure to heat.



Joe Harriott, with Phil Seamen on drums

and here's his latest LP

MANY will be inclined to shrug off Joe Harriott's free form, but the Quintet's latest adventures in the idiom on seven Harriott originals and Benny Rollins' "Ode" on "ABSTRACT" (London 33SX1477) contains too much good music to be summarily dismissed.

Harriott admits on the sleeve-note that this approach is hardly a hit-or-miss affair.

It shows on occasion, but both Harriott and Shake Keane—who surely plays flugelhorn as well as trumpet—are nakedly emotional players.

At times the music has an almost Mingus-like drive and intensity, thanks to superb rhythm work by Pat Smythe (sax), Coleridge Goode (bass), Bobby Orr and Phil Beaman (dr).

Harriott and Keane are two of the most musically articulate jazzmen in Britain. As an example of how their music is developing, this makes fascinating listening.—BOB HOUSTON.

tunes any more. I am more selective."

Joe agreed that in many ways free form imposed greater disciplines upon the musicians.

"I may be completely switched off from the band while I am soloing," he said, "but some member of the group is very aware of what I am doing and is drawing from it."

"Free form creates geometrical movement all the time. Every member of the group is listening while playing his own line. You get continuous movement."

"The drummer may go into double tempo or I may lay out in the middle of a solo when the pianist starts playing a pattern."

A start

"How did it start? When I first heard Ornette Coleman I was already practising free form, but I did not have the idea of quite how to do it."

"My music is really no nearer to Coleman than Basie is to Ellington."

"The themes are used for construction. It may be just six bars of music. It is a starting point and I don't dictate what way I want the others to go."

"I don't write harmonies for the themes."

"One reason it comes off is, I think, the great unity of our group."

"The music has changed a



Coleridge Goode

lot since we started. This is very marked on our new LP. "One side was recorded a year ago and you can tell the difference."

"My composing has improved, for one thing, and the band is playing the music better than ever."

"Originally my ideas about free form were a state of mind. They became a conviction."

"I want to accomplish something and I am absorbed in it completely."—BOB DAWBARN.



Shake Keane—nakedly emotional



SIX-string bass guitar is great!

says Eric Ford

Busy sessioneer Eric Ford finds that recording managers go for the multi-toned sound effects possible on this versatile new six-string bass guitar. "It's streets ahead of other types," says Eric "and I am daily working out new gimmicks and ideas."

a completely NEW instrument with a wider compass

Conventional bass guitars have a scale length varying from 30" to 34", and the big stretches call for special left hand development. In addition, the practical compass is less than three octaves. This new SIX-string model has a scale length of 24 1/2" like the orthodox guitar. With normal stretches the guitarist can play busy bars runs just as he would on the guitar... but with a real round punch ONE OCTAVE LOWER. And he can jump around over the full compass of the standard guitar! It's 100% British, though the new pick-ups were developed with the co-operation of American sound engineers, because Burns instruments are exported to United States. Jim Burns alone has solved the problem of producing a few bass E on a short scale instrument. A contributory factor was the development of new "treble flexed" strings with compensated pitch strain, greater resiliency, and progressively corrected amplitude. And the pick-ups give you more than a new sound... you'll hear a new SET OF SOUNDS! The new Vista-Sonic Six-String Bass Guitar sells at £120.15.0 and there is a choice of other Burns models from £44.2.0.

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A BALL Palm Court Hotel, Richmond. KATE TODAY at Plus Ed Faulkless Trio. Adm. free. "BLACK NOISE" Rathbone Place, near Tottenham Court Tube. LOUISE SIMONA J.B. Admission 3/-, Licensed Bar. CROYDON JAZZ CLUB, Star Hotel, London Road, 8 p.m. until MIDNIGHT. THE HANNOVER HOUSE, 101, LONDON CITY STOMPS plus live appearance of BIG PETE DEUCHAR's Country Blues.

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FRIDAY (TODAY)

ABOUT "THE CROWN" Twickenham. FRIDAY QUARTET, 5.11. CAMBRIDGE Box 238room: KEN COLYER'S Jazz. EAST CRISTEAD, Whitehall: ED CORRIE'S JAZZBAND. GUILDFORD, Wooded Bridge, Guildford, Surrey. OSTERLEY JAZZ CLUB, Osterley Rugby Club Pavillion, Twickenham Lane, Middlesex Green, Egham, Surrey. KEITH SMITH'S CLIMAX JAZZBAND, New Woodlands, Weybridge, Surrey. PIZZA, "Plus 100" Rhythm and Blues with the CHUCK SMITH R. AND B. BAND, Dairies B Hill 10.30 p.m. Adm. 10/- Every Friday club! commencing February 15. Lic. bar. Times: 10.15a, 2.35. RICHMOND JAZZ CLUB, Station Road, RICHMOND JUMPBAND with Hancock Combo. WINDSOR, Micky Tick: Mance/ Buzz Blues Meas.

SATURDAY

ABOUT RICHMOND COMMUNITY CENTRE, MODERN SKIDMORE, and SWINGING with the DELL COOPER QUARTET. BRENTWOOD JAZZ CLUB, The White Horse Hotel, THE THAMES CITY JAZZBAND 11.15-3 p.m.

SUNDAY

BILL BRUNSKILL - "Pitties Cocks" Kingston. WINDSOR Micky Tick: London City. The place is jumping! at the TOP TEN CLUB 50 Canaby Street, W.1 (Opposite Stage Door, Palladium) Friday, 7.30 p.m. CYRIL DAVIS ALL-STARS with THE VELVETS and LONG JOHN, THE SKEL CARSON COMBO plus GUEST GROUP. JAZZ HOLIDAYS 4th INTERNATIONAL JAZZ FESTIVAL (Jul 2nd-Aug 2nd) and SWITZTIME 11 PARIS AUGUST 4th - 10th. Details from: Peter Baker, 6, Millers, Colindale (Tel. G.M. 222)

FRIDAY-contd.

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AT THE HEAD OFFICE: DON RENDALL AND JOHNNY BURCH. Also Mike Taylor Quartet. "George and Dragon", Acton. AT THE "JAZZHOUSE", "Green Man" Blackheath Hill. IAN BIRD QUINTET plus SHAKE KEANE. CHEAM "Queen Victoria". MIKE DANIELS, 7.15 to 10.15. CLUB OCTAVE presents Gordon Reck, Peter King, Tony Arch, Ted Bono, Hambrugh Taverns, Southall. COOKS, CHINGFORD, Royal Park Hotel, boys to the new CHARLESWORTH AND THE CITY CENTS LTD., with JACKIE LYNN. EAST DULWICH HOTEL: Rock and Twist to Groups. DEUCHAR, "White Loto": ALAN ELSDON. ERIC SILK'S JAZZBAND.-Ken Colyer Trio, today at Plus Ed Faulkless Trio. Adm. free. CROYDON, Chadwell Heath: New Orleans Stompers. HOT CLUB OF LONDON, 7 p.m. DONNY SUNSHINE and his JAZZ BAND - Shobbers Hotel, Post Street, Woolwich. KEN WOODHOUSE, New Bridge: Date Rehearsal Dismissed. PALM COURT HOTEL, RICHMOND: Leo Feair and Tony Roberts. WOOD GREEN: ALEX WELSH AND HIS BAND! (Members only.)

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BROMLEY COURT: London City Stomp. CHEAM, WOODSTOCK: ROCK and TWIST to CROUPS. Opening March 11th-14th. RICHMOND, Bichloe Hotel: RHYTHM and BLUES with the inimitable, inimitable, exhilarating HOLLIN STONES. MONDAY 112 per word. 112 per word. 112 per word. 112 per word. 112 per word.

WEDNESDAY

OXFORD, Carfax Ballroom: DICK CHARLESWORTH AND HIS CITY CENTS. THURSDAY AT "THE CROWN", TWICKENHAM: THE JOHN WEST Group. SOUTHALL, Hambrugh Tavern: Rhythm 'n' Blues, February 23: Mance Buzz Blues Meas. WATFORD JAZZ CLUB, United Bar-Berries Club, St. Alban Road, Watford: THE MIKE COTTON JAZZ MEN.

FRIDAY-contd.

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SUNDAY

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TUESDAY

AT BARNES BRIDGE, "BULLS HEAD" THE BUZZ GREEN TRIO plus DICK MORRISSEY AND GUB CALDWELL, Admission 2/6. BARNET, Assemit Hall, Union Street: BOB WALLIS. NURSES' JAZZ CLUB, "Jolly Gardens", Twickenham Road, Ladies' Club, near West Middlesex Hospital: DOUGGIE RICHFORD'S LONDON JAZZBAND. "PLOUGH INN", Chatham Common Jazz: Cabinet Musicians. SWINGIN' Sessions. SOUTHALL: The New Magnolia Jazzband at the Historic Jazz Club, 112 per word. Ladies' Club, 112 per word. Ladies' Club, 112 per word. Ladies' Club, 112 per word. Ladies' Club, 112 per word.

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BROMLEY COURT: Don Rendell Quintet. KLOORS KLEEK Railway Hotel, West in Woodstock. THE NEW DAVE MOUSE QUINTET plus DICK SUTTON TRIO, 2.65. MIKE DANIELS, "White Horse". WEST NORWOOD Jazz Club, Rosemary Branch Free membership tonight. THURSDAY ACTON, High Street: KING SIZE JAZZ at the "George and Dragon" with the JOHN WILLIAMS DIC BAND and the MAC MALLISTER Quartet plus ALAN SKIDMORE, Bar, 2 and 3. Thanks to DAVE CASTLE and GLEN HUGHES. AT BARNES BRIDGE, "JULLS HEAD": THE BUZZ GREEN TRIO plus JIMMIE SKIDMORE, Admission 2/6. BROMLEY COURT: Ken Stuart Seven. "CLAY PIGEON" near Epsom Station: DAUPHINE STREET SIXT. HARRINGAY JAZZ CLUB 11. HARRINGAY JAZZ CLUB 11. RHYTHM and BLUES 11. THE BULLY BULLY 11. MEMBERSHIP FREE! 4/-, 8-11 p.m. THE HOPPING, North Wembley Station: You mustn't miss this! BOB WALLIS' Quartet, T O M D WHITTLE QUARTET, featuring BRIAN AUGER TRIO.

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THE MARQUEE

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