

Lambert
Singers

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Melody Maker

March 7, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

TRIUMPHANT SATCH



Britain's favourite trumpeter Louis Armstrong made a triumphant return to the swing home Britain on Friday. Here he is backstage at the Gaumont State, Kilburn, on Saturday.

ARMSTRONG TO GO TO RUSSIA?

LOUIS ARMSTRONG and the All-Stars plan to give concerts in Russia in the summer.

Negotiations are under way for the band to take jazz behind the Iron Curtain with visits to Russia and Poland after the current tour ends in Ghana in June.

The news was given by Satchmo to the MM after his Leeds concert on Tuesday.

The Russian tour would be made without backing from the U.S. State Department.

Said Louis: "The tour won't be a peace mission. I'm no politician. I only play my horn for the cats—and it doesn't matter if they are Russian cats."

A film of Louis has already been sent to Russia. In New York recently he dubbed in the trumpet and vocal parts to a recording made by a Russian band of his signature tune "When I Sleepy Time Down South."

TV OR FILM

"They filmed me with earphones on," he said to the MM. "The ban was nothing to do with it or as a straight film."

The All-Stars flew into London Airport on Friday and opened their second British tour with four concerts at the Gaumont State, Kilburn, on Saturday and Sunday (see review on page 3).

On Sunday angry musicians, journalists and friends of the band stood outside the stage door after a "No Visitors" ban was imposed.

Among those refused admittance were Humphrey Lottelton and Nat Gonella—both personal friends of Armstrong.

THEATRE BAN

Jack Higgins, of the Davison office, later told the MM: "The ban was nothing to do with it. It was imposed by the management of the theatre."

Two extra British concerts have been fixed for the band. The current tour ends at the De Montfort Hall, Leicester, on March 11, but the band returns from Germany on March 24. It then plays concerts at Sheffield (26th) and the Gaumont State (27th) before resuming its Continental dates.

'CRY GUY' BACK



'CRY GUY' Johnny Ray arrives back in Britain on Sunday.

He is to appear for a fortnight's season at the Palace Theatre, W., and also top the bill in ATV's "Sunday Night At The London Palladium" on March 15. Appearing with him at the Palace will be the Three Monarchs.

FLAMINGO ARE-UP

Tubby Hayes blows his top

JAZZ star Tubby Hayes "blew his top" at London's Flamingo Club last week—and talked himself out of a job.

This week, Flamingo boss Jeff Kruger barred Tubby from the club where he has been resident with the Jazz Couriers for almost two years.

The ban followed a scene last Wednesday when Hayes harangued 100-odd members over the microphone, criticising Kruger and the club. One startled member later told the MM: "It was the most sordid business I have witnessed in any club."

Kruger on Monday issued a statement referring to Hayes's "insulting language" and describing his conduct as "unbecoming to a bandleader."

FIERED

"Hayes" stormed Kruger "has been fired and barred from the club."

Asked to comment, Tubby told the MM: "I admit I blew my top in a way I, perhaps, should not have done."

"The trouble started when we were offered what we understood to be three nights a week residency at the club."

"It turned out that it was not three nights at the club at all but three nights working for Kruger wherever he liked to book us."

"When we turned it down he gave us five days' notice. In that time it was impossible to fix other work. The result was that I blew my top."

TOP TENOR

Hayes was voted Britain's top tenorist in the recent *Melody Maker* Readers' Poll and the Jazz Couriers, which he co-leads with Ronnie Scott, were voted the best small group in the country.

Scott and the rhythm section—Terry Shannon (pno.), Geoff Croft (bass) and Bill Eyden (dr.)—are booked to play the Flamingo on Sunday, but will not use the Couriers' billing.

The Flamingo's second resident leader, Tony Kinsey, has

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WHAT A THREESOME!



Featured in action at the Royal Festival Hall on Monday, America's singing trio of 1-1-1 Duce Lambert, Annie Jones and Jon Hendricks was a smash hit for Christian Action's "Festival of Jazz" concert. (See back page story and Bob Dabin's review on page 11.)

DISC 'SPRING SALE' BY EMI & DECCA

THE Decca and EMI groups announced this week that they are holding a "Spring Sale" of hundreds of their records.

The two companies are slashing the prices of discs in their current deletions list by as much as nine shillings.

Bargains

Discs going at bargain prices include LPs and EPs made by Sarah Vaughan, Duke Ellington, Jelly Roll Morton, Gerry Mulligan, Pat Walker, Hoagy Carmichael and Beatie Smith and standard 7s by

Elvis Presley and other pop stars.

A spokesman for Decca told the MM: "The price slashing is to enable dealers to dispose of some of their old records. This will also apply to discs that have appeared on our previous deletions list but does not, of course, apply

to material on our current catalogue.

"Some shops, of course, do not carry deleted discs, but it will give the others—who are selling them for any price they can get—a chance of clearing their shelves."

"Newspaper reports that this may also apply to records on our current catalogue are untrue."

Keith Promos, Ltd., a leading disc retailer, are selling some of their deleted LPs, normally priced at 41s. 9d. for 32s. 7½d. are reduced by more than a half to 2s.

VIP MISSION

Top British agent Leslie Orde flew to New York on Tuesday night to clinch deals for British appearances by Johnny Mathis and Nat "King" Cole.

Stop Press, U.S.A. Red Norvo 5 & Sinatra

PAUL ANKA SET FOR TOP Opening at Birmingham

From REN GREVATT NEW YORK, Wednesday.— Teenage rock-'n'-roller Paul Anka kicks off his third British trip with a week's Variety engagement at the Hippodrome, Birmingham, from Monday, May 11.

Opening with him will be Maimie Van Doeren. Anka has already written two songs for 'Tom Dooley'.

He follows up with successive weeks at the Empire, Newcastle (18th); Empire, Glasgow (21st); Empire, Liverpool (June 1) and the Hippodrome, Manchester (18th). TV dates were being negotiated at press time.

LITTLE RICHARD 'Packed houses' WORD received his it that Little Richard is knocking them dead on his current gospel tour.

'The Wildest' LITH STEVENS used 45 records, a vocal quartet and an orchestra to take the music for 'The Five Minutes' and 'I'm Yours' to the top of the charts.

THE TV tribute TO TOM DOOLEY recast a legend on the record industry scene at both RCA Victor and Decca, was held with a

Norman Granz to keep on JATP From BURT KORALL

'NEW YORK, Wednesday.—Norman Granz heatedly denies persistent reports that JATP is going to be discontinued. In a phone call to me this week, Granz made it unmistakably clear that JATP was continuing.

London can expect the troupe in May. JERRY LEE LEWIS confirmed that he would be on tour this week with a five-piece band.

MARSHALL BROWN 'Youth leader' THE 1959 edition of the new edition of the 'Carnegie Hall' concert.

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JOTTINGS BENNY GOLSON has left the jazz '35-owners' Hank Mobley is slated to replace him.

FRANK SINATRA TV tribute THE TV tribute TO TOM DOOLEY recast a legend on the record industry scene at both RCA Victor and Decca, was held with a

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MUSIC NOTES—From here and there

TOP RANKS American top-up with Bobby Bland has come to a speedy end. Announcing that the two parties have made their final decision by mutual consent, Top Rank this week refused to grant a press release.

The Trojans band line-up is comprised of Scott Taylor, Gus Gains, Rupert and Dickie Lee. The band has been extended to include Monday-night appearances by Enrico and the B. B. King Band.

New boss LONDON—Noel Rogers this week was appointed Managing Director of Decca Music.

Basie is No. 1 LONDON—the Count Basie Band is the best-selling attraction of the British tour.

'Overcrowding' TORONTO—Over 150,000 people packed the Toronto concert last night.

DISTRIBUTION and other trade matters in connection with the new Besson Co. and its associated company, The Besson Music, are now being handled by Connelly, Ltd.

25,000 listeners LONDON—The contract for the new 25,000-watt radio station in Chicago and Memphis has been awarded to the Tropicana Club.

OTHER ITEMS Eddie Corke has been appointed Sales Manager for the new Besson Co.

To BESSON & CO. LTD., Besson House, Bursi Oak Road, Edwara, Midd. Name Address

CYRIL BEGIN a top progressive with Foster's Agency for the past three years will be appearing on Monday to set up his own business and record a new album.

CLARA WARD soon to embark on her first extensive tour of Europe, will be feted with a party and concert at St. Mark's, Holywell Baptist Church before she departs.

Table with 2 columns: Dates with the Stars, (Week commencing March 9). Lists names and venues for various acts.

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MILLION-DOLLAR SELF-RESPECT NEW YORK, Wednesday.—New York's famous self-respect show has started down the road to becoming a million-dollar show.

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FOUR VIEWS OF THE LOUIS ARMSTRONG BAND—NOW TOURING BRITAIN



THE ARMSTRONG FRONT LINE—TRUMMY YOUNG, LOUIS AND PEANUTS HUCKO.

Louis is as good as ever

It was in 1936 that I first read, in this very journal, that Louis Armstrong was slipping. In those days, of course, such criticism had the power to shock. It was an act of impudent daring, like Bernard Shaw knocking Shakespeare.

Today, the sport is as dated as the Yo-Yo. So many would-be executioners have thumbed the axe-blade in gloating anticipation that it has long since lost its edge.

Yet still they come. And it is a testimony to Satchmo's continuing force in the field of jazz entertainment that the critics' shows, in ever increasing doses, the acid, vindictive flavour of frustration.

Reading them after a Louis show, I get a strong feeling that the controversy is by now quite removed from music, and has resolved itself into a conflict of personality.

One cannot argue with this. If the critic in one of the daily "heavens" found Louis's performance "obnoxious," one can only mark him down fortunate in one's list of people it is best NOT to know.

Marvel

But after hearing three concerts in this present tour, I am as ready as ever to take issue



by HUMPHREY LYTTELTON

with those who appear not to have heard the music for the grinding of their own teeth. It is unfair to make comparisons with the acoustically calamitous Empire Hall affair, but I fancy that the band, as a band, is sounding better than ever.

The phrasing on items like "Stompin' At The Savoy" and "Pretty Little Miss" is still something to marvel at, and with Trummy more inventively exploiting his wonderfully expressive mezzo-torte tones, the ensemble produced some gloriously rich sound.

Swing

Peanuts Hucko is not an obviously ensemble player, but tonally he fits the band admirably. About the rhythm team I need say no more than that, on several occasions, notably in "Bavin Street Blues," "After You've Gone" and a hilariously relaxed "Struttin' With Some Barbecue," the group achieved a marvellous swing.

Incidentally, bassist Mort Herbert seems resolved not to incur the charge of repetition—in the first four shows he played a different feature number each time.

Louis himself is in magnificent shape. He seemed to get fully into his stride by Sunday night—the cracks were set, the high notes erupted majestically and the fabulous tone still one of THE greatest jazz sounds in the world—played effortlessly in every corner of the auditorium.

Delicacy

The style, set many years ago, is still nonetheless undergoing constant modification. Louis hunk-backs away from the advancing years like a master boxer.

In the moments when he is conserving his energy for the grandstand finish, his playing

now shows a delicacy of touch which falls refreshingly on ears accustomed to the more dramatic flights.

Wally Pawkes summed it up for me when he said: "In 20 years' time, he'll be the greatest ever COOL trumpeter-player, too."

MASTERLY LOUIS

IN retrospect, many of Louis Armstrong's bands seem like one-star groups. This year, though the All-Stars worked together, the tendency is more marked.

The programme, designed to showcase Louis and also the talents of every one of the All-Stars, fulfilled its function adequately. But on Saturday's first show, Trummy Young was relatively under-featured and there were no outstanding solos besides Armstrong's.

"Husker" — "Stompin' At The Savoy" and so on. In particular, I could have done with superior songs, old or new, to bring out Armstrong's incomparable melodic gifts.

Almost all of Louis's playing was masterly. His rise tone and fat high notes are still astonishing, and the over-riding impression I took from the concert was one of awe in the face of this imposing performance from a man nearly 60 years old.

The band played efficiently. I thought, in the framework of the programme, Hucko and Kniep punched out likeable solos, and Trummy confirmed his worth as a cast-iron team man. The rhythm was sound but not always inspiring, and much of the drive came from the front-line.

For me, a little of the usual Louis magic was missing on Saturday, but I enjoyed the evening hugely—and that included Alex Welsh's contribution.

RHYTHM TROUBLE

LOUIS ARMSTRONG is as great as ever—but I wish I could say the same for his musicians. The first show on Sunday at the Gaumont State, Kilburn, and Louis was superb. He was smacking out stratospheric solos with all his old confidence and unique force. Even on the old familiar repertoire he can still surprise with the majestic authority of his phrasing.

By BOB DAWBARN

His comedy is still magnificently funny and his singing as engaging as ever.

Of the others, only Trummy Young came through unscathed and, incidentally, without a feature of his own. He is playing better than on the last trip and has cut out most of his battering-ram approach.

The so-polite Goodmansians of Peanut Hucko were ineffectual in the ensembles and smoothly but unexcitingly soloed. Even must be now be able to play the familiar changes in his sleep, and looked as though he was doing so at times.

The real trouble was the rhythm section. Why one of the highest paid bands in the world should have to put up with inferior musicians I wouldn't know.

The Alex Welsh Band deserves full credit for its warm-up job.

SPIRIT LACKING

ANTICLIMAX. Maybe that's because I expect too much of Armstrong. For me, the anticipated excitement wasn't generated—at least at Saturday's second hour.

From where I sat, under-amplification contracted Louis' auralty and the broad stage shrank him physically. His band sounded deficient in spirit.

By TONY BROWN

Good points: Hucko has a beautiful tone and sensitive phrasing. His style isn't sufficiently robust for the job. Billy Kyle played attractively.

Louis is, as ever, prodigiously throughout, although he was blowing sharp toward the end of the second-hour concert. Still Armstrong cuts close to the heart of jazz, even on an off day.

Without making unfair comparisons—I was awfully impressed with the Alex Welsh band. The whole act plays with fire and heat. I like the Welsh crew on trumpet and warmed to his solo on "I Can't Give You Anything But Love."

Rev. Crummins' trombone solo, "Starbuck," sounded a grim mistake in the first few bars but it improved as he gathered confidence.

Most of all, I enjoyed Bruce Turner's contribution. "What's New?" Bruce, too, is prone to off days, but when he does come up to scratch, he states original ideas with quiet unobtrusive fluency.

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THE BEAT

On the Street Where We Live (or strive to make a living) one topic has superseded all others these past two weeks—What should be done about the music business? Should anything be done? If so—what then?

And it has amused me to make a casual collection of some of the comments—humorous and serious—which have come my way. Such as:

"Never mind those old numbers. 'What is a dog?' 'What is a Wife?'—why doesn't someone write 'What is a Disc-Jockey?'"

"Why freeze the profits of American film companies and not American publishers?"

"No country in Europe has a smaller percentage of its national music played over its national broadcasting network than Britain."

"We restrict American musicians and American instruments coming in—why not American songs?"

"What musical knowledge do you need to be a disc-jockey?"

"We have to save there are no British composers. Who makes any serious attempt to encourage them?"

"How much money does a disc-jockey make a week selling LPs he wouldn't play anyway?"

"Nothing less than Parliamentary action will effect a change."

"Nothing will improve until commercial radio comes to the aid."

"I maintained long before the famous BBC Inquiry, that the music business was never involved in bribery. We publishers were submitting to nothing less than blackmail."

Doubt

SERIOUSLY—and obviously, from the above comments—there is a great deal of confused thinking on the subject of how songs are (or have to be) plugged.

There is general agreement that present conditions are un-ideal. But doubt as to how exactly to remedy them.

Above all—doubt as to whether all the A-list could pull together to effect improvements.

Guess what!

THEY'RE telling the story of the agent who learned on Monday that his leverage rock package had grossed only £5 on the previous week.

A friend, noting his adobe face, twitching lips, asked "Disaster! Guess what was



Caught during recordings for the new Associated British-Pathe picture, "No Trees in the Street," are soundtrack composer Laurie Johnson and producer Frank Godwin. See "Integral."

grossed last week! Six pounds!

Goonish

I HAVE always suspected that those who feist these terrace peculiar sense of humour. Now comes confirmation from producer Val Green.

He has chosen Peter Sellers to play the part of the impresario in the film version of "Expreso Bongo."



And is quoted as saying, "I think a man who creates these terrace idols must have a lot of the Goon in him."

And was fascinated to discover the close harmony in which these two, and director J. Lee-Thompson, had worked

Integral

IT was with especial interest that I watched a preview earlier this week of the Associated British-Pathe picture "No Trees in the Street"—premiered yesterday at the Empire, Leicester Square.

A short while before seeing Colin Brumby's piano in the background had been sitting discussing it in Le Bardo with the producer, Frank Godwin, and the man who wrote the music, Laurie Johnson.

As happened here, so much so that certain scenes were taken at a slower pace than would be usual—because the director knew what music would underline the scenes—the ultimate effect of music and action combined.

Music first

NORMALLY, of course, a commercial film is a soundtrack version of a film and told in effect, "Now we go on with it."

Laurie had been brought into the very earliest discussions, where characters, mood and pace had been established—so that musical ideas evolved immediately.

He did, in fact, write much of the music before the pictures, which were then "paced" to the music.

Powerful

THIS, in my belief, is quite what is unusual—because the director knew what music would underline the scenes—the ultimate effect of music and action combined.

The tragedy is that successful

film music is for the most part heard only subconsciously by the audience. In this case there's a Fy reading just released.

Fabulous

FABULOUS is the expression I most frequently hear used by those who cannot Dave Lambert, Annie Ross and Jon Hendricks on their £600-million-back one-night stand at the Festival Hall on Monday night.

Fabulous, too, was Dave Lambert's uncontent at the fact that Annie and Jon moved the plane taking them back 24 hours after they'd finished the concert to the "honorary" in San Francisco.

"Tell them," he told Bob Davison, "I'd like to sing all the parts myself!"

Beoulieu?

FABULOUS, too, was Lord Mountbatten's reaction to their singing. He has asked them to appear at this year's Breville Jazz Festival.

And there's every chance that they will make it. . . .

Off-beatnik

IN Town on a living journal—after Eddie Condon's reporter Richard Gelman tells the story of the beatnik character who fell into the Hudson River and was heard calling:

Like help!

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I CAN'T TUNE IN TO MONK!

AFFABLE, smiling and distinguished-looking, Billy Kyle, pianist with the Louis Armstrong All-Stars, sat relaxing in a dressing room at Kilburn Gaumont State last Saturday. With him were drummer Danny Barcelona, bassist Mort Herbert and Louis' doctor.

"My favourite pianist?" said Billy. "Well, I started piano at 8, became a pro. at 19 in 1933 and, of course, Earl Hines and Tatum were the two greatest. Today I also like Garner and Peterson.

"Basil? Well, we don't regard Basil as a great soloist—he is a tremendous band pianist and what he does is great in its own way."

"Do you like The Duke Monk?"

"He gave a quizzical smile.

Study a little more

"I'd have to study up a little more. I'd have to get with him. He has a message, but I haven't been able to tune in to his frequenting records with your own Nat Gonella when he came to the States. You know, I was talking to the other day and he told me British pianists used to take down my records. I never knew that."

"What do you think of New Orleans?"

"The town?"

"Pats isn't one of my great favorites, but he was a great pianist and everyone loved him. I remember he was working at the Onyx one night and Tatum walked in. Pats got off the piano and wouldn't play any more. Instead, he went to the mike and announced: 'Ladies and gentlemen, God is in the house!'"

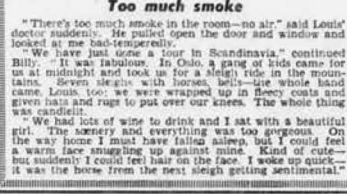
Too much smoke

"There's too much smoke in the room—no air," said Louis' doctor suddenly. He pulled open the door and window and looked at me backlessly.

"We have just come a tour in Scandinavia," continued Billy. "It was fabulous. In Oslo, a gang of kids came at me at midnight and took us for a sleep in the mountains. Seven meals with horses, birds—the whole band came. Louis, too, we were wrapped up in furs, coats and given hats and rugs to put over our knees. The whole thing was candlelit."

"We had lots of wine to drink and I sat with a beautiful girl. The scenery and everything was too gorgeous. On the way home I must have fallen asleep, but I could feel a warm face smothering up against mine. Kind of cute—but suddenly I could feel hair on the face. I woke up quick—it was the horse from the first sleep getting sentimental."

BILLY KYLE
pianist with the Louis Armstrong All-Stars, talks to **MAURICE BURMAN**



© Oscar Peterson

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Music for FUN

ANYONE compiling a list of the great literary masterpieces would no doubt begin with Shakespeare and Milton. The first 10 or 15 places would bring in Dostoevsky and Dante, perhaps Jane Austen or Dickens.

After that the writer's personal taste would begin to show more clearly. He might slip in Dylan Thomas or Walt Whitman, Sterne or Hardy.

Round about No. 22 in the list—which happens to be the stage in this present "Great Records Of Our Time" series—he might grow tired of weighty masterpieces and significant tragedies. He might make a dive for "The Specialist" or "The Young Visitors" just because they made him smile.

World's best?

Whether or not his readers allowed him to get away with this would depend on the object of the whole operation. In compiling an exclusive list of the world's best books? If so, 10 of them might be by Shakespeare, and though honest, would appear unrepresentative. It is being: "Even if you read nothing else, read these?" Or is he merely choosing at random from his bookshelf a score of works which have brought him particular pleasure? If the latter, then he is at liberty to include anything he fancies from "The Decline and Fall of the Roman Empire" to "Noodle and Big ears Go Shopping." He is taking a few random chances, not filling in an Olympian poll form. Mind you, after more than a score of "Great Records" articles, I can imagine the mail he would get.

New records

With the first four selections hardly dry on the page, I was getting letters saying: "Have you never heard of a gentleman called Dixie Ellington?" or "Is Charlie Parker to be forgotten so soon?" To those correspondents I replied simply that the series had not ended yet. It is a matter of fact, it can never end. Even if the backlog of available records were not so great, excellent examples of jazz or popular records are being produced—nowadays almost as quickly as one can write a weekly article. After this week I am closing the "Great Records" file for a time. Dozens more records press for inclusion, among them Kenton's "Peanut Vendor," Tatum's

Steve Race temporarily winds up his 'Great Records' series with 'Muggsy Spanier & his Ragtime Band' (HMV.DLP 1031—10 in. LP)

"Elegie," almost anything by Ella, Bechet's "Out Of The Cellar," "Admirer," "Really The Blues," Leadbelly, Clifford Brown, Berganza, "I Can't Get Started," "Miss Ahead," a Bessie Smith blues, and The one you've been waiting for, whatever it might be.

After a while I hope to revive the series and deal with some of these. Meanwhile, my final choice for the moment is not a "Paradise Lost" or "War And Peace." It is an Agatha Christie among records: ten-part good time session by Muggsy Spanier, with some jovial dilettanders in attendance.

To dance to

Apart from Joe Bushkin, brilliant in "At Sundown," the individual musicians are of little account. Even Spanier himself is not the sort of player who demands close attention. This is music to tan the foot to, to play imaginary drums on the knee to; to dance to, if you like.

It is casual, time-passing music, the jazz equivalent of the "I will now interview the under-18s" segment of Whodunnit, or the "You draw five fire while I round up a posse" type of Western. Muggsy himself has been playing exactly the same kind of colourful, hard-driving horn for 30 years or more, and it would be nice—though unrealistic—to think he could now go on for another 30.

He represents a school of jazz players who are less interested in the critics—and the polls—than either the modernist or the real veterans.

The Spaniers and McGarity, the Buckons and Wetlings; such people blow jazz. As Earl Wallace threw off thrillers—nonchalantly, by the yard.

Casual joy

Because of a huge natural talent, their casual creations give casual joy to jazz fans throughout the world. Their music is fun to play, and consequently fun to hear.

This concept of jazz—that it should be fun—seems in danger of being overlooked by some of the intense types who read (and a few who write) jazz criticism. To put it in practical terms: if your hatred of the other fellow's jazz is so bitter that merely hearing it or reading about it affects your digestion, then it's time you went in for something important, like politics.

Jazz is not, in that sense, important. It is as unimportant as football, stamp collecting, polo, aquatics, croquet or any of the other things which humanity uses to write away its leisure.



Muggsy Spanier ...

... colourful hard-driving horn

Fortunately, for you and me it can bring hours of delight, and the feeling that one is caught up in a vital world movement.

But we should never forget the lesson of Spanier's record: that some of the best tenor-man jazz was created by a bunch of outlanders, met in a New York studio to have a good time and make a few bucks.

Same spirit

We should listen to their music in very much the same kind of spirit.

They can have the money; they've earned it. Others can argue as to the precise meaning of "ragtime" or the identity of the tenor player. We'll just share in the fun.

- The records so far**
- Dixie Modern Jazz Quartet; Melancton Blue (Louis Armstrong); Caldwelle Acute (Mel Turner); Sings! The Blues (Ella Fitzgerald); Boniquity (Miss Davis); Fever (Peggy Lee); Frankie And Johnny (Errol Garner); L.P. Barbra (Carol Baird); Strange Fruit (Louis Wilson); Fever Brothers (Woody Herman); I've Got My Love To Keep Me Warm (Lou Brown); Someday My Prince Will Come (Orry Brooks); Parker's Head (Charlie Parker); Ellington Highlights 1948; Duke And Soul (Mickey Goodman); The Frank Sinatra Story; Muggsy Spanier Ragtime; Tenderly (Orry Brooks); Truly; Stan Getz and J. J. Johnson at the Opera House; Porgy (Julia Haywood); Salamaw (Johnnie Miller).

CADET

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Mahalia's final triumph

THIRTY years ago Mahalia Jackson came to Chicago from a Louisiana cotton field, singing the gospel. In the last 16 years, at the peak of her fame, she has packed out-of-door stadiums and concert halls.

The religious world worshipped her; the jazz world hated her. Theirs was not one great thing she had not done—and wouldn't.

For reasons she has never publicly explained, Mahalia Jackson's music has become a great concert audience, Lincoln Hall, New York. She knew it was a goal she both cherished and feared.

She craved acceptance as a concert artist in her home town more than all others. But if she failed to score a triumph, she felt the other triumph would turn to dust.

The great Mahalia challenged her ultimate goal recently—of all days, on Friday the 13th. About a third of her audience were Negro worshippers from Negro middle churches, to whom Mahalia is a prophet. The rest were her admirers among the jazz and folk-song fans.

For a time they were like separate audiences—some responding to her soaring religious, persuasive shouting. Yes, Yes! During the numbers, the protesting audience and responding with applause after each number.

Then the audience melted into one, shouting and singing in unison on the second and fourth choruses (on the first, second and third).

At the end of the set, they then soared, then struttled up and down the apron of the stage. The same move that in her hands, the triumph had been won.

—Bernie Abernethy

What is the AVEDIS ZILDJIAN cymbal set-up of your favorite drum star?

Shelly Manne

Above (1/2 actual size) is a sample page from the new 40 page 'Avedis Zildjian Cymbal Set-Ups of Famous Drummers' book. Send for your free copy by writing to—

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TOP 10 LPs Melody Maker TOP 20 POPS

WEEK ENDED FEBRUARY 28, 1959

WEEK ENDED FEBRUARY 28, 1959

The Last week	Title	Artist	Label
1	(1) SOUTH PACIFIC	Soundtrack	RCA
2	(2) MY FAIR LADY	Original Cast	Philips
3	(3) GIGI	Soundtrack	MGM
4	(7) CONTINENTAL ENCORES	Mantovani	Decca
5	(5) COME FLY WITH ME	Sinatra	Capitol
6	(4) ELVIS' GOLDEN RECORDS		RCA
7	(—) KING AND I	Soundtrack	Capitol
8	(6) THE BEST OF SELLERS	Peter Sellers	Parlophone
9	(8) OH BOY!	TV Cast	Parlophone
10	(9) WEST SIDE STORY	Original Cast	Philips

1	(1) SMOKE GETS IN YOUR EYES	Platters	Mercury
2	(2) AS I LOVE YOU	Shirley Bassey	Philips
3	(3) I GOT STUNG ONE NIGHT	Elvis Presley	RCA
4	(4) DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lionie Donegan	Pye-Nixa
5	(7) A PUB WITH NO BEER	Slim Dusty	Columbia
6	(5) TO KNOW HIM IS TO LOVE HIM	Teddy Bears	London
7	(15) SIDE SADDLE	Russ Conway	Columbia
8	(6) KISS ME HONEY	Shirley Bassey	Philips
9	(8) THE LITTLE DRUMMER BOY	Beverly Sisters	Decca
10	(12) ALL OF A SUDDEN MY HEART SINGS	Paul Anka	Columbia
11	(10) PETITE FLEUR	Chris Barber	Pye-Nixa
12	(13) MY HAPPINESS	Connie Francis	MGM
13	(9) PROBLEMS	Everly Brothers	London
14	(11) BABY FACE	Little Richard	London
15	(—) STAGGER LEE	Lloyd Price	HMV
16	(14) THE LITTLE DRUMMER BOY	Harry Simeone Choral	Top Rank
17	(19) THE DAY THE RAINS CAME	Jane Morgan	London
18	(—) IT DOESN'T MATTER ANY MORE	Buddy Holly	Vogue-Ceral
19	(—) TOMBOY	Perry Como	RCA
20	(17) IN APPLE BLOSSOM TIME	Rosemary June	Pye-Inter.

Another invasion of American discs

YET another U.S. hit has swept into the British best-sellers list. Lloyd Price's "Stagger Lee," at No. 15, has already topped the charts on the other side of the Atlantic and looks set to give a repeat performance here.

Two other discs that have reached the Top Twenty for the first time are the ill-fated Buddy Holly's ironically-titled *I Don't Matter Any More* and Perry Como's *Tomboy*. Is it a coincidence that Como's renewed disc popularity has come about since the BBC began to screen his U.S. TV show?

Russ Conway's *Side Saddle* has well and truly clicked with the fans. This is only its second week in the chart and it's already in the No. 7 slot.

There's been no change in the placings of last week's top four, but a general shift in these positions is likely next week. There's been a slight fading of interest in at least two of them, and Slim Dusty's *A Pub With No Beer* might well fill one of the vacancies.

The LP chart is still headed by the *South Pacific* and *My Fair Lady* discs, but it can only be a little while before they face the challenge of *Gigi* and, possibly, Mantovani's *Continental Encores*.

The last section in the only one to change leadership, the *MQ's One Never Knows* has taken over at the top from the *Atomic Mr. Basie LP*, a disc of long-standing among the best-sellers.

The recent tour by George Lewis may well have contributed to the success of his LP *The Perennial George Lewis*—in the list for the first time, at No. 8. With the many fans this veteran jazzman has over here, this record could well climb to a leading position.

TOP 10 JAZZ DISCS

1	(2) ONE NEVER KNOWS (LP)	Modern Jazz Quartet	London
2	(1) ATOMIC MR. BASIE (LP)	Count Basie	Columbia
3	(6) THE MOST HAPPY PIANO (LP)	Erroll Garner	Philips
4	(3) MY FAIR LADY (LP)	Shelly Manne	Vogue
5	(4) PLENTY, PLENTY SOUL (LP)	Milt Jackson	London
6	(7) STAN GETZ AND J. JOHNSON AT THE OPERA HOUSE		(LP) Columbia-Clef
7	(5) BASIE PLAYS HEFTI (LP)	Count Basie	Columbia
8	(—) DAVE BRUBECK QUARTET IN EUROPE (LP)		Fontana
9	(—) THE PERENNIAL GEORGE LEWIS (LP)		Columbia-Clef
10	(—) BACK COUNTRY BLUES (LP)	Sonny Terry and Brownie McGhee	London

ALL OTHERS SUPPLYING INFORMATION FOR RECORD CHARTS: LONDON—Joe Meek, Ltd. S.E.15; W.A. Clarke, S.W.6; London Lighting, N.1; James Agency, Zone Centre, W.C.2 and E.C.1; Radio For Records, E.10; A. B. Topp, S.E.15; Pioneer Music Store, E.6; MAGESTHEM—Dance Warehouse, Ltd., 1; Home and Leisure, E.10; Hound Records; H. J. Carroll, E.10; LIVERPOOL—Horns, Ltd., 1; Reeves Radio, Ltd., 1; BIRMINGHAM—A. R. Mansell, Ltd., 1; The Dancers, 2; PLYMOUTH—C. H. Vinton and Co., Crawley's, E. C. Waters, ROYAL Workshop, Brixton, and Odeon, FORTSMOUTH—Winton Hart, Ltd. BEDFORD—Wardwick's. BERKHAMPTON—Fuchs and Co., Ltd. BLACKWOOD—Gus Lewis, WORTHING—J. W. Mansell, Ltd. LEEDS—H. E. Kierlin, Ltd., 1; SOUTH SHIELDS—Savoy Records, Ltd. SHREWSBURY—Burdocks Music Store, Ltd., 1. SLough—Harlow. BOLTON—Empire Records Co., NEWCASTLE—J. G. Woodless, Ltd., 1; HOLY Well, Southdown Ltd. GLASGOW—Polym Records, Ltd., E.C. MIDDLESBROUGH—Savoy Record Shop. BELFAST—Atlantic Records. CHEREP—Gay Radio, Cheadle, Ltd.

TWENTY TOP TUNES

- This copyright list of the 20 best-selling songs for the week ended February 28, 1959, is approved by the Copyright Commission of the Music Publishers' Association, Ltd. Last week's placings in parentheses.
1. (1) AS I LOVE YOU (A) 12-3) Mendelson
 2. (4) A PUB WITH NO BEER (B) 12-3) Mendelson
 - 12) SIDE SADDLE (B) 12-3) Mendelson
 - 12) THE WORLD ABOVE (B) 12-3) Robbins
 - 13) KISS ME HONEY (B) 12-3) Lattimore
 - 19) THE LITTLE DRUMMER BOY (A) 12-3) Freeman, Yeadon and Cox
 - 13) SMOKE GETS IN YOUR EYES (A) 12-3) Yeadon
 - 16) THE DAY THE RAINS CAME (F) 12-3) John Field
 - 15) TO KNOW HIM IS TO LOVE HIM (A) 12-3) Maurice
 - 19) DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (A) 12-3) Friedman
 - 17) IN APPLE BLOSSOM TIME (A) 12-3) Francis Day
 - 12) THE WONDERFUL SECRET OF LOVE (A) 12-3) Landa
 - 14) LAST NIGHT ON THE BACK PORCH (A) 12-3) Keith Fowkes
 - 11) TRUDIE (B) 12-3) Henderson
 - 13) A CERTAIN SMILE (A) 12-3) Robbins
 - 11) MY HAPPINESS (A) 12-3) Chesletter
 - 11) GIGI (A) 12-3) Rodgers
 - 17) PROBLEMS (A) 12-3) Rodgers
 - 11) MANDOLINS IN THE MOONLIGHT (A) 12-3) Yeadon
 - 11) BABY FACE (A) 12-3) Francis Day

- 1) SMOKE GETS IN YOUR EYES (Chappell)—Kathryn Grayson (Capitol)
- 2) AS I LOVE YOU (Mendelson)—Doris Day (Mercury)
- 3) CHARLIE BROWN (Chappell)—Arlene Francis (Mercury)
- 4) STAGGER LEE (Lloyd Price)—The Chantones (Mercury)
- 5) HAWAIIAN WEDDING SONG (Walt Disney)—The Chantones (Mercury)
- 6) DONNA (Ritchie Valens)—The Chantones (Mercury)
- 7) PETITE FLEUR (Decca)—Chris Barber (Decca)
- 8) PETER CUNN THEME (Capitol)—Bar Ackroth (Capitol)
- 9) IT'S JUST A MATTER OF TIME (Buck Ram)—The Chantones (Mercury)
- 10) LOVELY TEARDROPS (Brunswick)—Jackie Wilson (Brunswick)
- 11) CHILDREN'S MARCHING SONG (Capitol)
- 12) COME SOFTLY TO ME (Mercury)
- 13) ALL AMERICAN BOY (Mercury)
- 14) I DON'T CARE (Mercury)
- 15) NEVER BRIDE (Mercury)
- 16) I'M NOT BRIDE (Mercury)
- 17) I'M NOT BRIDE (Mercury)
- 18) I'M NOT BRIDE (Mercury)
- 19) I'M NOT BRIDE (Mercury)
- 20) I'M NOT BRIDE (Mercury)

Top Twenty publishers and other versions

SMOKE GETS IN YOUR EYES (Chappell)—Kathryn Grayson (Capitol); Doris Day (Mercury); Shirley Bassey (Philips); Carmen Mitchell (MGM); Jean Seuss (MGM).

I GOT STUNG (Hill and Rangely)—Johnny Worth (Epic); One Night (Chappell)—Ricky Henderson (Epic); DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (Friedman)—Ricky Henderson (Epic); A PUB WITH NO BEER (Good Music)—Johnny Ashford (Pepi); TO KNOW HIM IS TO LOVE HIM (Epic)—Eddie Heywood (Cap); Maurine Evans (Decca); SIDE SADDLE (Mills); KISS ME HONEY (Lattimore)—Maurine Evans (Decca); THE LITTLE DRUMMER BOY (Freeman, Yeadon and Cox)—Michael Flinders (Pepi); ALL OF A SUDDEN MY HEART SINGS (Peer Music)—Roy Hamilton (Mercury); Baby Face (Fowkes)—Nellie Lutcher (Mercury); THE DAY THE RAINS CAME (Hill and Rangely)—Johnny Worth (Epic); IT DOESN'T MATTER ANY MORE (Monarch); TOMBOY (John Field); IN APPLE BLOSSOM TIME (Francis Day and Bowers).

AMERICA'S TOP DISCS

- As listed by "Variety"—week dated March 4, 1959.
1. (6) VENUS Frankie Avalon (Capitol)
 2. (5) ALVIN'S HARMONICA David Seville (Capitol)
 3. (1) CHARLIE BROWN (Mercury)
 4. (1) STAGGER LEE Lloyd Price (Mercury)
 5. (8) HAWAIIAN WEDDING SONG (Mercury)
 6. (4) DONNA Ritchie Valens (Mercury)
 7. (2) PETITE FLEUR (Decca)
 8. (3) PETER CUNN THEME (Capitol)
 9. (17) IT'S JUST A MATTER OF TIME Buck Ram (Mercury)
 10. (16) LOVELY TEARDROPS (Brunswick)
 11. (14) CHILDREN'S MARCHING SONG (Capitol)
 12. (1) COME SOFTLY TO ME (Mercury)
 13. (15) ALL AMERICAN BOY (Mercury)
 14. (—) I DON'T CARE (Mercury)
 15. (—) NEVER BRIDE (Mercury)
 16. (1) I'M NOT BRIDE (Mercury)
 17. (18) I'M NOT BRIDE (Mercury)
 18. (1) I'M NOT BRIDE (Mercury)
 19. (11) NOLA Billie Holiday (Mercury)
 20. (12) TALL PAUL (Mercury)
- Reprinted by permission of "Variety."

JANE MORGAN

sings on 'Saturday Spectacular' this week

If only I could live my life again

b/w TO LOVE AND BE LOVED



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POP PAGE

THIS MUSIC WILL ROCK ME IN MY

THERE were none of those Monday morning blues around Room 286 at the Savoy Hotel this week. The effervescent Miss Connie Francis had seen to that.

Outside the sun was shining and inside America's No. 1 Girl Singer (as chosen in a nation-wide TV poll) was resplendent in a spring outfit with a smile to match.

Mind you she had got good reason to feel pleased with the word. She had just heard from MGM Records record her latest individual treatment of the Inkspots' hit—“I Didn't Care”—cast proving the fastest of all her hits.

Break

In the 12 days since it was released in the States it has sold 400,000 copies—with order forms arriving with every post.

And when she finishes her British tour Connie will return to New York and go into rehearsals for a 26-week TV show with Jimmie Rodgers and the Kirby Stone Four.

“This will be my biggest break so far,” says Connie. “I will in fact, get me money to do the show compared with the dollars I

says CONNIE FRANCIS

could earn with personal appearances. But as a long-term policy it will pay me over and over again.

As a star with a hit disc you can do anything you like as regards theatres in the States. Bookers will offer you three or four thousand dollars a week, and even if you stand on your head and spit wooden nickels people will still love you.

But as regards TV, there are surprisingly few opportunities for the one-shot-record performers. At one time TV agencies, though, that by catching youngsters of 16 or 17 they would gain viewers, but it didn't work out.

Amateurs

“So many of them turned out to be really amateurs once you took away the amplification and record gimmicks, now TV is a lot more choosy.”

On Saturday Connie had a close-up of Britain's teenagers. She went along to the 2 La Coffee in Soho.

“Boy, the enthusiasm of those kids. It was really stag-

gering. I went in the afternoon and again in the evening.”

“In America they have their record hops but nothing quite like this. I had hoped to remain quietly at the back of the room but in fact to no time I was busy signing autographs.”

Blasé

“Nothing like it could really happen in the States because the kids there are so blasé about the stars. They see so many of them in theatres and on daily TV shows that it doesn't really mean very much to them.”

And the reason why Britain doesn't see many of America's (Hit Parade stars) “Because a lot of them are frightened.” says Connie. “Britain is different. Sometimes a star can arrive with disc hits and not make any impression at all.”

“What they don't realize is that if they are a success in Britain they can keep coming for 10 years and still be welcome. Which is more than you can do in America.”

—Bill Halden



On stage in America, says Connie Francis, she did not stand on her head and spit wooden nickels and people will still love her.

Plenty 'Plove'

“PROVE” winning song of the San Remo Festival, is getting a good workout on wax. Latest versions are by Marino Marini (DURIAM 45-DC16636), Tony Dallara (COL. 45-B1422) and Teddy Reno (KCA1168).

When I interviewed Kim Novak in 1958, she told me that Reno was her favourite singer. “He's just wonderful at singing those Neapolitan songs,” she said.

I couldn't disagree with Miss Novak, but I think in this instance the vote goes to Tony Dallara.

Respective backings: Avevamo La Stessa Eta' (Marini), Conoscerti (Dallara), and L'F Per L'F (Reno).

This month, incidentally, Marino Marini also offers an effective setting of La Sona II Vento, backed by L'F Per L'F (Duriam 45-DC16627).

WATCH THIS!

GETTING into the Italian song set. You Hank back got a potential hit singer with her first British release.

As an imaginative arrangement by Rex Owen, the Knightbridge Brass, conducted by Malcolm Lockyer, has produced a “new sound” treatment of “Faintly Blue” a Rex Owen version. This one has the virtues of being different.

Backing: “In Sono II Venti” (Top Rank 45-AR104)

★ Frankie Vaughan

TWO songs from the Frankie Vaughan film, “The Lady in Black” have been released that fast-blooded teatime crowd should enjoy.

Little time is a number in number mode that should have the lovers twitching in ecstasy.

Sherry's Bunny Baky is an unpublished rocker.

(London HLP 8827)

★ Moe Koffman

MOE KOFFMAN, the Jewish-Swedish pianist, lives an elusive with his “Shepherd”. A hard he. He should have rested on his laurels.

Better is the lively “The London HLP 8821”.

★ Ricky Nelson

RICKY NELSON, the young Little Lord, is a “Love Me Tender” mood.

His new “I've Got a Feeling” has a jivable backing.

Late, Ricky tells how he's walking the cat home after a date that on that time flushed by the sun, come up and had, presumably, is waiting for the done with a shush. Another for the hit.

(London HLP 8817)

★ Louis Prima & Keely Smith

LOUIS PRIMA and wife Keely Smith follow the best of the Black Magic with “I

(London HLP 8817)

WATCH THIS!

JOBBY DARTIN, “Sally Solah”, and “Queen Of The Moon” are the States with “Piano” and “Swing”.

But she's not still gets the boys on the run. It's a “Swing” in Britain.

Bobby is in more album mood, but in Britain, she yet another number set that's quite reminiscent rock.

(London HLP 8821)

POP DISCS... by Laurie Henshaw

over You Under My Skin, another effort that swings all the way.

Keely goes solo on Don't Take Your Love From Me. She sings in ballad style, then whipped up in ballad style. “I'm So In Love” is a ballad.

Cliffie Stone, backing by the Family, is a great Healer. (Capitol 45-411891).

★ Cliffie Stone

THAT sensational Western song Howed the Waddle, is given a physical setting by CAW star Cliffie Stone. Backing is the Family.

(Capitol 45-411896)

★ Fats Domino

SUPRISINGLY, Fats Domino's disc, “When the Saints Go Marching In”, does would have thought this recording for his authentic R&B style.

(Parlophone 45-RE437)

Tomorrow's Hits

Fata is nearer his home ground with Telling Lies, which packs more punch.

(London HLP 8827)

★ Arlene Fontana

ARLENE FONTANA's first record for five years, I'm In Love, a sort of Love Me Tender number, with Kay, a slow rock, goes along in the Fontana-Connors France idiom.

Arlene has a clear, penetrating voice that could win her mass support. (Py 1N25016).

★ Basil Kirchin

BASIL KIRCHIN and his boys play as though they're glad to be alive and swinging.

Packaged with typical Kirchin challenge are Rock-A-Lama and M&K Tug, a 12-bar blues that packs a heat.

(Parlophone 45-RE437)

★ PAT BOONE

With The Lord And The Rose in Your Hair (London HLP 8821). Pat gives a smooth interpretation to this attractive side, which is set in a shuffle beat.

Released: March 13.

★ JOE MELVIN

I Kissed An American Newsmen Melvin could stick with this rock ballad.

Released: March 13.

★ BOYD BERNETT and his Orchestra

“Tear It Up” (Mercury TR 215). Just what the late one gets. A rocking instrumental that packs a heat.

Released: March 13.

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NEWSBOX
By Jerry Dawson

DICKIE VALENTINE will be the big holiday attraction at Blackpool over the Easter week-end.

He will play the week in Variety at the Queens Theatre, starting on March 23, and will also appear for two Sunday concerts at the same theatre on Easter Sunday (March 29).

BROKEN RECORD - It is several years since Dickie Valentine set up a house record at the Opera House, Bristol. He was recently broken by Northern Irish singer Freddie Collyer.

PASTER - David Whitfield, London pianist, is to group the Ideal Four, plays a week at the Regent Cinema, Manchester, starting on March 23.

WANTED - Brelotti Alvin Karpis was looking for a "good-looking girl" to replace Bessie Singer. Pink Cooney, who is waiting to get married.

MANCHESTER - Blanche Powerley Ashton has married Bill Currie in Charlie Bassett's Trio at the Regent Theatre.

SUMMER - Harry Secombe's London Palladium production "Larger As Life" is to be the summer attraction at Brighton. Hippodrome.

OBITUARY - Dr. Ernest Don Hamford, who was with Henry Hall in his early days at the Midland Hotel, Manchester, and was for many years with the late Frankie Knicker's orchestra in London and Liverpool, died last week-end. He was 84. For several years he had been licensee of the "Fanchin House", Penderine.

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Josh White signed by Granada TV

JOSH WHITE, Dinah Washington and Abbey Lincoln are three American stars set for British TV.

They have been booked by Granada TV for star spots in the "Chelsea At Nine" series.

Josh will be returning to the country in an absence of three years to tele-record the show on June 28. He may also make a theatre tour. In 1950

he was the first American blues singer to visit Britain and appeared regularly throughout the country and on broadcasts for the next six years.

His recording of "Strange Fruit" was chosen for the Great Records Of Our Time album. He made her

his first American blues singer to visit Britain and appeared regularly throughout the country and on broadcasts for the next six years.

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on 'Chelsea at Nine'

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His Fair Lady



'NIGHTCAP' FOR CONNIE FRANCIS

IT started on an after-noon series of recordings for the MGM label, at EMIs Abbey Road Studios in London on Wednesday night.

The 34-year-old singer and star had a top seller with a Capitol LP, "Come Rain Come Shine" in 1956. Her set list the first big break in show business when he took over from Frank Sinatra with the Harry James Band in 1949.

She is recording an LP of all-British songs backed by orchestra led by Tony Oshorn and Geoff Love. Arrangements are by Gabriele Love and Brian Fahey. A&R man is Norman Newell.

The Sunday, Connie appears in ATV's "Sunday Night At The London Palladium." The Martino Marino Quartet are also on the bill.

On Monday she opens for a week at the Empire Glasgow, followed by a week at the Empire Liverpool. She has a Sunday concert at the De Montfort Hall, Leicester, on March 22.

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U.S. DISC DEMAND FOR CHRIS BARBER

AMERICAN record companies are falling over themselves bidding for disc masters by Chris Barber, whose "Petite Fleur" has now passed the million mark.

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SEASON TICKET

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WILL DICK HAYMES REACH BRITAIN?

WILL Dick Haymes be allowed to leave America for British TV dates?

Jack Higgins, of the Harold Davison office, told the MM this week: "We have received offers from ATV for Haymes to appear in two shows on April 26 and May 3.

The big question is whether he will be allowed to come."

Haymes has been in trouble with the American tax authorities since 1953 when his passport was confiscated.

The 43-year-old singer and star had a top seller with a Capitol LP, "Come Rain Come Shine" in 1956. Her set list the first big break in show business when he took over from Frank Sinatra with the Harry James Band in 1949.

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Busy week-end

The Sandy Brownall Fairweather All-Stars have a BBC "Jazz Club" airing on March 12.

They have other airings on April 17 (BBC Club) and April 22 (BBC Club). Christened by Bob Crosby, the quartet consists of trumpet, clarinet, trombone, tenor, guitar, drums and double bass.

Benjamin Geff Sobel has left the Metropolitan. Don Harry Roy and is replaced by Ronald Sealbrook, ex-Eric Delaney. Malcolm Mitchell and Basil Kirchin.

They will be featured every Monday evening with guest soloists and musicians. In Johnny Kingdon's "swing score" they have other airings on April 17 (BBC Club) and April 22 (BBC Club).

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Heath gives O.K. for tour No. 5

TED HEATH'S fifth tour of the States was brought one step nearer last week when Ted had discussions with American bookie Harold Davison.

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THE THREE BARRY SISTERS
TALL PAUL
PERRY COMO
Kiss me and kiss me and kiss me
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TOMMY STEELE
Hiawatha

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SUNDAY, APRIL 5th at 7 p.m.
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Gala capture disc from U.S. Top Ten
The low-price Gala Record has captured a disc from the States which is being re-released today.

Dig this! **Dig this!**
as recorded by Bob Miller on Fontana
b) "The Poacher" 4/6
as recorded by Count Basie on Columbia
"The Late Late Show" 4/-

Diz Disley booked for guitar gala
The Diz Disley guitar quintet has been booked for the Festival of Dance at the Regent Cinema, London. The group appears on the BBC's "Festival of Dance" on Wednesday, March 11. It also has been signed for this year's recording, "Fifty Years of the August Bank Holiday."

Be air-to-ear

WHEN publicity and tickets are printed for Louis Armstrong and his All-Stars, why must we suffer the indignity of half the programme being devoted to a British band? This practice seemed to fall into disuse when the jazz public became a little less starved of American musicians. Now it is assumed that devotees will pay and suffer anything to see Armstrong—A. Ripke, Liverpool, 4.

Armstrong circus
I HAVE just returned a sadist, but, sinner, man from the Armstrong circus. I can only say thank goodness for the Alex Welsh band—particularly Bruce Turner, surely Britain's finest jazz musician. Despite all the criticism of the Lewis band, at least it gave us a purely jazz concert—D. J. Granger, Horsham, N.E. 7.

Watered down
BASIC Ellington and the Carnegie Hall group were served to the public neat. So why not Armstrong? It is the "king" getting too long in the tooth for a complete concert? Or is a double bill conducive to bored audiences?—J. W. Capelhorn, Bath.

Give me Welsh
I WONDER if I was the only person at the Osumont State on Saturday who enjoyed the Alex Welsh band more than the All-Stars. The Welsh band, really in the London tradition, with a wonderful "togetherness" was in marked contrast to the All-Stars—a group entirely lacking in cohesion, with the odd bit of pickaninny piano here and clatter there, and Louis playing fortissimo most of the time. And, for me, it is no longer worth while sitting through the embarrassing antics of Velma Middleton just to hear the occasional snatch of bebop from Louis.—D. Jefferys, N.W. 8.

Better than jazz
DURING recent weeks I have read many articles about the Alex Welsh band. Most critics felt it was the greatest jazz group in the world. That each section has superb and each man an artist in his own right.

Don't forget—your letter may win you a free LP. Send yours to Mailbag, 'Melody Maker', 4 Arne St., London, W.C.2. Please keep them short.

—Once again it is a matter of anything American must be good. I think Heath's presentation of arrangements is far superior, while Dankworth always features more jazz. Let's stop this overdone praise of legendary giants and pay more attention to British jazzmen.—V. G. Manchester.

Why copy USA?
Why must we always try to copy America? Anything good must, apparently, come from there.

About the only thing British youth will not copy from the States is their liking for British jazz.—W. D. Stewart, Watlington, Co. Oxford.

Record rackets
IF only we could hope that "Tony Brown's excellent article on "Record rackets" might have some effect. Why not invite the leading disc-jockeys to print their "pick of the pops"—or would that jeopardise their chances? One can't help being sceptical when one reads that two apparently sane men take

court action to establish ownership of disc programmes should be picked by a BBC committee. I suggest this committee should consist at least of three first-class musicians who could handle anything they consider rubbish.—A. Frankham, Liverpool, 5.

Missing bar
I AM puzzled by the apparent lack of a 24th bar in Monty Sunshine's version of "Pettie Fleur." Is this really a 31-bar theme or has Mr. Sunshine been "jazzing the classics" of Sidney Bechet?—M. Randle, Letchworth Spa.

Oscar for Alun
WHILE polls are in the air, why about an Oscar for Alun Morgan for his consistent, at least, readable, informative sleeve notes? In these days when the back of an LP varies from a useless



Alex Welsh's presence on the Armstrong bill has drawn varied comments from readers.

semi-biography to an advertisement, his notes are a pleasure to read.—B. Wilson, St. Helens.

What about us?
SO the square-eyed brigade of single-box watchers want "Sing it again" one of steam radio's brightest programmes, transferred to TV. What about its old-fashioned

listeners? Aren't we entitled to any decent programmes?—G. K. Chater, Bedford, Middlesex.

Off-beat claps
MY visit to the BBC's "Jazz Saturday" was ruined by the moribund habit of some handclappers getting the audience to indulge in off-beat clapping. I appeal to the leaders concerned—one in particular—to let us hear the music we have paid to hear. Incidentally, though no tickets were available for a week before the concert, I noticed that the ticket apix had plenty to offer at double normal prices.—A. G. Wible, N.W. 7.

jazz on the air

SATURDAY, MARCH 7:
12.30-2.00 p.m. R. Jazz in Development.
2.00-2.30 C. I. Ari Blakey.
4.15-4.30 T. Swing Sarama.
6.30-7.00 P. Steve Riley.
7.15-8.0 T. Ella, Great Dance Bands.
8.15-9.0 J. Lubat Sunday Night.
9.15-9.30 J. America's Pop Music.
10.15-10.30 T. Edmond Webster, Peter-Ann, Miss G. Hopper, unannounced.
10.45-11.00 W. Jazz Time.
11.00-11.15 J. Jazz Menorces.
11.15-11.30 P. Sam Sesson.
11.30-11.45 J. Jazz Catter.
11.45-12.15 P. For The Jazz Fan.
12.15-12.30 P. Jazz.
11.15-12.15 T. Repeat of 1.15.
11.15-12.15 T. Repeat of 1.15.
12.00-12.15 E-Q. Saturday Night.
1.15-2.00 H. Hollywood New York.

SUNDAY, MARCH 8:
11.50-12.00 T. Kenton Strings.
12.00-12.15 P. Jazz.
1.15-1.30 T. Wilbur de P. Butterfield.
1.30-1.45 P. For Jazz Fans (revs).
1.45-2.00 P. Jazz.
2.15-2.30 J. International Band.
3.15-3.30 J. Buddy Tate.
3.30-3.45 J. Carlos on Radiojazz.
10.15-10.30 T. Repeat of 1.15.
11.15-12.00 T. Repeat of 1.15.



● Tony Scott

MONDAY, MARCH 9:
11.50-12.00 P. Jazz Revue.
1.15-1.30 p.m. T. Cole, Barnet, Miller.
1.30-1.45 P. Jazz.
1.15-1.30 P. Terry Glenn, Bano, Vaughan, Adams, Eric, Silver, Canton Strone, Marlon, Bergan.
1.45-2.00 P. Modern Jazz 1958.
2.00-2.15 P. Karl Edelhagen, The Jazz Trampet.
2.15-2.30 P. European Jazz Horizon.
2.30-2.45 A. M. Handberg, unannounced.
10.15-10.30 V. The Jazz Centre.
10.15-10.30 T. D. J. Show, unannounced.
10.15-10.30 T. Repeat of 1.15.
11.15-12.00 T. Repeat of 1.15.

WEDNESDAY, MARCH 11:
1.15-1.30 p.m. T. Small Jazz.
1.30-1.45 P. Jazz.
1.45-2.00 P. J. Modern Jazz 1958.
2.00-2.15 P. Jazz Session.
2.15-2.30 P. M. Handberg, Hines, Hetti, Peterson.
2.30-2.45 P. Edmond Webster-Peterson, W. Gray, Krupa, A. Ross-Lamberton, G. Hines, J. Clayton, Parker, Tony Scott, Colton Gate. Others unannounced.
2.45-3.00 P. J. Jazz for Everyone.
3.00-3.15 P. Jazz Session.
3.15-3.30 P. J. Jazz for Everyone.
3.30-3.45 P. Old Blues.
3.45-4.00 P. J. Jazz Journal.
10.15-10.30 T. Repeat of 1.15.
11.15-12.00 T. Repeat of 1.15.
11.15-12.00 T. Repeat of 1.15.
11.15-12.00 T. Repeat of 1.15.

THURSDAY, MARCH 12:
1.15-1.30 p.m. T. Gerry, Baxter, Messer, etc.
1.30-1.45 P. J. Holiday, Carter, Damron, Bass, Peterson, Kestel, etc.
1.45-2.00 P. J. Jazz Prime.
2.00-2.15 P. Jazz in 30 Lessons.
2.15-2.30 P. Jazz.
2.30-2.45 P. New Sounds.
2.45-3.00 P. Jazz in Europe.
3.00-3.15 P. T. Repeat of 1.15.
11.15-12.00 T. Repeat of 1.15.

FRIDAY, MARCH 13:
1.15-1.30 p.m. T. J. Pic Back T.S.A.
1.30-1.45 P. K. Jazz from U.S.A.

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Their impact will live

THE amazing Lambert, Hendricks and Ross were only in London for two days, one concert and a few assorted TV spots. But the impact they made will surely live on.

To say that their vocal fireworks were fabulous would be to sell them rather short. The act was ingenious, imaginative, animated, wonderful to look at.

Annie Ross is irresistible in the physical department and a tower of strength vocally.

From the veiled tones of the "Fiesta In Blue" interpretation to the high, bright "lead-trumpet" shakes on "Tape Miller," her singing was a brilliant amalgam of poise, attack and spirited humour.

Somewhat more described Annie as "the coolest thing since cucumbers," but she had no reason to regard the audience to be classified as cool. She and the group are simply too friendly for that, but their friendliness never becomes cloying. Announcements are as hip as the music.

The group's approach to the Basie-Williams "Every Day" is admiring and satirical at the same time.

From the "Till The Girls Come Home" with its vocalised bass solo and frantic "chasing" by Lambert, to the full of comedy and excitement.

And Dave Lambert's solo comes looking for entertainment. "Imagine what music would be like if we got what the public understood!"

Happy cases

ONE Press critic fears the trio's experiments are "too daringly" far out to command a popular following. "The trio hopes this isn't so. Dave Lambert, smallest and smiling, told me: "Really, I don't believe that bit about being in advance of public taste."

"I don't think it's necessary for people to understand a performance. If it moves them in a positive way, the performer's achieved what he's supposed to be doing."

"Making them happy is the important thing. If they feel better for having heard us, and we find that people do, we've done all we're supposed to do. But they must walk out feeling better."

"To understand exactly what we're doing the public would have to be musicians. And the



• • • Basie "So marvellous"



layman is not a musician. He comes looking for entertainment. "Imagine what music would be like if we got what the public understood!"

"That left us with Annie, out of the original singers, and I started work again, recording four parts each. That was how that happened."

Annie Inc.
ANNIE, who was introduced by Dave Lambert as "the trio's most" and looked the part, said: "We had to live with that recording, but it was worth it."

What effect has the disc success had on the trio's life? "Well, to begin with, it's made us a corporation—Lambert, Hendricks and Ross Inc.—and it's brought us a road manager and a lot of work," says Ross.

"Another thing, people I've wanted all my life to meet are now coming to hear us. And of course, it means we keep on working with lovely people like Basie."

"We were with Basie at the Apollo not long ago. He was so nervous — and from the 'hungry' I in San Francisco we go into 'Crescendo,' again with Basie."

Aristatically, too, Annie feels satisfied with the way events are moving. "I love everything we do musically, and I love everyone in the group," she says. "And being the only woman up there on the stage, I'm having a ball in my own time."

With vitamins
Jon Hendricks, the trio's jazz poet, listens hard to the music he's at work on, the writers work to it almost as fast as he'd write a letter.

"The lyrics we memorise like the set solos and ensembles," says Jon. "The chorus, my terms choruses" and those things are all ad lib. "At the Festival Hall, my neighbour likened Hendricks to 'Belafonte with vitamins.' But vocally he's got the best brings King Pleasure to mind. "Pleasure," Jon says, "he's impossible."

And Count Basie? "Dave and I both grew up listening to and loving Basie's band. It's a smattering of warm feelings and much of the music is instantly singable. It also swings."

The trio swings, too, and in April, shall be able to hear them doing it in company with Joe Williams and Basie's band on the new "Sing Along With Basie" LP.

I asked if they'd made much money out of the first LP, and Lambert explained: "We cost over 5,000 dollars to produce, and, you know, they've got it back already. We'll be getting some money on the next royalties statement."

... so marvellous



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Annie Ross



Jon Hendricks

This trio is sensational

WILL some bright agent PLEASE book the remarkable singing trio of Dave Lambert, Jon Hendricks and Annie Ross for a full British tour.

Their concert at the Royal Festival Hall on Monday was nothing short of sensational.

The trio had flown over from San Francisco to give their services at the concert which was presented by Christian Action in aid of its Rare Diseases Fund.

Also giving their services were the Humphrey Lottelton Band, the Jazzmakers and Johnny Dankworth.

Despite the line-up and the cause, the Festival Hall was only half full—only to be expected.

The answer quite simply was that they sounded great. With a mixture of precision, subtle timing and off-beat humour, the trio performed vocal gymnastics in singing. That's why the arrangements taken from records by Basie, Horace Silver, Oscar Pettiford and Milt Jackson.

Hendricks, who writes all the lyrics, managed to sound at different times like both Jimmy Rushing and Joe Williams, and has "chase" choruses with Lambert were superb.

Annie Ross looked as good as she sounded—her singing of the Buck Clayton solo on "Fiesta In Blue" ranked with the trio's "Every Day" as the highlights for me.

Her intonation, suspect a year or two back, was perfect, and every singer could learn from her stage deportment and movement.

The trio occupied good portions of both halves of the programme and were backed by guitarist Dave Goldberg and the Dankworth rhythm section.

I must say Dave Lee made a valiant job of playing the parts of such varied pianists as Count Basie and Horace Silver.

All three British groups were in good form.



Dave Lambert

says BOB DAWBARN

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Melody Maker

MARCH 7, 1959 EVERY FRIDAY 6d.

Jazz-filled bill—half-filled hall

CHRISTIAN ACTION'S "Festival Of Jazz" at the Royal Festival Hall on Monday was a financial flop.

To raise money for its Race Relations Fund, Christian Action flew in the American singing trio, Dave Lambert, Jon Hendricks and Annie Ross.

The trio gave its services free as did the Humphrey Lyttelton Band, the Johnny Dankworth Orchestra and the Jazzmakers. Despite the all-star bill, only about 1,200 people were in the 1,000-seater Festival Hall.

The show's producer, Dennis Matthews, told the MM: "The figures are not available yet but we may not quite break even. Any loss will not be heavy, however." Although a financial flop, the show was a musical success (see review on page 11).

Lonnie Donegan to tour in package

Lonnie Donegan will tour the provinces with his own package show for four weeks before he opens for his summer season at the Aquarium, Great Yarmouth, in June. The show, now being set up, will form the basis of a Donegan offering at Yarmouth.

BBC DEE-JAY (1)

Peter Noble starts a 12-week series of two-day shows on the Light Programme on March 3. The first, titled "Nostalgia With Noble", is a show which will be heard between 12-12.30 p.m. every Tuesday.

BBC DEE-JAY (2)

Singer Gary Miller introduces a fortnight of "Misses' Choice Programme" on Monday from April 20.

MUSICAL CLOWNS

The musical clown act of saxist Sammy Skinner and Dick Spence makes its first commercial television appearance on Sunday at ABC-TV's "Big Top Show".

FIRST TRIP TO BRITAIN



New York born singer *Arlene Francis* is flying to Britain next week for TV, including a spot with *Johnnie Ray* on ABC-TV's "Sunday Night At The London Palladium".

To replace Robinson

A BC-TV this week named two MDs to take over from "Hootson" Harry Robison in their "Oh Boy!" shows.

They are 24-year-old John Barry, trumpet-leader of the John Barry Seven, and 31-year-old Bill Shepherd, MD for the Pye-Nixa label.

Bill Shepherd will appear on "Oh Boy!" next Saturday (14th) and March 21. After that, he will alternate as MD with John Barry.

SIX MORE TOWNS FOR HERMAN

SIX more provincial dates have been set for the April tour of Woody Herman and six Anglo-American band.

They are: City Hall, Sheffield (April 9), Pavilion, Scarborough (10th), Le Mansford Hall, Leicester (13th), City Hall, Hull (14th), Casino, Glasgow (16th), and Free Trade Hall, Manchester (18th).

Herman has still not settled on American cities in his tour and until he does so the ten British musicians cannot be chosen.

Billy Vaughn has to hurry home

American band leader Billy Vaughn was in Britain on Tuesday. But he had to postpone a press reception by Decca Records to return to the States for immediate commitments. Vaughn was on his way back from the Continent. He had been greeted with a Gold Fan in Germany for sales of his ball Along Silvery Moon.

At the ball

The Mick Mulligan, Cy Laurie and the Friends Trio Bands will appear at a Jazz Band Ball on March 23 at the Town Hall. The Ball is organised by the Harrow World County School Jazz Societies Association.

STARS TO AID THE SONGWRITERS

A STRONG star bill is being set for the 10th annual "Our Friends The Stars" concert to be held at the Victoria Palace on April 12. The first names were released this week by the Songwriters' Guild of Great Britain, organisers of the event.

Jane Morgan leads Spectacular show

American singer Jane Morgan makes her second appearance on ABC when she tops the bill in "Saturday Spectacular" this week. With her will be Mike and Bertie Winters, Tom Dain, Alan Sloan Fraser, Harryman's Gang and the vocal quartet, The Four Seasons. She'll alternate in "Sunday Night At The London Palladium" two weeks ago.

They are: Patricia Brown, Max Merritt, Eddie Cordin, Charlie Chester, Joe Henderson, Chris Barber, the Poets, Dot, Martin Ryan, Al Saxon, Laurie Scott and Cherry Wainer. The artists will be accompanied by the Charles Snowball Orchestra. Proceeds will be devoted to fostering British popular music. Tickets, priced from 2s. 6d. to 22s., can be obtained from the Songwriters' Guild, 22, Shabazury Avenue, London, W.1.

TOP JAZZ COMES TO TUNBRIDGE

Tunbridge Wells will echo the swinging sound of top jazz musicians during the week starting on May 11 when the Town starts its Golden Jubilee celebrations.

Bands lined up for a special Festival of Jazz at the Assembly Rooms are: The Jazz Orchestra, College Band and Accrington College Band, The Jazz Orchestra (12th), Ken Carter (13th), Humphrey Lyttelton and the Jazz Orchestra (14th) and the Jazz Orchestra (15th). Humphrey Lyttelton is returning from his experimental piece.

Yana for Southsea

Yana and Bob Monkhouse will top the resident show being presented by Harold Frading at the South Parade Pier, Southsea, for six weeks, starting July 28. The show is as yet unutilised.

FLAMINGO ROW

From Page 1
his quintet down to a quartet, by dropping Ken (Wray) and Les (London) (top), and bringing in trumpeter Albert Hamner. The Flamingo reopens tonight (Friday) after redecoration. Under its new policy of being London's rival to New York's American, Kruger has booked Humphrey Lyttelton, Miffie for April 3, 5, 8 and 10.

The show is followed by Anita O'Day for a fortnight from May 6. Kruger is also bidding for Dakota Station, Sarah Vaughan, Jerry Brantaine, June Christy, Betty Carter, Tony Bennett, Billie Holiday and other top American vocal stars. Featured tonight will be the new Don Rendel-Bert Courtney group (see story, page 8).

to decide whether or not they carry on in their existing format.

"For some time we have thought 'Oh Boy' could do with a shake-up."

Whether the resident "Oh Boy" band is still called Lord Hockingham's XI depends upon the outcome of the Harry Robison-Jack Good court case adjourned until Tuesday.

Jack Good is claiming rights in the name and goodwill of Lord Hockingham.

Jack Good, producer of "Oh Boy" would not commit himself to any firm statement on the whole question of the MDs at present. "I just can't say anything," he said, "but the whole matter is in a state of flux."

FOOTNOTE: The decision to appoint John Barry as "Oh Boy" MD was exclusively forced by the Milner Mackay job which goes away. Barry has toured with Paul Anka and appeared on standing covers with Johnnie Ray and Sarah Vaughan. Her record for Parlophone.

JOHNNIE RAY is back in London. WHAT keeps him at the top? See the MM

NEXT WEEK PLUS
March review of new record players, radios, tape recorders, etc.

EXTENSION FOR VAUGHAN AT PALLADIUM

DUE to fantastic advance bookings Frankie Vaughan's second London Palladium season starting March 30 has been extended another fortnight.

Typical of the rush for tickets is that every seat for Saturday night performances has been sold throughout the entire run. Supporting him will be the King Bros, the Kaye Sisters, Roy Castle, Joe Church, another comedian, Plinky and Perry, the Dave Brubeck Quartet and the Spencers.

Just prior to his opening at the Palladium, Frankie Vaughan will appear at Dublin's Theatre Royal.

Directly after the Palladium, he will tour the States for two months and then to Monte Carlo for one-night appearances at the National Sporting Club on August 14.

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INSIDE—All the February jazz and pop LPs

FEBRUARY..... 1959

MM Supplement

Three-man TORME of tenet

LAST October, Steve Race picked Mel Tormé's "California Suite" as one of the "Great Records of Our Time"—No. 3 in the series.

Now Tormé scores again. His "Tormé" LP (HMV CLP123B) has been chosen by the "Melody Maker" as the LP of the Month.

He won the award after a five-cornered fight with Mahalia Jackson, Helen Merrill, Duke Ellington and Hampton Hawes.

There was never any real doubt about the outcome. On overall merit, Tormé was the hands-down victor.

But he owes his success in no small measure to the brilliantly conceived arrangements and accompaniment by Marty Paich—

the West Coast pianist who has contributed so much to the LP's temporary fame.

His Bertoff, who wrote the sleeve notes, underlines this very point when he says:

Juke-boxes
"The reason few pop singers move into no more than a single record juke-box is a first of all, lack of talent. Most of the juke-box performers are learned in technique and certainly in reception. As a result, they do not often last very long."
Tormé's career emphasizes the truth of that. He has now been a force on the music scene for over 10 years.

This new LP should persuade even the most ardent into awareness of Tormé's tremendous talent. He reaches from heart to heart with an ease and subtlety that leaves the listener breathless. And throughout, Marty Paich's versatile and artistic accompaniment provides an arresting backcloth for the singer's lasting vocal moods.

Sadness
Side 1 kicks off with a swinging interpretation of "That Old Feeling." Then, on track 2,



"Tormé" owes much of its success to Marty Paich's brilliant arrangements and accompaniments.



Inclusive Conducted by Marty Paich

Each month the MM presents a RECORD of the MONTH
February's choice is 'Tormé'

The winning LP

trate Tormé's commanding control and vocal projection. It is Side 2, however, that provides the show-stopper—"Blues in the Night." This number has been so overworked in the past that Tormé and Paich could have stumbled over an obvious pitfall.

Suspense
At first, perhaps the introduction tends to pretentious-

ness. But then the track builds up to a state of dynamic suspense and climax that wrings beauty from this familiar theme. At a production number for voice and orchestra, this can have few equals on wax.

And "Don't Want To Cry Any More" is no letdown. Paich orchestrally keeps up the pace, and ably inserts a killing quote from Stan Kenton's Artists' Rhythm—so right in this context.

This track, in fact, comes second only to "Blues in the Night" in an album of 12 numbers that all possess their own differing face.

Tormé is again sombre in

"The House Is Haunted," a song from the early 'thirties, of rare lyrical and melodic quality.

Fluctuations
And if the overall feeling after this unique LP is one of sadness—overlaid with touches of gaiety at the brighter beat in its way, is a reflection of the somewhat fluctuating career of Melvin Howard Tormé. Maybe he hasn't made it consistently in the record charts, but he's been right in there with the hip characters all along.

The runners-up

An altogether exceptional vocal album—Newport 1958—Mahalia Jackson (Philips BH1729), which captures the great gospel singer live at last year's 18th annual Newport Festival.

Some religious music is not everyone's meat, but the record must be said to have special appeal. But the rhythmic and tonal qualities of much of Mahalia's music are similar to those of vintage blues.

Miles Davis was reported as being the success of the Festival and the storm of applause on the record—and the fact that she was singing to an open-air audience clamouring for more while being deluged by rain—are indications of the emotional response this artist can evoke.—M. J.

For full review see page 123.



● Duke Ellington

But boiled down to its essentials, this is his singing to swinging accompaniment from a mixed group—mainly modernists.—L. H.



● Hampton Hawes

Jazz" is Duke's "capsule portrait of a jazz festival." This live recording vividly recalls the recent Ellington tour.—M. J.

Helen Merrill
HELEN MERRILL, the girl with the deep-voiced, soul-cool jazz chorus with her dry-ice stylings of 12 standards on "The Merry Men of You" (Mercury MMH1299).

Helen reveals her musical beliefs when she says: "I look for inspiration to John Lewis, Jimmy Hoffa, Miles Davis—people like that—when I'm troubled."

That "troubled" angle, and another quote on the sleeve, indicates a "mixed-up" preoccupation that partly comes through Helen's song to a little-girlish quality about her singing that arouses a protective emotion in the male listener.

Duke Ellington
IN the instrumental field, last year's Newport Festival produced an excellent big-band LP in the shape of "Newport 1958—Duke Ellington and His Orchestra" (Philips BH17279).

For the occasion, Duke—and the musicians we saw in Britain last year—presented 10 of the band's newest compositions, including the trumpet section's "El Gato," the double-trumpet duet "Mr. Gentle and Mr. Cool," and a feature for Harry Carney and quest baritone Gerry Mulligan.

Clark Terry's buglehorn stars in "Jumppin' Beans" and Wardell Gray's drums on "Hi Fi Po' Fun." Jazz Festival

Hampton Hawes
BEST of the modern jazz LP released in February was a set of three LPs by the Hampton Hawes Quartet.

Titled "All Night Session," the three volumes were all recorded at one two-hour session and are available on Capitol Records' LM101-52. Backing pianist Hawes are Jim Hall (gtr.), Bud Mitchell (bass) and Bruce Freeman (dr.).

A choice between the three LPs is difficult, as the highlights are pretty evenly distributed throughout the set. It is that Volume 2 is slightly longer than its companions.—R. B.

