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Vol. 1 No. 13

JANUARY 4-18, 1962

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GEORGE HARRISON

PAUL McARTREY

PETE BEST

**FULL RESULTS INSIDE**

Cover photograph by Albert Marrion

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**PEAK PROMOTIONS**

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TOM HARTLEY Photo: Peter Kaye

### EDITORIAL

MERSEY BEAT—Fortnightly  
January 4th - January 18th  
81a RENSHAW STREET  
LIVERPOOL 1  
ROYal 0033

Tom Hartley, the fine young tenor who received a mention in our first issue, is now manager of the Storyville Jazz Club. Formerly manager of the well-known Jacaranda coffee-club, Tommy has been advised to try and make a name for himself in show business. At a party at the Blue Angel club, at which Emile Ford, John Leyton, Joan Small and the Avons were present, Tom sang such numbers as "Blue Moon" and "I've Got You Under My Skin." It was at the party that he was advised to get himself a manager and he would be sure to make the grade, for, fortunately, Tom belongs to the 'Romantic School' of singers, and since Matt Monro has made such a success, romantic ballads are all the rage.

Success! success! success! these words seem to follow Alex

Power around, for this versatile entertainer is going from strength to strength. As a songwriter Alex has been writing songs for a great number of years, one of them was recorded by Russ Hamilton, two others have recently been accepted by a record company and a number of people are eager for him to write songs for them. As a playwright Alex has at last made the grade and a play of his, set in the Scotland Road area of Liverpool, will be appearing on television soon. In a recent letter, Alex writes: "I will be appearing on a Bert Weedon T.V. show after Christmas... and have also been asked to appear at the Embassy Club, Blackpool, in January with Al Read and Lilian Rose. Regarding my songs, some have recently been recorded by Matt Monro." We wish Alex all the best, and

no doubt will be hearing more about him in the near future.

What strange quirk of fate drew Bert Donn into a shop to buy a guitar seven and a half years ago? He had no musical intentions before that time, and a sudden inclination to pay £2 10s. for a guitar he'd noticed when passing a second-hand shop proved to be a turning point. Within three months he could play the instrument and he joined a Hawaiian guitar group. Bert's tastes inclined towards swing and modern jazz, his idol was Barney Kessel, so before long Bert had his own group. They were resident at the Corinthian for 12 months, resident at the Latin Quarter for 14 months, and they now play occasionally at the New Royal Restaurant, the Odd Spot Club and other centre night spots.

Bert has strong feelings about the amateur musicians who play virtually for "peanuts." These people make life difficult for the semi-pro who has practiced hard and expects a fair price for entertaining. Undercutting is a nasty thing, he maintains, and the public have to suffer inferior musicians because some amateurs play for ridiculously low payment.

The other members of Bert's group were eager to talk of modern jazz. "It is a music for the connoisseur," they say, and are very doubtful about it becoming popular in Liverpool, at least as live entertainment on a club level. They are unanimous in their opinion that jazz is inherent in Americans and also in their environment, and that British musicians will always look to the Americans for their ideas.

For the benefit of club secretaries, managers, promoters, musicians, variety entertainers and, indeed, to anyone in the local entertainment world, there will be a special greatly enlarged issue on March 29th, which will include a supplement "A Who's Who of Merseyside Entertainers." Since we are striving to include practically every entertainer on Merseyside, both professional, semi-pro and amateur, we would appreciate it if interested parties could contact us immediately.

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**NEXT ISSUE OF MERSEY BEAT ON SALE JANUARY 25th**

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## THE ROVING 'I'

BY BOB WOOLER

### AN APOLOGY TO FRANKIE MARTINO

My attention has been drawn to inaccuracies about Frankie Martino in the issue of December 14th/January 4th. I said that Freddy Fowell had no agents or managers and that he was only tied to Fontana with Derry and The Seniors, the inference being that he had no right to suggest that he had any control over the engagements entered into by Freddy Fowell.

Frankie Martino's Solicitors have notified me that the above statements were incorrect and that in point of fact Freddy Fowell is under written agreement to Frankie for 6 years from the 6th March, 1961.

I apologise to Frankie for having published incorrect information about him and assure him that it was a genuine mistake on my part.

# JACK O' CLUBS

## N.U.R. SOCIAL CLUB

If ever I enter the tourist trade with a job of showing overseas visitors the English working class way of life, it is to the clubs I would conduct them. I refer to social clubs like the N.U.R., not to some of the dingy proprietary clubs that imagine that a 20 watt bulb and a juke-box constitute "soft lights and sweet music." To look down to the floor of the

concert room and see 400 happy people composed of members and friends enjoying waiter service for their drinks and the best entertainment that club-land can offer is a heart warming sight and brings the thought that the £14,000 it cost was well spent money. The fund to acquire premises was started in 1947 and the opening in 1952. I tried to pinpoint an individual who had been the driving force behind this grand club. Speak to the president, Len Olden, J.P. he will tell you what the secretary Mr. J. Guigan does. Contact the sec. and he relates all the Concert secretary Mr. S. McGorian undertakes and succeeds in doing. Buttonhole Mr. McGorian and he informs you what a great committee they possess. Oh, yes! they do not hesitate to talk about the 2,000 membership, the refrigeration system, the perfect amplification of sound to all parts of the building, the cosy lounge, the billiard room, their football team, that Ken Dodd made a B.B.C. recording at their club and how low prices were kept at the four bars, but about their part never a word. Knowing about the Christmas show they take to the kiddies in Alder Hey Hospital, their generosity to Old Age Pensioners and Spastics, and their endeavours to help any worthy cause, I was drawn to the conclusion that only a group of men composed of those mentioned plus Vice Pres. Mr. J. Nichols and Mr. C. Gallagher and a committee of twelve, willing to put club before self, could achieve the results shown by this friendly club. Thank you N.U.R. for a pleasant evening.

## OFF STAGE

Judging by the club dates of Billy Kramer and the Coasters it would seem that the Mums and Dads are beginning to 'dig' the music their teenage sons and daughters have enjoyed for many moons.

Certainly the youngest and one of the most versatile performers, he covers the lot from sand-dance and tap to pop songs and Al Jolson impressions, Phillip Woods must make the top. He's a real nice kid off the stage and on.

Met Lennie Wren recently. This coloured artiste radiates warmth in personality and voice. He tells me he's doing very well thank you. When he sings "Be My Guest Tonight" you feel he really means it.

In reply to a young aspirant to club and stage work. A performer must be aged 15 unless

special permission has been granted by the education authorities.

May I suggest to the concert secretaries, who have discovered that the addition of a jive group to their straight band gives a perfect finish to their holiday socials, that they copy the dance promoters. These lads never get left. They book early.

Must get Bob Wooller to teach me the language of the "Hep cats" it must be spreading to the 'Squares.' I gave a big smile when I heard a middle-aged salesman, when describing the merits of a new guitar, say "Man it's the very end!"

Here's wishing a Happy New Year to all Club and Artists. You can make it a memorable one by helping to build your very own paper "Mersey Beat." More adverts mean more news space.

## CLASSIFIED ADVERTS.

Advertisements are charged at 4d. per word, minimum charge per line is 1/6d. The text should be printed or typed on plain paper and sent to "Classified Advertisements", Mersey Beat, 81a Renshaw Street, Liverpool 1. Advertisement forms are also available from the above address. The number of insertions required must be clearly stated, and a cheque enclosed to cover the cost (allow five words to the line). All advertisements must be prepaid. The publishers reserve the right to refuse or discontinue any advertisements without giving any reason. In the event of such refusal or discontinuance the balance of any prepayment will be refunded.

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### GREETINGS

A SWINGING NEW YEAR

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CLAY ELLIS

and his

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Clay, Mike, Stu, Malc, Ken.



**TOMMY WARD** Photo by Dick Matthews is a well-known Merseyside comedian and has been a performer for 14 years.

We Guarantee a Great Show Every Friday and Saturday at . . .

### FRIDAY 12th—

Dale Roberts and The Jaywalkers  
Faron and The Flamingos  
Billy Kramer and the Coasters

### SATURDAY 13th—

Johnny Sandon and

The Searchers

Karl Terry and

The Rockin' Cruisers

The Strangers

Earle Preston and The T.T.'s

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OVER 90% OF OUR GROUPS  
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### FRIDAY 19th—

Earle Preston and the T.T.'s

### SATURDAY 20th—

Earle Preston and the T.T.'s

Dale Roberts and the Jaywalkers

Lian and the Invaders

See Echo for final details

Congratulations T.T.'s on reaching Top Twenty after only six weeks!

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DANCES!

# MERSEY BEAT POPULARITY POLL

## RESULTS

1. The Beatles
2. Gerry and the Pacemakers
3. The Remo Four
4. Rory Storm and the Hurricanes
5. Johnny Sandon and the Searchers
6. Kingsize Taylor and the Dominoes
7. The Big Three
8. The Strangers
9. Faron and the Flamingos
10. The Four Jays
11. Ian and the Zodiacs
12. The Undertakers
13. Earl Preston and the T.T.'s.
14. Mark Peters and the Cyclones
15. Karl Terry and the Cruisers
16. Derry and the Seniors
17. Steve and the Syndicate
18. Dee Fenton and the Silhouettes
19. Billy Kramer and the Coasters
20. Dale Roberts and the Jaywalkers

## SURVEY

There has been tremendous interest in the "Mersey Beat Popularity Poll" and we were pleased at the response we received in voting forms. Fortunately only one or two forms were disqualified as they did not conform to the rules.

That the first four groups were most popular was a foregone conclusion all signs have indicated their popularity; the crowds that flock to their performances, the regularity of their bookings, the letters and requests for photographs and news concerning them. Of the four the Remo Four are acknowledged to be the best instrumental group on Merseyside, and the Beatles have been regarded as a top group throughout 1961.

No one could predict the next

\*\*\*\*\*



GERRY AND THE PACEMAKERS who come Second

\*\*\*\*\*



THE FOUR JAYS who come Tenth

\*\*\*\*\*

three positions, and they came as a pleasant surprise. A comparatively new group, the Searchers, have a big advantage in the remarkable vocalist Johnny Sandon. The Dominoes, the Kingsize group, changed personnel during the year, and for a short time broke up. That they should be placed so high in the results after such a set back is indeed a credit to their showmanship, and one can imagine they would have been placed even higher had the break-up not occurred. The Big Three, too, deserve credit for being so high up, being a trio in a competitive field where so many other groups have larger line-ups places them at a disadvantage. They have come through with flying colours.

The Flamingos are another group to be congratulated, having only appeared during the last quarter of the year. Of course, Faron was popular earlier in the year with his former group, the Tempest Tornados, and Raven fans, no doubt, follow the Flamingos.

Standing at number ten are the four young men with the goonish sense of humour—The Four Jays. There is no doubt at all that there will be some startling changes in next year's results. Had the poll been held a few weeks later Billy Kramer and the Coasters would probably have been higher, for their appearance at halls and clubs recently have gained them many new fans.

The Seniors, holding a valuable record contract, will certainly find success in 1962. The Bluegenes, placed at No. 23, will also be recording in the New Year. Many readers stated that they withheld voting for the Bluegenes, which explains their low placing. Obviously Bob Wooler's statement that they stand alone influenced many voters. Altogether 34 groups received places, but at present we are only concerned with the top twenty. We look forward to next year's poll, and to the new groups appearing during 1962.

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# TOP TWENTY

XMAS/NEW YEAR 1961/2

SUPPLIED BY NEMS

1. **STRANGER ON THE SHORE**  
ACKER BILK
2. **MOON RIVER**  
DANNY WILLIAMS
3. **JOHNNY WILL**  
PAT BOONE
4. **LET THERE BE DRUMS**  
SANDY NELSON
5. **TOWER OF STRENGTH**  
FRANKIE VAUGHAN
6. **SO LONG BABY**  
DEL SHANNON
7. **TAKE GOOD CARE OF MY BABY**  
BOBBY VEE
8. **I'D NEVER FIND ANOTHER YOU**  
BILLY FURY
9. **YOUR THE ONLY GOOD THING**  
JIM REEVES
10. **MIDNIGHT IN MOSCOW**  
KENNY BALL
11. **I UNDERSTAND**  
THE G-CLEFFS
12. **BIG BAD JOHN**  
JIMMY DEAN
13. **WHEN THE GIRL IN YOUR ARMS**  
CLIFF RICHARD
14. **WALKIN' BACK TO HAPPINESS**  
HELEN SHAPIRO
15. **RUN AROUND SUE**  
DION
16. **HAPPY BIRTHDAY SWEET 16**  
NEIL SEDAKA
17. **THE TIME HAS COME**  
ADAM FAITH
18. **TOY BALLOONS**  
RUSS CONWAY
19. **MY FRIEND THE SEA**  
PETULA CLARK
20. **TAKE FIVE**  
DAVE BRUEBECK

## Guitar Corner

Hu Birch and Bob Hobbs

Xmas has gone and many of you may have been lucky enough to have found an amplifier in your stockings? To the lucky ones or those who already own amplifiers, particularly the home-made type—take heed.

A few guitarists have been killed and many have received nasty shocks through either ignorance of basic safety precautions or arrogance to the dangers that exist when electrical equipment is not used properly.

Buy a neon tester, the screw-driver type, and carry it with you always. This is a must. Always use a three-pin plug on your mains lead from the amplifier and be sure the amplifier is earthed to this plug. Red wire to the right, black wire to the left and green wire to the earth pin. Test the socket with your neon tester before plugging in to ensure the wiring is correct (live on the right), plug in, switch on and, just to be sure, touch the chassis with your neon—if it lights up there is a fault somewhere.

For those who persist in using bayonet type fittings, I can only say, make certain you test the chassis to ensure the plug is the right way round and take care to retest every time the plug is removed and replaced (perhaps by another performer).

Remember, the guitar will play whichever way round the wires are but, should you earth yourself for instance taking hold of the stand whilst already having hold of the guitar—the result could be fatal.

On a happier note, may we both wish you, A Very Happy New Year.



The 1962 wish of Mark Peters and The Cyclones is to develop musically.

## MERSEY ROUNDABOUT

By Virginia

Our biggest disappointment at Christmas time came when we had to postpone the Christmas Party. This was due to the apathy and disinterest of certain groups who refused to come along and lend their support. Let us at least hope that they are not so hypocritical as to come to us for support in the future. Our thanks to Mr. Ralph Webster, of the O.P.B. who did so much to help us at this time—not forgetting Bob Wooler . . . Frank Bowen, formerly of the Teenbeats, Cliff Roberts and the Rockers, the Strangers and the Lonely Ones is now rhythm guitarist with the "Cyclones." Frank is happy with Mark's group as he feels that the piano gives the group a distinct individual sound. He says that the group's ambition for 1962 is to develop musically . . . the ambition of Dee Fenton and the Silhouettes is to travel further afield (their German trip has been delayed as the drummer is unable to gain leave from work at present) . . . The Coasters would like to top the "Mersey Beat" Poll at the end of the year . . . The Flamingos hope to make a success in Germany . . . The Remo Four would like to turn professional . . . and the Four Jays would like to make money.

The Orrel Park Ballroom which has been open 16 years received an all-time record attendance this Christmas Eve . . . One of the newest groups of 1962 are the Denisons—you'll be hearing more about them next issue . . . Another new group is called the "Banshees." Formerly the "Dynamoes," the group broke up three months ago, meanwhile they have polished up their playing, and with a streamlined name are back on the scene again. The line-up is Dave Walker, rhythm and vocal; Rod Flannigan, lead guitar; Rog Cooper, bass and Rob Allan on drums . . . We have at last built up a portfolio of photographs and they can now be obtained from the "Mersey Beat" office on Saturday mornings. . . We hear

that Gerry Marsden was unwell over Christmas, and hope he's a lot better now . . . Pete Best was also feeling bad, and Ringo Starr took over the skins at the Beatles Christmas party . . . The Bluegenes will be off to London at the end of the month to finish their Orlole record "How It Flies." They haven't yet decided on the flip side, but "How It Flies" was written by A. and R. man, Jack Chroeder, who has written several numbers for Helen Shapiro.

## READERS LETTERS

I am writing on behalf of the undermentioned. We feel sure that it is our duty as fans of Ken Dallas and Silhouettes to write and ask you if you could print a photograph of them in your paper. We are very pleased to see you have mentioned them once or twice, and we are sure you will agree with us that they are a fabulous group, and given the chance they deserve they will be very successful.—Janet Cooke, Evelyn Pallot, D. Holmes, P. Rudall, M. Neilson, J. Davies, K. Hurley, S. Rollinson, M. Hyslop, B. Murphy, S. Cooke, E. Ingham, P. Moose, H. Dalton, M. Hogan, M. Lawso, P. Randles.

*Ken Dallas and the Silhouettes came thirty-first in the poll, and I feel sure that they will climb higher and higher next year with such loyal fans behind them.*

May I congratulate you, though belated, on the introduction of "Mersey Beat." It is indeed a well-edited and long-awaited periodical. I lead a fairly well-known, if not fantastically good rock group called "Dave and the Rave-Ons"—the name taken from Buddy Holly's big hit record.

I used to play drums with the then "Thunderbeats" (now the "Tallsmen"), but left to fulfil my ambition and sing in my own group. I first met with Adrian Flowerday, a pal of mine since childhood, as our fathers used to be on the stage together. The two of us then got together with Harold Dickinson and got to work. All three of us are at school, so expensive equipment, and hence big dates, are impossible, but we struggle with what we've got, and after having played various dance dates in Wallasey we hope to appear in panto at New Brighton at Christmas. The group line-up is as follows: Dave Crosby, vocals; Harold Dickinson, lead guitar; Adrian Flowerday, rhythm guitar.

DAVE CROSBY.

59 Vaughan Road, Wallasey.

*Thank you very much for the information, Dave, we are always pleased to hear from groups. We are sure that with the interest you take in your music, you are bound to make a success of things. Incidentally, as mentioned in the editorial, there will be a special "Who's Who of Merseyside Entertainers" on March 29th—don't forget to be included.*

**PHOTOGRAPHS  
IN MERSEY BEAT  
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THE OFFICE**



LEO RUTHERFORD and SHENA at the Odd Spot. Photo: Peter Kaye

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7th—ROYAL CARIBBEAN STEEL BAND  
11th—LEO RUTHERFORD QUARTET  
12th—DAVE LIND JAZZ BAND  
13th—ART REID JAZZ BAND  
14th—RON PARRY INC.  
15th—DIXON HALL QUARTET

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# AROUND THE CLUBS

When the "Odd Spot Club" opened in Bold Street one Saturday evening in December, the public were at last able to view the remarkable club which has been the talk of the town for months. Enterprising manager Jim Turner decided that some live entertainment was in order and booked various musicians, including the Bert Donn Quartet, the Vermont Four, the Caribbean Steel Band, Billy Kramer and the Coasters and Leo Rutherford's Jazz Band, the line-up of which is as follows—Tom Burns, trumpet; Leo Rutherford, clarinet; Dave Dixon, alto sax, clarinet and guitar; Brian Hall, guitar and banjo; Ainsley Dunbar, drums; Shena, vocals. The group usually include a bass in the line-up, but have no permanent bassist at the moment. Membership is obtainable only from the club itself and the fee is five shillings per annum.



JOE. Photo by Dick Matthews

Storyville Jazz Club (2/6 per annum), the Phoenix Coffee Club and the Scorpion Coffee Club. However, we would like to stress the fact that only the application forms are available at this address and actual membership is given at the clubs themselves.

Many readers have written to us requesting application forms for membership to various clubs. We would appreciate it if all correspondence of this nature included a stamped, addressed envelope. Applications forms available from this address include those of The Cavern Jazz Club (Membership 1/- per annum), The Black Cat Club (Merseyside's only Country and Western club), The Mandolin Club (A licensed club for theatrical personalities), Heaven and Hell (details later in the article),

Heaven and Hell, unfortunately, did not open on December 13th as work was slightly delayed, however, it will only be a matter of weeks to the opening. Membership to the club, which will be licensed, will be £1/1/- per year.

Pictured above is a face well-known to many of Merseyside's rock and roll personalities. Joe, the proprietor of Joe's Restaurant, is a cheery individual. His restaurant provides a valuable service to entertainers due to its late opening hours, and it is a home-from-home for entertainers, or indeed anyone who finds themselves abroad in the city centre in the early hours of the morning. Entertainers who finish a show late in the evening know they can go along for a meal and meet friends for a chat, no wonder the place is becoming so popular.

We would appreciate hearing from members of the Black Cat Club as we would like to include a Country and Western corner in future issues . . . We hear that George Williams, proprietor of the Scorpion Club, is contemplating opening another coffee club in the near future.

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ENGLAND'S PREMIER  
COUNTRY & WESTERN  
CLUB

**THE BLACK CAT CLUB**

LONDON ROAD

THE NORTH'S TOP  
COUNTRY & WESTERN  
ARTISTES EVERY  
WEEK!

## JOHNNY SANDON

Johnny Sandon joined up with "The Searchers" two years ago. At that time they had a different line-up than the present one which has remained unchanged for the past fifteen months. The original bassist dropped out because he started courting. When one thinks about it, the boy-girl relationship is the main reason why many groups break up, for the late teens is a period which is very important in young people's lives. Members of rock and roll groups have very little time for courting—as one member of "The Searchers" found out—he's engaged.

Johnny himself has resolved himself to the problem; he loves show-business but if he met a girl he wanted to marry, he'd pack it in and settle down. There has only been one girl who has made a serious impact on his life.

Unfortunately, due to commitments with the group he couldn't spend enough time with her, there were frictions and they finally parted. Johnny is convinced they would have hit it off together had he not been in a group.

"At the moment," he says, "entertaining is more important than personal relationships. Being with a group gives you the opportunity of meeting a lot of girls you wouldn't normally meet, so things balance themselves out. Meeting girls is invaluable and I'm content with odd dates between playing—nothing steady."

Johnny has always been seriously interested in the theatre and used to appear at the David Lewis Theatre. When he joined "The Strangers" he attempted to keep up both activities. Rehearsals took place on Tuesdays and Thursdays, so he avoided accepting bookings on Thursdays. The show itself would last three days only, so he doesn't take bookings during that period.

However, with trying to play with a group, act, and see girls, he found he couldn't do three things at once and reluctantly had to abandon his acting—although he doesn't really believe he's given it up. "I want to make my mark in show business," he says, "and I thought the best way to do it was to concentrate on singing, make a name for myself as a vocalist and then branch out into acting, which is my first love. Most singers who have a bit of theatrical training prefer acting, it gives more satisfaction and scope. Acting has done a lot of good for me, it has given me stage presence and taught me to project my voice. When numbers like "Are You Lonesome Tonight?" are featured prominently with an acting part in the middle, I feel more at ease doing it than another singer would be—the same goes for a number like "Big Bad John."

## MY TOP POPS—1961



Brian Epstein Photo: Albert Marion

The chart that follows is a purely personal choice of discs selected from the records that have appeared in Britain's Top Twenty during 1961. Included here is what I consider to have been the most disappointing disc of the year from a commercial point of view. How Tony Newley's 'What Kind of Fool am I' did not make No. 1 spot I will never understand. In general it has been a poor year pop-wise. Most of the discs in the earlier part of the year were very run of the mill type. The second half of 1961 was certainly much more interesting. On the other hand the top five discs listed in my chart are probably among the best single records to have received commercial success in many years. 'Take Five' is certainly a phenomenon. It's appeal has staggered the musical world. It's my own belief that here was a brilliant example of a disc being presented to the public at the right moment. Anyway from the point of view of these first five discs things are certainly 'looking up boys'.

Looking at the future, January

1962 will see the issue of three very important records. Elvis Presley's 'Can't Help Falling in Love/Rock-a-hoola Baby' has climbed high quickly in the States. Already the soundtrack LP of Cliff Richard's 'The Young Ones' is selling fast. The title song from the film will be released on a single the first week in January. And thirdly of great interest to Mersey beaters the fabulous record on which The Beatles back Tony Sheridan will be issued on January 6th. This could be a big one for the Beatles whose records I look forward to seeing in the charts in 1962. These are the records I will remember of 1961;

TAKE FIVE

Dave Brubeck.

GEORGIA ON MY MIND

Ray Charles.

WHAT KIND OF FOOL AM I ONCE IN A LIFETIME

Anthony Newley.

THE TIME HAS COME

Adam Faith.

TAKE GOOD CARE OF MY BABY

Bobby Vee.

SEPTEMBER IN THE RAIN

Dinah Washington.

YOU'LL ANSWER TO ME

Cleo Laine.

REACH FOR THE STARS/CLIMB EVERY MOUNTAIN

Shirley Bassey.

THAT'S MY HOME

Acker Bilk.

SAMANTHA

Kenny Ball.

And a Happy New Year to everyone.

Brian Epstein.

## PARISIAN ROCK

Unabridged, unexpurgated, uncensored, we now present a startling report on the rock and roll scene in Paris by The Beatles. This item has long lain in our files, collecting dust whilst we pondered over the thought 'dare we print it.' Due to Christmas feelings, we are a bit merry, so we brushed off the dust, and here it is:

It was 10 o'clock, o'clock it was, when we were entering the OLYMPIA in Paris to see the "Johnny Halliday Rock Show." The cheapest seats in "les theatre" (French) were seven and sixpence, so we followed the woman with the torch (English).

When Johnny Halliday came, everybody went wild—and loud was the cheering and many the dancing in the aisles, too. But the man said 'sit down,' so we had to.

The excitement rose, the audience rose to dance, like the many boys and girls dancing along the back rows. Also old men, which is stranger still, isn't it.

Meanwhile, later the same week, we go to "Les Rock Festival" held in a club in Montemartre, with Danny et les Pirates and many more groups for your evening's entertainment. Topping the bill was Vince (Ron, my boy, Ron) Taylor, star of English screen and "Two I's."

The atmosphere is like many a night club, but the teenagers stand round the dancing floor which you use as a stage. They jump on a woman with gold trousers and a hand microphone and then hit a man when he says "go away." A group follows, and so do others, playing "Apache" worse than many other bands. When the singer joins the band, the leather jacket fiends who are the audience, join in dancing and banging tables with chairs.

The singers have to go one better than the audience, so they lie on the floor, or jump on a passing drummer, or kiss a guitar, and then hit the man playing it. The crowd enjoy this and many stand on chairs to see the fun, and soon the audience are all singing and shouting like one man, but he didn't mind.

Vince (Ron, Ron) Taylor finally appeared and joined the fun, and in the end he had so much fun that he had to rest. But in spite of this is had been a wonderful show, lovely show . . . lovely.

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## MERSEYSIDE JAZZ 1961

Nineteen sixty-one saw a national boom in British traditional jazz, the birth of the title "Trad Fad," the presentation of three leading bands at a Royal Variety Show, Acker Bilk as a minstrel in a Christmas T.V. production "The Princess and the Pea," and the appearance of many jazz discs in the hit parade. This was the year jazz became really accepted as a household word, not as a music for way-out Beatniks or avid purists, but as a music for the young at heart, gay, lively and invigorating.

On Merseyside, audiences continued to receive only the best that the world of jazz had to give. There were several concerts, and Modern fans had the opportunity of seeing such leading modernists as Zoot Sims, Tubby Hayes and Ronnie Scott. All the leading British bands appeared in the city, including the top three: Acker Bilk, the Temperance Seven and Kenny Ball. Acker appeared on a river cruise and a concert at the Empire, and received his biggest ever Merseyside audience. Kenny Ball made his debut at the Empire, and reader Brian McInnesy, who saw the show tells us: "It was superb. The popular selection of numbers both old and new was very entertaining, and the verve and life Kenny Ball put into his playing was great. The cohesion shown by the band itself was good enough to prove the are of international class. The clarity of the clarinet playing and that of the bass and trombone, brilliantly led by Kenny Ball, was a pleasure to listen to."

For the folk enthusiasts who have always had the opportunity of listening to the first class vocal group "The Spinners" had

some added tit-bits. There was the appearance at the Cavern of Sonny Terry and Brownie McGhee, two of the world's greatest folk artistes, and at the Central Hall concert of Pete Seeger.

Terry Lightfoot made a winner out of "True Love" and was also favourite at the Cavern where he appeared more than once, as did Bob Wallis, together with his Storyville Jazzmen.

And talking of "Storyville," the Liverpool Jazz Society underwent a change of name, had a fabulous face lift, and emerged as "The Storyville Jazz Club." Tony Cooper has this to say of its opening: "Saturday, December 23rd saw the opening of a well-run, new jazz club at 13 Temple Street on the site of the old "Iron Door." There has, however, been a truly remarkable transformation, and amid a tasteful and well executed decor, the lucky founder members of the club were lucky to hear a well-balanced all night session of some of the best jazz Merseyside has heard for a long time.

"The Panama were in splendid form, particularly trombonist Laurie Renton, who wears a cigarette behind his ear with the ease of Josh White, Bourbon Street Parade rounded off the opening session and provided a good introduction to "The Confederates," a first appearance on Merseyside. Accomplished musicians these! but they need to smarten up their uniforms to match their virtuosity. The gravel voice of Bob Mickleburgh was well received and provided a fine foil to his trumpet playing in the true Satchmo style. Dizzy Burton's group and the "Blue Mountain Boys" rounded off the session."

A truly entertaining year for jazz fans and we will shortly be bringing you news of the wonderful programmes ahead.



Kenny Ball with some members of his band

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PACEMAKERS, THE STRANGERS

Friday 12th—MIKE COTTON'S JAZZMEN, THE BEATLES

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