

Melody Maker

October 15, 1960

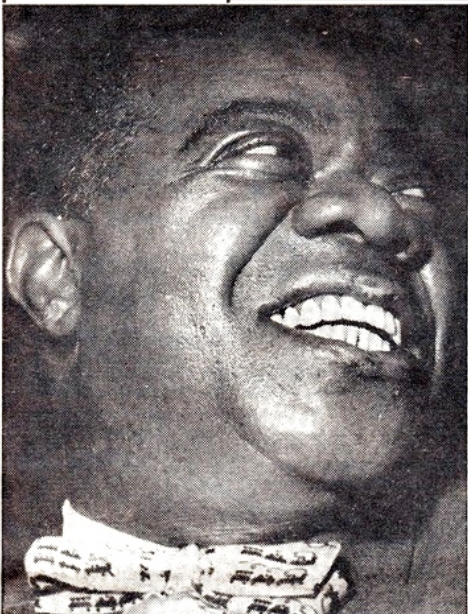
FOR THE BEST IN JAZZ

Every Friday 6d.

JIMMY JONES
PAGES 6 & 7

**SATCHMO
IN—& OUT!**

NEW AMERICAN



The Louis Armstrong All Stars flew in and out of London on Wednesday en route for Nigeria, where they start an extensive African tour on Saturday. Satchmo is pictured at a reception held at London's May Fair Hotel during the band's eight-hour visit.
In Armstrong's party were his wife, Lucille, and the All Stars—Trummy Young (tmb.), Billie Kyle (pno.), Mort Herbert (bass), Danny Barcelona (drs.), Verna Middleton (vcls.) and Barney Bigard (clt.), who recently replaced Peanuts Hucko. (See "World of Jazz," page 10).

'KEEP-OUT' SENSATION

A REPRISAL move this week by the Musicians' Union may stop American stars bringing accompanying musicians to Britain. This "get tough" MU attitude follows a ban by the American Federation of Musicians on British MD-pianist Colin Beaton from appearing with Shirley Bassey on the big Ed Sullivan TV Show next month.

And the AFM stand comes at a time when Hollywood star Dan Dailey has just opened for a month at London's Pigalle Restaurant — with American MD Jerry Fielding and drummer Frank Hudec.

MU blast

Blasts MU assistant general secretary Ted Anstey: "On Tuesday we sent a letter to the AFM asking why a ban had been imposed. "We just cannot accept the
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PIGALLE DAILEY WORKOUT



Hollywood song-and-dance man Dan Dailey opened his four-week season at London's Pigalle Restaurant on Monday. He is seen (above) at the Piccadilly showplace with his drummer Frank Hudec and MD Jerry Fielding. See also p.4.

On-off JATP tour is finally fixed

THE on-off Jazz at the Phil November tour is on again. And this time it will include the Cannonball Adderley Quintet.

JATP boss Norman Granz and Joe Glaser's Associated Booking Corporation this week settled their differences—revealed in last week's MM—and the tour will open at the Royal Festival Hall on November 26.

Gillespie, too
Set so far for the tour are the Adderley Quintet comprising Cannonball Adderley (alto), Nat Adderley (tpt.), Victor Feldman (pno., vibes), Sam Jones (bass) and Louis Hayes (drs.).
Also fixed are trumpet star Dizzy Gillespie and poll-topping

trombonist J. J. Johnson. Jack Higgins of the Davison Office, told the MM on Wednesday: "There will be more artists booked, but contracts have not yet been signed. We don't yet know for certain how long the tour will be." Victor Feldman joined the Adderley Quintet after returning to America from a working-holiday in Britain last month.

5-STAR 208 WINTER LINE-UP



Five of Britain's top disc jockeys met last Friday to sign contracts for EMI's new winter schedules on Radio Luxembourg. Here, Sam Costa signs "on the dotted line" watched by (l-r) Peter West, David Jacobs, Jimmy Young, Ray Orchard and Radio Luxembourg general manager Geoffrey Everitt. The five deejays will play 14 EMI shows a week.

All-star bill on 'Saturday Club'

An all-star bill has been set for the Light Programme's "Saturday Club" on October 22. It comprises Adam Faith, the John Barry Seven, the Red Price Quintet, Johnny Wade, the Beaton-Tones, Dean Webb, Bill Bailey's Hop County Boys and the Ken Jones Five.
Booked for the following week's show (29th) are Tommy Bruce, Mike Preston, Joan Small, Don Lang and the Frankie Five, the Viscounts Wilf Todd's Trio, the Betty Smith Quintet and the Arthur Grenslade Six.

JAZZ FOOTBALLERS

The newly formed Jazzers football team plays its first match for charity on Thursday, October 20, against the Express News team.
Kick-off is at 2.30 p.m. at the Newtown Wesleyan Ground, Barking.

'RAWHIDE' STAR DUE TO TOUR BRITAIN SOON

ACTOR - SINGER-GUITARIST Sheb Wooley, star of AR-TV's "Rawhide" series and hit recorder of the "Purple People Eater," will be visiting Britain for a three-week tour in January and February. American manager Norm Riley gave this news to the MM on Wednesday, shortly before flying back to the States to handle increasing offers for his newest singing star, Brenda Lee.
He expects to bring Gene Vincent back at the end of November for three weeks, and Conway Twitty next spring.

Roosevelt Sykes here in January

American blues singer and pianist Roosevelt Sykes makes his first tour of Britain in January.
Sykes, who is 54 comes from Arkansas, plays a series of dates at Jazzshows Jazz Club throughout January, in addition to making nationwide club and concert appearances throughout Britain.

Jazz Five disc bow

The Vic Ash-Harry Klein Jazz Five on Wednesday started recording eight titles for an LP to be released by Decca's Tempo label.
It is the group's first recording and is tentatively titled "The Five of Us" after one of the tunes to be included.

TOP TWENTY

Melody Maker charts service
Data supplied by over 100 selected record dealers

- (2) ONLY THE LONELY ... Roy Orbison. London
- (1) TELL LAURA I LOVE HER Ricky Valance. Columbia
- (3) NINE TIMES OUT OF TEN ... Cliff Richard. Columbia
- (5) SO SAD/LUCILLE ... Everly Brothers. Warner Bros.
- (4) HOW ABOUT THAT ... Adam Faith. Parlophone
- (10) AS LONG AS HE NEEDS ME Shirley Bassey. Columbia
- (8) WALK DON'T RUN ... John Barry. Columbia
- (6) MESS OF BLUES/GIRL OF MY BEST FRIEND Elvis Presley. RCA
- (7) APACHE ... Shadows. Columbia
- (12) PLEASE HELP ME I'M FALLING Hank Locklin. RCA
- (11) WALK DON'T RUN ... Ventures. Top Rank
- (13) EVERYBODY'S SOMEBODY'S FOOL Connie Francis. MGM
- (14) LET'S THINK ABOUT LIVING Bob Luman. Warner Bros.
- (9) BECAUSE THEY'RE YOUNG ... Duane Eddy. London
- (18) CHAIN GANG ... Sam Cooke. RCA
- (-) TELL LAURA I LOVE HER ... Ray Peterson. RCA
- (15) PAPER ROSES ... Kaye Sisters. Phillips
- (-) TOP TEEN BABY ... Garry Mills. Top Rank
- (-) McDONALD'S CAVE ... Piltown Men. Capitol
- (-) RESTLESS ... Johnny Kidd. HMV

JAZZ TOP TEN

- (1) ACKER (LP) ... Acker Bilk. Columbia
- (2) ELITE SYNOPSIS (LP) ... Chris Barber. Columbia
- (3) SEVEN AGES OF ACKER (LP) ... Acker Bilk. Columbia
- (4) BEAUTY AND THE BEAT (LP) George Shearing and Peggy Lee. Capitol
- (5) SIDE BY SIDE (LP) ... Johnny Hodges and Duke Ellington. HMV
- (6) KIND OF MILE (LP) ... Miles Davis. Columbia
- (7) TIME OUT (LP) ... Dave Brubeck. Fontana
- (8) BLUES IN ORBIT (LP) ... Duke Ellington. Philips
- (9) CHAIRMAN OF THE BOARD ... Count Basie. Columbia
- (10) MR. ACKER BILK REQUESTS, No. 2 (EP) ... Pye

TOP TEN LPs

- (1) SOUTH PACIFIC ... Soundtrack. RCA
- (2) DOWN DRURY LANE TO MEMORY LANE ... 101 Strings. Pye
- (3) ELVIS IS BACK STRIKES AGAIN ... Cliff Richard. Columbia
- (4) MY AND MY SHADOWS ... Eddie Cochran. London
- (5) EDDIE COCHRAN MEMORIAL ALBUM ... Eddie Cochran. London
- (6) OKLAHOMA ... Soundtrack. Capitol
- (7) IT'S EVERLY TIME ... Everly Brothers. Warner Bros.
- (8) CAN CAN ... Soundtrack. Capitol
- (9) MY FAITH ... Original Cast. Philips
- (10) THE FABULOUS STYLE OF THE EVERLY BROTHERS ... London

TOP TEN EPs

- (1) THIS IS MIKI—THIS IS GRIFF ... Pye
- (2) SOUTH PACIFIC HIGHLIGHTS ... Soundtrack. RCA
- (3) PADDY ROBERTS STRIKES AGAIN ... Decca
- (4) STRICTLY ELVIS ... RCA
- (5) ADAM'S HIT PARADE ... Adam Faith. Parlophone
- (6) STRICTLY FOR GUEST FRIEND (A) (2/2) ... Decca
- (7) CLIFF SINGS, No. 3 ... Cliff Richard. Columbia
- (8) THE LATE, GREAT BUDDY HOLLY ... Vogue-Coral
- (9) MINA AND FREDDIE ... Johnny and the Hurricanes. London
- (10) C'MON EVERYBODY ... Eddie Cochran. London

JUKE BOX TOP 20

- (1) TELL LAURA I LOVE HER ... Ricky Valance. Columbia
- (2) ONLY THE LONELY ... Roy Orbison. London
- (7) HOW ABOUT THAT ... Adam Faith. Parlophone
- (5) NINE TIMES OUT OF TEN ... Cliff Richard. Columbia
- (3) APACHE ... Shadows. Columbia
- (4) MESS OF BLUES/GIRL OF MY BEST FRIEND Elvis Presley. RCA
- (11) SO SAD ... Everly Brothers. Warner Bros.
- (6) BECAUSE THEY'RE YOUNG ... Duane Eddy. London
- (10) WALK DON'T RUN ... John Barry. Columbia
- (9) EVERYBODY'S SOMEBODY'S FOOL ... Connie Francis. MGM
- (-) PLEASE HELP ME I'M FALLING ... Hank Locklin. RCA
- (8) AS LONG AS HE NEEDS ME ... Shirley Bassey. Columbia
- (12) LET'S THINK ABOUT LIVING ... Bob Luman. Warner Bros.
- (13) PLEASE DON'T TEASE ... Cliff Richard. Columbia
- (-) CHAIN GANG ... Sam Cooke. RCA
- (15) WHEN WILL BE LOVED? ... Everly Brothers. London
- (17) IMAGE OF A GIRL ... Mark Wynter. Decca
- (-) NICE 'N' EASY ... Frank Sinatra. Capitol
- (19) ROCKING GOOSE ... Johnny and the Hurricanes. London
- (20) LORELEI ... Lonnie Donegan. Pye

TWENTY TOP TUNES

- (4) AS LONG AS HE NEEDS ME (B) (2/-) ... Lakeview
- (1) LOVE IS LIKE A VIOLIN (F/B) (2/-) ... Keith Prose
- (2) PAPER ROSES (A) (2/-) ... Leeds
- (6) TELL LAURA I LOVE HER (A) (2/-) ... Lawrence Wright
- (7) PASSING SUREZ (B) (2/-) ... Glover-Corby
- (5) EVERYBODY'S SOMEBODY'S FOOL (A) (2/-) ... Nevins-Kirshner
- (3) APACHE (B) (2/-) ... Francis Day
- (9) THE GIRL OF MY BEST FRIEND (A) (2/-) ... Hill and Barton
- (10) WALK DON'T RUN (A) (2/-) ... Planetary-Kahl
- (17) IN MY LITTLE CORNER OF THE WORLD (A) (2/-) ... Kassner
- (8) BECAUSE THEY'RE YOUNG (B) (2/-) ... Chappell
- (12) HOW ABOUT THAT (B) (2/-) ... Mellis
- (13) PLEASE HELP ME I'M FALLING (A) (2/-) ... Aberbach
- (14) A SUMMER PLACE (A) (2/-) ... Leeds
- (11) MAIS OUI (F) (2/-) ... Leeds
- (16) PLEASE DON'T TEASE (B) (2/-) ... Belinda
- (-) NINE TIMES OUT OF TEN (A) (2/-) ... Aberbach
- (19) ONLY THE LONELY (A) (2/-) ... Acuff-Rose
- (15) ROMANTICA (F) (2/-) ... Keith Prose
- (20) THE SINGING PIANO (B) (2/-) ... Hit Songs

Supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

AMERICA'S TOP TEN

- As listed by "Variety"—Issue dated October 12, 1960.
- (1) MY HEART HAS A MIND OF ITS OWN ... Connie Francis (MGM)
 - (2) CHAIN GANG ... Sam Cooke (RCA Victor)
 - (3) MR. CUSTER ... Larry Berte (Era)
 - (4) A MILLION TO ONE ... Jimmy Charles (Promo)
 - (5) SAVE THE LAST DANCE FOR ME ... Drifters (Atlantic)
 - (-) I WANT TO BE WANTED ... Brenda Lee (Decca)
 - (5) THE TWIST ... Chubby Checker (Parkway)
 - (-) LET'S THINK ABOUT LIVING ... Warner Bros.
 - (10) SO SAD ... Everly Brothers (Warner Bros.)
 - (9) THEME FROM THE APARTMENT ... Ferrante and Teicher (United Artists)

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TRAD JAZZ—

MR. BILK



Acker is a staunch family man. Here he takes his son Peter (and clarinet) for a walk. He also has a baby daughter.

TONY BROWN

sets out to uncover the fantastic facts about the incredible trad jazz boom. He'll tackle the men who make the music. Here's his first article, a penetrating study of Mr. Acker Bilk.



THE wise guys were still anxiously scanning far horizons for the New Trend in pop music when trad jazz came up from behind and kicked them smartly in the pants.

Trad had arrived—but they didn't believe it. They still don't. How could the New Sound be so old and so familiar? Where was the impact? Where was the gimmick?

And, far more to the point, why hadn't the Americans discovered it first?

Our smart transatlantic cousins are likely to be kicking themselves over the fact that that question pretty soon. Even our Mr. Acker Bilk can't help them.

Removing his famous bowler hat for a moment to scratch a perplexed head, he is likely to find refuge in earthy epistles, before coming up with the comforting realities of the situation.

"I'm stacking it away as fast as I can, Dad. But I can't stack it away fast enough for my liking, what with those income tax buzzards and all that."

Not that our Acker is all that loaded at the moment.

"If the trad craze went out of fashion next year, I'd have just about enough to buy a house. I spend a bomb, you know. On taxis mostly."

Not that Mr. Acker is too poor, or too mean to buy a car. He shyly admits that he enjoys his gill—preferably Somerset cider, as rough as they can make it.

"Too many drunken drivers around now, Dad." The younger generation has taken the real and earnest Acker to its heart. It likes his music—but it just dotes on the man. He might be a trifle crude, compared with a minor TV official, or even a major A and E man. But he is genuine and he plays for the love of it.

The kids know that, as *Tin Pan Alley* has been telling us for years, they can spot a phoney a mile off.

All the bowlers and fancy suitings in the world couldn't

top hits

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| Ain't We Got Fun | Avalon | Breeding Along | Outside Little Closer |
| Alex. Higgins Band | Babelle (W) | Canadian Capers | Dance Belinda |
| All of Me | Basin Street Blues | Can't Help Lovin' | Dance Little Lady |
| All of Nothing at All | Begin the Beguine | Carolina Moon (W) | Dance in the Dark |
| All Things You Are | Begin to See Light | Carolina Moon (W) | Dancing on My Heart |
| Always (W) | Best Things in Life | Cast a Star | Dancing With Tears |
| Am I Blue? | Best Things in Life | Chances Partners | Deeply Beloved |
| Amore My Souvenirs | Blue Moon | Charmaine (W) | Deep Purple |
| Am I Waiting? My Time | Blue Moon | Check to Check | Dear Wo |
| April in Paris | Body and Soul | Chinatown | Dear Wo |
| April Showers | Body and Soul | Chinatown | Dear Wo |
| As Time Goes By | Body and Soul | Chinatown | Dear Wo |
| As Time Goes By | Body and Soul | Chinatown | Dear Wo |
| As Time Goes By | Body and Soul | Chinatown | Dear Wo |
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BILKISM

- All Acker's LPs have topped the charts.
- Two years ago a discouraged Bilk talked of disbanding.
- Bowlerless Bilkism has caught on abroad. He is Mynheer Bilk to the Dutch, Herr Bilk to the Germans.
- "The White Cliffs of Dover" sold 30,000 in the first two weeks of issue.
- "Summer Set" notched up a quarter of a million sales.
- Reason for success? "I've got a lovely lot of blokes."

-THE FANTASTIC FACTS

**STACKS THE
LOOT AWAY**

**'What's wrong with a bowler?
My bank manager wears one!'**



make a phoney out of Acker. Nor do the mounting record sales affect the almost rustic simplicity of his music. Nor do the sneers of the critics diminish his satisfaction.

"They don't know what to make of us, and that's the truth. Bad reviews? I don't think we've had any. I mean, we haven't really been reviewed at all."

The critics, suggests Acker, dodge the job. British trad jazz, he adds without heat, has committed the unholy crime of becoming popular.

"We are British and we are white, so how could they be fair to us? Not that we mind. Let them stick to extolling the virtues of Miles Davis and his unpopular music."

Other popular traddies will doubtless be prepared to second this—and most, with the applause of thousands dining in their cars, couldn't care less. The British trad movement is in the happy position of not having to thank anyone—except the kids who made the trad revival possible. They like to jive to it, they revel in the infectious enthusiasm of the men who play.

The movement might have begun self-consciously as a puritanical campaign against commercialisation. George Webb, credited with being one of the prime movers in the jazz revival back in the mid-forties, now concentrates on the £s.d. aspects of the situation as a promoter.

Acker seems to be drawn to fancy headgear, apart from his bowler. Unkind critics have suggested his motto should be "If you want to get ahead get a hat."

Other erstwhile purists have found the boom in trad jazz no less lucrative. But why not? Their attitude is considerably less mercenary than that of the majority of other pop-music-mongers.

And the point must be made that they didn't set out to make a popular music; rather, trad jazz became a popular music and made them.

"They're always looking for hidden gimmicks," observes Acker, setting his sights at the knockers again.

"When we made 'Summer Set,' they promptly accused us of trying to do a 'Petite Fleur.' In fact, it was just a part of an LP I said that I'd knocked out a little tune with a pal from Somerset and Denis Preston told me to stick it in."

It has sold to date some 280,000 copies, 35,000 of them in America. Preston is Acker's recording manager. Both become ever so slightly livid at the suggestion that it would be normal to cash-in on Acker's popularity.

Take "White Cliffs Of Dover." Mel Tormé recorded this wartime ditty recently and it meant an unspectacular nothing.

Acker recorded it and it took off immediately. But were they aiming at the Hit Parade?

"We were getting requests for it from all over the country," says Preston aspersely. "We were meeting an existing demand, not trying to create one."

Acker delivered the song in the gravel-throated accents dear to all traddies lifting their hearts in song.

"That's my natural voice," he defends. "Been singing like it for years. I always did like the song, so I sang it."

Acker Bilk earns about £100 a week—not including royalties.

turn to page 5

THE BILKMEN

● "ACKER" BERNARD BILK got his nickname at school. Born at Pensford, Somerset, in 1929, he was a blacksmith until joining the army and learned the clarinet in Egypt during a three-month correction after court-martial for falling asleep on guard. Joined Ken Colyer in 1954. His Paramount Jazz Band was formed in 1958.

● COLIN SMITH played clarinet and banjo before changing to the trumpet six years ago at the age of 19. Played with Terry Lightfoot and Cy Laurie, before joining Acker.

● JONATHAN MORTIMER worked as a labourer, in a brewery and studied the violin at Trinity College, before playing drums in an East End pub. Switched to trombone.

● RON McKAY was a Foreign Office clerk, leader of a skiffle group and served in the Royal Navy. As a drummer, he accompanied American stars Albert Nicholas and Peanuts Holland on a Continental tour before joining Acker.

● ROY JAMES used to be a glass blower. Now a mature 20, he prefers belting the banjo for Bilk.

● ERNIE PRICE, bassist, was once a solicitor. Now 33, he became an Akerman in 1954.

● STAN GREIG added the sound of the piano to the Paramount Jazz Band this summer. Born in Edinburgh 30 years ago, he was a shipyard apprentice, played piano for Sandy Brown and drums for Humphrey Lyttelton.

HATS OFF

to Mr. Acker Bilk

for choosing the

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ON THE BEAT

HOW goes it on the Ivory Front? What action is the Union taking against club and hall proprietors whose pianos are so diabolical that pianists either refuse to play them or end the evening with ulcers and broken finger-nails?

"I am afraid," East London Branch secretary Eric McKee tells me, "our complaints have more often than not met with abuse."

"We have been threatened with legal action by a publican, who said we were libelling his piano tuner."

"In the case of a local conservative party, the reply was that anyone hiring their hall should not use the piano—and, in any case, it was only kept for playing the National Anthem at the end of political meetings!"

These patriots do not apparently care how lousy the Anthem may be made to sound so long as they have gone through the convention of standing up.

Protest!

BUT musicians do care—no less about the sound of The Queen than the programme that has preceded it.

And in the same way that a bus driver will refuse to take out a faulty bus and a builder refuse to mount a broken ladder, pianists should refuse to perform on inadequate instruments.

Walk-out

AND just as the unions will support the driver and the builder, so should the MU support musicians who walk out where the piano is detrimental not only to that evening's per-



formance but, as a possible consequence, to a band's future bookings there or in the neighbourhood.

"Naturally," adds McKee, "we and other branches are still pursuing the matter, and bandleaders are informed of establishments where the piano is in a bad condition. And we do try to get the hirers [of such halls] to go somewhere else."

Hit them!

I APPLAUD these efforts. But if they fail, stronger action is needed. And what stronger action is there than hitting promoters' pockets? By advising bands not to play their halls until decent pianos are provided. The winter season is commencing. Now's the time!

Bigger still

FOR once, the facts are even better than the rumour. The Independent Television Song Contest is even bigger than I forecast last week.

The series of programmes will be carried by the full network. The whole of the Music Publishers' Association is involved, and not just one firm. With prizes of £1,000, £500 and £250 for the winning songs, and all the exploitation potential of this set-up behind them. Here, surely, is the incentive I suggested British songwriters deserve. But one thing worries me.

What then?

ENTRIES must be submitted by publishers. And from the 50 submitted by them, 20 will be chosen by an ITV Selection Committee. What happens to the 30 rejected? Will they then just lie on the publisher's shelf, forgotten? Which is why I suggest some provision be made for the re-

assignment of copyright to the writer—or a fee, in addition to the advance, to cover the Competition Entry, and any further period that may be required.

Happy event

THEY say musicians are born, not made. So there's every chance for the newly-born son of Portsmouth promoter Jerry Allen. "Both Ronnie Ross and Bert Courtney," he tells me, "are very good friends of Barbara and myself, and frequent visitors to my Modern Jazz Club." He adds: "As I was having a drink with Bert and Ronnie when the happy event took place, we're naming him: 'Ross-Courtney Allen.'"

Ring off

THERE'S the sad little story of the musician who'd had his eye on one particular girl all night. As soon as the session ended, he slipped down to the dance floor and said hello. It was pretty sticky going, but he persevered. In desperation as she reached the doors, he asked:

"Well, can I give you a ring sometime?" "Certainly!" she unexpectedly replied. "It's Riverside 1-2-3-Jump!"

Corny?

LET'S go round the shows. Let's drop into the Pizalle Bar and to ask ourselves why the murals are not of that colourful Parisian quarter but of the posher Champs Elysees and the Notre Dame.

Unanswered, let's descend to the restaurant, where, on opening night, Dan Daley is doing a 90-minute marathon. Other critics seem to have found his routines corny, his gags weak, his talents limited. With the first two I agree. But then, I like good corn, just as I dislike bad modernism. And one does not have to be as versatile as a Henri Salvador to entertain.

Me?

I FOUND his personality pleasant, his breath of nostalgia a refreshing change, and his humour...

Well, let's take a sample: "In the old days, kids used to come up and ask how they could get in Show Business. Now, I find myself asking them." Or: "I'm not coloured, I'm not Jewish, I'm not Italian—I don't know what I'm doing in Show Business." Ah, well; maybe I'm corny, too.



Warm swing

BUT not too corny to enthrall the Jerry Fielding arrangements that backed him. Nor the playing of them by the augmented Woolf Phillips Orchestra—with a special thank-you to pianist Tony Day.

This was a beautiful sound. Strings, brass, reeds and rhythm including vibes belting it out on occasion ("Bust In!!") was one direction on the parts, copied in Hollywood by our old friend, ex-Kenton trumpet player Buddy Childers, at other times swinging with the smooth warmth of a modern Shearing album.

The boys loved playing them—even after seven hours' rehearsal that day.

Warming

FROM Soho to Puddle Dock is a long way. But that's how the Vipers have travelled. The former 2 Is skiffle group is now accompanying the new Mermaid Theatre musical, "Mr. Burke, MP."

And this kind of off-beat sound suits this off-beat play. The story itself, by Mermaid press officer Gerald Frow, woven round the election of an ape to Parliament, is an awful warning against falling for every gimmick the publicity boys concoct.

Don't let them make a monkey out of you is the monkey's message.

One, I'm afraid, that is almost too late so far as the record-buying public is concerned...

Eh?

IT was a pathetic sight. Two beatniks in the pouring rain, trying to thumb a lift. Car after car ignored them. Sighed one: "What a life?" Queried the other: "Life? What's life?"

"Life, man? Life's a magazine, American."

"What's it cost?"

"Half-a-crown."

"But I haven't got half-a-crown."

"There you are, you see! That's life..."

Strange contrast

CATCHING Jimmy Jones's act at the Trocadero, Elephant and Castle, on Sunday, was rather depressing.

His whooping, hollering style, interlaced with some alarming acrobatics had no visual appeal for me, but he did manage to win a half-empty first house into a state of enthusiasm, with the aid of his Hit Parade entries, "Handy Man" and "Good Timin'."

On ballads, he provided a strange contrast. With "Now Or Never," he showed that he has a voice and knows how to use it. But earlier I almost died with embarrassment as he struggled through "Stardust."

The best performance in this package came from Mark Wynter and Janet Richmond. Mark's confident delivery and polished stagecraft belied the short time he has spent in the business.

Janet is one of the best home-grown singers I have heard for a long time.—NORMAN HEATH.

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SONG STREET

by Hubert W. David

I HAVE often written about the threat to songwriters, music publishers and recorders, working in close alliance with companies caused by illegal tape recording, but so far, I have found few supporters.

So I was greatly interested to learn that GEMA (Germany's Copyright Society) had complained to the chief federal court in Karlsruhe, that Grundig were advertising tape recorders as a substitute for discs—"every man can become his own platter pressing plant."

'Enticing'

GEMA demanded that Grundig, and other tape machine manufacturers, should not be allowed to incorporate "enticing" phrases in their advertising matter, and that warnings should be given about the unauthorised taping of music.

In 1957, Germans bought 166,000 tape recorders. In 1959, the yearly output rose to 297,000—almost double—and the German music industry has stated that illicit recording from radio broadcasts has become the main selling point behind the tape recorder boom. But another danger is the taping of long players. Say a dozen enthusiasts club together to buy one LP, they can then use this one disc to produce unlimited copies on tape.

Piracy

Germany disclosed a drop of 10 per cent. in pop record sales in 1959 and the downward trend continued this year. This can happen in Britain in a much bigger way, for our recording industry sells many more discs. GEMA won its case against Grundig, and the court ruled that "tape recorder advertising amounted to an invitation to copyright piracy." They also inferred that unauthorised taping of music damaged a composer's copyright, irrespective of the harm done to disc sales.

With this very substantial judgment behind them, GEMA, working in close alliance with America's ASCAP, is now campaigning for the introduction of a licence fee on each tape recorder. This amount would be included in the purchase price of the machine and would give the purchaser the right to tape music.

Personally, I do not entirely agree with this policy. I still think a tape recorder should carry a yearly licence, similar to that for a radio or television set.

However, what Germany does today, Britain and America will probably do tomorrow.

Infringement

In the meantime, Miss Joyce M. Dixey, general manager of the Mechanical Copyright Protection Society and secretary of the Mechanical Right Society, sums it up when she says: "The general impression seems to be that no copyright infringement is made when music is recorded for private purposes. This is not the case. Any such procedure infringes the provisions of the 1956 Copyright Act by which it was stipulated that no copyright music can be recorded without the consent of the copyright owner or his agent."

MM reader service

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There were NO riots, Madam

I LISTENED to The Critics discussing "Jazz On A Summer's Day" on the car radio the other day.

There was film-critic Ricardo Arago as the fan bubbling over with enthusiasm and not over-encumbered with technical knowledge.

Art critic David Sylvester came nearest to the jazz critic with some lethal name-dropping, while Stephen Potter represented the "ordinary" intelligent man who likes a bit of jazz and approaches the whole thing with rather jolly condescension.

These three spoke up valiantly for the film. On the other side of the fence, Helen Gardner was the personification of every jazz fan's mother.

She felt the film was pro-jazz propaganda which deliberately suppressed the fact that while jazz is gay, festive and colourful, it is also (pause here for a shudder) ... "exciting."

Perched

And perched grumpily way out on a limb was Ivor Brown, who has reached that stage dreaded by every thinking man when he finds himself, through age and lifelong environment, utterly out of touch with some aspects of modern life.

He found the whole thing a deliberate incitement to sensuality, thereby aligning himself with those squares of a bygone age who denounced the waltz, the polka, the music of Wagner and the female knee.

There is no effective argument against this sort of thing. But I wish one of the supporters had made the point, when Helen Gard-

says **HUMPHREY LYTTTELTON**

ner inevitably mentioned the riots, that the reason the film showed no rioting and disorder is that there was, at the 1958 festival, none to show.

Release

"Catharsis," the healthy release of emotion by which the Greeks used to justify their own "X Certificate" plays like "Oedipus Rex," is a word which both Helen Gardner and Ivor Brown have frequently used.

They might find it useful when it comes to explaining how, at Newport, the people subjected to a "deliberate incitement to sensuality" remained quiet, relaxed and orderly while those outside the arena gates, out of earshot of the music and inflamed by nothing more sinister than canned beer, created havoc and mayhem.

Might not "catharsis" be the key to the paradox that, while sedate dance-halls with dreary, soporific music are often the scene of violence and strife, there is no instance on record of fighting or brawling in any one of the West End jazz clubs?

But why go on? While Helen and Ivor have their heads under the bed looking for bogymen, we are, let's face it, addressing that portion of their anatomy least susceptible to argument.

TRAD JAZZ THE FANTASTIC FACTS

I'M A BLACKSMITH, DAD!

from page 3

What does fame mean to Acker?

"It's great, Dad. At a concert up in Manchester the other week-end, they went literally berserk."

"It's not often you feel completely at one with the audience and it's wonderful when it happens. I can't explain it: it's going like mad and you're having a ball."

Acker looked a bit sheepish for a moment. "I thought to myself: They really love me."

It's a matter largely, he considers, of sincerity and enthusiasm communicating with the crowd. Back in Somerset, he worked in a sawmill for £4 10s. a week just so that he could get away early enough for gigs.

"I wasn't after making a fortune. I used to lose money on it. I came to London because there were more opportunities of playing. I was happy back there in the fresh air."

"Who," demands Acker, "would want to exchange home comforts for the bad meals and damp sheets of

touring? My wife hates it. This isn't married life."

Acker, in sober truth, is a devoted family man. Try to reach him at his Highgate flat in the summer months and he is likely to be in the garden "with the kids."

There are two of them, one two years old, the other six months. Which is probably why Acker continues the somewhat painful process of "stacking it away."

"When I get back home," he says sadly, I hate having to come back."

But while he ponders the demands of fame, imitators study him for his non-existent "secret."

"They've tried fancy dress.



Yes, it's Acker and more fancy headgear!

Sometimes I raise one foot when I play. I don't think about it, but they believe that it's showmanship. Then, when I feel like it, I might clap. They feel that I do these things to sell the music."

The music, however, sells itself. The antiquated lid and

turn to page 13 >

ACKER'S NEW DISCS

ACKER BILK PARAMOUNT JAZZ BAND (LP) "Acker"—White Cliffs of Dover; Snake Rag; 2-19 Blues; Fancy Pants; Lazy River; There's A Rainbow 'Round My Shoulder; Original Dixieland One-step; Good Night, Sweet Prince; Good Woman Blues; Bottom of the Bottle; Milenberg Joys—(Columbia 12 in. 33SX 1248—54, 11d.)

Bilk (ck. voc.); **Ken Sims** (tp.); **Roy James** (bj.); **Jonathan Mar-timer** (tmb.); **Ernest Price** (bass); **Ron McKay** (drs., voc.). London April 9, 7 and 13, 1980.

ACKER BILK'S PARAMOUNT JAZZ BAND (EP) "The Seven Ages of Acker, Vol. 1." —Ory's Creole Trombone; Tiger Rag; In a Persian Market; In Going Home—(Columbia SEG829—10s. 11d.) Same personnel. London, 1959.

BILK'S music on these two discs is hot and happy. Rhythmically, it has a special drive of its own; not always rock-steady but geared to the production of an exciting, almost ferocious sound.

Unfortunately, to my way of thinking, the pulse is generally dictated by the relentless, penetrating banjo, with the result that the music lacks rhythmic flexibility and soon becomes dull.

The solos are not brilliant—Bilk's are the most accomplished—but the band's main attractions are its spirit and its adherence to a particular kind of ensemble noise.

This is not a tired-sounding or soporific group. It blows lustily, only letting up for the more

restrained and "commercial" numbers, and does what is expected of it. The deficiencies lie in the areas of creativity and individuality.

The trumpet leads decisively, putting in touches of growl to colour the music; trombone follows a roaring tailgate path, and Acker adds the ornamentation and enlivens the proceedings with solos which owe a debt to George Lewis and Wally Fawkes, among others.

Some variety is lent to the LP by the use of material like "White Cliffs" and "Sweet Prince," by scattered vocals (Messrs. Bilk and McKay are both limited singers), and by feature spots such as "Fancy Pants" (clarinet) and "Bottle" (trumpet and clarinet).—M.J.

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BBE 12354

SIDNEY BECHET
Just One of Those Things; Love for Sale; Buddy Bolden Stomp; My Woman's Blues
BBE 12357

BENNY GOODMAN
The World is Waiting for the Sunrise; More Than You Know; Memories of the Sunrise; Hallelujah
BBE 12358

Reviews by the Pop Panel

CHARLIE'S CHANCE

HERE are two more recruits for General Custer, the unyielding soldier whose "last stand" against the Indians earned him a legendary place in America's history book.

Joining the "Mr. Custer" disc ranks this week are Charlie Drake (Parlophone R4701) and "Army Game" comedian Ted Lune (Philips PB1068).

They follow America's Larry Verne, who has already marched to a top position in the U.S. best-sellers.

Who's going to make that decisive final stand in Britain's Hit Parade is anybody's guess. But the Pop Panel's money would go on the diminutive Charlie Drake.

★ Craig Douglas

WHERE'S THE GIRL (I Never Met) My Hour of Love (Top Rank JAR515). Craig Douglas could click in a big way with teenage romantics with *Where's the Girl*, a charming ballad of winsome sentiments. Craig sings this with clarity and conviction to a lilting beat. Definitely one to watch.

★ Ray Conniff

YOU DO SOMETHING TO ME/The Way You Look Tonight (Philips PB1055). No matter that the Ray Conniff sound is basically corny, it packs an appeal that consistently pays off. And particularly in LP sales. Here are two attractive evergreens that have already been released in album form. And they make an appetizing hors d'oeuvre for those who maybe can't always afford the full meal.

★ Shirley and Lee

LET THE GOOD TIMES ROLL/Keep Loving Me (London HL 9209). This boy-and-girl vocal duo hails from New Orleans. The good times are bluesy against a "rum-and-coke" Calypso beat. The style is distinctive—but we can't see this catching on here. Not with this disc, anyway.

★ Lloyd Price

JUST CALL ME/Who Coulda Told You (EMV 799). "Personality" man Lloyd Price's *Just Call Me* has just crept into the American charts—whether it will rocket upwards remains to be seen. This is the rockin' formula as before, but Lloyd's forthright delivery adds a touch of gloss.



Charlie Drake—new pop single

POP SINGLES

★ Bert Weedon

SORRY ROBBIE/Easy Beat (Top Rank JAR517). If you're wondering about the title of the top-side, guitarist Bert Weedon explains that it is an apology to Scots hero Robert Burns for taking his famous "Ye Banks and Braes" and turning it into a modern rock-styled pop. The Scot fans are unlikely to go after Bert with a dirk or claymore. Our bet is that they and Sassenachs, will find this novel styling of the oldie to their liking.

★ Earl Grant

BUILDING CASTLES/Not One Minute More (Brunswick 05841). The King Cole-styled voice of Earl Grant is heard to soothing effect on these two pleasant ballads, which are dolled up with that inevitable cooling choir. Hardy Hit Parade material, but appealing listening for all that.



Craig Douglas—Top Pop

★ Johnny Gentle

AFTER MY LAUGHTER CAME TEARS/Sonja (Philips PB 1069). This Gentle coupling is impressive. Laughter may be derivative in approach and sound like so many other American discs, but it is highly competent for all that. Sonja is the stronger side, good in conception and performance and more distinctive in content and style. It warrants DJ attention.

★ Frankie Vaughan

MILD/Do You Still Love Me? (Philips PB 1066). We're going to stick our necks right out and pro- phesy that this will make the charts—and fast.

Mild has been a big Continental hit—and deservedly. It is unusual and it has terrific dramatic impact. The lyric has been doctored for prudish English and American ears: the Mildred who was hated and feared by the women in the original is now just another male disappointed in love! But the Vaughan version retains much of the rebellious truth and Frankie's in the best material he has had for years. It can't miss.

the M.M. LOUNGE

OVER at EMI House last week they threw a party for Jimmy Jones, the 23-year-old American singer of "Handy Man" and "Good Timin'" fame.

Six foot one, and wearing a dark Italian mohair suit, black tie and red carnation Jimmy looked sharp and handsome as he arrived with his brother Bob and manager Norm Riley.

As soon as he was out of the grasp of the photographers, I descended. "How did you come to write 'Handy Man'?" I asked.

COMPOSING

"Well, I was moving some furniture around the house and the idea came to me that I was a 'Handy Man,' I took it from there."

"How do you go about composing?" "First, you must have your title; second, a story, and then you add the music."

"I can sight read, so that's not too difficult. As for getting ideas, well, I just watch people, life, and events."

"Sometimes I can write a song in five minutes. Other times it might take two days."



by MAURICE BURMAN

"He is my buddy as well as my brother and he is a war veteran. He was badly wounded in the Korean War and I figured this might be a nice holiday for him."

"Tell me some more about yourself?" "I started at 14 as a short order cook. That means a baker. I used to make doughnuts, pumpernickel bread and cheesecake."

"And I'd still be a baker if this music business hadn't come along. But," and he

★ Beverley Sisters

THE WHOLE YEAR ROUND/I Thought of You Last Night (Columbia DB4523). The Bevs are in typically coy mood on *Whole Year*, a tinkling waltz of strong romantic content. The lilting treatment registers, though, we can't quite see it making the charts. But you never know.

★ Fabian

KING OF LOVE/Tomorrow (EMV 800). To a driving rock beat, Fabian tells how he would scorn all riches just to be the King of Love. This one, and the flip, should catch its fair share of coinage in the juke boxes.

★ Joanie Sommers

BE MY LOVE/Why Don't You Be Do Right (Warner Bros. WB23). This youngster has considerable talent—and potentialities. Joanie does make a fine job of the Mario Lanza favourite, and her powerful, penetrating voice is well-backed by a lush orchestral setting. But she falls dismally with the flip. Peggy Lee had the last word on that one nearly 20 years ago!

★ Mark Wynter

KICKIN' UP THE LEAVES/That's What I Thought (Decca F 11279). The 17-year-old Mark Wynter can count himself lucky to have Leaves written specifically for him by Britain's most successful songsmith, Lionel Bart. It is simple, catchy, and right in the season. And the Wynter performance—vocally good, but with the right touch of insouciance—does justice to the material. It will make many new Wynter fans.

★ The Coasters

SHOPPIN' FOR CLOTHES/The Snake And The Book-Worm (London HL9208). As *Shoppin'* is one of the most amusing novelties to be issued for months, it is bound to make its mark saleswise. Already the DJs have seized on it and the youthful public may follow avidly. It's a dialogue piece, with deliciously truity voices and an incongruously attractive musical setting.

★ Jimmy Charles

A MILLION TO ONE/Hop Scotch Hop (London HL 9206). Don't be misled by the Million title—it's another of those "why-don't-they-understand-we're-not-too-young" ballads. The Charles technique is appropriately immature, yet good enough to suggest that he may make better discs and bigger sellers.



Mark Wynter—catchy

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ALL-STARR!

KAY STARR: "Movin'!" Part 5. (Capitol EAP-3-1254). These tracks derive from an earlier LP and Kay's form on "Night Train" and "Lazy River" make them a good buy.

HARRY SEGOMBE: "The Heart of a Clown" (HMV 7 EG 8603). Admirers of Harry's voice will warm to the spectacular top notes in "Here in My Heart" and his patent sincerity comes over on all songs.

RUSS CONWAY: "The Rocking Her" (Columbia SEG2028). Russ presents six cowboy-style efforts, including the two Buy Hit classics, "Empty Saddles" and "The Last Round-up," in that familiar piano style that the British public has taken to its heart.

STAN FREDBERG: "The Great Pretender" (Capitol EAP 20050). Four of Fredberg's most hilarious take-offs, including the celebrated "Banana Boat Song" and "Rock Island Line."

PETER SELLERS: "The Best of Sellers" No. 3 (Parlophone GEP 8809). Four from the original LP, including "Suddenly It's A Folk Song" and "I'm So Anxious" about Sellers' satirical gifts prove durable.

EP session

ARTHUR HOWES PRESENTS **THE STARS** on ONE NIGHT STANDS

JIMMY (Handy-man) JONES AND BIG SHOW OF RECORDING STARS

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| Fri., Nov. 4 | KINGSTON-ON-THAMES, 6.30 & 8.40 |

BOOK NOW

pop shop

Edited by Laurie Henshaw

is the MOST!

—says 'Handy Man' Jimmy Jones

broke into a happy grin. "I have made enough money to buy my own bakery if I wish. . . . And what do you wish. . . ?"

DIFFERENT

"Well, I put my money into real estate in New York where I live and I keep my eyes right on it. You see, I have been singing for three years and at first I averaged 40 dollars a week and now it is very different."

"How different?"
"Must I tell?"
"There is no must, but we'd sure like to know, Buster."
"Well, weekly I earn 4,000

or 5,000 dollars, depending on where I work."

"Who are your favourite musicians?"
"Kenton, Basie. Also Krupa and Buddy Rich. Probably because I play drums."

"Singers?"
"Ray Charles, Jackie Wilson, Cliff Richard and Lonnie Donegan. I worked with Donegan some years back in America. I think he's the most."

"So you know something about British artists."
"Oh, yes. I get the MELODY MAKER every week."

"This morning I heard Charlie Drake singing 'Mr. Custer.' I think he does it

better than the American version."

At this point Norm Riley came and sat down beside me. The earnest-looking man with a direct manner.

"One thing my kids have to learn," he said heavily, "is to be nice guys. You meet the same people going down as you did coming up. An old saying, Mister, but very true."

GENTLEMAN

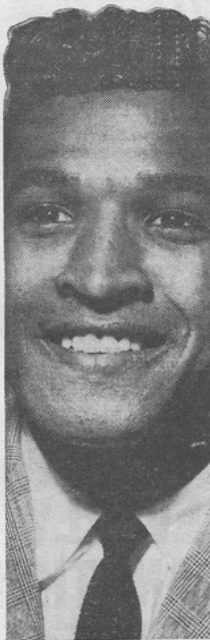
"And I pay them what they earn—not what they think they have earned. And sometimes if they don't pull the people in, I give the promoters their money back."

"Look over there," he said suddenly. I looked. Jimmy was signing his picture for the lift boy and then he shook hands with him.

Norm nudged me in the ribs.

"Get that," he said. "Jimmy's a gentleman and a nice guy, too."

AND I COULDN'T AGREE MORE.



MAILBAG

'Darkies' —on TV!

I WAS disappointed to hear Ronnie Hilton use the word "darkies" while singing "Birth of the Blues" on TV's "Sunday Break" last week.

Doesn't he know that the word is offensive to thousands? And don't say it's in the lyric—"people" fits just as well and has been used on other occasions.—J. Hut-ton, London, N.W.6.

Regular

IF only he had more publicity, I am sure Gene Vincent would be a regular in the Top Twenty. Surely, his recordings of "Rocky Road Blues," "Sum-mer-time" and "Frankie and Johnny" should have been hits.—B. M. Meredith, Birmingham.

Instruments

AS you know, the British Bobby Darin Fan Club has adopted a leper child, Opeki. Now the Leprosarium is asking for harmonicas and any other instruments available. I would be pleased to pass any on.—Renee Scott, 105, Orzney Road, Peterborough.

WHOOOP IT UP!

TO tie in with the British tour of Jimmy ("Handy Man") Jones, MGM have released a timely LP entitled "Good Timin'"—which takes its title, of course, from one of the Jones boy's biggest sellers (MGM C832).

Both those "Handy Man" and "Good Timin'" titles are included among a selection that will have Jones admirers whooping—like their idol—with glee.



● Cliff—he excels

Excellent LP by Cliff & Shadows

THOSE who still have doubts about Cliff Richard's capabilities as a SINGER—as opposed to a projector of beat songs—should bend an ear to "Me and My Shadows" (Columbia 33SX1261).

The beat numbers are here, of course, but so are some ballad-styled songs. And let it be recorded that in both spheres Cliff really excels. He sings with commendable control and a fine innate rhythmical feeling. And he is supported in stellar fashion by his Four Shadows—that group of young men who really know the score when it comes to laying down a firm rhythmical foundation for a solo artist.

● Kay Starr

THE Kay Starr style strikes these ears as jazzily syn-

thetic—but her utter conviction and professionalism cannot be denied.

That she has the gift of making even the most banal of songs come to life is amply demonstrated on "Losers, weepers" (Capitol T1303).

"You Always Hurt The One You Love," "Please Don't Talk About Me When I've Gone" both gain much from the Starr touch, and classier ballads like "I Should Care" balance a selection that has a broad appeal.

● Joe Williams

THE attempt to present Count Basie blues singer Joe Williams in an album primarily aimed at the "com-

mercial" market is not too happy on "That Kind Of Woman" (Columbia 33SX 1253).

Understandably, perhaps, big Joe is more at home with the swinging "Candy" and "Have You Met Miss Jones?" than with numbers such as "Stella By Starlight" and "When a Woman Loves a Man."

● Dinah Washington

AND here's another jazz stylist whose venture into the lush fields of pop hardly pays off. Dinah Washington's jazz-inflected voice, and phrasing sounds at odds with the string and choral

accompaniments on "Unforgettable Dinah Washington" (Mercury MMC14048).

Titles include "Unforgettable," "Alone," "The Song Is Ended," and "When I Fall In Love."

● Frank Sinatra

IF anyone missed those "Swing Easy" and "Songs for Young Lovers" Sinatra albums first time round, then they can get the best of both worlds on the new 12in. release—again titled "Swing Easy" (Capitol WS87).

This one includes all the titles on the previous two 10in. LPs, among them "Just One of Those Things," "A Foggy Day," "My Funny Valentine," "All of Me" and "Jeepers Creepers." And it's an easy-swinging Sinatra all the way—backed by that equally swinging Nelson Riddle Orchestra.

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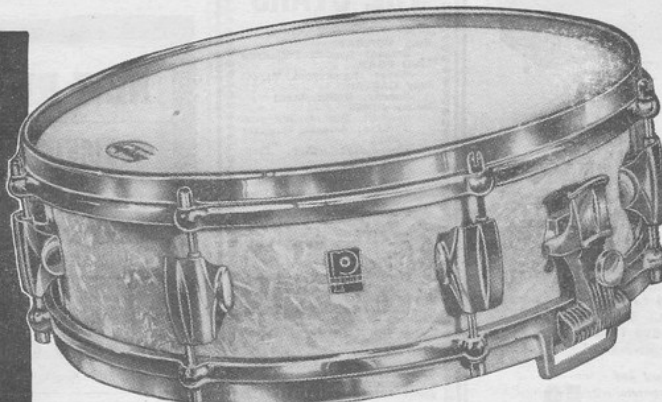
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h out 'discs

told the MM: "We are rushing out the record immediately. It seems to meet the current mood of the record buyers and I don't see any reason why it shouldn't be a hit."

As reported in last week's MM, the British Safety Council is to carry its campaign against "Tell Laura I Love Her" into Parliament.

DELTA JAZZMEN SIGN BRASSMAN

TROMBONIST John Picard, who left the Humphrey Lyttelton Band last month after six years, this week joined Daniels Delta Jazzmen.

He takes over from Gordon Bundy, who is leaving after eight years owing to business commitments.

The Daniels band, one of the oldest of British traditional groups, airs in the Light Programme's "Jazz Club" on November 3.

++ AROUND THE IS PLAN



NEW YORK.—Erroll Garner's manager, Martha Glaser, is currently discussing a June tour of Australia for the pianist. Garner is also scheduled for a concert series in the Caribbean area for the Sol Hurok office.

Mahalia objects

NEW YORK.—Mahalia Jackson turned down a part in Langston Hughes's play "Tambourines to Glory" for religious reasons. Clara Ward, leader of the Ward Singers, got the part instead.

Cinderella Sheila



It's no wonder that Prince Charming fell for Cinderella if she looked anything like this! The lovely curly young lady is 22-year-old Sheila Southern, who was signed this week to play the title role in "Cinderella" at the Globe, Stockton, on Boxing Day. The show, which also stars Don Arrol and Mike and Bernie Winters, plays three weeks at Stockton before moving to the Regal, Hull, for one week.

U.S. booker flips at Scots singer

Janet Richmond, 21-year-old Scots singer at present touring with American disc star Jimmy Jones, may go to the States on the recommendation of Jimmy's manager, Norm Riley.

She's a cracking little artist," said Norm at Portsmouth Guildhall on Monday. "I'll see what I can do for her when I get back."

Meanwhile, Janet appears in Scottish TV's "One O'Clock Gang Show" on October 24, 25 and 26.

ROCK-'n'-T TROUBLE MANCHES

TROUBLE hit rock king Larry Parnes's new "Rock-'n'-Trad" show when it played at Manchester's Free Trade Hall last Friday.

The show turned into a fiasco when hundreds of teenage girls demonstrated against the non-arrival of the three bill-toppers—Billy Fury, Joe Brown and Peter Wynne.

Marty Wilde and his Wildcats were flown up from London to deputise at the last minute. But Marty received a tough reception from the jeering audience, who pelted him with paper pellets and repeatedly chanted: "We want Billy."

'Doctor's orders'

Four hours before the first house was staged on Friday, Larry Parnes wired Bob Holland-Ford, who managed the show for Manchester textile merchant

SWINGING BESIDE THE SEASIDE



"I Do Like To Be Beside The Seaside" goes the song . . . and from the above picture these Show Business celebrities echo the sentiment. They were at a Jazz, Rock and Pop Weekend at Bexhill-on-Sea last week. From (l-r) are Ted Taylor, "Saturday Club" compère Brian Matthew, Terry Lightfoot, Joan Small, Ray Merrill and Johnnie Gray.

MERMAID DATE FOR DANKWORTH



The Johnny Dankworth Orchestra is featured in a concert at London's Mermaid Theatre this Sunday—first of a weekly jazz series. Last week it started a Thursday residency at the Ronnie Scott Club. Pictured at the opening session are (l-r) Alan Branscombe, Johnny, Ronnie Stevenson and Spike Healey.

GERMAN BOOKER S BRITISH

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Baker will play the club for two weeks followed by the Pete Ridge Band.

Marshall told the MM: "I have an agreement with the German Union which allows me to book British groups at the club for four months of the year."

'Good business'

"I find that British jazz, particularly trad, does very good business in Germany."

"There is certainly a big market for bands like Kenny Ball, who did terrific business at the club last year."

Five-minute spots for Squads leader

Bandleader Ronnie Aldrich has been signed by Granada TV for a series of five-minute solo piano spots for use when sporting events are rained off.

He flew to Manchester yesterday (Thursday) to telerecord the first three before making an appearance the same night with his "Squadronaires" at Alfreton, nr. Derby.

FAITH IN IRELAND

Adam Faith tours Ireland for six days from November 14. Next month, he broadcasts in "Easy Beat" and "Parade of the Pops," and will also air in "Easy Beat" during December. He has a major TV spot lined up for next month.

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NEWSBOX

By Jerry Dawson

RONNIE HILTON will star in the new "Request Time" series on Tyne-Tees TV, starting on November 3. He will also star in BBC-TV's "The Friday Show" on November 11, and next month he starts a series of 13 programmes for Radio Luxembourg.

Christmas will find Ronnie playing Prince Romana in "Goldilocks and the Three Bears" at the Empire, Newcastle-upon-Tyne.

BANDS. — Drummer-leader Freddy Gordon, who has completed a year at Burtin's Ocean Hotel, Salford, has been retained for the winter season leading a quartet. The bands of Cyril Stapleton and Ken Lyon will play for Hove Police Ball at the Town Hall on November 18. Ted Heath will be the attraction at the Matrix Ballroom, Coventry, tomorrow (Saturday), followed by the Squads (October 22), Bob Miller (29th), Johnnie Gray (November 5) and Johnny Dankworth (19th).

TELEVISION

Trombonist Rodney Foster and his jazzmen will be featured in a new Ulster Television series entitled "Musical Moments" on October 19.

NEW. — Belfast trombonist-planist Dougie Murray has formed a jazz band which includes former clarinet-leader Brian McCune. It appears on Saturday nights at Belfast Technical College. . . A syndicate of Leeds businessmen have taken over the city's Powoyn's Restaurant. They plan to develop it as a luxury restaurant with West End-type cabaret. . . Yorkshire's Wool City Jazzmen are negotiating with a recording company and may shortly make their disc debut. Shirley Vincent, 20-year-old Anglo-Indian singer, recently joined the band. . . The ballroom at Accrington (Lanes.) Odeon opens for public dancing tomorrow (Saturday) with the specially formed Tony Anthony and his Music.

STARS

Anthony Newley heads a star bill at Liverpool Empire on Sunday (23rd) in aid of Harold House Youth Club. The bill also includes Teddy Johnson and Pearl Carr, Tony Brent, Maria Pavlou, Vera Day, Alfred Marks, Bill Maynard, Mike and Bernie Winters and Ron Corbett. Music is by Ken Mackintosh.

Rivals rush out 'death' discs

DESPITE protests from the British Safety Council and the National Society for the Prevention of Accidents, Triumph Records is joining Decca in issuing "Tell Tommy I Miss Him"—the follow-up to the hit, "Tell Laura I Love Her."

And the Triumph disc marks the recording debut of 20-year-

old Laura Lee from Edinburgh—an undertaker's secretary. Says Triumph's Frank Kelly: "Both the Safety Council and the National Society wrote to us and said that if we issued the record they would take the matter further. We decided to go ahead. The record is due in the shops today (Friday)."

Decca version

Decca's version of the title, by 17-year-old Marilyn Michaels on the RCA label, is also due for release this weekend. S. A. Beecher-Stevens, Decca's Sales and Marketing Manager,

told the MM: "We are rushing out the record immediately. It seems to meet the current mood of the record buyers and I don't see any reason why it shouldn't be a hit."

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The Daniel's band, one of the oldest of British traditional groups, airs in the Light Programme's "Jazz Club" on November 3.

PUBLISHER NETS MUSIC RIGHTS OF TWO SHOWS

AMERICAN rights of Lionel Bart's "Oliver" and world rights of Gerald Frow's "Mr. Burke, M.P." have been bought for Essex Music by David Platz. He is believed to have paid an advance figure of around 40,000 dollars for "Oliver," which is currently playing at London's New Theatre and will be presented on Broadway in 1961.

Yana re-signs for Blackpool season

With still a week to go of "The Time of Your Life" at the Queens Theatre, Blackpool, Yana who co-stars with George Formby and Toni Dall, has signed to return there for the 1961 season.

THE WORLD + + + AROUND THE WORLD + + + AROUND THE

EVERLY BROTHERS PLAN ANOTHER TOUR

THE Everly Brothers are hoping to make a return tour of Britain early in 1961 (cables Ren Grevatt). Their manager, Wesley Rose, stated this week: "They liked it in Britain and I think their British fans liked them. They want to go back. We've had a number of inquiries and shortly we hope to have the matter definitely lined up."

The Brothers are currently attending acting school in Hollywood, where they are expected to start work soon on their first film assignment.

Newport hopes

NEW YORK.—There is a good possibility that the Newport Jazz Festival will be held at the same old stand next July (reports Burt Korall). Festival officials have been holding meetings with city officials.

PARIS.—Lil Armstrong is reported to be returning to Paris and hopes to stay for several years, if not for good (cables Henry Kahn).

NEW YORK. — Drummers figure in the latest jazz per-

sonnel changes. Elvin Jones has replaced Billy Higgins, who only recently took over from Pete La Rocca, with John Coltrane's quartet. La Rocca has succeeded Art Taylor with Kenny Dorham's group and Taylor has joined Harry Edison.

Singer burned

HOLLYWOOD. — Singer Johnny Cash was treated for first degree burns after his car exploded and burst into flames in Beverly Hills last week (reports Howard Lucraft).

NEW YORK. — Quincy Jones's line-up for his opening in Philadelphia is Benny Bailey, Clyde Reisinger, Freddie Hubbard, Jerry Kall (pts.), Quentin Jackson, Mel Liston, Curtis Fuller and Wayne Andre (tubs.), Julius Watkins (tr. horn), Phil Woods, Jerome Richardson, Oliver Nelson, Joey Lopes (reeds), Les Spann (gtr. flute), Patty Bown (pno.), Buddy Catlett (bass) and Stu Martin (drs.).

Ernestine depts

LAS VEGAS.—Ernestine Anderson depped for Frankie Vaughan at the Dunes Hotel during Yom Kippur.

HOLLYWOOD.—Pat Boone is a good bet for the lead in the 20th Century-Fox remake of "State Fair," which originally starred Dick Haymes singing the Rodgers and Hammerstein music.



Caribbean area for the Sol Hurok office.

MAHALIA objects
NEW YORK.—Mahalia Jackson turned down a part in Langston Hughes's play "Tambourines to Glory" for religious reasons. Clara Ward, leader of the Ward Singers, got the part instead.

MERMAID DA



The Johnny Dankworth Orchestra Theatre this Sunday—first of a residency at the Ronnie Scott Club, Branscombe, Johnny

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Sunday: Odeon, Leeds

Jimmy JONES
Sunday: Empire, Liverpool
Tuesday: Astoria, Finsbury Park
Wednesday: City Hall, Sheffield
Thursday: Odeon, Birmingham
Friday: Gaumont, Doncaster
Saturday: City Hall, Newcastle

Eartha KITT
Season: Talk Of The Town, W

Don LANG
Week: Theatre Royal, Hanley

Jimmy LLOYD
Week: Hippodrome, Bristol

Anthony NEWLEY
Week: Theatre Royal, Hanley

Joan REGAN
Season: London Palladium

Ciie RICHARD
Season: London Palladium

Janet RICHMOND
Week: Jimmy Jones Tour

SHOWBIZ XI
Sunday: West Bromwich (2.45)

Mark WYNTER
Week: Jimmy Jones Tour

Ricky VALANDE
Monday: Majestic Ballroom, Reading
Tuesday: Gaumont, Kilburn

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ROCK-'n'-TRAD SHOW HITS TROUBLE IN MANCHESTER

TROUBLE hit rock king **Larry Parnes's** new "Rock-'n'-Trad" show when it played at Manchester's Free Trade Hall last Friday. The show turned into a fiasco when hundreds of teenage girls demonstrated against the non-arrival of the three bill-toppers—Billy Fury, Joe Brown and Peter Wynne.

Marty Wilde and his Wildcat were flown up from London to deputise at the last minute. But Marty received a tough reception from the jeering audience, who pelted him with paper pellets and repeatedly chanted: "We want Billy."

Salomon Choueka: "Regret doctor's instructions — Billy Fury, Joe Brown unable to appear. Manchester tonight owing to illness." Placards went up outside the hall telling the fans that Marty Wilde would deputise. Then the trouble started. Angry teenage girls stormed the box-office demanding their money back. Bob Holland-Ford estimated that the show had lost £200—mainly because of disappointment caused by the absence of the three top rock idols.

ING BESIDE THE SEASIDE



beside The Seaside" goes the song . . . and from the above picture celebrities echo the sentiment. They were at a Jazz, Rock and Pop on-Sea last week. From (l-r) are Ted Taylor, "Saturday Club" Chew, Terry Lightfoot, Joan Small, Ray Merrill and Johnnie Gray.

'Too late'
He declared: "If these three boys were ill, it can't be helped, but I understand they were all working at Harrow the night before. Anyway, why did Larry Parnes leave it till 2.30 p.m. to tell me of the re-arrangements? He offered to cancel the show, but it was too late for us to do this."

Marty Wilde said afterwards: "It's not easy playing to someone else's fans. In any case, I think to some extent I have grown out of this type of audience. But Billy was ill and the show had to go on."
Footnotes Dennis Atherton, of the Larry Parnes office: "We flew Marty and his group up at enormous expense. The three singers were taken ill 24 hours beforehand, and we have doctors' certificates to this effect. We did everything possible under the circumstances."

HE'S IN CHARGE

Bruce Forsyth is to make an LP for EMI featuring himself at the piano, accompanied by Alyn Ainsworth and his Orchestra. This decision is a direct result of the 12-song LP Bruce completed on Monday before taking a three-week holiday following his long Blackpool season.

GERMAN BOOKER SIGNS UP BRITISH JAZZMEN

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Focus on Folk

JACK ELLIOTT and Derroll Adams hit town last week—Derroll on time, Jack late. Jack guested at the Nootennan last Saturday and the pair did yesterday's (Thursday's) "Roundabout" on radio. Jack is doing a three-week tour which will include a Birmingham concert on October 29 and the BBC's "Easy Beat" on October 30. Then he leaves for the U.S. Derroll was suddenly called back to Belgium where his wife is ill.

DISPITE the controversies between the tradniks and the hootniks, the most flourishing clubs are those with a policy of cultural co-existence. One such outpost, featuring the Song-sappers, operates on alternate Wednesdays at Horsham, Sussex. All very informal, no big stars, folk music and folk story-telling—good time had by all.

FOLK fans who missed the first two of Alan Lomax's field recordings, "Folk Songs of the Southern States" (Third Programme, last week) should make a note of the remaining two in the series—"Negro Spirituals" tomorrow (Saturday) and "The Roots of the Blues" (October 22). Specially for those who believe that U.S. folk music begins with the Weavers and ends with the Kingston Trio.

THE Hall-Macgregor disc "Football Crazy" has sold over 50,000 in five weeks. What this means in terms of their next record is obvious's guests, The Galliards' (Hall, Macgregor, Rossison and Shirley Bland) first record, from Topic, has Earl ("Ballad for Americans") Robinson's plea for racial amity, "Black and White," and the African song "Banual." The group is scheduled for Newcastle tomorrow (Saturday) and Glasgow on Sunday, with Stan Kelly.

WINSTON and Mary Jane Young, the Canadian singers, will be doing the BBC TV's "Tonight" spot all next week (October 17 to 21), ERIC WINTER.

TOP British folk singer Ewan MacColl and BBC Midland producer Charles Parker have won the Italian Press Association prize for radio documentary, worth £275.

News Spotlight

ALAN FLETCHER, one-time publicity agent to Ted Heath and editor of the Health magazine, "The Beat," has died in Germany as the result of a car crash. His real name was William Luckin.

Craig Douglas and Ricky Valance, televises in ABC-TV's "Sunday Break" on October 23.

Toni marries ex-dancer Valerie Chambers at St. Peter's Italian Church, Clerkenwell, next Wednesday. The couple will honeymoon in Rome before Toni starts work on "Bel Ami," the first of two films for an Italian company in Lugano.

Rambling makes his first appearance at the St. Pauli Jack Elliott Aibans Folk Music Club, which meets at the Peahen Hotel, on Sunday.

Johnnie opens his own club at the renovated White Hart Hotel, Acton, on October 20. It's not a jazz club, says Johnnie. "It's a place for young and old who like beauty music."

Lesli has disbanded her sextet to form a vocal instrumental trio with Clare Martine and Shelagh Rae. Known as the Cherokees, they debut on Wednesday at the USAF Base, Denham.

PETER SELLERS SOUNDTRACKS ON TPA FILMS

Comedian Peter Sellers speaks the commentary on two musical films just completed by the Boulting Brothers. One is "Treasure Island, W.C.2," which stars Sam Costa, Lionel Bart, Harry Leon and Paddy Roberts. It was shot in Tin Pan Alley, and at Feldman's. The other, "Meet Joe Brown," featuring guitarist-vocalist Joe Brown, and filmed in London's East End, carries interviews with his mentors, Larry Parnes and Jack Good.

Paddy Roberts tops the bill for a concert at Manchester's Free Trade Hall on October 22. Also signed is a group, specially set up for the date, led by NDO guitarist Dennis Newey.

Ruby Murray will play the title rôle of "Cinderella" in Bernard Defont's pantomime at the Torquay Pavilion, opening on December 26.

Lonnie Donegan will be using the front line of Kenney Ball's Jazzmen for his next Pye recording session on Monday.

Ray Ellington airs with his quartet and singer Carole Simpson in the Light Programme's "London Lights" on Tuesday.

Peters return from holiday to record an LP and two singles for EMI on October 17. All the tracks will be standards. On October 24, the Sisters start a month at Manchester Palace with Ken Dodd, Eddie Calvert and Joe Herderson.

Edie Falcon guests in Southern TV's "Lunchtime Show" next Wednesday, Thursday and Friday.

Mark Wynter on Tuesday, and Lyn Cornell on October 25, are the guest stars on Tony Hall's Radio Luxembourg "Six o'Clock Record Show."

Frank Holder airs in the Light Programme's "Easy Beat" on Sunday and again on November 20. Frank is currently in the second week of a seven-week season at the Gargoyles Club and, during October, is doubling as cabaret at Mayfair's Black Sheep Club.

Johnny Angel appears on TWW's "Here Today" series next Monday and Tuesday. On November 15 he opens a week's cabaret at Stratham's Stock Club.

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JOHNNY DANKWORTH (EP) "Soundtrack Music from 'The Criminal'." Riverside. Stomp: Freedom Walk; After the Party; Treasure Drive. — (Columbia SEQ5637—10, 7id.)

Dankworth (alto); Dickie Haddon, Gus Galbraith, Kenny Wheeler, Bert Courtney (tpa.); Tony Russell, Eddie Harvey, Ian McDougall (tms.); Ron Snyder (tuba); Peter King (alto); Danny Moss, Art Elletson (tr.); George Tyndale (bar.); Dudley Moore (pno.); Spike Healey (bass); Kenny Clare (dr.), July 1960.

THIS is the first recording by the current Dankworth band and was recorded only six weeks after its inception. A most impressive debut it is too.

It is an exciting, shouting band, but is just as effective at slow tempo as on the tear-ups. These titles were written as background music for the film "The Criminal," released last month, but each stands up perfectly well away from its intended setting.

"Freedom" and "Treasure" are both taken at a very fast lick. "Riverside" is a medium bouncer and "Party" is a slow in the Basie tradition—very reminiscent of Nell Hettr's "Little Darling" both in mood and voicing.

The best of a good bunch of soloists is Art Elletson who plays extremely well on both "Freedom" and "Treasure." He is run close by his fellow tenorist, Danny Moss, who contributes a lush, well-rounded solo on "Party." Dankworth and trumpeters Wheeler and Galbraith.

I was going to say that the three trumpets listed on the sleeve achieve a very full section sound, but I understand that Bert Courtney was added for the session.

All the sections, in fact, blend very well with the saxes achieving a full rich and original sound.—Bob Dawbarn.

Easy listening

"ALL DAY LONG" (LP). All Day Long; Slim Jim; Say Listen; A.T. (Esquire 12 in. 32-107—37s. 9id.)

Donald Byrd (tp.); Frank Foster (tr.); Tommy Flanagan (pno.); Kenny Burrell (gtr.); Doug Watkins (bass); Art Taylor (dr.).

WITHOUT anything spectacular happening, this album makes easy, relaxed and very pleasant listening to just six men obviously enjoying themselves without anybody trying to make jazz history.

Donald Byrd has never completely fulfilled his early promise, but he can always be

relied on to turn in a musicianly and often interesting job.

He and Foster—whose phrasing here reminds me more than a little of the late Wardell Gray—make a sympathetic team.

Flanagan and Burrell are both melodic and satisfying soloists, while Watkins and Taylor can't be faulted in the rhythm section.

The title piece is not that long, but it takes up the whole of one side of the LP and would have been improved with a little cutting. It has a pleasant blues theme written by Burrell, who introduces it on guitar.

Frank Foster wrote "A.T.," a tribute to Taylor—and Byrd is credited with the two remaining titles.

All the tracks follow the familiar pattern—unison theme, solos and back to the theme. It all passes a pleasant 40 minutes.—Bob Dawbarn.

First yet

WALLY FAWKES TRIO. COFFEE GRINDER (EP). "A Night at the Six Bells." Six Bells Stamped; What is This Thing Called Love?; Coffee Grinder; Kansas City Man Blues. (Decca DFE6634—10s. 71id.)

Fawkes (clt.); Spike Mackintosh (tp.); John Mumford (tr.); Colin Bates (pno.); Russ Allen (bass); John Armitage (dr.), London, March, 1960.

THE "Stamped," written by Spike Hughes and Billy Munn, celebrates the "Six Bells" pub in Chelsea, where Decca's recording musicians used to rehearse themselves and where the Fawkes band now plays on Mondays.

It is a curious little composition which makes good material for this free-ranging sextet. Fawkes, Mumford, Bates, and Mackintosh sound at ease in their solos, and the band work is well executed.

"K.C." one of the superior tracks, has a lay blues feel and appropriately lounging solos by piano, clarinet and trumpet.

The surprises come from trombonist Mumford's crafty, mercurial chorus, full of *rubato* and three-against-four timing.

which is intelligently underlined by the drummer.

"Coffee Grinder," in contrast, is strangely indelible and ours of tune, as though the band were warming up and not prepared for the real lights.

The other very effective track is "This Thing," a clarinet-with-rhythm performance in which Fawkes varies his approach tellingly from the gentle and romantic to the attacking, managing to land a little like Edmond Hall in the process.

This last—which also features Colin Bates on nimbly piano—must be the best clarinet that Wally has so far put on record.—Max Jones.

Full-blooded

RAY BRYANT (LP). "Along with the Blues." Blues No. 3; Lover Man; Me and the Blues; My Blues; Rockin' Chair; Stocking Feet. (Esquire 12 in. 32-106—37s. 9id.)

RAY BRYANT, an eloquent and purposeful pianist, is heard here alone with the blues, as the record says.

He plays without rhythm section—a rare thing these days, when most pianists look on the bass player as their "left hand" and shows considerable ability at both ends of the keyboard.

The mood of the album is unburied, after-hours, blues—laid back, basically melodic. This is the sort of full-blooded piano music that had gone out of fashion and is now beginning to come back in.

Bryant has a modern conception, but it is part of a mature style, owing much to Hines, Tatum and Teddy Wilson—which draws on the blues, gospel and stride-piano traditions.

"My Blues," the long slow blues improvisation which opens Side Two, begins with such a slowdown feeling that I half expected to hear Mama Yancey singing the second chorus.

But Bryant builds the piece into a blues rich in feeling, romantic, ranging over the instrument with lavish expressiveness. Side Two begins with time, and his use of hard-hit, dramatic treble patterns, he resembles Hines.

These reminders are present also in "Rockin' Chair," and elsewhere, but in his elaboration of "Blues No. 3" and "Me and the Blues" the chord voicing and steady articulation often recall Tatum.

"Joy" has the fashionable Jubilee flavour, while the final "Stocking Feet" is an exuberant blues declaration. Both have the type of folksy atmosphere evoked by Artie Shaw. But Bryant swings harder than Allison.

It could be said that more content was wanted here; but I find the LP an enjoyable example of a direct, storytelling piano style, built on the firmest of jazz principles.—Max Jones.

LOUIS ARMSTRONG

flew into London on Wednesday morning with his wife, Lucille, his All-Stars and Velma Middleton.

The same evening, he left London Airport for Miami on the first leg of his African goodwill tour, which is sponsored by the American State Department and the Pepsi-Cola company.

In the few hours he was here, Louis had a good deal to do. First, he went to the May Fair Hotel to relax, then he faced reporters and photographers at a Press Conference there.

After that, it was away to a lunch given for him by the

American Minister of State in London.

The dinner over, Louis and party hurried back to the hotel; then Louis had to squeeze in a tele-recording for the BBC's "Tonight" programme before returning to the airport for a 6.15 take-off.

RESTING

The band—Trummy Young, Barney Bigard, Billy Kyle, Danny Barcelona and Mort Herbert—had more time to themselves. And they took advantage of it by resting in the May Fair suite provided for them.

Louis had this to say about the African "Friendship" tour, which is the first he has done for the U.S. State Department.

"This is an important event, sure, but don't get me

JAZZ on the AIR

(Times: GMT)
SATURDAY, OCTOBER 15:
12.6-12.30 p.m. A 1: Slim Copans.
3.1-4.0 G: Yusuf Lateef, Clifford Jordan, Benny Golson, Bill Jennings, Eddie Davis (New Prestige release).
5.30-7.0 X: Django (3), Peiffer, Ortruger, Arvanitas, New French releases (Roach, Coltrane, Baker, C. Coleman).
7.15-8.0 T: Popular, 8.0-8.30 W: Jazz Time, 8.15-9.0 T: Hamp, 9.50-10.15 A 1/2: Jazz In The Night, 10.0-10.30 D: Just Jazz

SUNDAY, OCTOBER 16:
10.0-11.0 a.m. X: Jazz Critic's Tribune — Julian Adderley — disciple or creator? 6.30-7.30 p.m. X: Duke, Armand Gordon, Eddie Bernard, Milt Jackson, Christy-Kenton, 7.15-8.0 T: Ella, B.G. Herman, Glen Gray, 8.10-8.30 G 1: Brubeck, 8.15-9.0 T: Arnett Cobb, Coltrane, Monk, Moody, 9.0-9.30 A 1/2: Drinkard Singers, Beaufort, St. Paul Chorale, 9.10-11.0 S: For Jazz Fans, 8.15-10.15 N 2: Sound Picture of Modern Jazz.

MONDAY, OCTOBER 17:
7.15-8.0 T: James, Kenton, Peterson, Steve Red Pipe, 8.15-9.0 T: Hines, Discs—Kenny Dorham, Herb Pilhofer, Konitz w. Gifford, Terry w. McGhee, Shavers, Bruff, de Franco, Sonny Rollins, 8.45-9.0 W: Kinsey Quartet, 8.50-9.10 B: 2588: The Real Jazz, 9.10-9.55 F 1: Jazz in Blue, 9.10-10.0 S: For Jazz Fans (nightly), 8.15-9.30 E: Jazz with Edith, 9.45-10.15 Z: Jazz Actualities, 9.55-10.15 A 1/2: "Europe-Jazz."

TUESDAY, OCTOBER 18:
12.30-1.0 p.m. X: Modern Jazz, 7.15-8.0 T: Bellson, May, Francom, Col. Ben Stuff Smith, 8.15-9.0 U: "Is Modern Jazz Modern?" (2), 8.15-9.0 T: Ben Webster meets Gerry Mulligan, 9.30-10.15 I: Rhythm Session, 9.50-10.15 A 1/2: Hawk, Louis, Parker, Kenny Clarke, 10.0-11.0 P: Jazz Light Music Festival 1960—"The Third Stream of Jazz"

WEDNESDAY, OCTOBER 19:
12.30-1.0 p.m. X: Festival, 3.0-3.33 B: Albert Campy, 4.0-4.30 C 2: B. G. Orr, 4.30-4.50 O 2: Pim Jacobs Trio, 4.50-5.00 S: 3.30-5.55 F: Carles de Radzitzky, 6.30-7.0 p.m. DE: Jazz Session, 7.15-8.0 T: Cole, Louis, Bob Crosby, James Kenton, 8.15-9.0 T:

MJQ—"Pyramid," 9.15-9.30 E: Jazz with Edith, 10.10-11.0 W-12393: Charles Delaney, 11.10-12.0 II: Swing Serenade.

THURSDAY, OCTOBER 20:
12.30-1.0 p.m. X: Jazz Records, 4.5-4.8 U: Geo. Lewis Band, John Handy Quintet, Peterson, Statton, 4.30-5.0 C 2: Jazz Session, 7.15-8.0 T: George Shearing, 8.15-9.0 T: Harry James—selections from the James' book of the early '50s and today, 8.45-9.15 R: Jazz Legend, 9.20-10.0 F 4: Antwerp Jazz Club, 9.50-10.15 A 1/2: "A Little Jazz," 10.0-11.0 P: Combo Jazz, 10.40-11.30 DL: Jazz Club, 11.10-12.0 E: The World of Jazz.

FRIDAY, OCTOBER 21:
12.30-1.0 p.m. X: Swing a Song, 4.45-5.15 L: Jazz Discs, 7.15-8.0 T: Duke Ellington, 8.15-9.0 T: Clifford Brown, Jimmy Witherspoon, Lookofsky, Phil Woods, Pee Wee Russell, Herman, 8.15-8.45 D-2322: "Jazz mit Joe," 9.30-9.55 J: Jazz in my Beat, 9.35-10.0 Y: Jazz Gallery, 10.0-11.0 U: Swing Serenade.

Key to stations

- A: RTF France 1: 1-1829, 48.30, 2-193.
- B: RTF France 2: 347, 218, 318, 350, 379, 448, 498.
- C: Hilversum: 1-402, 2-298.
- D: BSC: E-104, 1-1500, 247.
- E: NDR-WDR: 209, 189, 49.38.
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- G: CBC Montreal: CKNC 16.84m.
- H: Radio Bremen: 530m.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: APN: 344, 271, 547.
- K: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- L: NR Vienna: 1-477, 215, 203m.
- M: BBC: 500, 292m.
- O: DR: Munich: 373, 187, 48.7.
- P: SDR Stuttgart: 522, 49.75.
- R: RAI Rome: 355, 290, 269, 267.
- S: Europe 1: 1687m.
- T: VOA: 7.15 and 8.15-75, 49, 31, 19, 13m, bands 10.15 and 11.15 repeat—174m. (LW).
- U: Bremen: 221.
- W: Luxembourg: 208, 49.26.
- X: RFI: 3.30-5.55 F: France 4 (PM only): 95.6m/s, 90.35m/s, 88.7m/s.
- Y: SBC Lugano: 539m.
- Z: SBC Geneva/Lausanne: 393, 31

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BRIAN RUST replies: It is news to me that Shaw ever played with Specht—he certainly never recorded with the Georgians. All of their records were made before 1929, most between 1922 and 1925, a long time before Artie Shaw's era.

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LOOKS IN

wrong — all dates are important. Whenever I play it's important to me; you still got to hit them notes." The subject of South Africa was raised. Publicity said that South Africa was on the agenda, but that Louis was banned. The Foreign Ministry reportedly told the promoter: "It would not be in the interests of the country, at this stage."

Puzzled

When I asked Louis, he looked a bit puzzled. "I don't know anything about the bookings," he said. "You'll have to ask the office about that." To the direct question: "Would you have played South Africa?" he replied: "If the office booked it, or

This World of Jazz BY MAX JONES

the government, we'd play it. I'm a musician, not a politician." To prove that he is not prejudiced, one way or another, Louis added that he hoped the State Department would include the Soviet Union in a future tour. "Those cats don't seem to get anywhere with their summit conferences," he said.

"Perhaps Satch might get somewhere havin' a basement conference. I'd like to go there." Armstrong, who was looking remarkably sprightly for a 60-year-old, was celebrating, on Wednesday, the 20th anniversary of his marriage to Lucille.

Toast

"Did she get any present?" somebody asked. "Just a kiss," answered Lucille. Louis lifted his glass to toast the occasion. "B. and B. on the rocks," he explained to an inquirer. "Well, you don't want to stay on the same drink all your life." Any Press reception for Louis Armstrong is liable to degenerate into a verbal "Brandy and Benedictine with ice."



Louis, with Trummy Young, on a previous visit.

struggle in which the best in-fighter takes the laurels. I wrested these statements from the battlefield. On retirement: Musicians don't retire, daddy, they just stop when there ain't no more gigs. Ambitions: Why should I plan at my age? Favourite records: I thought that "Porgy and Bess" I made with Ella was a very good album.

Future records: I don't plan the record dates. The "Armstrong Story" film: They talk about it, but they haven't done anything about it. Maybe they don't think I've done living yet. Hollywood Bowl: Your Chris Barber was there with us. His band was wonderful. Modern jazz: I don't know about modern jazz; you got to play good, with good tone and feeling, in any jazz."

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turing **DON RENDELL**, **Kathie STO-**
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*SUNDAY (16th). 7.30-11:
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lous **BILLY WOODS Big Beat**
Band.

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TET, **Shannon**, **Glyne**, **Mann**—
The Johnny Walker Trio and
guests. Compere, **Johnny Gun-**
nell. Starts at 11.30 a.m.: **TEM-**
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*SUNDAY AFTERNOON, 3-6 p.m.
The Big Beat Jam Sessions.

*FRIDAY—contd. •
KENNY ROBINSON Jazzband—Cy.
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CHURCH NICKY ASHMAN'S RAG-
TIME JAZZ BAND.

SUTTON, "Red Lion": **DICK**
MORRISSEY.

*SATURDAY •
A BEDKHAM WELCOME:
PANAM JAZZMEN featuring
TREVOR ARNOLD—Harvey Hall,
Fairfield Road.

ABOARD JAZZBOAT, Townsend
Wharf, Kingston: **Patricia**
JAZZMEN.

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FOLKNET, College Arms, Crown-
dale Road (off Mornington Crescent
Underground) 8 p.m.—**Bob Daven-**
port, **Evina Shure**, **Dave Burke**.

HITCHIN Jazz Club, Legion Hall,
Paynes Park: **CY LAURIE JAZZ-**
BAND.

HOT CLUB OF LONDON, 7 p.m.:
DICK CHARLESWORTH AND HIS
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Poisie Street, Woolwich.

PECKHAM: Y.E.J.C. Ken Hine
Jazzband.

QUEEN VICTORIA, North Cheam:
EGGY LEY, plus interval.

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MARKET TAVERN, 8 p.m.

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Shannon, **Clyne**, **Orr**, **Christie**, 8-11.
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venor Ballroom: **MICK MULLIGAN**
and **GEORGE MELLY.**

BARNET, Assembly Hall, Union
Street: **PETE RIDGE JAZZMEN.**

BERKHAMSTED Jazz Club,
King's Hall, Opening October 23:
CY LAURIE JAZZ BAND.

BOB WALLIS—Olympia, Reading.

BROMLEY, KENT, "White Hart":
High Street, 7.30: **SIMS-WHEELER**
VINTAGE JAZZ BAND.

HARROW JAZZ CLUB, British
Legion Hall, South Harrow: **MIKE**
DANIELS DELTA JAZZMEN with
DOBEN BEATTY.

MORDEN: TERRY LIGHTFOOT'S
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AMERSHAM ARMS (opposite New
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CATFORD, "TIGERS HEAD,"
Broomley Road: **BOB WALLIS STOR-**
VILLE JAZZ BAND.

COLYER CLUB OPEN.
CLUB ORLEANS, Colchester: **CY**
LAURIE JAZZ BAND with **ELLA**
MITCHELL.

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Oakfield: **KENIE BALL JAZZMEN.**

DICK CHARLESWORTH—Carfax,
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Chislehurst.

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MAN DAY'S JAZZMEN.

MICKY MULLIGAN with **GEORGE**
MELLY, **White Hart**, Southall.

OXFORD, Carfax Ballroom: **Dick**
Charlesworth and his **City Gents.**

PURLEY: PETE RIDGE.

ST. ANNS, Market Hall: **SIMS-**
WHEELER VINTAGE JAZZ BAND.

*THURSDAY •
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CHARLES QUINTET.

ANOTHER POETRY AND BLUES
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SAT. EVE.—THE JAZZ FIVE!
ALL NIGHT—BOBBY WELLS!
WED.—JOHNNY DANKWORTH!

*FRI., OCT. 14th (Tonight) 2 Sessions
7.30-11.30: **HAROLD MCNAIR QUARTET PLUS**
"THE QUINTET."
12-2.30 a.m.: ALL NIGHT JAM SESSION.

*SAT., OCT. 15th, 2 Sessions
7.30-11.30: THE JAZZ FIVE, **ASH, KLEIN**, "THE
QUINTET," PLUS **MCNAIR**.
12-2.30 a.m.: ALL NIGHTER with **BOBBY WELLS**,
HAROLD MCNAIR and "THE QUINTET."

*SUN., OCT. 16th
7.30-11.30: THE **TUBBY HAYES QUARTET**
PLUS "THE QUINTET."

Our Resident "QUINTET" features
SCOTT, DEUCHAR, NAPPER, ORR,
PURBROOK

*MON., OCT. 17th
7.30-2 a.m.: **BRIAN DEE** QUARTET WITH
STAN ROBINSON, PLUS **JAM SESSION.**

*TUES., OCT. 18th
7.30-2 a.m.: **DICK MORRISSEY** QUARTET, PLUS,
MICHAEL GARRICK QUARTET.

*WED., OCT. 19th
7.30-2 a.m.: **JOHNNY DANKWORTH**
QUARTET & LENNIE BEST QUARTET

*THURS., OCT. 20th
7.30-2 a.m.: **TERRY SHANNON** QUARTET
FEATURING **HAROLD MCNAIR** PLUS **GORDON**
BECK Trio.

Have you Heard **HAROLD MCNAIR!**
Full Coffee Bar Service at all Sessions.

SUNDAY Night is Dankworth Night at the MARQUEE

165 Oxford Street
October 16th, at 7.30

Three Band Session
TONY KINSEY Trio
with
TOMMY WHITE

DUDLEY MOORE Trio
Hugo Boyd Kenny Clare

and later in the evening
the
**JOHNNY
DANKWORTH
ORCHESTRA**

BRIGHTON CHINESE JAZZ CLUB

Adjoining Aquarium
Sat. Oct. 15th 8-12
SUN. 10-12 AMERICAN CLUB
ALL COLOURED CAST
Cha-Cha Mamba - Modern Combo
Fon. 16th Oct. 10-11
SAN JACINTO JAZZ BAND
Frida. Oct. 14th 8.15-11.30
CHARLIE GALBRAITH
ALL-STAR JAZZ BAND
Chop Chop Velly Good

MARQUEE

165 OXFORD STREET, W.1
The London Jazz Centre
Saturday, October 15th
★ **JOE HARRIOTT**
QUINTET
with **FRANK HOLDER**
★ **TUBBY HAYES**
QUARTET

Sunday, October 16th
★ **DANKWORTH**
(see display on this page)
Wednesday, October 19th
★ **HUMPHREY**
WYLTTELTON BAND
★ **LALLY FAWKES**
QUARTET

Lyn Dutton & Wilfrid Van Wyck Limited beg to present

A STUPENDOUS ENTERTAINMENT
featuring

Mr. ACKER BILK

AND HIS
PARAMOUNT JAZZ BAND

at the
ROYAL FESTIVAL HALL
On Thursday, October 27, at 8 p.m.

TICKETS (Price 5/-, 7/6, 10/- & 12/6) from R.F.H. Box Office
(WAT 3191); CHAPPELL'S (MAY 7600), 50 New Bond St., W.1,
and usual Agents

MUSICIANS WANTED \$4. per word

ALL INSTRUMENTS needed for Big Band... Dagenham/Royal area... 404. Mon-Fri.

NO CHARACTERS, please.—Box 241. ALL MUSICIANS WANTED.—Sit in and blow... Sunday luncheon at the TALLY HO Resident Group...

AMATEUR TRAD. Banjo, Bass, Tuba, Drummer, West Ham area.—Box 229. AMATEUR TRAD. Trombone, Near Waterloo Station.—Can. 8763 after 9 p.m.

A MUSICAL CAREER with a Cavalry Band... Keen near from 19 years, boys 15 years, can train for Class A1 Tradesmen as Musicians.—Apply: Bandmaster, 3rd Carabiers, Prince of Wales's Dragoon Guards, Alwalton Barracks, Aldershot.

BAND OF THE 16th Hussars The Queen's Royal Lancers. Vacancies exist for Oboe, Dance Drummer and Dance Pianist... Musical duties only and all sports. First-class Military Band and Dance Orchestra.—Apply: Bandmaster, 14th Hussars, Queen's Royal Lancers, Osney Barracks, B.F.P.O. 36.

BANDS, ACTS, VOCALISTS wanted. Send details and photographs to JORIK AGENCY 28, Tottenham Road, London, N.W. BANDS, PIANISTS (N.Y.E.). London.—Pro. 4542.

BAND THE ROYAL INNISKILLING FUSILIERS, require keen Brass Players, Sax-Clar., and Pianist.—Apply: Bandmaster, 14th Hussars, B.F.P.O. 10.

BASSIST for semi-pro. Vocal Instrumental Group with own club, also working generally 10-mile radius London Airport. A self-thrusting lacking experience considered. Only must rehearse.—Box 246. BASS PLAYER for trio, Northern Ballroom, good dancers, 6 nights.—Box 226.

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BRASS PLAYERS required. CORNET, EUPHONIUM in particular.—Write: Bandmaster, Royal Scots Greys, British Forces Post Office 15. CAVALRY AND ROYAL SCOT REGIMENT BANDS. Ambitious young bandmen 16-17 years old and bandmen from 17½ years old are required for Royal Scots Greys Corps Bands. Training includes tuition on all instruments, theoretical training to G.C.E. and coaching in all sports. Apply: Director of Music, Junior Leaders Regt., Corps Bovington Camp, Dorset, or to the Bandmaster of any of the Regiments of the Royal Armoured Corps.

COMPETENT NEW ORLEANS Clarinet for Hutton Band, contact: Jerry, 24, Goodwood Avenue, Hutton, Essex.

DANCE BAND DRUMMER required for the Band of the Staffordshire Regiment. An experienced musician considered.—Write for particulars to Bandmaster R. A. Hunt, LEAM ARM, 1st Bn. The Staffordshire Regt., Watlington Barracks, Leamington Spa, Warwickshire.

DIXIELAND TROMBONIST for established band. Own Sunday Club. Pal. 7588. DRUMMER wanted: young, keen reader, must swing. Full particulars to: George Water, West End Ballroom, Birmingham.

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LEAD ALTO AND LEAD TENOR SAXOPHONES REQUIRED FOR THE ROYAL SIGNALS. NO. 1 DANCE ORCHESTRA VIOLINIST AND VOCALIST ALSO REQUIRED FOR THE CONCERT ORCHESTRA. EXCELLENT PAY. FOR MORE MUSICIANS: TRANSFER, ENLIST OR RE-ENLIST.—BOX 204, "MM."

LONDON Night Club requires Trumpet, Tenor, Bass and Drums. Six-month contract. November/April. Box 238. PIANIST seeking permanent or temporary weekend lounge work should contact Clayman's. Immediate vacancies.—Bishopsgate 5531 (day).

PIANIST URGENTLY REQUIRED. A vacancy now exists for a Pianist in the Band of the 3rd Bn. The Parachute Regiment. Applicants should apply to the Band Director, 3rd Bn. The Parachute Regiment, Curragh Barracks, Aldershot, Hants. PIANIST urgently required by the Band of the Royal Dragoons for four of Far East. Bandmaster, Risborough Barracks, Southcliffe Kent.

PIANIST WANTED for Ballroom Orchestra. Permanent engagement (night only) to suitable applicants. Applications to: Mr. G. Green, Musical Director, Doncaster Co-operative Society Ltd., Doncaster Emporium, St. Sepulchre Gate, Doncaster.

MUSICIANS WANTED—contd.

VERY GOOD Tenor and Trumpet wanted for semi-pro. West Coast Jazz Quintet. Must read and rehearse. Phone: Col. 3649.

WANTED: A Plectrum amplifier Spanish Guitar player with Vocals. Apply: Harold William The Conqueror, 630, Romford Road, Manor Park, E.11. Phone: Ilf. 1066.

WANTED: Piano player for U.S. Clubs. France, preferably doubling accordion or Vibes.—Peter Postle Restante, Evereux (Eure), France.

WANTED, versatile 2 or 3-piece musical entertainers with vocals for saloons. Apply: Harold William The Conqueror, 630, Romford Road, Manor Park, E.11. Phone: Ilf. 1066.

YOUNG, KEEN GUITARIST wanted for 3-handed act, able to sing harmony; state bright, good prospects.—Box 238. YOUNG TENOR wanted.—Wimbledon 4475.

BANDS \$4. per word

A BAND, able, accomplished available. Booking N.Y.E. Pro. 4543. ABLE, ADAPTABLE aggregation. Multi-instrumental Vocal, leader. Cleveinton, N.Y. James, Act. 5744.

ABOVE ALL, Clayton Agency Dance Bands for every occasion; any genre, any style, book now for New Year's Eve.—Enquiries: Blt. 5531.

BROADCASTING Bands guaranteed success.—Johnny Howard, Add. 5237. CERTAIN SUCCESS if you contact us for your next function. CABARET Bands, Rock Groups, etc. HUNT BALLS, BARTZVANS, FIRMS DANCES, especially Coloured, JAZZ, Rock, etc. Tel.: Egar 5325.

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ALL FUNCTIONS, 3-8 satisfaction guaranteed.—Waltham Cross 26108. UNASSURED, Trio to 7.—Release 773. BANDS. Now booking Xmas.—Barnwood 4826.

BEN NETHERWOOD'S Woolvitz Jazzmen, available.—Bradford 47486 or 23460. BILLY WEBB and his music for dancing. 29, Park 584.

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ERIC RAYMOND QUARTET, ex-five years Orchard Ballroom, Purley, Surrey, ready for any add. FOUR PIECE.—Per. 6913.

FIRST-CLASS quartet returning to Britain after very successful season in Norway with engagements in 100+ night clubs.—Box 225. G.M.M. class semi-pro. Bands.—S. 5486.

HOWARD BAKER Bands and Cabaret Bands, either stand or resident. 69, Glenwood Gardens, Ilford, Essex. 4943. JACK and the Rippers with Larry Kenny now available.—Book: C. Carter, 24, Goodwood Avenue, Hutton, Essex.

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ABLE ACCORDIONIST available.—Pro. 4542. ABE PIANIST.—Pro. 4542. ACCORDION/AMPLIFIED, car.—Eal. 9669.

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GUITARIST ELECTRIC, doubling Hawaiian. Broadcasting 50.00. read/w. busk, anything.—Fulse Hill 4823, or Box 230 "MM."

GUITARIST ELECTRIC.—Sta. 2536. HARMOND ORGANIST, own instrument, available gigs, residency. Dance music, etc.—Box 235, "MM."

LEAD ALTO/CLAR., semi-pro, experienced, join regular group, 9-12 piece preferred.—Der. 6597.

ORGANIST, own Seimner New Concert, Ballroom, Club, Restaurant, etc. Gigs welcome.—Bill Bushkin, Bucking. Farm, Great Wakering (Essex) 467.

ORGANIST/PIANIST, experienced.—Fulham 89, Durants Road, Enfield. PIANIST, able.—Pro. 4542.

PIANIST/ACCORDION.—Bayswater 4850. PIANIST/ARRANGER, first-class.—Mal. 2977.

PIANIST, BRILLIANT PROFESSIONAL SOLOIST/VOCALS, Read/w. busk, anything. Amateur transport, uniform. Can provide group.—Chiswick 3885.

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PIANIST, first-class, modern dance/straight read/w. busk, solo broadcasts, resident, position London or abroad, or ship's orchestra.—Geoffrey Head, 24, Carlton Drive, Paignton, Devon.

PIANIST.—Gerrard 384. PIANIST, just concluded two years resident.—Mon. 6946. PIANIST, young (November), N. London, 61 hr.—Lab. 7788.

PIANIST or TRIO.—Ars. 2703. PIANIST.—Perle 2765. PIANIST (PRO.) modern, read/w. busk, good personality, requires resident engagement.—Gra. 4586.

PIANIST, solo dance.—Per. 6311. PIANIST, SOLOIST, good-class, modern, inexhaustible repertoire, exclusive specialist, mainly business would join group, Tuesdays, Fridays vacant.—Hil. 9250.

PIANIST, talent, dance, Jazz.—Chit. 8214. PIANIST.—Terminus 6014. STEEL GUITARIST, Trio.—Hou 5490.

WING VIOLIN.—Put. 5146. TENOR.—Finchley 5749. TENOR, good busk.—Fitzroy 6076. TENOR.—Lib. 2958.

TENOR, read/w. busk.—Riv. 4853. TENOR/VIOLIN.—Bar. 3221. TENOR/VIOLIN, car.—Eal. 9869. TENOR/VIOLIN, S/D.—Terminus 3885.

TROMBONE.—Bec. 4632. TROMBONE, wishes to join genuine jazz group. London area.—Box 237 "MM."

TRUMPET.—Sydney 4388. TRUMPET, free October 10th onwards. Gigs, or perm.—Jeff, Tul. 4823.

TRUMPET.—Ray Osmond, Acorn 2076. VIBES.—Hayes 3651.

VOCALISTS \$4. per word. YOUNG Como-like Singer, experienced, very strong, appealing personality, available for Band or Group.—Box 236, "MM."

VOCALISTS WANTED \$4. per word. SINGER/GUITARIST (rock and pop) required, work waiting.—Pal. 1212, 5.30-6.45.

GRAND TALENT Competition every Friday, 7.30-9.00, at the "Tally Ho," Kenilworth Town (one minute from Tube Station). Cash prizes.

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ROYAL PP1 Over 15,000 ohms impedance. Light, strong, with tone and volume control. With lead and plug, in black or white, only £4.19.6



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ROYAL P1 & P2 P1, the standard 'cello model, is cheap only in price. With lead and plug £2.3.6

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WRITE FOR LEAFLET Full details in illustrated leaflets from Rosetti of Fitzroy Court, London, W1

from page 5

archaic prose that amusingly decorates his record sleeves are admittedly a gimmick. "To sell records," says Acker, "I couldn't talk like that if I tried. And, anyway, what's wrong with a bowler? My bank manager wears one." Entertainers are traditionally coy in discussing the actual loot, but those close to Acker assess his earnings at around the £100 a week mark. Excluding disc royalties. The trad boom is, indeed, only just starting. The kids who went for the fundamental beat and simplicity of rock are

finding all that and a bit more in the real jazz. There's no telling what could happen, once the make-a-quick-buck-gentry latch on to its popularity and organise a little exploitation. But until that happens, Acker Blik regards it all as a beautiful dream that sometimes resembles a nightmare. "If the craze finished, I'd go back to Somerset quite happy," he says. "I'd still make a living. I'm a qualified blacksmith, Dad." NEXT WEEK.—Dick Charlesworth, Mick Mulligan and Terry Lightfoot.

MINER'S MAKE-UP COMPETITION this week's best

Every week, Miner's Make-Up is giving away LPs to purchasers of their Competition Pack who can translate ordinary phrases into effective "beat" language. Here are this week's 56 winners: Miss Brenda da Costa, 5/55, Welsh House, Farm Road, Quinton, Birmingham, 32; Miss Pauline Yeats, 26, Wayside, Banwell, Newcastle-on-Tyne, 5; Mrs. R. Broadhurst, 2B, Countess St., Palfrey, Walsall, Staffs; Miss Jean Ridley, 1, Minton St., Shore-ditch, N.1; Mrs. P. E. Malyon, 205, Queens Rd., Peckham, S.E.15; Miss Brenda Fletcher, Sheba, Proctors Park, Barrow-on-Surrey; Mrs. G. Duxley, 54, Murray Ave., Bromley, Kent; Miss V. Elliott, 9, Minton Rd., Bromley, Kent; Miss Norma Fisher, 29, Ivor Place, Nr. Baker Rd., Fulham, S.W.6; Garwarth Rd., Fulham, S.W.6; Miss Valorie St. N.W.1; Miss Linda S. and Miss M. Smith, 18, Park Ave., Pinner, Middlesex; Arthur Henderson House, Fulham Rd., S.W.6; Miss Janice Dibley, 37, Foxhays, Reading, Berks; Miss Barbara, 22, Kingsway, S.W.1; Miss S. M. 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Film plans for Peter Elliott

NEGOTIATIONS are under way for singer Peter Elliott to star in a Hollywood musical with Hollywood swim-star Esther Williams. Peter was contacted by Esther last week over the transatlantic phone.

Terms are being discussed by

Peter's manager, Tito Burns. The two stars met in America in 1955, when Peter, British Olympic and Empire Games champion, was in the States training for the 1956 Olympiad.

Peter's swimming so impressed Esther Williams that she asked him if he would be interested in making a film for a company she was considering forming. She has since heard his records as a singer, and now repeated the film offer.

LIGHTS ON FOR EARTHA



Eartha Kitt appeared in the BBC's "London Lights" on Wednesday with BBC Variety Orchestra conductor Paul Fenouillet and her pianist, MD, Pat Dodd.

RUSS SHEPHERD WEDS

Russ Shepherd, pianist with Malcolm Mitchell's Trio, married Hove dancer Diane Edgerton at Hove, on Saturday. Best man was Johnnie Spence.

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Emperor March
(Imperial Two-Step and Boston)
Esperano Barn Dance
Eton Boating Song
Evergreen Quadrilles
Floradors Lancers
Fylde Waltz
Gainsborough Glide
Hearts Of Oak Lancers
Heather Bells (Litchford
Schottische)
Her Golden Hair Barn Dance
Hurdilla
Imperial Waltz
Inspiration Veleta
Joyous Moments (La Rinka)
Kings Waltz
Litchford Schottische

Lauder Quadrilles
Lilac Waltz
Lola Tango
Maxina
Pavlova Gavotte
Poor John Barn Dance
Prince Charming (Waltz Cotillon)
Put On Your Ta-Ta Little Girl
(Dinkie One-Step)
Saunter Serenade
Savoy Schottische
Seaside Saunter
Skirl o' The Pipes
Songe D'Automne (Waltz)
Stage Door Quadrilles
Stroll Along Saunter
Take Your Partners (Waltz Cotillon)
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Heats will be staged during the second week in February with the Grand Final at the Royal Festival Hall on February 17.

This anticipates the BBC's famous Eurovision Song Contest — to be staged at Cannes in March — by a month.

£1,000 prize

The ITV Festival, which is staged with the co-operation of the Music Publishers' Association, will be fully networked. Prizes totalling £250, £500 and £1,000 will be awarded to the winners.

A panel of 16 members of the public in each of the nine independent TV areas outside London will act as judges, and the winners will be determined by the votes of these panels.

The entries, all originals, will be submitted by members of the Music Publishers' Association. And the numbers must have been accepted by a music publisher.

50 songs

The Popular Publishers' Committee of the MPA will select 50 of the songs submitted and hand them to an ITV Selection Committee. The Committee will then pick a short list of 20 songs to qualify for the heats.

Closing date for entries is December 10. Any contestant not already in touch with a publisher should write to the British Song Contest, The Music Publishers' Association, Ltd., 78-79, Mortimer Street, London, W.1.

PICCADILLY PRESLEY

The Hal Wallis film, "G.I. Blues," starring Elvis Presley, opens at the Plaza, Piccadilly Circus, on November 10.

Elaine in Estoril



An imposing action shot of singer Elaine Delmar, who opened a fortnight's season at the Casino Estoril, Portugal, on Tuesday.

SPECIAL

Fifty fabulous years in Tin Pan Alley—that's the unrivalled record of Lawrence Wright, the Duke of Denmark Street. Read the full story in next week's 24-page "Melody Maker."

NEXT WEEK

TWO DATES FOR CONNIE FRANCIS

American song star Connie Francis plays two London concert dates during her short stay here.

They are at the Gaumont, Lewisham, on October 29, and Astoria, Finsbury Park (30th).

Go, Girl, Go!

Now the search for the "Go, Girl, Go!" girl has really begun. Last entries reached the "Melody Maker" on Monday, and this week the judges are going through the piles of discs that have been submitted from all parts of the British Isles.

From them will be selected the singers to appear at next Friday's (21st) Semi-Finals at Wimbledon Palais, London. All the lucky ones will be notified by first post on Monday.

TOMMY POLLARD DIES AFTER A LONG ILLNESS

PIANIST-VIBIST Tommy Pollard died on Friday after a lengthy illness, finally diagnosed as peritonitis. He was 37. The funeral took place at Harlington, Middlesex, on Wednesday. Tommy was one of Britain's first modern jazzmen and a founder-member of the famous Club Eleven in 1948. At the club, he played with many of today's big names of British jazz, including Johnny Dankworth, Ronnie Scott and Tony Crombie.

American trips

He first achieved fame with Buddy Featherstonhaugh's group in 1947, subsequently playing with many combos and making frequent trips to America as a musician aboard ocean liners.

In 1950 he was a member of the Ronnie Scott-Kenny Baker Quintet, which represented Britain at a Jazz Festival in Amsterdam.

For the past eight years Tommy had worked only intermittently.

Dates switched

Two of the dates in his four-week tour have been changed. Instead of Llanberis on October 31, he will play the Gaumont, Taunton, and the Brighton date (November 6) has been switched to the Grand, Kingston. Jimmy flies to the Continent on October 24 for a TV show in Paris.

'KEEP OUT' BID

From Page 1

position of American artists bringing musicians to Britain if our people can't take musicians to the States.

Comments Shirley Basses's personal representative, Peter Charlesworth: "I will fight this ruling tooth and nail. I have written to the AFM pointing out that dozens of American stars have brought accompanists here."

'Childish'

Says Colin Beaton: "This attitude by the AFM seems very childish. One is bound to feel a certain amount of resentment when you look round and see the American musicians playing here now."

Accompanying musicians and MDs have been brought to Britain in recent years by Judy Garland, Lena Horne, Sammy Davis, Jr., Johnnie Ray, Billy Daniels, Billy Eckstine, and other U.S. stars.

Flying out

Shirley Basses and Peter Charlesworth fly to the States on November 3. Ten days later, Shirley appears on the Ed Sullivan Show and may guest on two other TV programmes.

Footnotes MM New York correspondent Ren Grevatt: "The feeling here in the States is that an American pianist can easily accompany Miss Bassey on her TV show."

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.

'Guinea pig' Humph

Humphrey Lyttelton will act as a guinea pig for the ABC-TV Midland programme "You'd Never Believe It," on Sunday, when Huw Thomas investigates the reasons why "trampeters go dizzy when they play high notes."

DEATH OF SYD BURKE

Well-known bassist Syd Burke died in St. Bartholomew's Hospital, Holborn, on Wednesday, after a long illness. He was 45 and leaves a widow.

MILES DAVIS

is an artiste

The only duty an artiste owes an audience is to give of his best. Miles Davis played the greatest jazz we have heard in the flesh (and the least diluted by "Showmanship"). We wish to thank him publicly for the intense pleasure he has given us.

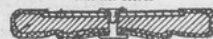
Charles Fox · Benny Green
Alexis Korner · Alan Morgan

GORDON BEESON gives WARNING

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PAT. No. 685768



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No. 2 THE CONCAVE SURFACE

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MELODY MAKER

Vol. 35 No. 1400

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