

# Melody Maker

Lionel  
Bart

See Page 3

June 6, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

## RAN THESE DISC HOPS Say Ballroom bosses

**BOSS**ES of Britain's ballrooms plan to probe the wave of disc hops which are springing up all over the country. These record sessions often run in village halls, teenage clubs and civic centres, have already put some dance proprietors out of business.

### PET DISC WITH BILLY MAY



Petula Clark is pictured with bandleader Billy May after her recording session with him in Hollywood last week. "Pet was just great," writes Howard Kmetz on page 12.

Now, the powerful Association of Ballrooms—which represents over 140 dance halls throughout Britain—will discuss the threat.

Says secretary Freddie Overton: "This is a matter of some concern. These record sessions represent unfair competition to ballrooms. The organisers do not pay record performance fees, and instead of employing a professional band, bring in an amateur skittle group."

#### AU backing

Backing the campaign against disc hops is the Musicians' Union.

Says assistant secretary Harry Francis: "We have been fighting them all along. They are unfair to the good ballroom proprietor, bad for musicians and bad for the youngsters."

"The teenagers are listening to a lot of rubbish instead of good jazz. If this goes on, where are the future dance band musicians to come from?"

"We think record sessions are harmful in every way. They are becoming a national problem."

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## U.S. CABARET STAR



American singing star Abbey Lincoln flew into London on Saturday for two weeks of cabaret at the Royal Club. She was pictured by the MM on Sunday during a recording session. She is pictured by the MM on Sunday during a recording session on June 10. 77s—Charles At Vase. The show will be screened on June 10.

## Joke misfires on 'Juke Box Jury'

THE jocular disc-jockey feud between David Jacobs and Pete Murray misfired in BBC-TV's first "Juke Box Jury" on Monday. Viewers rang the BBC to protest when Pete said to David:

"I can't understand why you're so beastly to me. You've got a very big future. They need men like you in the crabs' toilet in Leicester Square."

David snarled back: "Mention my name and you'll get a good meal."

### THIS WEEK

OWING to circumstances in the printing industry beyond our control, this issue of the "Melody Maker" has had to be reduced in size.

Some editorial features and advertisements are unavoidably held over.

#### Incognito

Pete told the MM on Wednesday: "No one in the studio was offended. The BBC just said they would prefer me to keep public conveniences out of future programmes."

David Jacobs said afterwards: "It was harmless fun. We are all schoolboys at heart, and schoolboys love lavatorial jokes."

Questioned about the viewers who rang the BBC in protest, David retorted: "Just a few cranks out of four million satisfied people."

#### Agreement

Producer Russell Turner said: "I cannot be sure of the exact words used, but it was some kind of lavatorial joke."

"We talked about it afterwards and agreed to be more careful."

"But we shall not alter the style of the programme and I definitely want it to stay spontaneous. David and Pete have not been censured and are, of course, still on the programme."

The BBC issued an official statement which said: "We regret the remarks, but it was an unscripted programme, and as it was the first of a series, the article may have been over-exaggerated."

Russell Turner added: "All my hopes, right from the top, were delighted with the programme."

## NAT COLE TV SHOW FOR BRITAIN

NAT "KING" COLE is the next American star to have a series on BBC-TV. The BBC has agreed to buy 26 shows featuring Cole and other top U.S. stars from America's National Broadcasting Corporation.

A BBC spokesman told the MM on Wednesday: "The deal is almost through. Only the final approval remains." Artists to be seen on the series include Eartha Kitt, Mel Tormé, Jane Russell, Hugh O'Brien, Betty Hutton, Sammy Davis Jr., Tony Martin, Tony Bennett and Billy Eckstine.

The deal to bring Nat "King" Cole to British TV screens was foreshadowed in the MM a fortnight ago. This is the now-famous series that was run by NBC-TV for many months without a national sponsor.

Sponsors had ducked the series owing to the "Jim

Crow" attitude of America's Southern States.

This series is another big capture for the BBC. Their six-month "Ferry Como Show" series ends this week and the six-month run next Friday.

Rumours that Como would visit Britain during his summer vacation were denied by a spokesman for the artist in New York on Wednesday.

Como's new lavish NBC-TV series starts on September 28, and planning for this will take up much of the singer's vacation period.

## BILLIE HOLIDAY CRITICALLY ILL

NEW YORK, Wednesday.—Billie Holiday is critically ill. She was rushed to hospital on Sunday when she collapsed after a stage performance starring Steve Allen.

She is suffering from atrophy of the liver, and has been placed on the danger list.

## Liberace is back

Liberace arrived in London on Tuesday for Variety at Pinetree Park Casino, starting on Monday, and Chippack Empire in a single TV appearance on "Sunday Night at the London Palladium" (1445).

## 'HEAVYWEIGHTS' AT THE PALLADIUM



America's "Heavyweights of Song" the Peters Sisters, opened in the new Max Baer show "Savaging Down The Lane" at the London Palladium on Friday. The notes—(L-R) Petter, Virginia and Anne—got together with Max before the show. (See review page 4)



Joe Harriott (seen here with Ronnie Ross) is not an acquired jazzman, says Steve Race. He was born for jazz.

# JAZZ

**YOU'll find the Club El Toro at 251, Finchley Road: a comfortable 10-minute drive from the West-End, or one stop on a fast train from Baker Street.**

Each Friday evening it opens from 8 p.m. to 2 a.m. complete with licensed bar and music by the Dill Jones Trio, plus guests.

I found the premises pleasant and the atmosphere just right for the enjoyment of music.

## Blues in F

As I went in, Dill Jones was playing a slow blues in F. This is not surprising, because on the rare occasions when I hear Dill in person, he always seems to be playing a slow blues in F. I don't blame him; he plays a very good slow blues in F. But no musician is at his best when working to one man, and Dill has a tendency to work to himself.

Wearing an expression of secret delight, he weaves capricious, slightly self-conscious improvisations, all of them impeccably played, but reminding me somehow of Bob Dawbarn's dismissal of Peter-Son's "A," superbly constructed machine.

Machine or not, Dill is certainly a fine player. His trio has all the smooth efficiency of a well-oiled gramophone, pouring out choruses of unvarying excellence until one presses the "Stop" button.

There is the Muzak of jazz: the sort of thing which would be on the air all day if the BBC programme planners were jazz fans.

When Harry Klein joins the Dill Jones Trio, the music takes on another dimension. Harry is an extrovert, aware of his listeners and of his duty to serve them. Musically he is a little shy and unadventurous.

He therefore gives the audience precisely what it wants—swinging, familiar, sounding modern jazz. And some of his phrases are a trifle too familiar, one can put that down to the artist, not to himself, which has never found a reason.

The saxophone is a curious family. Try to imagine Johnny Carson's tenor—it just won't work. Parker playing tenor was an unfamiliar experiment.

## Familiar

None of the great alto men could or should play anything but alto (and I'll include sibilant that remark). The same goes for the best tenor men: they create music exclusive to the tenor.

But study any baritone solo, from Leo Parker through Mulligan to Ronnie Ross, and you'll find a collection of modern phrases so familiar you could almost hum them, however well they may be performed.

The only exception—like so many of the jazz exceptions—was Harry Klein.

So Harry Klein romps through the delight but not very extensive repertoire of



ROUND THE CLUBS with Steve Race

baritone phrases, and is joined after a while by Vic Ash, who adds further complication to the characteristics of the saxophone family by playing clarinet solos on the tenor.

This is more successful. The tenor does not present the baritone's problems of weight, wind and general sluggishness.

Ash and Klein, in fact, form as happy a duo of modernists as one could wish to encounter.

When Joe Harriott joins them, however, the picture changes again. Harriott is not an acquired jazzman like the rest: he was born for jazz.

## Compulsion

I doubt if anyone even conducted a trivial conversation while Joe Harriott was playing. It is not just a matter of volume. There is a compulsion about his work which reminds me of the Bird. Joe Harriott is immeasurably our finest altoist: a true soloist of jazz.

Relaxed contrast, on the night of my visit, was provided by vocalists Cliff Lister-Jones and Helen McManara.

He joins the select handful of singers, headed by Ella and Louis, who can stand the band work. Parker playing tenor was an unfamiliar experiment. I was once place else.

Maybe I'll catch him somewhere else, or at the El Toro where one place like to visit pretty regularly.

(Steve Race leaves tonight for a tour of America. His comments on the U.S. jazz scene and on Ronnie Ross, Mellov Maken on his return.)

# Ed Hall to settle in Ghana

**EDMOND HALL, New Orleans clarinettist who worked with Louis Armstrong's All-Stars from 1955 until '58, is settling in Ghana in three or four months' time.**

The idea began germinating when the All-Stars visited what was then the Gold Coast three years ago.

In March this year, I reported that Edmond and his wife, Winifred, had flown to Ghana for a holiday.

The holiday was in the nature of an exploratory trip, Hall tells me. "Toronto correspondent, Helen McManara.

The friendliness of the people, also the progressive spirit of the place itself, convinced him and his wife that Accra would be an ideal town in which to live.

In Ghana, Helen McManara reports, Hall heard and played with several of the local jazz groups.

Though impressed with their keenness, he was less than enthusiastic about their technical knowledge.

## This World of Jazz

By MAX JONES

"The musicians had no conception of harmony," said Edmond. "By the time we finished one number, only the bass player, the drummer and myself were still playing."

Edmond believes that the training he can give them will make the young musicians happy.

Besides the climate, the beauty of the country and his friendly atmosphere, the Hall enjoyed the absence of racial discrimination in Ghana.

"If you can walk in dignity," they agreed, "it means everything to you."

## High-life kick

In Toronto, Edmond Hall worked with Mike White's band for a week at the West-over Hotel.

Pete Bartram, the band's bassist, says Hall was playing "as incisively as ever." "But now," he writes, "Ed is very much on a 'high-life' kick while he was here he taught us several tunes in this vein."

In addition to teaching in Accra, Edmond hopes to organize his own West African jazz group.

He told me that he would like to bring the band back to the States in about two years' time," says Bartram.

## Louis in London

WHEN Hall's former band arrived in London Airport on Monday evening, en route for Nova Scotia, I mentioned Edmond and Ghana to him.

"Yes," said Louis without surprise, "we have to teach there. We dug the country, you know. Lucille bought a strip of land there."

"Are we going to move to Africa to work?" Well, these things take time to sort out. Right now we got to keep moving in America. I don't know what they say... every day a dollar! But there's time."

Mrs. Lucille Armstrong underlined the point for me. "Ghana's no place for Louis to live. The money is in business. It's a place for a summer house, for vacations. New York is where we have to stay."

There were other airport comments on Hall's African trumphy Young, looking thoughtfully at his large personal. Perhaps I should have saved my money, too.

Billy Kelly, one of the sub-jud of Edmond's Ghanaese recruits: "I don't know what he'll use, but I know he'll never run short of drummers."

## Bechet's age

SPEAKING of his one-day stop in Paris, Armstrong told me how much he had been saddened by Sidney Bechet's death.

Bechet's age was a subject of conversation. "I don't know what he'll use, but I know he'll never run short of drummers."

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# ON THE BEAT

IT'S "On the Theatrical Beat" this week, with the Mermaid Theatre opening last Thursday with an 18th-century word and music and the London Palladium presenting Max Bygraves in a 20th-century production leaning heavily upon the more melodious tunes of yesteryear.

"Lock Up Your Daughters" music was right when he another week. The shocks when I saw the (in vision) orchestra.

"Men you don't normally find in a theatre," he said. "And there, sure enough, were people like (Tommy Wainwright), Stan Rogerick and Kenny Napper overlooking this rumbustious romp along the sea/lon of bearded Colin Beaton behind (visibly but not musically) the lyricist of "with the Caveman" writer, Lionel Bart.

"Dear Sirs..." I DON'T expect you'll ever see the results of this teamwork on "Housewife's Choice"—or any other BBC programme, for that matter.

Numbers like "When Does the Ravishing Begin" might raise eyebrows in certain parts of Chestnutham.

But they combine with Bernard's selection of the Henry Fielding script into a fascinating and unforgettable fanfare with which to open London's newest playhouse.

Summer mood BY contrast, Cyril Ornadel's **REBELS** at the Palladium turn the tables for the most part away from the beat of today's Top Ten.

For "Swinging Down the Lane"—not even "Swingin'" notably—most likely have been titled "Swinging Down Memory Lane."

Nevertheless, this out-of-door and away-from-it-all Robert Nesbitt creation goes with all the swing on its side and proves an ideal setting for the per-



with Pat Brand

THOSE three bundles of brass and the Peters for the first half.

Superb was their blues melody, during which the band lifts into full view of the audience to indicate in a jawn session with their pianist-arranger, the celebrated Billy Moore.

WHY no mention on (or invitation to participate in) the BBC Awards' programme of Jack Bain as Tommy Watt's partner who wrote the "Best" noted second Outstanding Jazz Composition?

TWO A&R men were discussed in a recent concert—I recorded a new rock singer yesterday—the name of whom escapes me.

He paused, thought for a moment. "No—on reflection, the name still escapes me."

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# Lionel Bart's Rocky road to fame

**LIONEL BART**, Ivor Novello award songwriter at 28, lit a tipped cigarette and leaned back on the long, low couch in his luxurious Kensington mews flat.

"I owe my reputation and success to rock-'n'-roll," he said in his quick jerky speech. "And in



Frankie Vaughan—Bart is associated with his heart of a man film songs.

## CHRIS REYNOLDS

goes to see Lionel Bart, Britain's most talked about songwriter. He rode to fame on the crest of the rock wave. Now his phone rings from morning to night with show and film offers.

particular to Tommy Steele.

"It was through my association with Tommy that I first came into prominence. Remember 'Rock With The Caveman' and all that jazz?"

## Prestige

The prominence that Bart speaks of is very real. He was engaged to write lyrics for "Lock Up Your Daughters," last week's inaugural presentation for the City of London's first theatre, the Mermaid. A

prestige assignment virtually unattainable for a big beat balladeer.

## Grateful

But Bart is more than that. "I'm grateful to rock—but I've progressed over the past couple of years. Now I want to make the break . . . to be known as a show writer, not just as composer of Tommy Steele's songs." And Bart is well on the way to achieving this laudable ambition. Offers flow in. "The phone rarely stops ringing between ten a.m. and midnight. His secretary is wondering where to stack the next batch of film scripts. But success isn't turning



Lionel Bart (r.) seen with Tommy Steele (centre) and Michael Praet. Bart and Praet collaborated on Tommy's early hits. Says Bart: "It was through my association with Tommy that I first came into prominence."

Bart's head and he remains a staunch friend of Steele. "Of course, I don't want to sever my connections with Tommy," he says. "We are great friends and I have respect for him. And after all, he is more of an all-round entertainer these days than a big rock singer."

By the end of the year, the name of Bart will be associated with at least three major film productions—Frankie Vaughan's newest starrer, "The Heart Of A Man," Steele's "Tommy the Toreador" and "Serious Charge," which introduces Cliff Richard to film fans.

## Musical

Theatrewise, Bart's star is rising. Apart from the Mermaid production, he had a hand in "Fing' Aln"; "What They Used To Be," recently presented at the Theatre Workshop. And a Bart original musical, "Oliver," is scheduled to open in the West End at the end of the year.

Not that he wants to take all a year's work into "Oliver." He could change his whole career.

But that he wants to take all the credit. Some must go to

another writer of talent, long departed, Charles Dickson. "Oliver" in fact is a musical adaptation of the immortal "Oliver Twist."

Bart had Steele in mind for the role. Then, as the show took shape, it became evident that a younger player would be needed.

## Task

But although his hopes are centred on "Oliver," Bart admits that "Lock Up Your Daughters" was a heavy task. It is a Restoration comedy far removed from anything he had tackled before. Bart's chore: 18 songs.

"A bit of a headache," he says, "but most rewarding." A couple of his new numbers in "Oliver" have a definite beat, but no one could liken them to rock-'n'-roll. The search for the stage Oliver goes on. Bart modestly turned down the offer to play Patsy. He prefers to stake his reputation on the book, music and lyrics alone.

# You don't know what a slump is

SPRING is here. At a time when we should be walking with a jauntier step and observing life through brighter and more optimistic eyes, the air is thick with gloom and lamentation.

Why? Because there is evidence that jazz is undergoing a recession, to use the current euphemism.

Jazz clubs are suffering from a surplus of oxygen, and jazz concerts are no longer selling-out at the drop of a half-imperial poster.

## Records

Before we drown in our own tears, it might be salutary to look back 12 years, when the post-war jazz revival was just beginning to stir. In those days, the monthly quota of jazz records put out by the major companies was something between two and six—and those were single 78 rpm discs, not long-playing.

Small private companies catered for the jazz fans, putting out jazz records on disc, on the thicket and surface consistency of a distinctive music. Anyone who dreamt of opening a jazz club for two or three hundred people seven nights a week would have made a hurried appointment with his psychiatrist in the morning.

## Furtive

Jazz concerts were furtive affairs held in dimly lit halls before a select audience, as at a profit while, once the requisite jazz fans had been paid, rarely exceeded 50. And apart from a few hot-headed amateur groups, there was no such thing as a regular



says HUMPHREY LYTTELTON

Jazz band playing jazz music exclusively. "The idea was Utopian. The first jazz boom came between 1946 and 1947. Jazz clubs thrived—but only on two or three nights a week. All over the country, sell-out jazz concerts were reported in huge born halls—but only quarterly or bi-monthly. Dozens of jazz groups sprang up—but only a few took the plunge into professionalism."

## Boom

Looking back on it, that first boom was a considerably less -perous affair than our current "slump."

Between '30 and mid '34 there was a decline. Jazz aficionados felt, bands folded, it looked as if the transient "crash" was over. From '34 to the present day, the story is familiar—a story of unprecedented jazz popularity which is only now showing slight signs of fraying at the seams.

Today, jazz is enjoying a heraldic "slump" of ten years ago. To those who cry "slump!" I can only say: "Brother, you don't know what a slump is!"

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## TALKING POINT

# BARBER v. MULLIGAN

HAVEN'T we all heard enough about Chris Barber? Take Monty Sunshine away and what is left—a very mediocre crowd with not an outstanding musician. The Mick Mulligan Band, both for music and rhythm, are streets ahead. Why not send them to America? George Melly would be a knock-out.—R. Gordon, Aberdeen.

**Melody Maker**

**TOP 10 LPs**

WEEK ENDED MAY 30, 1950

This Week	Last Week	Title	Artist	Label
1	(1)	<b>SOUTH PACIFIC</b> .....	Soundtrack	RCA
2	(3)	<b>GIGI</b> .....	Soundtrack	MGM
3	(2)	<b>COME DANCE WITH ME</b> .....	Sinatra	Capitol
4	(4)	<b>CURTAIN UP</b> .....		Pye
5	(6)	<b>MY FAIR LADY</b> .....	Original Cast	Philips
6	(5)	<b>THE BUDDY HOLLY STORY</b> .....		Vogue-Coral
7	(7)	<b>CLIFF</b> .....	Cliff Richard	Columbia
8	(10)	<b>SONGS BY TOM LEHRER</b> .....		Decca
9	(-)	<b>HAVE TWANGY GUITAR—</b> <b>WILL TRAVEL</b> .....	Duane Eddy	London
10	(-)	<b>KING AND I</b> .....	Soundtrack	Capitol

1	(1)	<b>A FOOL SUCH AS I   I NEED YOUR LOVE TONIGHT</b>	Elvis Presley.....	RCA
2	(2)	<b>IT DOESN'T MATTER ANY MORE</b>	Buddy Holly... Vogue-Coral	
3	(3)	<b>IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU</b>	Ricky Nelson.....	London
4	(5)	<b>ROULETTE</b>	Russ Conway.....	Columbia
5	(7)	<b>I'VE WAITED SO LONG</b>	Anthony Newley.....	Decca
6	(6)	<b>I GO APE</b>	Neil Sedaka.....	RCA
7	(9)	<b>NEVER MIND/MEAN STREAK</b>	Cliff Richard.....	Columbia
8	(4)	<b>DONNA</b>	Marty Wilde.....	Philips
9	(10)	<b>COME SOFTLY TO ME</b>	Fleetwoods.....	London
10	(12)	<b>GUITAR BOOGIE SHUFFLE</b>	Bert Weedon.....	Top Rank
11	(8)	<b>SIDE SADDLE</b>	Russ Conway.....	Columbia
12	(14)	<b>POOR JENNY, TAKE A MESSAGE TO MARY</b>	Everly Brothers.....	London
13	(-)	<b>DREAM LOVER</b>	Bobby Darin.....	London
14	(11)	<b>PETITE FLEUR</b>	Chris Barber.....	Pye
15	(17)	<b>WHERE WERE YOU ON OUR WEDDING DAY?</b>	Lloyd Price.....	HMV
16	(13)	<b>COME SOFTLY TO ME</b>	Frankie Vaughan.....	Philips
17	(-)	<b>MAY YOU ALWAYS</b>	Joan Regan.....	HMV
18	(16)	<b>CHARLIE BROWN</b>	Coasters.....	London
19	(-)	<b>A TEENAGER IN LOVE</b>	Marty Wilde.....	Philips
20	(-)	<b>MAY YOU ALWAYS</b>	McGuire Sisters.....	Vogue-Coral

**JUKEBOX TOP 20**

1	(1)	<b>A FOOL SUCH AS I</b> .....	Presley	RCA
2	(2)	<b>IT DOESN'T MATTER ANY MORE</b> .....	Buddy Holly	V-Coral
3	(6)	<b>I GO APE</b> .....	Neil Sedaka	RCA
4	(5)	<b>COME SOFTLY TO ME</b> .....	Fleetwoods	London
5	(3)	<b>IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU</b> .....	Ricky Nelson	London
6	(8)	<b>NEVER MIND/MEAN STREAK</b> .....	Cliff Richard	Columbia
7	(10)	<b>I'VE WAITED SO LONG</b> .....	Newley	Decca
8	(5)	<b>CHARLIE BROWN</b> .....	Coasters	London
9	(7)	<b>PINK SHOE LACES</b> .....	Dodie Stevens	London
10	(9)	<b>LOVIN' UP A STORM</b> .....	J. L. Lewis	London
11	(11)	<b>FORT WORTH JAIL</b> .....	Donegan	Pye
12	(14)	<b>ROULETTE</b> .....	Russ Conway	Columbia
13	(13)	<b>DONNA</b> .....	Marty Wilde	Philips
14	(12)	<b>SIDE SADDLE</b> .....	Russ Conway	Columbia
15	(16)	<b>PETITE FLEUR</b> .....	Chris Barber	Pye
16	(17)	<b>O'MON EVERYBODY</b> .....	Cochran	London
17	(18)	<b>HIAWATHA</b> .....	Tommy Steele	Decca
18	(-)	<b>WHERE WERE YOU ON OUR WEDDING DAY?</b> .....	Price	HMV
19	(-)	<b>GUITAR BOOGIE SHUFFLE</b> .....	Weedon	Top Rank
20	(20)	<b>SEA CRUISE</b> .....	Frankie Ford	London

1	(1)	<b>MILESTONES (LP)</b> .....	Miles Davis	Fontana
2	(2)	<b>THE KING OF NEW ORLEANS JAZZ (LP)</b> .....	Jelly Roll Morton	RCA
3	(4)	<b>ONE NEVER KNOWS (LP)</b> .....	Modern Jazz Quartet	London
4	(3)	<b>WILBUR DE PARIS PLAYS COLE PORTER (LP)</b> .....		London
5	(10)	<b>ELLA SWINGS LIGHTLY (LP)</b> .....		HMV
6	(8)	<b>JAZZ IMPRESSIONS OF EURASIA (LP)</b> .....	Dave Brubeck	Fontana
7	(5)	<b>DAVE BRUBECK QUARTET IN EUROPE (LP)</b> .....		Fontana
8	(7)	<b>MY FAIR LADY (LP)</b> .....	Shelby Manne	Vogue
9	(9)	<b>BLUE SAXOPHONES (LP)</b> .....	Coleman Hawkins and Ben Webster	Columbia-Clef
10	(6)	<b>THE BIG SOUND (LP)</b> .....	Johnny Hodges and the Ellington Men	Columbia-Clef

**TOP 10 JAZZ DISCS**

*(Labels: RCA, London, HMV, Fontana, Vogue, Columbia-Clef)*

**ALL RECORDS SUPPLIED INFORMATION FOR RECORD CHARTS**  
 LONDON—Head Music Centre, 5 B.I.C. London, England. S.I. 1. W. A. Clarke & W.S. 1. Bolo Five Records, E.10. A. R. Topic, S.E.15.1.  
 Popular Music Service, 1, Lambeth, W.C.1. FERRY, W. G. MANCHESTER—Dora Whitcomb, Ltd., 1, High and Adonis, Ltd.  
 and Record Headquarters, 27, E. Carroll, H. LITTLEWOOD—Sims, Ltd., 1, Beech Road, Ltd., 1, BIRMINGHAM—R. C. MANNING.  
 HULL—Debert Brothers, Ltd. EDINBURGH—Shannon Music Centre, Ltd. HOVE—Wicham, Kinnaird and Co., Ltd.  
 SLIDING—Hullas, LEEDS—B. S. Kinross, Ltd. SOUTH SHIELDS—Avonle Brothers, Ltd. WORTHINGTON—J. W. MANNING.  
 WINDSOR—W. A. MANNING. WOLVERHAMPTON—Fryer Brothers, Ltd., 1, 101, Wellington Street, W. WOODBURN—W. J. MANNING.  
 BRISTOL—J. W. MANNING. G.L.A.W.G.—Phyllis Weston, Ltd., G.S. FLYMOUTE—G. H. Yardley and Co. CHAWLEY—C. C. Whithers. BELFAST—Atlantic Records.

**20 TWENTY TOP TUNES**

- This copyright list of the 20 best selling singles for the week ended May 26, 1950, is compiled by the Popstar Publications Committee of the Music Publishers' Association, Ltd., Ltd. and is published in its entirety in this magazine.
1. **SIDE SADDLE (12-3)** Russ Conway
  2. **ROULETTE (10-1)** Russ Conway
  3. **MAY YOU ALWAYS (1-1)** Joan Regan
  4. **IT DOESN'T MATTER ANY MORE (3-1)** Buddy Holly
  5. **COME SOFTLY TO ME (4-1)** Fleetwoods
  6. **PETITE FLEUR (12-1)** Chris Barber
  7. **EMIEK (10-1)** Ewan MacColl
  8. **DONNA (11-1)** Marty Wilde
  9. **VENUS (11-1)** Ewan MacColl
  10. **CHARLIE BROWN (11-1)** Coasters
  11. **A FOOL SUCH AS I (1-1)** Elvis Presley
  12. **TRUDIE (10-1)** Ewan MacColl
  13. **SING LITTLE BIRDIE (10-1)** Ewan MacColl
  14. **WAIT FOR ME (10-1)** Ewan MacColl
  15. **I NEED YOUR LOVE TONIGHT (11-1)** Ewan MacColl
  16. **IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU (3-1)** Ricky Nelson
  17. **GOING TO THE SUN (11-1)** Ewan MacColl
  18. **MY HAPPINESS (11-1)** Ewan MacColl
  19. **SMOKE GETS IN YOUR EYES (11-1)** Ewan MacColl
  20. **GIGI (11-1)** Ewan MacColl

**Bobby Darin leads three new entries**

WITH last week's top three retaining their positions, the main interest lies in the rather remote regions of the chart, which contains three new entries.

Most prominent of these is Bobby Darin's *Dream Lover*, which has motion to 12th position and could well rise to match its success in the American best-sellers frame.

Darin, of course, scored here just under a year ago with *Spanish Soul*, his first original composition, which was also Charlie Drake's first success on wax.

Bob's second version of *May You Always* has made its entry—No. 17—and looks like outdistling McGuire Sister's effort, which has returned this week to 20th position.

*A Teenager in Love*, hoisted into the American lists by Dion and the Belmonts, has also been well covered by the companies on this side of the Atlantic, and is first to show in the frame is the Mark Siddle effort.

This gives Marty two discs currently in the Top Twenty—a double that is also being enjoyed by Russ Conway, whose *Roulette* has moved up a notch to No. 4.

Interesting to note that there are 10 discs in the list by British artists this week, the biggest number since the inception of the Mark Siddle effort in 1948.

In the LP chart the Cliff disc has made something of a comeback by rising again to No. 2, in place of Sinatra's *Come Dance With Me*—this week at No. 3.

With these two discs plus *Yvonne's Curtain Up* at No. 4, in demand, there could well be a new leader in this section before too long. Not before time, as the *South Pacific* title, at No. 1 since the LP list was first published, has almost become a part of the heading.

*Guitar—Will Travel*, set at No. 9, Duane Eddy's *Have Twangy Tones*—*Will Travel*, secured by itself, looks to attract the eye of listeners. It's certainly smart, though obviously copied from the tones of television's *Have Gun—Will Travel*.

**Post-skiffle groups are keeping folk music alive**

**SEAMUS ENNIS** was undoubtedly the star of the concert presented on Friday evening by Rory Guest and Peter Kennedy at Cecil Sharpe House, headquarters of the English Folk Dance and Song Society.

A yet more immediate significance was the music of the Wanderers, an indigenous and vocal quartet of considerable promise.



Jimmy McGregor.



Peggy Seeger.

**New approach**

Many people doubted the claim made by Fred Dallas in the *Melody Maker* some time ago that out of the native craze could emerge the performer—and an audience—for a much more authentic and wholesome approach to folk music.

The Wanderers are the living proof of that claim. For while Seamus Ennis, Jeanie Robertson and the like produce traditional performances in their own idiom, folk music must have more than a regional approach if it is to survive.

Line-up of the Wanderers, which was making its first live appearance at Cecil Sharpe House, Rory Guest and formerly of the City Rumpers Shirley Bland and Jimmy McGregor.

**Group sound**

Each is a strong soloist, and the group sound—vocal and instrumental—equally convincing, produced in Britain to date.

Seamus Ennis, of course, is a complete show in himself. Fitting from stories to songs, in whistles to killean pipes, one gets the feeling he could go on for ever.

I hope he will.

MUCH of what applies to the Wanderers can be said of Ewan MacColl and Peggy Seeger, who appear at the ACOE, Soho Square, each Saturday evening.

Both artists liberally intersperse their programmes with regional songs—Peggy Seeger with items from her native America and MacColl with Scottish numbers.

Like the Wanderers, however, their main concern is to perpetuate folk music, not merely to showcase songs created by their ancestors for a particular time and place.

The extent of their success can be gauged by the size of their audiences. For whatever the Ballads and Blues Association presents a concert, the halls are packed to the doors— even when there is no bar.

Peggy Seeger and MacColl are old hands at making the audience part of the act and on Saturday they were joined by another adept at the game—Rory McGowan. The lads also got a bonus item from the American folk group, the Weavers who turned up to get a look at the English scene.

What they saw must have heartened them. For they have long been conducting a lone campaign to widen the scope of folk music—and in particular to take it out of the paraded atmosphere of the salon.

Saturday's atmosphere was anything but rarified.—J. N. S.

**Peggy Seeger and Ewan MacColl pack 'em in**



# Frankie Vaughan for POP DISCS

**FRANKIE VAUGHAN** could easily click into **HIT Parade** top gear with "The Heart of a Man," title song of his new film.

This is an attractive ballad written by Peggy Cochrane and Paddy Roberts, and it is projected in powerful style by the Vaughan voice against a discreet rock beat from the Wally Stott Orchestra and Chorus.

Sometimes, somewhere, on which Frankie gets a composer credit with Lionel Bart, is another appealing song that provides an ideal vehicle for Mr. Show Biz. (Philips 45-74939)

**Johnny Duncan**  
**JOHNNY DUNCAN**, more subdued than usual, makes an impressive impact with his version of Kansas City, which is sung against an engaging and lifting beat.

That's All Right Honey makes a listenable encore. (Columbia 45-DB411)

**Gordon MacRae**  
**GORDON MACRAE**, one of the writers consistently featured on the American scene, offers a fine specimen of familiar songs on his LP "Gordon MacRae Sings."

And the backing by Van Alexander makes the atmosphere quality of this release. The Hopalong Cassidy number is Here! The Long, Hot Summer; It's a Wonderful Life; As Well as Spring; June in January; Autumn Leaves; My Funny Valentine; September Song; I'll Be Here for You; and It's Springtime in the Rockies. (Capitol T1146)

**Malcolm Vaughan**  
**MALCOLM VAUGHAN'S** new LP, "The Heart of a Man," features songs by the W.P. Sledge and others, including "More Than Ever, Willing."

## Songsheet presents part 2 of

# The Gershwin story

IN the early 'twenties, songwriters were exploring fresh fields in their quest for song material. Many experimented with famous melodies from the classics, harnessing them to popular rhythms of the day and adding lyrics.

But this practice was frowned on by publishers and composers who believed in writing and composing who created all the music. The Gershwins were in his mind for some time eventually became the trade name of "Rhapsody in Blue," and with the first performance by Paul Whiteman and his Orchestra on February 12, 1918.

Whiteman knew that he had succeeded in bridging the gap between classical and jazz.

But though George Gershwin felt his future was found up in piano and orchestral music, he did not let his "commercial" writing suffer. Once again brother Ira was the mainstay of the "beamed and butter" combination.

They decided to give up the "Scandals" show they had been writing for so many years.

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Walt For Me and The Heart of A Man (HMV 7EG4123)

**Russ Conway**  
**RUSS CONWAY** offers four of his outstanding piano stylings on the LP "Out of the Fog."

That's A Party, Amputation Rag, Twelfth Street Rag and Russian Rag. (Columbia SEG7856)

**Tony Dallara**  
**TONY DALLARA** is right on the money trumpet with an Italian song. And there are four on "Italy's Symphony Of Songs": (Candamari); Nu Tantillo; C'era Per Me il Cacio d'Amor and La Mia Maria.

Tuneful songs excellently sung. (Columbia SEG1857)

**Eddie Colver**  
**ONE** of Eddie Colver's most attractive recordings, Angelina, is the highlight of his new LP "Clay Melodies."

It's a collection of songs by Tully Melton, "Little Pique, Little Nervous and the Banana Tummy Melody." (Mercury 45-SEG1911)

**Barbara Evans**  
**BARBARA EVANS** represents the new wave of songwriters. For Me, Mother sounds like one of those old-time barroom songs with a touch of effect added. (Mercury 45-SEG1183)

**Big Bopper**  
**THE** late J. P. Richardson—his Bopper—has not only been represented by HMV's The Truth But also by what is talking about. Neither is another "Chorus" song. (Mercury 45-AMT1046)

**Ataire and his sister Adele** together produced the song Goodness Grace in 1922. This was later brought to London, renamed "Sue Fitting," with some songs by the Gershwins.

Aronson and Freedley preceded with the Astaire and had some songs by the Gershwins. "Lady Be Good"—with all lyrics and music by Ira and George Gershwin. One of the hits of the decade.

It had been previously written as a novelty dance routine by Fred Astaire long before the "Lady Be Good" show was first thought of by George and his continuous association with Aronson and Freedley, who had seven hit-creating shows, five were hits—"Swanee Song," "Tip Toes" and "Girlie."

George's most ambitious work was "Porgy and Bess," which took some time to write. When it was eventually produced in 1935 at the Colonial Theatre, Boston, he knew that this was his face of retirement and would always be his own favourite.

He had never known the best of health, and died from brain tumour after a series of unsuccessful operations, on July 11, 1937, aged 38.

**HUBERT W. DAVID**

That is, Jimmy Porter, the title song, which has a market sweet and a little bit of a swing.

And putting the notes in his trumpet is Barber's idea.

Hallow's strident trumpet tune, the last edge on the raw emotions stirred up by the title song, is a hard street fact. It provides a

fine performance by Richard Burton, Mary Oue and Claire Bloom.

This is the John Osborne production that has edge on the raw emotions stirred up by the title song, is a hard street fact. It provides a

fine performance by Richard Burton, Mary Oue and Claire Bloom.

reviewed by **Laurie Henshaw**

**Edmund Hockridge**  
**EDMUND HOCKRIDGE** one of the select few among current recording artists who can really sing, attains his customary high standard on the Italian song, Once Again, and You Are Never Far Away. (Capitol 45-112126)

**Ivor Townsend**  
**I**VER TOWNSEND COMES BACK TO ME. It's one of the standout tracks from the recent Ed Townsend LP, makes a worthwhile release as a single, if not in the way. Don't Ever Leave Me, written by Townsend himself, is a fine backing. This is a beautiful production job, as usual, with accompanist Nelson Riddle leading a large array of the cast. (Capitol 45-112126)

**Charleston City All Stars**  
**THE** rootsy-slooty sounds of the corn bands of the 'twenties are ingeniously re-created by the Charleston City All Stars. Titles: Puddin', Madeline, Honey Hummer, Wail, Five Foot Two; Varsity Drag; Too Toot Toot. (Top Rank JER5005)

**Fats Domino**  
**THAT** familiar Fats Domino sound is again in evidence on Marie and I'm Ready. OK—if you're for Fats, buy best. (London HJ8856)

**Jennie Smith**  
**H**ERES an unusual disc—two sides devoted to the same number, but with slightly different accompaniments. On the "A" side, "The Way My Pillow Sings" Jennie Smith accompanies the Ray Kay Orchestra. For the "B" side, she is backed by Jimmy Carroll and his group.

The latter side, with the newly sound, is the better score. This could even make the hit parade, if it were not for one that catches the ear—and the song lingers with an engaging insistence. (Philips 45-PP1014)

**Michael Holliday**  
**MICHAEL HOLLIDAY** sounds like a new discovery on Moments of Love, which is backed by the excellent Pleasure Dealers. (Columbia 45-DB1267)

**THE FINEST SELECTION OF**

# \* Guitars

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**ROGER—CRAFTSMANSHIP AT ITS BEST**  
The Roger Guitar enjoys a big reputation featured as a solo or orchestral instrument. The 'Roger' has proved its worth as a widely versatile instrument. Acoustic or Electric models from **£48.2.6**

**ZENITH—CHOICE OF THE ARTISTE**  
An instrument of quality and dependability to satisfy the most discriminating player. A large selection of models personally tested by Ivor Mairants. From **£14.0.0**

**VARSIETY**—an outstanding combination of value and design for the advancing student who wants to practise and perform on a moderately priced instrument. **£4.16.3**

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**JOH WHITE**—ideal for accompanying, this guitar is made to specifications by Josh White and tested by Ivor Mairants. **£21.6.0**

**WHITE FOR ZENITH**—Please send me your Zenith Brochure and Story Page List. **£25.4.0**

**BROCHURE AND STRING**—Name **£2.15.6**

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Frankie Vaughan could make the Hit Parade with a record out this week from his new film, "The Heart of A Man."

# Dankworth work a big success

**RESOUNDING** cheers from a packed Festival Hall greeted the premiere of "Improvisations for Jazz Band and Symphony Orchestra" by Johnny Dankworth and "straight" composer Matyas Seiber on Tuesday evening.

**Combination**

It is impossible to assess a work of this nature at first hearing, but it was clear at the Festival Hall that the Dankworth-Seiber experiment is infinitely more successful than Lebermann's "Concrete," and may come to be regarded as the first successful combination of symphony Orchestra and Jazz Band.

A symphony concert promoters might care to note that the huge auditorium was packed to the doors.

**Explosive**

It is crackling explosive music that moves forward with exhilarating effect from a simple line to complex patterns of melody, harmony and rhythm.

**NEWS CHRONICLE**—"A fine and exciting work, and has been a success."

doors. With their aid, we may soon hear the work again. VIC LEWIS said: "It was exceptionally good. I was very thrilled for Johnny. It was a good musical programme and I stood on my feet and clapped for fully 40 minutes."

In general, the daily Press music critics gave the work a warm reception. Said the DAILY EXPRESS:

**Explosive**

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**NEWS CHRONICLE**—"A fine and exciting work, and has been a success."

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# Barber Band in Osborne film

IT is Saturday night in a small provincial town. The pubs and the cinemas are closed, the streets deserted.

Only excitement left is in the town's jazz club. In the shadows, the youngsters are packed in.

Chris Barber and his band are the living, breathing laughter and infectious

charm of the Barber Band provide a perfect setting for the opening show of "Look Back in Anger" in the film version of the John Osborne play currently in the West End.

Here (if you can call him

that), is Jimmy Porter, the title song, which has a market sweet and a little bit of a swing.

And putting the notes in his trumpet is Barber's idea.

Hallow's strident trumpet tune, the last edge on the raw emotions stirred up by the title song, is a hard street fact. It provides a

fine performance by Richard Burton, Mary Oue and Claire Bloom.

This is the John Osborne production that has edge on the raw emotions stirred up by the title song, is a hard street fact. It provides a

DEANSBROOK ROAD, EGWORTH MIDDLESEX. Tel: 020 5581

NEWSBOX by Jerry Dawson

WHEN rock singer and Newley appeared in Leeds last week to boost his film "Idle On Parade," he met Dennis Shinnell...

OPENING—The Queen will open Paramount's new musical on Monday, the 8th day, Chris Barber and his band...

ONE-NIGHT STANDS—Lewis Rice and the Decca-Decca Records...

GOING, GOING, GONE

JAZZ went to the sale-room in Glasgow last Friday for the first time...

LOUIS—Ken Macintosh and his band tomorrow complete a tour...

SIGNED—Yorkshire vocal group the Opinions, who signed for next summer...

NEWCOMER—Tomorrow (8th) piano-instrument Dave Holt will appear...

Jazz on the air

- SATURDAY, JUNE 6: 1.30-12.15 A. S. Cousins. 1.15-2.30 C. Dawn Tene...

U.S. stars not tented by British cash

AMERICAN song stars Johnny Mathis, Nat "King" Cole and Jimmie Rodgers have politely refused to sing for their supper in Britain...

AMERICAN Jazz singer Dinah Shore will arrive at London Airport next Friday for one TV appearance...

A MELODY MAKER Award was presented in Hollywood last night to Paul Desmond...

JIM DAVIDSON, BBC Assistant Head of Light Entertainment, will return home for a three-month trip to Australia...

THE Performing Right Society holds its 45th Anniversary luncheon at the Grosvenor Hotel...

THE Falweather-Brown All-Stars start a series of jazz club appearances...

- 10.30-10.55 J. Jazz Workshop. 10.30-11.15 M. Hank, Mathis...

DINAH BOWS OUT OF BATH JAZZ FESTIVAL

AMERICAN Jazz singer Dinah Shore will arrive at London Airport next Friday for one TV appearance...

THE Bath Festival started its jazz concerts on Wednesday. Featured at the Regency Ballroom tonight (Friday) will be the Jazzmakers and five Continental stars...

A MELODY MAKER Award was presented in Hollywood last night to Paul Desmond...

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AMERICAN song stars Johnny Mathis, Nat "King" Cole and Jimmie Rodgers have politely refused to sing for their supper in Britain...

Even the expansive cheque-book of agents Lew and Leslie Grade is unable to tempt them across the Atlantic...

Modern Jazz Quartet will open its second British tour on the Royal Festival Hall on November 24...

Sydney Grace has hopes, however, of bringing a new rock group to the Continent and Britain...

Disatisfied with his Decca recording contract, traditional leader Ken Colyer may only re-sign in a few weeks...

THE Miss Mulligan Band, with George Moly, is booked for the Gaiety Gardens, Margate...

THE Jazzmakers make their first appearance at the "Music Shop" on Sunday...

IAN BELL'S Jazzmen and Neva Martin are to record and appear on the new Columbia LP "The Noble Art of Mr. Bell..."

AMERICAN folk singer group, the Weavers, arrived in London from New York last week...

SO FINE THE FIESTAS LITTLE RICHARD HL 6670 THE HAPPY ORGAN DAVE 'BABY' CORTEZ HLU 6652

FROM ITALY... "DRUMBEAT" LITTLE RICHARD FOR



THE BBC has opened negotiations with Little Richard and Ricky Nelson for appearances in "Drumbeat" this summer...

ANNABELLE LEE, glamorous blonde singer who was originally a member of the Fraser Hayes Four vocal-instrumental group...

THE Vernon Jazz Band, from Oldham, has returned to the traditional jazz group to record for the Top Rank label...

FOLK singer Fred Dallas has formed a new company, F. P. Dallas Ltd., to arrange recordings of folk music...

THE Birmingham Second City Jazzmen won second place and £200 in ABC-TV's "Jazz Fane" final on Sunday...

THE No. 1 title in the U.S. KANSAS CITY LITTLE RICHARD HL 6666 TRAGEDY THOMAS WAYNE HL 6646

By DICK HALL Tremendous boost. Negotiations are in progress at the moment and I hope to see them here for short series during July and August...

THE concert will follow the band's appearance on July 3 at the Newcastle Festival...

AT THE FLAMINGO The Bruce Turner Band has its first date at London's Flamingo Club on Sunday and on June 12...

THE line-up is completed by Tony Hayes (bass) and Ricky Welsh (sax, pos.). See picture on 66C Page.

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City Jazzmen in the TV money Birmingham's Second City Jazzmen won second place and £200 in ABC-TV's "Jazz Fane" final on Sunday...

After his appearance in "Drumbeat" on June 14 and 20, the new group, the Kingspins, will fly by the night of the month...

THE concert will follow the band's appearance on July 3 at the Newcastle Festival...

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Accordian day The National Accordion Organisation holds its annual Convention and Festival on the 13 at the Central Hall, Westminster...

'SUPER' CONSULE CLARINET The ONLY inexpensive clarinet with articulated G-charp and fork E-flat-B-flat





# HUMPHREY LYTTELTON CLUB

Friday, June 5th  
NICKY ASHMAN'S JAZZMEN

Saturday, June 6th  
FAIRWEATHER BROWNE

Sunday, June 7th  
DICK CHARLESWORTH AND HIS CITY GENTS

Monday, June 8th  
MR. ACKER BILK'S PARAMOUNT JAZZ BAND

Tuesday, June 9th  
MICK MULLIGAN'S BAND

Wednesday, June 10th  
HUMPHREY LYTTELTON AND HIS BAND

Thursday, June 11th  
NICKY ASHMAN'S JAZZMEN

LENNIE FELIX  
a featured soloist each week-night

Your hosts and company:  
BERT BOSS and PETER BIRMAN  
specialized conversations. Thurs., 10 p.m. Fridays, 10 p.m. to 1 a.m. Saturdays, 10 p.m. to 1 a.m. Sundays, 10 p.m. to 1 a.m.

Reservations, 7:30 p.m. to 9:15 p.m. 100 Oxford St., W.1. Grand 7495

# JAZZ CLUB CALENDAR

## FABULOUS FLAMINGO CLUB

30-31 Warwick Street, W.1.  
Dance of Jack Linton in Larkspur Room. Open till 11.50. Admission 10/-.  
Friday, June 5th. 8 p.m. onwards. Admission 10/-.  
Saturday, June 6th. 8 p.m. onwards. Admission 10/-.

## THE ALLIGHTER CLUB

101-103, Tottenham Court Road, W.1.  
Friday, June 5th. 8 p.m. onwards. Admission 10/-.  
Saturday, June 6th. 8 p.m. onwards. Admission 10/-.

## THE RHYTHM CLUB

101-103, Tottenham Court Road, W.1.  
Friday, June 5th. 8 p.m. onwards. Admission 10/-.  
Saturday, June 6th. 8 p.m. onwards. Admission 10/-.

## FRIDAY (TODAY)

A BALL at BREATHAM: NEVA BARRACLOUGH and NEVA BARRACLOUGH. 8 p.m. onwards. Admission 10/-.  
A BALL at BREATHAM: NEVA BARRACLOUGH and NEVA BARRACLOUGH. 8 p.m. onwards. Admission 10/-.

## SATURDAY

A BALL at BREATHAM: NEVA BARRACLOUGH and NEVA BARRACLOUGH. 8 p.m. onwards. Admission 10/-.

## TUESDAY—contd.

AVONMOUTH JAZZ CLUB: BARNET, Asbury, 34, Mick Street, W.1. 8 p.m. onwards. Admission 10/-.

## WEDNESDAY

BAR-SABU, commencing tonight. 8 p.m. onwards. Admission 10/-.

## THURSDAY

BLUES and BARRELHOUSE: "ROUNDHOUSE", Waterloo Street, W.1. 8 p.m. onwards. Admission 10/-.

## FRIDAY (TODAY)

A BALL at BREATHAM: NEVA BARRACLOUGH and NEVA BARRACLOUGH. 8 p.m. onwards. Admission 10/-.

## COOK'S FERRY INN

101-103, Tottenham Court Road, W.1.  
Friday, June 5th. 8 p.m. onwards. Admission 10/-.

## CELEBRATING JAZZ CLUB

A BALL at BREATHAM: NEVA BARRACLOUGH and NEVA BARRACLOUGH. 8 p.m. onwards. Admission 10/-.

## WEDNESDAY

BAR-SABU, commencing tonight. 8 p.m. onwards. Admission 10/-.

## THURSDAY

BLUES and BARRELHOUSE: "ROUNDHOUSE", Waterloo Street, W.1. 8 p.m. onwards. Admission 10/-.

## KEN COLYER JAZZ CLUB

At Studio 51, 10-11 E. Regent Street, London, W.1.

Friday, June 5th. 8 p.m. onwards. Admission 10/-.

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# NATIONAL JAZZ FEDERATION

## NOTICE BOARD

### MARQUEE

FRIDAY (5th) at 7.30

JOE HARRIOTT'S QUINET

with Hank Shaw, Harry South, Bobby Orr, Coleridge Goode

EDDIE THOMPSON TRIO

with H.M. FOX, STUDIOS and GIBBS (MEMBERS)

SATURDAY (6th) at 7.30

JOE HARRIOTT'S QUINET

with Hank Shaw, Harry South, Bobby Orr, Coleridge Goode

RONNIE SCOTLAND QUARTET

JOSEPHINE STAHL

ADMISSION 5/- (MEMBERS)

SUNDAY (7th) at 7.30

ANDRE RICO and the CHA-CHALERS

ADMISSION 5/- (MEMBERS)

You must visit London's most comfortable and friendly club.

Reservations, 7:30 p.m. to 9:15 p.m. 100 Oxford St., W.1. Grand 7495

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## LATE NIGHT JAZZ at the CLUB DE TORO

EVERY FRIDAY commencing

VIC ASH and MERRY KLEIN

ALAN BRANSCOME TRIO

with JOHNNY HAWKSWORTH

100 West Street, London, W.1.

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## FRIDAY (TODAY)





# Books to ear maker in autumn

ANNABELLE LEE  
RE-JOINS FOUR

JUNE 6, 1959 EVERY FRIDAY 6d.

## Bariffed in U.S. LPs, instruments

FROM Monday record fans will be able to buy discs direct from America without being prosecuted. And musicians may officially buy American instruments.

The Board of Trade this week announced the lifting of the import ban on many goods including records, instruments, record and television apparatus, recording tape and gramophones from the dollar area.

### Protection

In the last two years many record dealers throughout the country have been prosecuted for selling second-hand American discs. Last month, furthermore, dealer and jazz fan Frank Harwood was fined a total of £400 as a punishment for possessing 57 American LPs, including 12 from his own private collection.

London jazz record shop proprietor Doug Harwood told the *Mail* this week: "I will be selling American LPs from now on. We can't yet give exact prices until we know how much duty will be charged, but I believe they will sell at only a little more than British LPs."

## Russ Conway in Palladium TV

Russ Conway makes his TV first appearance on AT&T's Night 1000 on London Palladium this week-end.

The Palladium bill is topped by famous American singer Tony Martin. Others on the bill include American Saxophone Quartet, and the *Blue Belles*.

Conway this week set up a unique record. His "Side saddle" and "Bully" are composed of the best music lists. And he hopes that "Houlette," currently fourth, will follow "side saddle" to the top of the disc best-sellers.

He is also hoping for a hit track with his latest composition "China" which is the number for Columbia last week for September releases.

All three numbers are published by Mills Music.

## Pet Clark disc with Billy May

From HOWARD LUCRAFT HOLLYWOOD, Wednesday.—I attended Pet Clark's impromptu session here last week with the Billy May Orchestra.

Pete Candoli, Al Zentner, Steve Shostrom and Ted Manley were just a few of the names in the star-studded band.

The tunes recorded were "By Day," "Space," "You" and "Small Hotel."

"By Day" is the most interesting. "It's got that wonderful, the really knows what she's doing."

## Top Rank bidding for Everest label

Top Rank are reported to be bidding for America's Everest label, whose stars include Chet Baker and Woody Herman.

The band are expected to be on Wednesday. "No comment."

## Back in town

NDC vocalist Les Howard has this week been featured in a charity show at the Royal Albert Hall.

Lyceum—his first public appearance in town since 1950.

## Chris Barber is back

THE Chris Barber Band recorded an LP in Berlin last week during its tour of Central Europe.

Record Supervision engineer Joe Miles took Barber to Berlin to record the band's concert—attended by a record audience of 12,000—and the disc will be issued on the Columbia label.

The band arrived in London on Monday and remains in Britain until its second

## NEXT WEEK BOB DAWBARN goes to the BATH JAZZ FESTIVAL

## 'Single' Sylvia

Sylvia Banda, 17-year-old singing discovery from Manchester, recorded her first single for the Columbia label on Tuesday.

Titles were "Love Me Now" and "I'm a Fool for You."

Tony Osborne produced the recordings. She is featured on the "Drumbeat" to be issued next month.

## Robert Earl, too

Robert Earl is the fifth singer chosen to complete the British team in the European Cup Singing Competition at Knokke-Le-Zout, Belgium, between July 24 and 29.

## ART ELLIFSON ENGAGED



The drinks were on Art Ellifson on Friday at the Marquee Club, Oxford Street, W.1.

Ellifson was celebrating his engagement to Elizabeth Hopwood. The couple are pictured (above) during the party. The marriage is at St. Paul's Church, East Ham, on June 29.

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American trip in September. Following the success of "The Frog" the band's single "Ice Cream" has already built up over 500,000 sales in Germany.

While the band was away, its bandwagon was broken into—for the second time in two months—and Herve's mobile radio, car and Monty Sunbrite's soprano saxophone.

The wagon had been left outside Monty's home at Hackney.

THE Humphrey Lyttelton Band will make its first trip to America in September.

Dates and venues are currently under discussion and the band will tour the States for between 13 and 16 days.

Humph and the band will be going in exchange for a package which is due to open a British Royal Festival Hall on September 18. Line-up of the package is not yet settled.

## Radio preview

America will get a preview of Humph's music on Mitch Miller's CBS disc-jockey show before the start of the tour.

Miller-American Columbia's famous A&R man and Oberholser will be in London from June 10 to 18 as part of a European package for talent for his show.

During his stay he will record an interview with Humph which will be played with one of the band's records on a future edition of the show.

Asked his reaction to the American trip, Humph said: "I have hardly been able to take it. But we are actually going after all this time."

"We have been in line to go before but it has always fallen through. We are all very excited about it."

Tonight (Friday) the Littlefield and his band will be on tour at the West End Ballroom, Birmingham.

They are touring the group plays the Corn Exchange, Peterborough, and will appear at the Bath Jazz Festival (Friday), Trocadero, Derby (12th) and the Corn Exchange (13th).

On June 18, the band starts its summer tour of the States.

Humph (opt.) leads Tony Coe, John Jenkins, Jimmie Smith (dr.), "X" Temperley (bar), "B" Jackson (tmb.), "B" Jackson (piano) and Eddie Taylor (dra.).

## Rock package plan by Rev. Beaumont

The rock-'n'-roll star, the Rev. Goodrey Beaumont, plans a musical lecture tour of Canada and America's the autumn.

And he said on Wednesday he would possibly be taking with him rock singer Gary Miller, who records for Top Rank, and singer Barbara Smith and Tony Marshall.

## JACK PARNELL IS NEW TV DEE-JAY

BRAND-NAME Jack Parnell is the star of a new top-secret disc-jockey programme which ATV were due to try out over a closed-circuit at their Highbury studios last week (Thursday).

The programme, titled "Disc Show," will be similar in style to the current Jack Parnell Show but will be anchored by the same producer, Peter Glover.

It is a replacement for the "Jack Parnell Show" which was expected to replace the "Jack Parnell Show" for a season commencing on June 24.

Jack Parnell, who will complete his programme on Wednesday, "It will not have as many records as the current Jack Parnell's programme. But we have plenty of good ideas and we shall be a fast pace."

One star mentioned for early inclusion in the programme is Marty Wilde.

## Camilleri leaves for the States

Camilleri—voted top accompanist in the 1958 Melody Makers Poll—sails for Montreal on Friday for a six-month tour of the United States and Canada.

His first appearance at Carnegie will be on June 19 (Academy Day).

Apart from playing and lecturing on behalf of the Accordion Co. and writing jazz material for B.B. Publications, Camilleri has his first appearance at Carnegie on June 19 (Academy Day).

He will also promote his MGM LP "Time For Temptation," due for autumn release, on which he is featured with Les (opt.), Vic and (opt.), Sammy Spence (bass) and Allan Ganley (dra.).

Camilleri and his band's residence yesterday in "Irma In London" suburb, where his place being taken by Don Hollifield.

## MANAGER DIES

HOLLYWOOD, Wednesday.—Bill Haley and Gene Stone and Ray Noble drummer, who managed the band, died here on May 29. He was 60.

## DISC HOPS

Two dance promoters—one in the North and one in the South—have this week complained to the S.M.S.

They are Eric Lawton, who runs an average of three dances a week in London suburbs; and a man averaging attendances of between 150-200 people at my mid-week dances.

"It's a record hop around the corner has caused attendance to drop to about 30 people. I don't seriously have to think of abandoning these dances."

It is the same story in the North. Said one ballroom proprietor: "These record hops forced me out of business. I don't think that anyone would move out of the town, and then promoters want to record hops run in small halls near their homes."

They only bothered with the ballrooms once a week. We can't afford to keep going on one night only.

Record sessions are also run in ballrooms, but there usually are a few corners. Some rooms, "It is unfair competition if a record hop is run in a hall without employment of a band. We can't put on record sessions on a night here, one and we pay our bands just the same. We can't put our hands to the wind. The youngsters like

## Jazz Couriers for World Festival

The Jazz Couriers will represent Britain at the seventh World Youth Festival in Vienna from July 25 to August 4.

The band are also going to play at a concert tour of Hungary and Czechoslovakia.

Blonde singer Annabelle Lee (above) this week re-joined the Fraser Hays Four vocal instrumental group. See story on Page 7.

## Stars in the News

VINCE EAGER, the 6ft. 3in. singing star of the BBC-TV's "Drumbeat" is to marry a London hairdresser. She is 20-year-old Miss Hazel Kendall, from Barking, Essex.

They first met in a Soho coffee-bar nine months ago, and announced their engagement yesterday (Thursday). They plan to marry next year and buy a flat in the West End.

CLARA WARD and the Ward Singers appear in AT&T's Saturday "Disc-Jay" this week-end. The show was tele-recorded while the group was touring Britain in April.

TED HEATH and his Band have their first date in Nottingham for three years on June 12 when they play a dance at the Grosvenor Rooms. Promoter of the dance is ex-Johnny Dankworth club manager Don Head.

BOB MONKHOUS has signed a contract with International. He will cut his first disc in London, probably featuring comedy and joining an alternate side.

JOHNNIE GRY and his Band of the Day start weekly sessions at the Savoy Rooms, Oxford, today (Friday). They will be appearing at the Rooms as a quartet for the past three months. The band stars Phil Mather, Alan (opt.), Hammerstein, Patsy on July 24 and the resident Phil Tate Orchestra is holding court.

BERNARD BRENDAW has signed a contract with International. He will start a four-week variety tour in London, starting at the Finbury Park Empire. The show then visits Liverpool Empire (22nd), Brighton Hippodrome (26th) and Glasgow Empire (30th).

TOMMY STEELE, back in town on Sunday from Birmingham, "Tommy the Forecaster" is back in the air. He has stated British Studios at the end of the week, later to complete the interior sound and musical sequences for the picture.

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