

HOW YOU VOTED IN THE BRITISH POLL

Melody Maker

Results and Story

January 3, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

DANKWORTH DOES IT AGAIN!



JOHNNY DANKWORTH has done it again! In the **MELODY MAKER** Readers' Poll he has repeated last year's victories in five sections—Musician of the Year, Top Big Band, Alto, Composer and Arranger.

EASY VICTORIES

And there can be no doubt about his popularity. He polled over half of the total votes cast in three sections and 49.4 per cent. in the fourth.

Only in the Musician Of The Year category was he given a fight—by Humphrey Lyttelton.

Just to keep it in the family, Johnny's wife Cleo Laine repeated her runaway victory as Britain's best female singer with 52.7 per cent. of the votes against Otilie Patterson's 12.3 per cent.

But the easiest victory of the whole poll went to Ronnie Ross who took 74.8

POLL SUMMARY

By **BOB DAWBARN**

per cent. of the votes in the section for baritone sax.

There were new names at the top of six sections—the Jazz Couriers (combo), Tubby Hayes (trn.), Ross (bar.), Johnny Scott (miscellaneous), George Mely (male singer) and the Polka Dots (vocal group).

Other winners for the second year running were—Kenny Baker (trp.), George Chisholm (trb.), Vic Ash

Poll winners Johnny Dankworth and his wife, Cleo Laine.

CLARA WARD SINGERS FOR TV & TOUR

CLARA WARD and the **Ward Singers**, the "hottest gospel group in the States," are definitely coming to Britain in April for TV and a fortnight's tour.

The group, which scored a smash hit at the recent Newport Jazz Festival, appears on ATV's "Sunday Night At The London Palladium" on April 5.

At present, the Harold Davison office, was arranging a tour that will take the group throughout Britain.

Immediately following the

Ward Singers visit Germany, Holland, France and Belgium. During May they are booked for the China Theatre, Stockholm.

Clara Ward, leader of this all-female group, started her career as a church singer at the age of five. By the time she was ten Clara, her sister Wilma and her mother were appearing as a trio in important church events around Philadelphia.

Two new members, Henrietta Waddy and Marion Waddy, were added by the time Clara left high school.

National fame came to the Ward Singers when 20,000 people acclaimed them at a Baptist convention in 1942.

Clara Ward composes many of the songs sung by the group. Her latest hit "Rockin'" hit stopped the show at the Newport Festival.

DAVISON PLANS SHOW EXCHANGE

OVER lunch in Town on Tuesday, London agent Harold Davison and Jazz At The Phil boss Norman Grant discussed possible projects involving West End and Broadway shows.

"But you couldn't get anything out of me even if you tortured me," quipped Davison, who had dashed to London Airport to meet Grant, en route from Paris to Hollywood.

The JATP impresario left London at 4 p.m. that same day.

Kirkham leaving

Singer Ken Kirkham ends a three-year run with Ronnie Aldrich and the Sandrobbairs on January 11.

KCA is currently recording solo on Columbia.



George Mely—surprise of the poll.

(left), Dill Jones (pno.), Johnny Hawksworth (sax), Bill Le Sage (vibes), Allan Ganley (dr.), and Ken Sykora (trp.).

Four names down! Back Page

HEATH (JNR.) ON PARADE

ANOTHER Heath is flying high these days. He is Martin Heath, 21-year-old Flying Officer son of handlayer Ted.

Heath senior staged a New Year's Day family party at the Savoy yesterday (Thursday) to celebrate Martin's recent promotion and his marriage to Patricia Springle, of Farnborough, Hants. The couple returned from a Cornwall honeymoon on Wednesday.

Martin was presented with his "wings" at RAF Valley, Anglesey, just before Christmas by wartime fighter ace Group Captain Johnnie Nias.

SATURDAY-CLUB 3-D

THE first "live" broadcast in stereo sound is expected to be Jimmy Grant's two-hour "Saturday Club," starting at 10 a.m. on the Light Programme on January 24.

Final decision on the first 3-D airing depends on tests which will be carried out during tomorrow's "Saturday Club" by BBC technician Malcolm Gardner.

Squadcats

The BBC first broadcast in Stereo during Gramophone Week in April, but only records were used. The full 3-D effect can be obtained by anyone with

two receivers or with a radio and TV.

Starting in the historic "Saturday Club" on January 24 will be the *Squadcats*—a seven-piece Dixieland group from within the Sandrobbairs led by Ronnie Aldrich on piano and based on the famous Bob Crosby Bobcats.

The group in fact accompanied Crosby, and was introduced by him, on a broadcast during his visit to Britain in June last ("On the Beat").

Artists in tomorrow's "Saturday Club" include the Humphreys' Litterell Band, Dan Henry, Doris, and Pope and the Ken Jones Five.

Showbiz XI match to be seen on TV

THE Showbiz XI plays a team of jockeys of the New Stadium, Hayes, on Sunday at 12.45 p.m. in a charity football match.

The team turning out for the XI will include Des O'Connor, Glen Mason, Ronnie Carroll, Tony Dali and Dave King.

A part of the game will be seen on ATV.

NOEL AT QUAGLINO'S

New Harrison, guitarist-singer son of actor Rex Harrison, opens in concert at Quaglin's London, on Monday.

Stop Press U.S.A.

FIRST LP FROM MELBA LISTON

NEW YORK, Wednesday.—Melba Liston, trombonist and arranger who rose to prominence when she was a member of the Dixie Gillespie Orchestra, recorded her first album for MGM's MetroJazz Records this week.

Among those in the session were trombonists Bennie Green, Benny Powell, Al Grey, Frank Beach, Jimmy Cleveland, and Elsie Hampton. Arrangements were written by Miss Liston and Hampton, and the session supervised by MetroJazz A&R chief Leonard Feather. The title of the album will be Melba Liston and Her Band.

Mrs. Ike-n-patron of jazz show

From BURT KORALL

NEW YORK, Wednesday.—The White House announced this week that Mrs. Dwight D. Eisenhower will head the patronage list for the Washington Jazz Jubilee, to be held at the Sheraton Park Hotel in Washington on March 16.

The Jubilee will be sponsored by the Congressional Circle of Friendship, a retirement home on Capitol Hill.

Historical
The Jubilee, the first concert of its kind to be held in the Capital, will be a musically illustrated history of jazz.

Willis Cowser, world-famous voice of "The Voice of America," will be producer and narrator of the show. He will be assisted

PEOPLE IN THE PARIS NEWS

From HENRY KAHN

STAN GETZ is now at the Blue Note in Paris. He closed his Paris office, and the Stan Getz on the Left Hank this week.

ART HARKY and his Jazz Messengers, who have won a Grammy, will be playing a concert in Paris on Jan. 10.

ANNE PATTIFORRE is expected in France very soon, where she will tour with the Kenny Clarke and Horace Silver.

THE much-coveted Django Reinhardt Prize for the best French musician has been won by Henri Guerin. He just made it by six votes to five.

The Jazz Academy, which probably found it difficult to decide between Guerin and Jack-Quinn Kelly, has, for example, played New Orleans with Maino Savary and his orchestra. He has even cut classical records. He played a trumpet concerto by Vivaldi, and he represented France in the International Band at Newport. His records are taken as a sign that the Academy is drifting towards modern jazz.

THE NEW BESNON
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This is the latest addition to the distinguished family of BESNON Cameras. Its unique features include a new lens, improved shutter, and increased quality of projection.

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NEW YORK, Wednesday.—The annual poll among the nation's disc jockeys, as conducted by the magazine "Billboard," has produced several surprises.

The most striking is that jockeys are far more loyal to their favorites than fans. In many instances, the artists who were first-place winners in the various polls did not even have a string of hits this year.

Favorite Dors
Frank Sinatra was the winner in the "Favorite Male Star" category. Runners-up were Perry Como and Nat "King" Cole.

From REN GREVATT

Born Day was selected the winner in the "Favorite Female Star" balloting. She was followed by Fatti Fage and Peggy Lee.

The Four Freshmen were the favorite singing group of the deejays, with the Ames Brothers and the Four Last next in order. The McGuire Sisters were the only female act to place on the list.

Best instrumentalists

The George Shearing Quintet took first place honors for favorite instrumental group. Les Brown's Band was selected the winner in the band voting. Johnny Mathis was voted the most promising male vocalist. Johnny Mathis was named the most promising female vocalist.

LAURIE LONDON

Only British artist to place in the top 50 songs in the recap of best-selling records of the year, Laurie London was in the eighteenth position.

JOHNNY MATHIS

Best seller
Original cast albums and records by male artists were the most preferred in the recap of best-selling albums. The three LPs were the original cast of "My Day Love," "The Sound of Music," and "Johnny's Greatest Hits" by Johnny Mathis.

TOMMY EDWARDS

One of three
The three winners of the year were "Volare" by Domenico Modugno, "It's All in the Timing" by Tommy Edwards, and "Everybody Loves a Lover" by Peggy Lee.

That's Friendship!

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—Irene and Jack Benny, at Sun-Tara's birthday party, considered myself a close friend of Frank. He has never punched me on the nose or run over me with a car. . . . The much-awaited "The Sound of Music" film, starring Sidney Poitier, Sarah, Dandridge and Sammy Davis Jr., is to open in Los Angeles on July 15.

The album is called "The Music of Peter Gunn," and Hank Mancini, Musical Director of the TV show, did the arrangements. Jack stars Victor Feldman, The Nash and Pete Candoli are heard to advantage in a big band context.

TOMMY DORSEY

Tipped for trip
Tommy Dorsey Orchestra has been tipped for a trip to England in exchange for the Andy Williams tour. Dorsey and Horace Silver leave for Europe in February. He is set for three weeks in London, and will be at the St. Germaine Club in Paris.

Influential

NORRIS PALMISTO was a record store owner who moved to Hollywood. He observed Benny Goodman and Tommy Dorsey, and Norris says he influenced Capitol Records to change from 10" discs to the 7" format. . . . Doris Day has signed a contract with the new British label "Mint".

Tearful

KATHY MCGRAW, Gabe Carroll's daughter, is due in England shortly. She star in "Tears of Glory". . . . Pier Angeli was crying when she was asked to sing "I've Got a Feeling" in Santa Monica.

Give-and-take

ENLIL star, Shalika, has been taken for her fourth husband, Bob Fosse. . . . The American Music Company is to make music concessions to Joe Raposo and TV networks in return for both sides backing the company's recorded overseas. . . . Harry Belafonte has closed for a few weeks but will be re-opening after obtaining final capital.

Modugno, "It's All in the Timing" by Tommy Edwards, and "Everybody Loves a Lover" by Peggy Lee.

Favorite LPs were "Come Fly With Me" and "Only The Lonely" by Frank Sinatra, and "Standards" by Pat Boone—King Cole, by Elvis Presley was the top LP.

KINGSTON TRIO

Promising . . .
The Kingston Trio, who are still scoring with their seasonal recording of "Tom Dooley," were the most promising singing group.

The Jonah Jones Quintet scored honors as the top new instrumental group. The Tommy Newsom (Warner) Conviction Orchestra was the most promising new band.

MIKE PRESTON

Moving off
MIKE PRESTON's recording of "A House A Car And A Wedding Ring" is starting to click.

A record which was introduced several weeks ago is now receiving heavy attention from the discs.

HOLLYWOOD, Wednesday.

—Nicholas Brodsky, Russian-born actor, was shot by hits for over 50 films—including Martin Latino epics—died of a heart attack. . . . Brodsky, a five-time nominee for Best Actor, wrote such hits as "My Love" and "Because You're Mine."

British hits

He was signed up by MGM on arrival in California in 1949. . . . The "Toot of New Orleans" and "The Sound of Music" were his first hits.

His work for British films included "Way To The Stars," "The Sound of Music," "Wedding," "Carnival," and "The Paradise."

The funeral was held on Sunday at Oroum Memorial Chapel, Rhode Memorial Park.

Reg Foreysythe

REG FORESYTHE, top jazz band leader and arranger, was found dead in his London home on Tuesday.

The inquest revealed the cause of death as heart failure. He was 52.

At his funeral service at City Road Crematorium on Tuesday (Friday) Robin Blommond was one of his most famous compositions. . . . A We'll Be Here song.

Since his service as an Inspector Oliver in the ITC Reg had worked extensively on the Continent and has been twice a member of parliament at the Palace Hotel, Brighton.

During the past four or five years he had played at clubs in Paris and Kensington and was a member of the "Lobby" in a room of Keith Prowse for 18 years.

Tony Smith

TONY SMITH, equipped artist, honor at Laurie's funeral, on Sunday, Jan. 25.

Tony was frequently complimented by the press.

SMALL REWARDS FROM DISC TAX

THE MELODY MAKER's front-page Christmas appeal to the public has resulted in the receipt of the Excise Board to reduce the rate of disc tax to 10 per cent.

This week's annual report of Customs and Excise for 1957-8 reveals that the tax on records and musical instruments yielded £2,000,000. . . . The HM Parliamentary Commission for Enquiry into this tax is to report on the matter in a report to be published in the next few days.

3-D welcome for 1959

From HELEN MENAMARA

TORONTO, Wednesday.—In Stereo sales will zoom in 1959, and the forecast for the year from Canada's record industry.

Local record executives who uphold the monaural policy will hold their own in 1959 and stereo sales will move into the Canadian market.

Though the surface recordwise has hardly been changed in Canada, the new equipment and records are gaining popularity every day. Unlike his own record, which is still available within a comfortable price range.

Predictions
It is also predicted: 1) Stereo discs will be a thing of the past within the year. . . . Almost all Hit Parade records will be stereo.

2) Rock-'n-roll will be a thing of the past. . . . Competition will come from the country and the old-fashioned country and the old-fashioned country.

3) Jazz prospects also look bright in Canada. . . . The quality records and the quality records and the quality records and the quality records.

Chris Curtis

SAXIST-LEADER Chris Curtis, who led the band at the West Midlands Hospital, Kansas, where he had been for six months, died on Tuesday.

He was 39. Curtis was resident at the Trocadero Restaurant, W. for the last few years. . . . He took an interest in his work and also in the community.

He worked with many famous bands, including the "The Sound of Music" band, the "The Sound of Music" band, the "The Sound of Music" band.

He was a member of the "The Sound of Music" band, the "The Sound of Music" band, the "The Sound of Music" band.

Oscar Preuss

OSCAR PREUSS, ex-Pantheon cover artist, died on Tuesday. He was 52.

He was 52. Preuss was a member of the "The Sound of Music" band, the "The Sound of Music" band, the "The Sound of Music" band.

He was a member of the "The Sound of Music" band, the "The Sound of Music" band, the "The Sound of Music" band.

He was a member of the "The Sound of Music" band, the "The Sound of Music" band, the "The Sound of Music" band.

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BRIAIN'S BEST

Here's how readers voted in the British section of the MM's 1958-59 poll. Lowest percentages in each category have been omitted.



The MM Poll Winners LP was cut last week and will be issued in February by Nixa. Pictured (above) at the recording session are (l-r) George Chisholm, Johnny Dankworth, Kenny Baker and Tony Coe. The 10-inch LP is titled "All The Winners 1958-9."

MUSICIAN OF THE YEAR

1. JOHNNY DANKWORTH	36.7
2. HUMPBREY LYTTLETON	28.3
3. RONNIE ROSS	10.3
4. Ted Heath	8.7
5. Tubby Hayes	5.1
6. Chris Barber	3.3
7. Gerry Riek	2.3
8. Eric Delaney	1.3
9. Kenny Baker	1.0
10. Tony Coe	.9
11. Ken Moule	.9
12. Alan Ganley	.4
Alex Welsh	.4

TROMBONE

1. GEORGE CHISHOLM	33.9
2. KEITH CHRISTIE	22.3
3. CHRIS BARBER	14.1
4. Don Lusher	8.3
5. Johnny Picard	5.7
6. Roy Crampton	3.7
7. Ken Wray	2.6
8. Eddie Harvey	2.5
9. Laurie Mook	1.6
10. Don Lang	1.5
11. Mac Dunean	1.4
12. Johnny Bennett	.9

CLARINET

1. VIC ASH	21.9
2. MONTY SUNSHINE	20.6
3. DAVE SHEPHERD	14.2
4. Sandy Brown	10.3
5. Tony Coe	7.1
6. Arthur Sumpster	5.3
7. Henry MacKenzie	2.1
8. Sid Phillips	2.0
9. Terry Lightfoot	1.9
10. Wally Pawkes	1.3
11. Cy Laurie	1.2
12. Keith Bird	.3
Bruce Turner	.5
Carl Barrethead	.5

BIG BAND

1. JOHNNY DANKWORTH	28.5
2. TED HEATH	23.4
3. HUMPBREY LYTTLETON	20.1
4. Kenny Baker	2.5
5. BBC Northern Dance Orchestra	1.5
6. Eric Delaney	1.3
7. Vic Lewis	.5

SMALL COMBO

1. JAZZ COURIERS	32.4
2. HUMPBREY LYTTLETON	25.1
3. CHRIS BARBER	8.9
4. Alex Welsh	8.1
5. Tony Kinsey	5.2
6. Jazz Makers	5.0
7. Terry Lightfoot	2.4
8. Dill Jones	1.4
9. Acker Bilk	1.6
10. Eddie Thompson	1.4
11. Ray Ellington	1.4
12. Ken Colyer	1.3
13. Johnny Dankworth	1.3
14. Don Rendell	.8
15. Al Fawcether	.8
16. Bruce Turner	.7
17. Sandy Brown	.4
18. Kenny Ball	.3
19. Mick Mulligan	.3

TRUMPET

1. KENNY BAKER	38.2
2. HUMPBREY LYTTLETON	28.3
3. BETT COURTLEY	12.6
4. Dicky Reece	11.0
5. Jimmy Deuchar	7.8
6. Alex Welsh	7.4
7. Dickie Hawtorn	7.0
8. Bobby Pratt	2.1
9. Ken Colyer	1.8
10. Pat Halcox	1.8
11. Eddie Blair	1.4
12. Eddie Calvert	1.4
13. Al Fawcether	1.3
14. Kenny Ball	1.0
15. Dickie Reece	1.0
16. Hank Shaw	.3
17. Ken Sims	.3
18. Les Condon	.4

ALTO

1. JOHNNY DANKWORTH	62.8
2. BRUCE TURNER	14.6
3. JOE HARRIOTE	10.7
4. Tony Coe	7.4
5. Ronnie How	2.6
6. Derek Humble	1.1

TENOR

1. TUBBY HAYES	32.8
2. JIMMY SKIDMORE	28.7
3. DON RENDALL	18.9
4. Ronnie How	17.3
5. Tommy Whittle	6.2
6. Danny Moss	5.7
7. Art Edelson	5.0
8. Betty Smith	1.7
9. Bob Efford	1.5
10. Ronnie How	1.4
11. Kathy Stobart	.9
12. Red Joyce	.6

BARITONE

1. RONNIE ROSS	21.8
2. HARRY KLEIN	11.8
3. JOE TEMPERLEY	7.9
4. Tubby Hayes	1.0
5. Benny Green	.6
6. Buddy Featherstonehaugh	.6

VIBES

1. BILL LE SAGE	62.1
2. TUBBY HAYES	21.8
3. STAN TRACEY	11.3
4. Lemmie Best	7.8
5. Martin Blavin	1.6
6. Ray Marsh	.8
7. Rex Wale	.6

PIANO

1. DILL JONES	21.2
2. LENNIE FELIX	14.2
3. DAVE LEE	13.2
4. Stan Tracey	12.1
5. Ian Arnold	6.3
6. Alan Clare	4.4
7. Fred Thompson	4.3
8. Bill Le Sage	1.8
9. Ken Moule	1.8
10. Terry Sinnamon	1.2
11. Norman Stentalt	1.2
12. Johnny Parker	.4
13. Eric Deane	.4
14. Bill McGuire	.4
15. Dick Katz	.3
16. Russ Conway	.4

GUITAR

1. KEN SVOKRA	49.4
2. BIZ DISLEY	12.3
3. BERT WEBBON	11.0
4. Dave Goldberg	6.7
5. SOUBRES	6.4
6. Ivor Mairants	4.3
7. Judd Procter	4.2
8. Dennis Wright	2.1
9. Lonnie Donegan	1.1
10. Ray Plummer	.7

FEMALE SINGER

1. CLEO LAINE	32.7
2. OTTILE PATTERSON	13.3
3. ROSEMARY SQUIRES	9.8
4. Shirley Bassey	7.7
5. Lita Roza	2.9
6. Anne Shelton	2.7
7. Beryl Bryden	2.6
8. Marion Ryan	1.9
9. Alma Cogan	1.3
10. Maxine Daniel	.6
11. Rhonda Burton	.6
12. Josephine Stann	.4
13. Betty Smith	.5
14. Eve Howell	.5
15. Kathie Kay	.5

MALE SINGER

1. GEORGE MELLY	23.6
2. FRANKIE VAUGHAN	14.8
3. MICHAEL HOLLIDAY	13.1
4. Jeremy Lubbock	10.1
5. Dennis Lott	8.2
6. Dickie Valentine	7.3
7. Lonnie Donegan	2.8
8. Gary Miller	2.0
9. Matt Monro	1.6
10. Malcolm Vaughan	1.6
11. Ray Ellington	1.0
12. Ronnie Carroll	1.0
13. Craig Douglas	.9
14. Bobby Breen	.9
15. Frank Holder	.9
16. Rennie Hilton	.9
17. David Whitefield	.9
18. We Willie Harris	.9
19. Tony Brent	.9
20. Johnny Grant	.9
21. Cliff Richard	.6

VOCAL GROUP

1. POLKA DOTS	17.7
2. MUDLARKS	17.7
3. STARGAZERS	9.8
4. Four Jays Quartet	4.1
5. Keynotes	4.0
6. Beverly Sulters	3.6
7. Michael Sammes	3.5
8. Hedley Singer Trio	3.1
9. Group One	3.1
10. Kentones	2.3
11. Corinella	2.1
12. Five Dallas Boys	1.0
13. Four Jays Boys	.9
14. Three Kaye Sisters	.9

ARRANGER

1. JOHNNY DANKWORTH	33.0
2. KENNY MOULE	20.0
3. JOHNNY KEATING	9.7
4. Eddie Harvey	6.3
5. Dave Lindup	3.5
6. Kenny Graham	1.6
7. Bill Le Sage	1.4
8. Wally Stott	.8
9. Tubby Hayes	.8
10. Ronnie How	.6

NEXT WEEK

we will present the results of the international section of the Readers' Poll. Don't miss the—

WORLD'S BEST

7. Micky Ashman	2.0
8. Eric Dawson	2.0
9. Dick Smith	1.4
10. Phil Bates	.9
11. Jim Bray	.7
12. Sammy Nokes	.7
13. Sam Giddens	.7
14. Bill Sturtell	.7
15. Pete Warratt	.7
16. Joe Maddell	.5

DRUMS

1. ALLAN GANLEY	23.4
2. TONY KINSEY	17.6
3. RONNIE FREWELL	11.3
4. Eddie Taylor	7.1
5. Kenny Clare	6.9
6. Eric Deane	6.7
7. Phil Scummin	6.7
8. Jack Parnell	6.7
9. Eric Deane	1.0
10. Lennie Hastings	1.0
11. Bill Eyles	.8
12. Graham Burbidge	.8
13. Bobby Orr	.6
14. Eric Deane	.5
15. Pete Appleby	.5

MISCELLANEOUS INSTRUMENT

1. JOHNNY SCOTT	23.0
2. MAX GELDRAY	18.8
3. RONNIE CHAMBERLAIN	14.3
4. John Bastable (Banjo)	2.3
5. Eddie Smith (Banjo)	5.9
6. Tubby Hayes (Flute)	2.7
7. Kenny Baker (Flute)	2.7
8. Herb	2.8
9. C. E. Rogers (Accordion)	1.3
10. E. O. Pagan	1.3



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THE BEAT

AS this column goes to press, the bells are ringing in the bright New Year. It is the night when one inclines to look back over the vanished year with sad recall, forward with gay anticipation.

And looking back over 1958, it is with sad recall that I count the number of chances I let slip by sound radio. Chances to feature even a small part of the vast wealth of American jazz and pop talent that has visited us.

There was a time (strangely enough, before the days of commercial television) when the artist—from Clooney to Sinatra—was allowed to leave the country without appearing at least once at a peak listening time, usually with the Show Boat.

Now... with TV competition growing ever stronger (chiefly through the exploitation of pop and jazz celebrities), it seems that Sound has chosen to hand in and doesn't want to know.

Why, for instance, didn't we hear Sarah Vaughan? The Peters Sisters' *Misty*? What happened to Florian Zaboeh, Trudy Richards, June Christie.

Welcome

WERE they too expensive? No. Many of these artists would be glad to work for quite moderate fees. They have already been highly paid by the TV companies. They are the easiest to work with and would welcome the extra exposure that Sound would give them.

Would the TV companies object? They do not consider Sound a serious competitor.

It is because the availability

of these stars is not made clear in time for programmes to be arranged?

Again—far from it! The Harold Davison Office, for instance, "services" every sound and vision producer, and every booker in Britain, with detailed information well in advance of the star's arrival.

A service which, incidentally, is welcomed by every TV company in the land—not only because they are crying out for top names, but also because they are given ample warning and can plan accordingly.

Silence

JACK HIGGINS was telling me that at the start of this service no fewer than ten TV

producers ring him to congratulate him on the scheme.

"And what about the Sound boys?" I asked him.

He told me, "We have never, ever, at any time, heard so much as a word from any sound radio producer."

Why?

WHY, for heaven's sake? Don't they read their mail? Are they hamstrung by their planners? Are they more concerned with keeping a spot for the same old dreary names that go on and on and on, year after year after year?

Don't they care about the threat to their listening figures from TV? Don't they cater at all for listeners in this day and



HIGGINS—The Dean Of American Orchestral Guitarists—Perry Beckis, releasing at the Odéon, Tottenham, Ct. Rd., with star of the Wyatt Earp show, Hugh O'Brian. Perry was for 18 years musical director and accompanist to Bing Crosby, and arranged and directed such Bing hits as "Dear Hearts and Gentle People" and "Ghost Riders in the Sky." Now he devotes half his time to playing and the other half to his four American music companies. (See col. 1)

age of nationwide interest in jazz and pop music?

Your guess is as good as mine.

Which is that, so far as the planners are concerned, they're living in a dream world where Mrs. Dale and the cinema organ still reign supreme.

So... can we look forward with gay anticipation to 1959?

OR are we to assume that the same deaf ear will be turned to Anita O'Day, to the Ward Sisters, to Carmen McRae, to Buddy Greco and to

Vaughan Monroe—all of whom will be with us in the near future?

I suppose so...

Oh?

WHAT was the reaction of one agent when he learned that his artist had done particularly well in the MM *Patrol* Edition at the thought of higher fees? Satisfaction at having steered him to success? Contentment at the thought of easier bookings?

No. Said he: "Now the big-headed sound-so will be even more difficult to handle!"

OFF-BEAT

It was the first rehearsal of the new eight brass, five saxen, four rhythm aggregation. The room was full of that combination of tension, optimism and determination peculiar to such occasions. Then, as the arranger handed out the parts, came that sudden silence as each man came face to face with his own particular contribution towards the "new sound" that would (or would not) hit the public between the eyes.

A silence softly broken by the lead trumpet as he mentally re-arranged the parts.

"Who do they think they've got in this chair? An eagle...?"

WYATT EARP—PLUS VOICE

MARSHAL WYATT EARP—alias Hugh O'Brian—is in Town—complete with his trusty "Buntline Special," his good looks and believe it or not, a really entertaining singing voice.

He is here to headline a "Western Variety Show" which is corralled at the Odéon, Tottenham Court Road, for a 14-day season.

Against a backdrop of "Dodge City" the Marshal not only "plugs" his outstanding adventures, but also his latest record—"I'm Looking For A Girl" and "Ain't Got A Rifle."

Blackopie shows are king

THE report of another jazz package show in 1959 fills me with apprehension. I can think of nothing which will kill the interest in live jazz quicker.

The comparative failure of nearly all the economy size packets with their shows of this type surely indicates that these circuses are death to good jazz.

Jazzmen, as opposed to rable rousers, normally require a warm-up period before getting into their full stride, and a 15-minute stint backed by a Jekyll and Hyde rhythm section can hardly do justice to a man we have waited years to hear.

I sincerely request that we have no more of these large economy size packets with their conveyor belt brand of jazz—R. Carreras, Glasgow, W.I.

—**LP WINNER**—not that we necessarily agree.

DON'T FORGET

Each week the MM offers free LPs for lively letters. Send yours to: Mailbag, Melody Maker, 189 High Holborn, W.C.1



Again, the original Shelly Long "My Fair Lady" album had two extra tracks. When it appeared on the British market these tracks were missing but the price was still the same—*Row Carr, Blackpool.*

Now a 12-in.

SEVERAL years ago HMV issued a 10-in. LP of the young King entitled "Down To Earth." This has now been reissued by RCA—but this time it is a 12-in. LP.

This reissue has exactly the same number of songs with the same arrangement so how can they possibly justify this increase in price—*Leslie Keece, London, S.E.4.*

Worn copies

FOR a long time LP buyers have had to put up with records which have been played for demoralization. The makers should supply a demonstration copy for that purpose—*F. Slick, Stockton-on-Tees.*

Fingermarked

A FEW times I have bought records only to find them covered in fingermarks. Once I got one with a big scratch on it. Couldn't something be done about the condition of new records?—*Miss Dorothy Tong, Wythenshawe.*

Check needed

FOR the past few years I seldom have been able to buy a perfect record—some have been so bad that I have had to return them.

Couldn't the manufacturers check the records before they reach the market?

I used to think it was my bad luck that some of my friends have the same complaint.

On one side of an EP I have three or three inches—*S. Anderson, London, N.W.2.*

Sleeve design

I FEEL it most protest about the designs of some LP covers.

A Barney Kessel LP, for instance, has two females dancing on a beach in front of a 1950 gramophone. Another, "Making It," shows the picture of a monkey.

Record buyers are not children. If they want pictures of dancing girls or monkeys they will buy books—they are cheaper—*Derek Truss, Leamington Spa, Warwick.*

—LP WINNER.

Metro-Gnomes

YOU report that a new professional group has been formed with the same title as our quartet, the Metro-Gnomes. There is a marginal difference in that the other group does not use a hyphen.

Our group has used this title for over two years, and some embarrassment can be foreseen for both parties—people ringing us and booking the wrong band for instance.

THANK YOU!

To all those readers who have sent us good wishes for Christmas and the New Year—for too many to answer individually—**THANK YOU!**

Selmer present THASTOCK

CUP MUTE
Trumpet £13.6
Trombone £16.0

MONKEY
Trumpet £11.6
Trombone £14.4

CHARLIE BRIVAN WHISPER MUTES
Trumpet £11.6
Trombone £11.0

SONG MUTES
Trumpet £11.6
Trombone £11.0

TONALCOLOR
Trumpet £11.6
Trombone £12.0

STRAIGHT MUTE
Trumpet — 12/-
Trombone — 12/-

THE DOBBY STRAIGHT
Trumpet — 12/-
Trombone — 12/-

DOBBY FLANGES
Trumpet — 12/-
Trombone — 12/-

THE NAME "Selmer" is regd. in Gt. Britain.

Send for leaflet or see your local dealer.

114 CHARING CROSS RD. LONDON, W.C.1

Harry Perry

I HAVE been a fan of Harry Perry since the old "Radio Rhythms Club" days. Now he seems to have been forgotten.

It would be a great tribute to restore several of his old records to us—*"Moogie Ride To York," which featured York De Souter on piano, and "Dr. Heckle and Mr. Jibe," for instance.*—*D. E. Hobbs, Southsea, Hants.*

Again—if the new group should achieve fame, as may well happen, we will be accused of copying.—*B. Reeves, London, S.E.15.*

Minstrel shows

IN the "Radio Times" I noticed that an hour on Saturday is going to be devoted to "The Black And White Minstrel Show."

Surely the Stars' Campaign For Inter-Racial Friendship, which is patronised by many television and radio stars, could put a stop to this form of colour prejudice?—*D. A. Brand, London, S.E.2.*

Jazz books

P. J. JOHNSON, who asked about "Really The Blues" will be glad to know the Jazz Book Club is buying this book in their Jan/Feb. '59 list at 6s.—*Raymond L. Bray, Boston, Lynn.*

25 years of jazz

The new Leonard Feather

LEONARD FEATHER



—leading American jazz writer, started his career in the MM dated December 30, 1933. In this exclusive series, he comments on the changes in the jazz scene since then. This is his third article.

TWENTY-FIVE years writing about jazz have convinced me beyond a doubt that there is nothing less important than a critic, qua critic.

I include the qualifying "qua" because the best examples of valuable work done for jazz by an "expert" are their efforts outside the field of criticism.

Nothing John Hammond has written in almost 30 years as a critic has even a fraction of the value of his talent discoveries. What he did for Basie and Goodman and Billie Holiday and Meade Lux Lewis and scores of others changed the course of jazz history.

► Negligible

Functioning directly as critics we have managed to prove time and time again that our influence is negligible. The simple evidence is a glance through the list of those jazzmen who have made the most permanent mark in the past decade or two.

Sean Kenyon? He enjoyed the opposition of a majority of the critics during the crucial years of his banding career—and I use the word "enjoyed" because it must have been a pleasure for him to see how little our barbed analyses mattered.

Dave Brubeck? The critics warned to him briefly, but again, for the most part, he has made it without their help and during the past few years, while his popularity reached new peaks, even those who had supported him earlier veered away from him.

► Fluffed off

Similarly the most popular comic leaders of the late 1940s (Charlie Ventura and early Louis George Shearing) have been fluffed off continually by the writers.

So was Maynard Ferguson, of whose trumpet playing I was a passionate, violent opponent; yet Maynard today, according to the latest "Down Beat" review, is one of the three most respected trumpet men on the U.S. scene and leads a band that has risen to fourth place,

right after Count Duke and Kenton.

Chet Baker, dismissed by critic Albert McCarthy as "the great epitome of nothingness," has retained much of his acceptance (despite a contribution many of us have deemed overrated).

Let's go back a little farther. The greatest solo powers of the whole new jazz era had to contend not merely with apathy, but violent opposition on the part of all but a handful of the critics.

Look at some of the so-called experts' views on the genius of Charlie Parker, Dizzy Gillespie and J.J. Johnson in those years and it will seem a miracle that they survived to make their ultimate impact on jazz history.

GREAT RECORDS OF OUR TIME

—has had to be omitted due to space reasons. **STIVE BAGE** will continue the series next week.

Commercial success and artistic merit are not related; not neither does critical acclaim have any bearing on popularity.

A few weeks ago I glanced at the list of the top ten current LPs as listed by "Down Beat." With the sole exception of the record in tenth place, "Miles Davis' "Miles Ahead," the entire list comprised items that had been ignored, or damned with faint praise or shunted off to the "pop" department, by most of the supposedly influential critics.

The artists were, in order: Ahmad Jamal, Dakota Staton, Sirely Manne, Jonah Jones, Erroll Garner, Jonah again, Dave Brubeck, George Shearing and Ramsey Lewis.

Critics don't lead; they follow. A Getz, a Rollins, a John Lewis is created by the boogie strains of his own talent, and

by fellow-musicians' comments, before the critics catch on to what they belatedly realize is a new and important influence.

► Interest

This is not to say that the written word has not been helpful to jazz. On the contrary, the comprehensive documentary-historical approach, as represented in 1947 by Barry Ulanov's "A History of Jazz in America," served a constructive purpose, as did the Henloff-Shapiro "Hear Me Talkin' To Ya" in 1943.

It took a long time, though, for jazz to reach this degree of documentation. During the 1930s there were two books in French, and right at the end of the decade came the Benny Goodman biography by Irving Kolodin; Winthrop Sargeant's "Jazz Hot and Hybrid"; and the Frederic Ramsey-Charles Edward Smith's "Jazzmen."

This remained true about the entire bibliography of jazz for almost ten years, although since the mid-1930s has there been any real interest in the subject on the part of book publishers.

► Historian

The jazz critic's radar are of three types. The first and newest, and most valuable is the musicologist, i.e., the critic who is also a skilled and thoroughly informed jazzman and happens to possess literary facility—a Billy Taylor, who has written for "Down Beat"; Andre Hodeir, France's new, old answer to yesterday's pompous Paris pedant; Gunther Schuller of "The Jazz Review"; and Dr. Louis Gottlieb of "Jazz," the New American quarterly.

Men like these will ultimately replace the starry-eyed, technically-ignorant analyst in the second category, whose criticism usually is confined to vague adjectives—"lean," "angular," "virtuosic."

The third type is the historian, whose contribution is documentary rather than critical.

cal. Many writers operate in the second and third categories simultaneously, though Marshall Stearns, author of "The Story of Jazz," has played an invaluable role almost exclusively in the historian's chair.

To sum up, here is my advice to the average reader, based on my 25 years of watching the scene from the inside.

► Guilty

If you want facts, go to the documentary books. But if you want opinions, just get to know as many musicians as you can and listen to their views for, if you must read critics, stick to those who are musicians.

This will give you a substantial lead over any of your friends who may be naive enough to believe they can rely solely on critics to lead the way for them.

But the number of your naive friends is probably very limited, for history shows that the path of jazz has successfully survived the attempts to deflect and distort it of which we the critics have been guilty.

NEXT WEEK:
Jazz memories.



Maynard Ferguson — Feather is a violent opponent of his trumpet playing.

and their artists give this toast to 1950... your pleasure and entertainment

Russ Hamilton
Maxine Daniels
Chas. McDevitt Skiffle Group
with Shirley Douglas
John Hanson
Carmela Corren
Clinton Ford
Four Gibson Girls
Ted Taylor Four Nancy Whiskey
Arthur Askey Doris Steele
Kenny Bardell Derek Roy
Leoni Page Sandra Alford
Stanley Laudan

INTERNATIONAL ARTISTS

Domenico Modugno
Esa Maxwell
Celia Cruz
Lola Flores
Father Aime Duval
Hugh O'Brian (TV's Wyatt Earp)
Tommy Kinsman and his Orchestra
Philly Boyce and his Orchestra
Denny Tate and his Orchestra
Nino Rocco and his Orchestra
Franchito and his Cha-Cha-Cha Orchestra
Michael Freedman and his Music

Reggie Foresythe created new sounds in the '30s

REGINALD FORESYTHE, who died last week, was musically before his time. He caused a sensation with his new sounds in the '30s by being the first to use woodwind, flute, clarinet, bassoon, oboe, as a full front line.

The music was more futuristic than modern and it made a big lay in the originality of its compositions rather than in a pure jazz content.

Reggie was a composer and arranger and then a pianist. His fame spread to America and he recorded some of his works with pick-up groups which included Krupa, Goodman and John Kirby.

Paul Whiteman played his compositions and Reggie was well known with Earl Hines of the latter's signature tune "Deep Forest."

Reggie specialized in humorous and satirical titles. His best-known composition was "Seventy-Four A Wealthy Widow." Others were "Dodge A Divorce," "Angry Jungle," "Meditation in Garden of Eden" and "The Autocrat Before Breakfast."



says MAURICE BURMAN

Carlo Kramer of Equiper Records has this to say of him: "I admired Reggie for his ambition in trying to break away from the conventional. He might have been even more successful today."

BBC producer John Barnaby says:

"Reggie wasn't a pianist so much as a composer. To me he was to jazz what Stravinsky was to classical music. He was constantly changing in mood from the lush to the cheeky witty counterpoint, for instance, "Dodging The Divorce."

"As a person, he was without doubt the most lovable musician of his time. Friendly, impetuous, capable, he couldn't care less if he were criticized. Music was his most important thing in his life. But, above all, he was a man."

"When the war broke out he was over-age for service but he volunteered for the RAF, entered the ranks and won his commission."

"He was a man of mystery. Few people know where he came from. I think he just arrived playing a piano."

Reggie led a band at the Cafe de Paris before the war and after his service he had a band at the Regency. Recently he was deputizing for Claude Hampton at the "Home Show Inn," Tottenham Court Road.

Reggie recently wrote 14 numbers, which are thought to be in the possession of Norman Granz with the exception of "Frieda," which is owned by Oscar Peterson, during an LP. Let us hope it will materialize. It would be a fitting tribute to a fine, original mind.



Line Renaud pictured with Dean Martin

Dean does it again!

"THIS IS DEAN MARTIN!" screams Capitol's latest LP collection of Martin hits.

The album rightly says: "Dean Martin's world-wide popularity is due in large part to... his hands-in-pocket style, his easy-going way with a song." The fact that the disc jockeys, Common sense Martinists, all share this casual, delivery-keep going when the frantic brigade ladies away is proof enough that there's still a big market for artistry and professional command.

And both are evident on this Dean Martin review which under-standsly ticks off with Volare.

Remaining titles: Write To Me From Naples; The Best Of Time; Don't You Remember?; The Look; Return To Me; Booms betw.; I Knew I Lost; Forget; Angel Bells; When You're Sittin'; Nakin' Love; Kachelo 1946; Promise Her Anything; (Capitol 1184)

June Christy

CAPITOL, evidently deciding that repetition is a good sales formula, exhorts with "This is June Christy!" They don't need to sell me Christy—even though most of the tracks have been issued previously as singles. If ever I should write a fan letter, I confess it will be to the misty June Christy—whose cool voice is like a touch of emerald on a summer's day.

Pete Rugolo's backings include such West Coast legends as Dave Pell, Don Faiguet, Shorty Rogers, Bud Shank, Bob Cooper, Johnny Omas and Shelly Manne.

Ronnie Hilton

Disc collectors of discernment expect it from him. This is *My Heart Belongs To Only You; Where Baby? You Took Advantage of Me; Let's Happen Look and I'll Thrive; Great soul! Back to My You; Hey To the Hour; Hei Mir Biv Du Schone; I'm the Real Thing; Come Along; I'll Remember April; I Never Wanna Look Into Those Eyes Again.* (Capitol 1186)

Glenn Miller

THE late Glenn Miller can still command a big following. Memorials of the smooth Miller musical mood continue to send fans' way into the shops. Here's an LP in *Merry-Go-Round My Love*, featuring Glenn and the Army Air Corps Band in selections originally broadcast over NBC radio in 1942. Title, of course, is Miller with strings—plus memorable vocalists.

Pop discs
by LAURIE HENSHAW

Johnny Desmond and pianist Mel Powell, who is featured in his own *Pearls On Velvet*. Titles: *Star Street; A Lovely Way To Spend An Evening; Farewell Blues; Trouble Don't You Give Me Love; Pearls On Velvet Long Ago And Far Away; My Heart; Blue In The Night; I Love You; Sincerely; It's Spring; Holiday For Strings.* (RCA RB-71896)

Ronnie Hilton & Russ Conway

TWO more versions of the World outside—the re-voiced version of "Wassaw Wassaw" (their) and covered on BHM 43-104539. Backing as the tuncful As I Love You. Pianist Russ Conway, aided by Gene Krupa in Orchestra and the Rita Williams Singers, gives the piece an electric workout on Columbia 43-104224. Backing is a beguine treatment of *Love Me Love Me*.

EP session

PEGGY LEE: "Fever"—Fever; You Don't Know What Love Is; The Buckle; Bird; Baby; Baby; Wait For Me (Capitol KAP-1027). Though I would not go so far as Steve Kane in assessing Peggy Lee's "Fever" as one of the great records of our time (MSM, 10.10.50), I do say that "Fever" is alone worth the price of this EP.

MORTON GOLD: "Temptation"—Temptation; Because; Mellow I Got A Kick Out Of You; Holy And Soul (RCA B-1126). Precocious orchestral occupations of four standards.

DAVE KING: No. 7; The Story of My Life; There's Only One of You; Dancers; Are; Shake Me; I Battle (Capitol KAP-1027). Four Dave King favorites sung in the friendly, hard-line one-thing fashion.

LENA HORNE: "At The Crossroads"—The "Savvy" With The Prince the Top; Wouldn't It Be Lovely; I Cuckooed (Mercury). I Have Dreamed (RCA B-125). Lena's attempt, abetted by her husband, Lennox Hayton, to imitate "country" and "country" with a jazz band influence. These two songs, the only ones of her session, pretty much in the original context.

MAKING HIS MARK

MARK MURPHY, the American singer who made his British LP bow with "Mark Mark Murphy" has now been rushed out on a Capitol single, coupling "Belong To Me" with "Don't Cry My Love." The romantic set should go for Mark's passionate-somewhat Sinatra-ish—handling of "Belong." The backing, "Don't Cry My Love," is too much of a dirge for my liking. (Capitol 43-C-11962)

HUMPH talks about —

A new idea for popularity polls

HERE we are in the annual polling season. This week and next, we shall be peering through a haze of post-festive dyspepsia at the results of sundry popularity polls. Throughout the ensuing weeks, the letter columns will resound with scornful and vituperative attacks upon those who voted by those who did not.

At last the ripples will subside and life will go on as though nothing had happened. Those who have spent a laborious hour or two filling in their forms may like to think that the results will hang gradually yellowing with age, in every booker's office in the country, giving guidance as to public taste.

Romantic idea

I would be the last to pour cold water on this romantic idea, though I am haunted by the memory of the year in which, having lapped the Traditional Bands category for the third year running, we were accorded one twenty-minute broadcast by the BBC in twelve months.

Someone must have hung a calendar over the page of results. I am all for polls myself. They rank among those charming absurdities like Christmas quizzes, speeches in the House of Lords and the Star of Furelet, which entice, without disturbing, the inescapable course of life. I'm not sure that we get the maximum amount of fun out of them, though. One gets a mild chuckle out of seeing that the Upper Sogsworth Washboard Jelly Roll Stompers have beaten Louis Armstrong, Kid Creole, Miles Davis, the Jazz Messengers, Buck Clayton and the MAQ in the International Small Band Section. But that sort of thing palls after a while.

Could it be we have something more elaborate next year—on the lines of the Gallup Poll perhaps? Do you approve of the way Duke Ellington runs his band? Yes All categories Trad Modern No 2 1 1 Don't know 12 4 12 Don't care 77 77 0 I leave you to mull over the delights which this sort of poll will offer. Now I must hurry off to read the results. I've set my heart on winning the baritone sax section.



Polls are charming absurdities. says Humphrey Lyttelton.

Capitol presents

Mark Murphy!

with his first great Capitol record

'BELONG TO ME'

b/w 'Don't cry my love'

45-CL1962

AN EXCITING NEW RECORD

E.M.I. Records Ltd., 5-11 Great Carle Street, London, W.1.

BBC Guitar Club

giving on TV?

Three EPs of the resident guitarists... featuring Eric Burdon and the Animals... and the Yardbirds...

The BBC Light Programme's popular Saturday "Guitar Club" may soon be seen on television.

Planned to convert the show into a regular TV production... featuring the BBC and a trial film was shot last Sunday by producer Donald McLean.

On sound radio, "Guitar Club" has been running for over a year and has presented most of Britain's top guitarists as well as the leading music groups.

The show is set for at least a year.

At THE PALACE—New Year attractions... featuring the Palace of Dance, Astor-Dunlop, etc.

CHRISTMAS BOX—The title letter, playing the title role in the Christmas show "Peddler" in the Connaught Theatre, Worthing, has received...

ROADHOUSE SAVES A LOSS—The Joe Loss Orchestra was all set to play at the New Year Ball, Manchester...

THE year arrived just as the orchestra was playing "The Queen's Salute"...

From a German admirer, the director, the offer was accepted, resulting in the story of the legendary rat-catcher, Rattenfänger.

HOBBOW—Douglas Swain, Musical Director, will play his magnificent concerti with the British Symphony Orchestra at Littleborough Civic Centre, tomorrow (Sat.).

SENT TO—Covey Theatre starts its annual series of films from Hampshire Exhibition on January 11, followed by "The Girl in the Yellow Hat" on January 18, and "The Girl in the Red Hat" on January 25.

RIGHT TEMPO—Fred Crook is worth a first attempt in the Assembly Ballroom, Wakefield, on January 11, to provide the music for the "Modern Dances" at King George's Hall on April 3 and 4.

NEW—George Fargher, manager of the Palace Ballroom, Douglas, has been appointed Entertainment Manager in Douglas Corporation.

JOTTINGS—Blind pianist George Hunt plays at the Guildford Home Service on January 11, 12, 13, and 14.

IMPORTANT—No other band-leaders are invited to attend a meeting of the Music Education Association at the Connaught Theatre, Worthing, on January 8, 9, and 10.

Disley in trial film

Further three months and to feature three out of every four films will come to the Regions, giving airings to Provincial musicians and groups.

On record by John Gibson and introduced by Ken Dixon who this week for the second year running is voted the country's number one guitarist in the Music of Many readers' poll.

Whitfield Tour in the Spring—David Whitfield, currently starring in "Robinson Crusoe" at the Hippodrome, Birmingham, opens a spring tour with a week at the Hippodrome, Birmingham, on March 23.

Jazz Marchers to Play in George Lewis—The George Lewis Band, with manager Dorothy Tait, is due to arrive in the area at Liverpool tomorrow (Saturday).

Joe "Mr. Piano" Henderson, pianist-publisher of record company, has been added to the opening bill of the new series.

Jazz backing for Johnny Grant disc—Star jazzmen will be used to back pop singer Johnny Grant on his new disc, "Johnny Grant and the Johnny Grant Band."

Laurie Johnson is busy film writing—Composer-MD Laurie Johnson is handling the music for the new film "The Girl in the Yellow Hat" at the Hippodrome.

Marty Wide goes back to Oh Boy!—Marty Wide has been booked for a series on ABC-TV "Oh Boy!" on January 11, 12, and 13.

Stars in the News—Anne Shelton has been booked for three one-night-stand hotel cabaret dates.

Vince Eger—Vince Eger is currently appearing in "The Girl in the Yellow Hat" at the Hippodrome.

Eric Winston—Eric Winston is playing for the Home and Home Hotel at Grosvenor House, London, on March 19.

Bruce Turner—Bruce Turner makes his debut at Birmingham's Studio 5 on January 8.

Chris Barber Band to open new club—The Chris Barber Band will be opening their new club at the Hippodrome on January 11.

EAT, DRINK AND BE MERRY... Chatham's 30-year-old Empire is to be turned into a Continental Club, Manchester, at the end of this year's programme.

Important—No other band-leaders are invited to attend a meeting of the Music Education Association at the Connaught Theatre, Worthing, on January 8, 9, and 10.

OUT WITH THE OLD... IN WITH THE NEW!



The last 65—Jim Dale talks with founder-member Don Lang.

... and bandleaders Ted Heath, Tito Burns and Tony Osborne chat after the show.

The first "Dig This!"—and Bob Miller (r.) at rehearsal on Tuesday talks about his plans with The Polka Dots.

IT was off with the old, on with the new down at the BBC Television Centre this week.

The new show kicks off its run tomorrow, Saturday, from 6.30 to 8.30 P.M.

Joe "Mr. Piano" Henderson, pianist-publisher of record company, has been added to the opening bill of the new series.

Although living in the States only a fortnight, one of the children's marriage scene from the film "The Inn of the Sixth Happiness" has already been typed as a potential hit by the U.S. "Trade" papers.

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We expect to run for at least 26 weeks.

Bob Miller and his band will be the star band in the new show.

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Bob Miller and his band will be the star band in the new show.

Disc satirist Stan Freberg, who has lampooned everything from Elvis Presley to the cat, is in trouble with U.S. big business.

Under fire from advertising interests is his "Green Christmas"—a searing attack on the commercialization of Christmas.

Business as usual—America's Western States Advertising Agencies Association has asked all radio stations in its area to play a rebuttal—specially written by the Association—on the air when the Freberg record is played.

Marian McPartland pays a call—Jazz pianist Marian McPartland is on holiday in London.

Sunday afternoons with Mantovani—ABC-TV is to start screening Mantovani's series of 26 telefilms on January 25.

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Stapeto signs Joe Henderson

Joe "Mr. Piano" Henderson, pianist-publisher of record company, has been added to the opening bill of the new series.

Although living in the States only a fortnight, one of the children's marriage scene from the film "The Inn of the Sixth Happiness" has already been typed as a potential hit by the U.S. "Trade" papers.

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AN OLD-FASHIONED PAUL ANKA

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IT'S GOOD WILL TO YOU

planned on the BBC's "Two-Way Family Favourites" Sunday show but so far there have been no press releases, programme 13,000,000 listeners.

Disc upsets advertisers—tack on the commercialization of Christmas. Freberg is giving the proceeds to charity.

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BAGATTELLE PICK JACKIE DAVIES

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STRICTLY FOR JAZZ

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STARS IN PANTO

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PANTOMIME

For-stor-pain at Palladium

FOR TV squatters, the London Palladium pantomime this year is a home from home.

The regular viewer will miss nothing by tearing himself away from his set for an evening to visit Val Parnell's production of the "Sleeping Beauty." Because top of the bill are four top-rated TV stars—Bernard Bresslaw, Charlie

by **BILL HALDEN**

Drake, Bruce Forsyth and Edmund Hockridge.

Around them a mammoth production has been built—even by Palladium standards. Charlie Drake, as the King, is involved in the most contrived situations to give him plenty of almost stopped particular brand of slapstick—in-

cluding a long session of custard-pie throwing and another session in tank of water.

Bernard Bresslaw is in the army again—not the British Army this time, but a Tyrolean force. The results of course are obvious, but they brought the house down.

Edmund Hockridge as Prince Charming is pictured by a very pleasing Patricia Lambert as his Princess. And among all the clowning they help guide the plot of "Sleeping Beauty" to its satisfactory conclusion.

Producer Robert Nesbit has dreamed up quite a few of his special effects for the show. Livening up the evening are a comic spaceship and a Wells Fargo stagecoach—pulled by stage and whistles.

The only trouble is adjusting yourself to the same stars when you get home—on a 17in. screen.

The MM team of reviewers reports on the opening of the pantomime season



Bernard Bresslaw and Charlie Drake star in the Palladium show.

Valentine proves his versatility

POP singer Dickie Valentine seems custom-made for his bill-topping spot in "Aladdin" at Finsbury Park Empire. Dickie—cast as Wishee Washee—is making his London pantomime debut and completely dominates the audience whenever he is on stage.

His difficult and strenuous role of character in "Cinderella" and even slapstick comedy, all of which he does with tremendous verve and skill.

TV singer Maureen Kerrish was playing Aladdin—a disappointment. Her singing and dancing and even slapstick comedy, all of which he does with tremendous verve and skill.

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Joan Regan clicks as Cinderella

LEW and Leslie Grade have packed all the traditional ingredients into their Chiswick Empire pantomime, "Cinderella"—broad humour, broader characterisation, colour and music.

The magic transformations might perhaps have been contrived more obviously. Joan Regan left the young girl to make a quick change into her ballroom gown, her place being taken by a studio-waiter who played it part with her, verve and competence—Tony Brown.

Grotesque

The Burt Tatts pile on the slapstick as the most grotesque version in the history of the theatre and McDonald Hobby works hard as Buttons. Carol Eric makes a splendid Prince Charming.

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● CHESTER—Lorree Desmond

LORRAE Desmond stepped out of character in "Cinderella" (Royalty Theatre, Chester) when she took on the role of dancer and comedienne. As Dandini, Lorrae has a cute little spot with her Maltese terrier, Dinkum, and a routine which she dances and shows a flourish as comedy.

And her own song spot, in which she concentrated on rock music, was completely stopped the show.—Jerry Dawson.

● LIVERPOOL—Lita Rosa

A SIMILAR success was enjoyed by both Lita Rosa and her sister Alma Warren, playing Robin Hood and Maid Marian in "Babes in the Wood" at the Pavilion, Liverpool—less than 100 yards from where they were both born.

They have 10 or 12 numbers between them, including a diet which the audience loved. Lita proves herself a first-class boy.—George Harrison.

● WORTHING—Gary Miller

QUESTING the traditional red-nosed chorus-song pantomime comes a streamlined Christmas musical, "The Pipper," currently being tried out at the Connaught Theatre, Worthing.

Presenting Gary Miller as the Pipper, it ditched old routine and treats the audience to modern music, clever lyrics, bright dialogue and imaginative scenery. Supporting Gary in somewhat slender but effective parts are comedians Max Bacon, Harold Russell, Romance is supplied by comely Josephine Anne.—Chris Hayes.

● MANCHESTER—Mudlarks

JOAN EDWARDS, as the principal boy in "Aladdin," at the Husine Hippodrome, Manchester, is ideally suited to the role.

Stars of the show, The Mudlarks, only muddled through a first half. Later, when the show came up to do the group came up to their own T. Hume-Vickerstaff.

● DUBLIN—Ruby Murray

IT WAS a tough opening for the cast of "Old King Cole" at Dublin Theatre Royal, because of a very exciting Christmas Eve audience.

However, principals, Val Oliver (Old King Cole), Helen Turner (Princess Melissa) and Jeanne Waugh (Queen), struggled gamely with the script against a barrage of carols, songs and whistles.

It was not until guest star Ruby Murray appeared that the mood settled down to listening.

They loved her prettily speaking performance.—B. Rockett.

● BIRMINGHAM—Dennis Lotis

DENNIS LOTIS makes a fine principal boy in "Puss in Boots" at the Alexandra Theatre, Birmingham.

Dennis satisfies his fans with a selection of numbers which includes "It's All in The Game," "By The Light Of The Silvery Moon" and "Chicago." He sings with a style which, though slightly reminiscent of Sinatra, has plenty of individuality.—George Bartram.

● NOTTINGHAM—Beryl Reid

THOUGH the hours go to Beryl Reid in the Theatre Royal, Nottingham, where she plays Marie in "Jack and the Beanstalk," Audrey Jean runs her close as Jack. Dashing and vital, Audrey blends out as one of our leading principal boys and pairs well to the notion that the men and animals take over in this pantomime.—George Bartram.

● WOLVERHAMPTON—Joan Savage

ONCE again Derek Salberg has incorporated top TV and recording stars into an entertaining, well-paced pantomime. Arthur Haynes, Joan Savage and the Four Jones Boys take the stage in this version of "Dick Whittington" at the Grand Theatre, Wolverhampton.

Joan Savage sings well and displays a neat line in comedy. The Four Jones Boys win a big hand with their close harmony singing.—George Bartram.

● BIRMINGHAM—David Whitfield

THE Birmingham Hippodrome production of "Hobson's Choice" comes direct from the London Palladium in everything except its cast. Brett of Arthur Askey and Tommy Cooper, it still retains David Whitfield, who strides through it like a veteran. What it lacks in comedy, it makes up for in spectacle and song.

The Ideal Four came as a delightful surprise. This group of singers and instrumentalists received one of the show's biggest ovations.—George Bartram.

● BRADFORD—Ronnie Hilton

PRODUCER Frederick Tripp might yet prove the saviour of Bradford Alhambra Theatre's "Dick Whittington and His Cat."

Dispensing with the normal "pop artist makes guest pantomime appearance" spot, Freddie has woven Ronnie Hilton's role into a show which, despite its colour and gaiety, rarely leaves the ground.

It is left to Ronnie and his brilliant accompanist Will Fife Jr. to entertain young and old alike with a host of pop numbers.—Stanley Pearson.

● GLASGOW—David Hughes

"SINBAD THE SAILOR" at the Alhambra, Glasgow, is fortunate in the high musical capabilities of its cast—though it would fare still better for a few more "pop" numbers.

David Hughes is in good voice and scores in his diet with Scottish TV singer Sheila Patton, in the one familiar number, "More Than Ever." There are also the George Mitchell singers and a highly competent Gerardo orchestra.—Larry Canning.

● STOCKTON—Lionie Donagan

LIONIE DONAGAN gives an excellent performance in the demanding role of Wishee Washee in "Aladdin" at the old Theatre, Stockton. And his singing takes second place to his surprising skill as a comic.

Norma Elliott makes a fine bit of the title role and Marion Miller does well as the Princess attendant, So-Stay.—J. Stuart.

● STOCKTON—Marty Wild

IT IS a pity more isn't seen of Marty Wild (Will Scarlett) in "Babes in the Wood" at the Hippodrome, Stockton.

Much of the highlight is stolen, quite deservedly, however, by Shirley Douglas (Maid Marian), Shirley Sands (Robin Hood) and Chas. McDevitt and the Freight Train Boys (the Merry Men). Their fine efforts make a good show.—J. Stuart.

● NEWCASTLE—Eve Boswell

NEWCASTLE's Empire's "Aladdin" captures all the true pantomime spirit. Eve Boswell has a style and approach, just right for the title role which is wondrously capped by her singing spots.—J. Stuart.

● EDINBURGH—Jackie Dennis

JACKIE DENNIS was given such an enthusiastic reception by his former school chums when he opened in pantomime at the Empire, Edinburgh, that he had to ask them to "quieten down" so that principal boy, Sylvia Hadden, could finish her finale number.

Jackie is one of the "Babes in the Wood" and co-stars with Scots comedian Jack Radcliffe and singer Sally Logan.—Jack Brown.

● SHEFFIELD—Edna Savage

IT'S a pop song pantomime at the Empire, Sheffield, with Laurie London and Edna Savage doing most of the singing as the "Babes in the Wood." Both artists are given plenty of scope to use their voices and the call on their acting talents has been cleverly minimised.—Alan Kassel.

● SHEFFIELD—Ronnie Carroll

LUCKY Ronnie Carroll. Far from first venture in pantomime—"Goldilocks and the Three Bears" at Sheffield's Lyceum Theatre—he finds himself blessed with one of the slickest, best dressed shows seen in Sheffield for a long time.

Ronnie makes the most of his chances, climaxing his stunts with a spot with "Mary's Boy Child." Lovely blonde Karen Green is a dashing principal boy and her singing is a delight.—Colin Graham.

This World of Jazz

BY MAX JONES

INTO Britain tomorrow (Saturday) comes a sextet of jazz improvisers which should bring joy to the heart of every New Orleans enthusiast. I refer, of course, to George Lewis and his honourable band of veterans.

Followers of the traditional jazz revival have had to wait a long while for this visit. Lewis himself came here in 1957 and surprised people by the warmth, swing and intensity of his playing. But Lewis without his band is only part of the legend.

Now we are to see the remarkable Jim Robinson, who gained fame alongside George Lewis on the Bunk Johnson recordings of 1942, and Avery "Kid" Howard, trumpet player on the 1943 Climax set and plenty more Lewises since then.

Behind this experienced trio will be drummer Joe Watkins, who sings most of the vocals with the group; pianist Joseph Robichaux, and 70-year-old bassist "Slow Dog" Pavageau. The front line is, indeed, the one that excited so much attention with its rough, forceful interpretations of "Climax Rag" and the rest on those first records under Lewis' name. It was a sparkling, driving melody section, well balanced by the three-man rhythm team.

Their concerts should be ear- and eye-opening. I hope they draw substantial audiences.

Joe Robichaux

SOME of these men are almost as well known as George Lewis is. But Robichaux, though one of the better New Orleans pianists, set me digging in the files.

In the late '20s, he worked with Davey Jones at the Club Savavia in New Orleans, and afterwards at the Astoria Ballroom there. Also in the late '20s saxophonist Theodore Purnell, bassist Al Morgan and trumpeter Lee Collins.

With these musicians—plus Sidney Arodin and others—Robichaux made his first records, the four 1929 titles by the Jones and Collins Astoria Horn Eight released here on HMV not too long ago.

Two of the four, "Tip Easy Blues" and "Damp Weather," are recorded for years on Bluebird. But they were not my introduction to Robichaux.

From the early war period I remember a borrowed vocal by his band: "Foot Scuff Fry" (Saturday Night, Cahill & Fry Records 42706).

Magnolia Street

I ASKED collector Jeff Aldam, owner of this rare item, if he could tell me anything more about the Robichauxs.

He said: "During the early '20s Joe appeared on American Vocalion records and the style of Robichaux and the New Orleans Rhythm Boys." A note in "Down Beat" in 1937 led to my receiving many letters about him. Joe's office at Magnolia Street, 1001 Jackson Avenue, New Orleans, and living on Magnolia Street, Panama-entrance, Walter

'Pats' Pichon, then with the Piron Orchestra, gave me information about Joe and musicians featured on his records. And guitarist Rene J. Hall, who worked with Joe, did the same.

"The personnel about 1932 seems to have been Eugene Ware (drum), Alfred Guichard (alto, etc.), Eugene Porter (trumpet), and possibly Ward Crosby (saxophone) and Walter Williams or Rene Hall (bop, etc.). No bass can be heard."

"I still have heard 78s of three Robichaux Vocalions—the one I just mentioned, and "Shake It and Break It" (The Riff) (2602) and "After Me The Sun Comes Down," "Why Should I Cry For You" (2610).

"It is recognisably New Orleans music, with both clarinetists closer to Simon and Nicholas than to Lewis. "It will be interesting to hear Robichaux in person. He sounds like a clarinetist, and far more sophisticated than his present job would indicate."

Dance Away

ABOUT the time Lewis and company arrive at Liverpool from the United States, Stan Kenton and family



Marian McFarland arrived in London for Christmas. She is seen here with husband Jimmy and Duke Ellington. (JAZZ CUSTOMS)

Al Haig is "still one of the finest; when you can get to hear him."

Lewis band will give revivalists a thrill

No Women

AND what of the ladies? A "There are no women coming up that I can say are extraordinary," is Marian's answer.

"So far as I'm concerned, Mary Lou is still the greatest. None of the newcomers can touch her."

"But perhaps I ought to exempt Terry Pollard. I'm one of her fans. She's a moderate in the Bud Powell line, a good player with a tremendous beat. In fact, I defy anyone to tell it's a woman."

a piano player! Imagine the custom knowing about I expected. I had something to do with all those American records they confiscate.

New Name

ON the piano front, which always teems with fresh young talent, there is a new name to conjure with, says Marian.

The name is Ramsey Lewis, and it belongs to "a famous player in Chicago." Lewis leads a trio and has recorded for the same label as Marian's Argon.

She says: "Lewis is excellent; he has a wonderful solo player named El Dee Young, and they work together just marvellously. It's a kind of arranged style, hard to describe. I'll have to send you a record of theirs." "Not through Prestwick, I hope."

Other pianists less new than Lewis, that Marian admires include Ray Bryant, Eddie Condon, Mose Allison and Red Garland.

Garland, she says, is new as far as a big reputation goes, and is great. Andre Previn "sounds like a new piano player," with his complete adaptation to the modern style.

depart for the USA from Southampton.

Nearly a year ago, Dance went to New York to record a jazz series for Decca's Festival label. This time he has no such reason. He is spending a three-to-six month writing holiday at his father-in-law's home in Connecticut.

None the less, I shall be surprised if he isn't soon inside a studio, furthering the flow of mainstream.

Jazz Customs

BACK "home" for the sixth time since she settled in New York 15 years ago, Marian McFarland observes an upward trend in jazz appreciation here.

"All the newspapers and periodicals, now have jazz columns," she said when I met her in London for a post-Christmas drink.

"Even 'The Tatler' which I picked up in the handbag, carries a record column by Gerald Lanesley. He used the word 'groovy' which delighted me—

"I thought things must be improving when I got in to Prestwick, and the customs man said: 'I know you, you're

ALTO
Lacquer
64 Gts.

TENOR
Lacquer
71 Gts.

● Stan Kenton
—Sunday evening

In SELMER, 16 CHARING CROSS ROAD, W.C.2
Lectus 954, phone.

JAZZ ON THE AIR

SATURDAY, JANUARY 3

- 11:01 B.B. King, M. McKelton, Cannon, Ray Charles, J. & N. Rollins
- 12:22-26 p.m. C.I. Dutch Swing College Band
- 12:27-30 p.m. J. Silverstein, Nottingham, Davis Sinters, etc.
- 1:00-1:30 p.m. Jazz Programme
- 1:54-2:12 p.m. Swing Serenade
- 4:30-5:00 p.m. Jazz in 30 Lessons
- 6:30-7:00 p.m. Jazz
- 7:15-8:15 p.m. Per War Pop, May, T. D. Jones
- 8:50-9:30 p.m. America's Hot Music
- 9:50-10:30 p.m. Jazz Gallery
- 10:30-11:00 p.m. Jazz and Dance
- 11:00-11:30 p.m. J. Shows
- 11:30-12:15 a.m. J. Shows of 8:15
- 12:15-1:00 a.m. Dr. Jazz's Library
- 1:15-2:00 a.m. Hollywood-New York

SUNDAY, JANUARY 4

- 7:15-8:00 p.m. T. Doh, Elman, Kennerly
 - 8:15-9:00 p.m. Benny Terry and Economic Mocher, Harry James (20)
 - 9:15-10:00 p.m. Joe Jazz Farm (16-24) Brock 9:30
 - 9:55-10:30 p.m. Hugues Panassié
 - 10:30-10:50 p.m. J. Caron de Radziwill
 - 10:50-11:30 p.m. Jazz Programme
 - 11:30-12:15 a.m. J. Shows of 8:15
- MONDAY, JANUARY 5**
- 10:15-10:30 a.m. J. Jazz Hour
 - 10:30-11:00 a.m. J. Shows
 - 11:00-11:30 a.m. P. Kelly Long, Fred, Les Brown

- 6:15-9 p.m. Bird, Coleman, W.D. Bailey, Cotton, Basie, Miles D.D. Gillespie, Herbie Ellis, Edrigo Galt
- 8:00-9:00 p.m. Galt plays "The Music Man"
- 10:15-10:30 p.m. A. Appleby
- 10:30-10:45 p.m. Bud Band Sounds
- 10:45-10:55 p.m. The Jazz Center
- 11:00-11:15 p.m. J. Shows 7:15-9:15
- 11:30-12:15 a.m. J. Shows of 8:15

TUESDAY, JANUARY 6

- 4:30-5:00 p.m. J. Jazz Music
- 5:00-5:30 p.m. Jazz Programme
- 7:15-8:15 p.m. Sinatra, Erskine, Hawkins, Joe Williams, Roaris, Basie
- 8:15-9:15 p.m. Duke Webster, Parsons, Hazzelt, Herb Jeffery, Popper Adams, Kenton, Shank
- 9:00-9:30 p.m. J. Shows
- 9:30-10:00 p.m. Modern Jazz 1958
- 10:00-10:30 p.m. Jazz Programme
- 11:30-12:15 a.m. J. Shows of 8:15

WEDNESDAY, JANUARY 7

- 4:30-5:00 p.m. J. Jazz Music
- 5:00-5:30 p.m. Jazz Programme
- 8:15-9:15 p.m. Sinatra, Erskine, Hawkins, Joe Williams, Roaris, Basie
- 9:00-9:30 p.m. J. Shows
- 9:30-10:00 p.m. German Jazz Stern
- 10:00-10:30 p.m. Jazz Programme
- 10:30-11:00 p.m. European Jazz Festival
- 11:15-11:30 p.m. Jazz Journal
- 11:30-12:15 a.m. Herb Popper Erskine, Roaris, Joe Williams, Roaris, Basie
- 11:30-12:15 a.m. J. Shows of 8:15

THURSDAY, JANUARY 8

- 4:45-5:15 p.m. C.I. Swing Serenade

- 11:30-12:15 a.m. J. Shows of 8:15
- 12:15-1:00 a.m. J. Shows of 8:15
- 1:00-1:30 p.m. J. Shows of 8:15
- 1:30-2:00 p.m. J. Shows of 8:15
- 2:00-2:30 p.m. J. Shows of 8:15
- 2:30-3:00 p.m. J. Shows of 8:15
- 3:00-3:30 p.m. J. Shows of 8:15
- 3:30-4:00 p.m. J. Shows of 8:15
- 4:00-4:30 p.m. J. Shows of 8:15
- 4:30-5:00 p.m. J. Shows of 8:15
- 5:00-5:30 p.m. J. Shows of 8:15
- 5:30-6:00 p.m. J. Shows of 8:15
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KEY TO STATIONS AND WAVELENGTHS in METRES

- A: BTF Phoenix 11, 1-12625, 45.75, 2-1093
- B: RTF Phoenix 21, 286, 218, 318, 570, 745, 416
- C: RTF Phoenix 1-1462, 2-208
- D: BBC 4-484, 1-1300, 2-47
- E: NDR WDR, 209, 185, 40, 26
- F: RTF Phoenix 1-1464, 2-221, 7-476, 4-108
- G: RTF Phoenix 205, 243, 135, 41, 20
- H: APTN, 104, 211, 247
- I: RTF Phoenix 191, 225, 244, 306, 267, 10, 260

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● Stan Kenton
—Sunday evening

At ALL GOOD DEALERS

Selmer

F. W. Street

HUMPHREY LYTELTON CLUB

"The 100," 100 Oxford St., W.1
 Friday, January 2nd
MICKY ASHMAN
 HIS JAZZ BAND & DICKIE BISHOP
 Saturday, January 3rd
ALEX WELSH AND HIS BAND
 with **REPT. BRYDIE**
 Intervals: **WALKY FAMILIES' QUARTET**
 Sunday, January 4th
 "New Orleans Night"
THE GRAM STEWART SEVEN
 featuring **JOHNNY PARKER'S TRIO**
MICKY ASHMAN
 HIS JAZZ BAND & DICKIE BISHOP



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 London Rd. W.1
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 TONIGHT featuring **RHYTHM "H" BLUES** JAZZ CHAMBERLAIN. 7.30pm
SATURDAY ALL-NIGHT SESSION!
 Club M's Best all-nighter of the New Year. Be sure to register for an evening admission at Europe's most famous jazz club. 7.30pm
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MR. ACKER BILK'S PARAMOUNT JAZZ BAND
 Tuesday, January 6th
ALEX WELSH AND HIS BAND
 with **REPT. BRYDIE**
 Wednesday, January 7th
HUMPHREY LYTELTON AND HIS BAND
 Intervals: **BRUCE TURNER'S QUARTET**
 Thursday, January 8th
TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN
 Sessions com. 7.30 p.m. Sun. 7.15 p.m.
 Details of Club and Sessions at M.L.C. Office, 8 Great Chapel Street, W.1. General 7494

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At Studio '51, 1011 G. Newport Street, Leicester Square (Tube)
 OPEN at 7.30 p.m.
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KEN COLYER'S JAZZMEN
SATURDAY
KEN COLYER'S JAZZMEN
SUNDAY 12-6
DAVE REYNOLDS' JAZZMEN
SUNDAY 7-10
KEN COLYER'S JAZZMEN
MONDAY
KEN COLYER'S JAZZMEN
WEDNESDAY
DAVE REYNOLDS' JAZZMEN
 Pay at Door all Sessions.
 All Night Session: **JANUARY 10th**

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PARK LANE JAZZ CLUB

Every Saturday
CHA-CHA and JIVE
 CLAY (C-CHA) JUMBO QUINSET
 START 8.00
 Admission—Members 3/- Public 4/-
 Every Friday
TRADITIONAL JAZZ
BRIAN TAYLOR HOT SIX
 START 7.45 p.m. LICENSÉ BAR

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Friday, 16th January, 10.30 p.m. to 7 a.m.
ROYAL ALBERT HALL
 Dancing and Listening to the Bands of
CHRIS BARBER • KEN COLYER • CY LAURIE
MR. ACKER BILK • THE ALBERTS • ALEX WELSH
MIKE DANIELS • GRAHAM STEWART

TICKETS (to include rest and dancing) - 25/- from—
 JAZZHOWS LTD., 84 Newman St., London, W.1. (Tel. Lkn 0184)
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MELODY MAKER

Vol. 34 No. 1313
 EDITORIAL OFFICES: 189, High Holborn, W.C.1
 Telephone: CHAncey 3344 Editor: PAT BRAND
 ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2
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 Provincial News Editor: JERRY DAVSON
 3-4 Oxford Row, Manchester 1. Central 2233

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 78 Oxford St.
 Resident Every Week-end
Ronnie Allan ROSS & GANLEY
 Art Ellefson
 Stan Jones, Stan Wasser:—
The Jazzmakers

SATURDAY
 Commencing 7.15 p.m.
THE EDDIE THOMPSON
 Quintet
 featuring
 Ray Fremur,
 Duncan Lamont,
 Jack Fallon,
 Jackie Dougan

SUNDAY
 Commencing 7.15 p.m.
JOHNNY DANKWORTH
ORCHESTRA
 London debut of the
 revised instrumentation
 now including
DAVE WILLIS—TUBA

NATIONAL JAZZ FEDERATION
NOTICE BOARD
MARQUEE 145 Oxford St., W.1 (W.1, Oxford St.)
THE FRIDAY SESSION:
 with
*** JOE HARRIOTT'S QUINTET**
 and introducing a new "Commonwealth" group led by a star Australian pianist.
*** COLIN BATES QUARTET**
*** ADMISSION A.C. (MEMBERS)**
BUT IF YOU ARE A STUDENT, IN THE FORCES, OR A GIRL—3/6 ONLY!

The most reasonable prices ever at the most luxurious West End Club. Come and join us!

SATURDAY (3rd) at 7.30:

*** JOE HARRIOTT'S QUINTET**
 with Harry Klein, Head Show, Marquee, 145 Oxford St. W.1. Orr and Coleridge Gades.

*** MICHAEL GARRICK QUARTET**
*** JOSEPHINE STAHL**
*** ADMISSION 3/- (MEMBERS)**

SUNDAY (4th) at 7.30:

*** ANDRE RICO and the (16 piece) CHA-CHALEROS**
*** ADMISSION 3/- (MEMBERS)**
 The band everyone is raving about. You must hear "C. JAY BLUES CHA-CHA" (CMA) (CMA early—now is packed out)

DOLPHIN Dolphin Hotel, Ladbroke Grove, W.2. Slough, Bucks.

MONDAY (5th) at 7.30:

*** THE JAZZMAKERS**
 with Ronnie Ross, Allan Ganley, Art Ellefson.
*** ADMISSION 4/- (MEMBERS)**
*** MEMBERSHIP ONLY 2/-**

"TRAD at the PAD" DAVY KEIR
 AND HIS
ELIZABETHAN JAZZ BAND
 Phone—CRO 1815

IF IT'S MUSICAL
 let the 24.50 worth it for you—
 whether it's an old band or a
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 always a chance to hear it
 first. You can buy tickets
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 Advertisers who the musical
 profession will see it in
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 MELBURY STABLES.

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ALEX WELSH AND HIS BAND
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HUMPHREY LYTELTON AND HIS BAND
 Intervals: **BRUCE TURNER'S QUARTET**
 Thursday, January 8th
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