JAZZ • TV • VARIETY • DISCS • POPS

The World Jazz Poll
January 10, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

BRITAIN PICKS THESE AS THE WORLD’S TOP THREE

TOP BANDLEADER

MUSICIAN OF THE YEAR

TOP COMBO LEADER

DID YOU PICK THE WINNERS?

HOW good were you at picking the winners in the Melody Maker’s British and International Polls?

If your coupon came close to the final verdict, you are entitled to the world of jazz and jazz-fan tastes.

Your opinions are therefore to be respected. Let us know as briefly as possible how and why you cast your votes. The Editor will pay three guineas for every letter published.

Y ou M US T GIVE YOUR FULL NAME AND ADDRESS.

THE GIRL FROM DONEGAL

BASIE AND ELLINGTON ARE THE TOPS

DUKE ELLINGTON and Count Basie—those are today’s Giants Of Jazz.

The Melody Maker’s readers have voted Ellington the World’s Musician Of The Year. And—a month before his third British tour—Basie has again captured the title of the World’s Top Bandleader.

Ellington completed a trio of victories by adding the composer and arranger titles. Basie sideman Frank Wess supported his boss by taking first place, as flautist, in the miscellaneous instruments.

Completing the Big Three, the Modern Jazz Quartet notched its second victory in the Small Combo section.

Full-time jazzmen Dick Chialdizewsky, and his New York group, have been considering Franklin on January 11, and four weeks later at the London Jazz Festival. A tour of Germany is being considered for the quartet.

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SONNY ROLLINS is all set for Europe

NEW YORK, Wednesday.- Sonny Rollins was set for London today for a month-long tour of Europe which will be booked for four weeks, starting in Stockholm.

Two weeks of the visit will be spent in the Club in Germany and Paris and the other two weeks in England and France.

* * *

"American Festival," now playing in Paris with widespread acclaim, has been sold out for the entire season.

First trip

It will be the first European tour for the American saxophonist, who is known for his many popular and main events and jazz festivals on the continent.

The tour itinerary includes concerts in Paris, London, and several other cities in France.

Jazz Notes... From BURT KORALL & LEONARD FEATHER

DUKE & ELLA TEAM UP FOR TV SHOW

NEW YORK, Wednesday.- Duke Ellington and Ella Fitzgerald have made their first joint television appearance on "Bell Telephone Hour "American Festival" over NBC-TV on February 16.

Robert Morgan, producer of "Bell Telephone Hour "American Festival," will produce the show.

* * *

"Valley of the Kings" is scheduled for later in the month. The producers will also headline "Valley of the Kings," which is considered one of the major highlights of the season.

The show will feature performances by Martha Raye and Marsden.
THE WORLD'S GREATEST!

MUSICIAN OF THE YEAR
1. DUKE ELLINGTON
2. COUNT BASIE
3. BOBBY Hackett
4. Dave Brubeck
5. Bill Evans
6. Louis Armstrong
7. Charlie Parker
8. Gerry Mulligan
9. Art Farmer
10. John Dankworth
11. Frank Sinatra
12. Tadd Dameron
13. J. J. Johnson
14. Al Haig
15. Nelson Riddle
16. Buck Clayton

BIG BAND
1. COUNT BASIE
2. DUKE ELLINGTON
3. LOUIS ARMSTRONG
4. SHELLY MANNE
5. Gerry Mulligan
6. Mayn Cherry
7. Chi Montesi
8. Tadd Dameron
9. George Lewis
10. Vic Dickenson
11. Red Norvo
12. Bud Freeman
13. Willie De Paris
14. George Shearing
15. Jack Teagarden

SMALL COMBO
1. MODERN JAZZ
2. DUKE ELLINGTON
3. LOUIS ARMSTRONG
4. SHELLY MANNE
5. Gerry Mulligan
6. Mayn Cherry
7. Chi Montesi
8. Tadd Dameron
9. George Lewis
10. Vic Dickenson
11. Red Norvo
12. Bud Freeman
13. Willie De Paris
14. George Shearing
15. Jack Teagarden

TRUMPET
1. LOUIS ARMSTRONG
2. DIZZI GILLESPIE
3. Chet Baker
4. Shelly Manne
5. Nat King Cole
6. Maynard Ferguson
7. Roy Eldridge
8. Gene Krupa
9. Tommy Dorsey
10. Benny Carter
11. Eddie Condon

TROMBONE
1. J. J. JOHNSON
2. VIC DICKENSON
3. MUCK TRAYNOR
4. Kai Winding
5. Doc Severinsen
6. Kid Ory
7. Jack Teagarden
8. Helmuth Rilling
9. Sidney Bechet
10. Ralph Burns

CLARINET
1. JIMMY GIFFRE
2. BENNY GOODMAN
3. EDWIN HALL
4. Wally Budrow
5. Jimmy Hamilton
6. Tom Brown
7. Charlie Shavers
8. Joe Guy
9. Jack Teagarden
10. Otto Gimbel

ALTO
1. PAUL DESMOND
2. BENNY HODGES
3. LEE CONN
4. Art Pepper
5. Wayne Shorter
6. Stan Getz
7. Miles Davis
8. Art Farmer

SAXOPHONE
1. DUKE ELLINGTON
2. SHELLY MANNE
3. Gerry Mulligan
4. John Coltrane
5. Art Pepper
6. Stan Getz
7. Miles Davis

GUITAR
1. BARRY NUSSELS
2. BILLIE HOLIDAY
3. Erroll Garner
4. Tal Farlow
5. Herbie Hancock
6. Richie Havens
7. Art Blakey
8. Al Jazz
9. Bobby Baltimore
10. Artie Shaw

FEMALE SINGER
1. ELLA FITZGERALD
2. SAVANNAH VAUGHAN
3. June Christy
4. Dinah Washington
5. Sarah Vaughan
6. Dinah Washington
7. Sarah Vaughan
8. June Christy
9. Dinah Washington
10. Sarah Vaughan

GUITAR
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2. BILLIE HOLIDAY
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5. Herbie Hancock
6. Richie Havens
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5. Art Pepper
6. Stan Getz
7. Miles Davis
8. Art Farmer

This is how readers voted in the World Section of the
MM 1958-59 poll

Despite the controversy which raged about Duke
Ellington's London appearance, he walked
away with the "Musician of the Year" sec-
tion. He took second place to Count. Basie in the "Big Band" section, however.

TRUVOICE P.A. EQUIPMENT

TRUVOICE DYNAMIC MICROPHONE

SPECIFICATION

Weight: 10 lbs.

PRICE

SLIDE GRIP MIKE STAND


For all group uses!

STADIUM AMPLIFIER (TV 19T)

A C operation 200-250V, 50-60 cycles, 14 with adjustable bass and treble tone control. Specially designed to handle high power from dynamic microphones. The amplifier features independent adjustable treble boost or cut. Set may be switched on or off by foot control.

PRICE

400 watts.

SUPER LOW PRICE

For more information, contact your local dealer.
ARTISTS and musicians are entitled to view with alarm the War Office decision to cease providing live entertainment for the British Forces in Germany. They note that, instead of this coming from the Forces Entertainment Service in London, a grant of money will probably be made to the Army, with which it will do its own booking.

And they are asking:

"Will this lead to the starvation situation here of opera in the American forces?"

They are terribly afraid it will.

I described that set-up a short while ago. The entertainment is in conditions, wretched plus—wretched minus. With the Glory Days. Wretched shows. From whom? I gathered (a very fine agency of German girls) that the "Germans" are getting rich.

"Tall man, one of the forces" is the answer given as to happen to the British Forces. There seems to be a desire for that also.

Hovering arrived I can hear the singing of the Ivor Cull's "Wings."

Everday is the case with the Smith Quintet, playing on the last date of the show, I can almost see them wheel out, and as a result, less than a month before, they will be making their appearance either in the cheap seats or in the press room's corner (in the cheap seats or the press room's corner), they will be just about the last thing to see.

Readers don't 'Dig This!'

ON SATURDAY THE BBC INTRODUCED A NEW 30-MINUTE SERIES, "DIG THIS!" WHICH THEY ANNOUNCED AS A SUCCESSOR TO THE LONG-RUNNING "SIX FIVE SPECIALS." READERS WERE UNANIMOUS IN THEIR RECEPTION OF THE SHOW. HERE ARE A FEW COMMENTS.

Down and down

A principal of the London Police Station reported that a number of constables and staff and we apprehended at "Dig This!" that the band and the orchestra must be abolished. The police have been ordered to prevent them from entering the club, or to do anything to prevent it from taking place.

What may seem to be the right hand of the group is now the latest in the long line of record stores to be established, and the band will be heard in one of the most beautiful halls in the country.

Inquest-1

Once again the MM Poll continues, not only with the public, but also with the public's own readers. The first part of the inquest was made in the course of the music section of the book, and the results were given to the public on the evening of the Last Inquest. The new section was given to the public on the evening of the Last Inquest. The new section was given to the public on the evening of the Last Inquest. The new section was given to the public on the evening of the Last Inquest.

Inquest-2

THE YRLL'S poll continues, and so do the results of the music section. The MM Poll shows that the public is not only interested in the music section, but it is also interested in the results of the music section. The MM Poll shows that the public is not only interested in the music section, but it is also interested in the results of the music section.

The defence

MANY times I have heard "Dig This!" but I have never heard of the fact that the band is a "New York"—and something more than that. It is a band that has been heard in the United States, and has been in the United States for a long time.

On the contrary

I view that a recent attack on record sales, if not a mistake, I feel I must say a word in their favor.

First of all, I cannot agree that the record companies are marketing their original records, and in this respect they are correct. They should be criticized, as they are, but they should be criticized from the point of view of the public. It is the reverse. Second, I should like to express the fact that the record companies are not really "cutting corners" and "taking advantage" of the public. They are really trying to do the best for the public.
Ellington's best

At the start of this series, an important decision had to be taken: whether to make a list of jazzmen who should be represented, or to concentrate solely on the greatest jazz records, irrespective of who had made them.

I had to decide on the latter course. After all, the series is called "Great Records Of Our Time," not Great Recording Artists.

The task I set myself was to comment on some of the greatest recorded performances. This might well mean that one or two names would be excluded from the list.

Consider Duke Ellington. No one with a true feeling for jazz would suggest that the contributions made by Johnnie White and Duke Ellington (or for that instance two names already covered in this series) were in any way equal to that of Duke Ellington.

> Problem

If there's one record to the list, then Ellington should have half a dozen.

Just for a start, The Grey Dawn readers who tell me they are buying the records chosen for this series, I cannot share this difficult decision by merely recommending the best obscure numbers.

The problem is further complicated by the fact that Duke's records fall into three distinct categories, each appealing basically to a different type of listener.

Many jazz lovers prefer Duke's early work (e.g. "The Mood") for its tough effects with which the music is so closely related.

The Duke himself may feel that these days have been left behind, and prefer to be judged on his later work. Although interesting, this point can be over-emphasised. Throughout all the arts it is generally accepted that an artist is not necessarily the best judge of his own work. Early Ellington has its champions.

> Structure

The Ellington middle-period gave us such gems as "Jack the Bear" and "Main Stem." By now the orchestra was more organised. So to speak, though with none of the elements which in later years were to form the protagonist of big-band jazz.

> Structure

The third stage in Ellington's music has to my mind been misunderstood by jazz critics. It was marked not so much by the extension of Ellington's works, though in point of fact he was working at a surprising tempo, as by his emergence as a thoroughly serious composer.

The duration of his composition is partly incidental, the point is that he is inclined by considerations of musical structure and works in a harmonic idiom far beyond that of any other jazz writer.

His harmonic thinking is all the more remarkable because, as a composer on duty he is indigent. The end result of this is that nobody has had to mistake about that. Orchestral treatments of such form and complexity are not dished off on the back of a coffee-bar menu, or like so many English and pseudo-compositional short tunes, a whole hour before the recording session.

> Records So Far

BOOSEY & HAWKES LTD.
FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL: PADDINGTON 3091

ASK AT YOUR LOCAL MUSIC STORE OR WRITE DIRECT TO:-

January 10, 1959, MELODY MAKER—Page 5
**TOP 10 LPS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOUTH PACIFIC</td>
<td>Soundtrack</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>MY FAIR LADY - Original Cast</td>
<td></td>
<td>Philips</td>
</tr>
<tr>
<td>3</td>
<td>ELVIS' GOLDEN RECORDS</td>
<td></td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>KING AND I - Soundtrack</td>
<td></td>
<td>Capitol</td>
</tr>
<tr>
<td>5</td>
<td>COME FLY WITH ME</td>
<td>Sinatra</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>KING CREOLE - Elvis Presley</td>
<td></td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td>OH BOY!</td>
<td>TV Cast</td>
<td>Paraphone</td>
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<tr>
<td>8</td>
<td>ONLY FOR THE LONEY</td>
<td>Sinatra</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>CAROUSEL</td>
<td></td>
<td>Columbia</td>
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<tr>
<td>10</td>
<td>OKLAHOMA</td>
<td></td>
<td>RCA</td>
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**TOP 20 POPS**

<table>
<thead>
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>IT'S ONLY MAKE BELIEVE</td>
<td>Conway Twitty</td>
</tr>
<tr>
<td>2</td>
<td>HOOTS MON</td>
<td>Lord Rockingham XI</td>
</tr>
<tr>
<td>3</td>
<td>TOM DOOLEY</td>
<td>Lonnie Donegan</td>
</tr>
<tr>
<td>4</td>
<td>THE RAINS COME</td>
<td>Perry Como</td>
</tr>
<tr>
<td>5</td>
<td>TEA FOR TWO CHA CHA</td>
<td>Tommy Dorsey Orches</td>
</tr>
<tr>
<td>6</td>
<td>HIGH CLASS BABY</td>
<td>Cliff Richard</td>
</tr>
<tr>
<td>7</td>
<td>LOVE MAKES THE WORLD GO ROUND</td>
<td>Perry Como</td>
</tr>
<tr>
<td>8</td>
<td>KING CREOLE</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>IT'S ALL IN THE GAME</td>
<td>Tommy Edwards</td>
</tr>
<tr>
<td>10</td>
<td>BABY FACE</td>
<td>Little Richard</td>
</tr>
<tr>
<td>11</td>
<td>TO KNOW HIM IS TO LOVE HIM</td>
<td>Teddy Bears</td>
</tr>
<tr>
<td>12</td>
<td>LET'S GO</td>
<td>London</td>
</tr>
<tr>
<td>13</td>
<td>KIN 彝 EMBLEM</td>
<td>Capital</td>
</tr>
<tr>
<td>14</td>
<td>MORE THAN EVER</td>
<td>Malcolm Vaughan</td>
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<tr>
<td>15</td>
<td>CANNONBALL</td>
<td>Duane Eddy</td>
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<tr>
<td>16</td>
<td>MY UKELEEE</td>
<td>Max Byraxes</td>
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<tr>
<td>17</td>
<td>A CERTAIN SMILE</td>
<td>Johnny Mathis</td>
</tr>
<tr>
<td>18</td>
<td>KING CREOLE</td>
<td>Dick Jones</td>
</tr>
<tr>
<td>19</td>
<td>SOMEDAY I GET A FEELING</td>
<td>Ricky Nelson</td>
</tr>
<tr>
<td>20</td>
<td>YOU ALWAYS HURT THE ONE YOU LOVE</td>
<td>Connie Francis</td>
</tr>
</tbody>
</table>

**TOP 10 JAZZ DISCS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MY FAIR LADY (LP)</td>
<td>Shelly Manne</td>
</tr>
<tr>
<td>2</td>
<td>THE MOST HAPPY PIANO (LP)</td>
<td>Erroll Garner</td>
</tr>
<tr>
<td>3</td>
<td>CHRISS BARBER IN CONCERT - Vol. III (LP)</td>
<td>Johnny Mathis</td>
</tr>
<tr>
<td>4</td>
<td>MODERN JAZZ QUARTET (LP)</td>
<td>London</td>
</tr>
<tr>
<td>5</td>
<td>HEFFITI (LP)</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>CHORUS - LONDON ORCHESTRA</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>TOM DOOLEY</td>
<td>London</td>
</tr>
<tr>
<td>8</td>
<td>MR. ACKER BILK MARCHES ON (EP)</td>
<td>London</td>
</tr>
<tr>
<td>9</td>
<td>ELLA SINGS ELLINGTON SONG BOOK III and IV (LP)</td>
<td>Fontana</td>
</tr>
<tr>
<td>10</td>
<td>CLARENCE WILLIAMS JAZZ KINGS (EP)</td>
<td>Fontana</td>
</tr>
</tbody>
</table>

**Bygraves back with contest winner**

There's a new disc in the chart this week, among them Max Bygraves 'My Ukelele.' The Savoy band has an interest in this, too, and won the top spot in our list this week.

Other entries include the late Al Jolson's hit 'By the Side of the River,' revived by Little Richard and taken straight to No. 2. And You Always Hurt The One Who Loves You,' a hit for a week in December, has dropped down to No. 3. The Calendar Girl, a hit from last week, is now out of the top 10.

**Top Twenty publishers and other versions**

- IT'S ONLY MAKE BELIEVE (Presley) and The Raindrops
- HOOTS MON (Ramsey)
- TOM DOOLEY (Ramsey)
- THE RAINS COME (Perry)
- TEA FOR TWO CHA CHA (Presley)
- HIGH CLASS BABY (Mathis)
- KING CREOLE (Ella)
- MORE THAN EVER (Malcolm Vaughn)
- CANNONBALL (Duane Eddy)
- MY UKELELE (Max Byraxes)
- A CERTAIN SMILE (Johnny Mathis)
- KING CREOLE (Dick Jones)
- SOMEDAY I GET A FEELING (Ricky Nelson)
- YOU ALWAYS HURT THE ONE YOU LOVE (Connie Francis)
- KISS ME HONEY (Shirley Bassey)

**Top Twenty SOLOS**

- GUITAR BOOGIE

**News about the Stars**

- MICHAEL HOLLIDAY kicks off his new tour in Liverpool on March 20.
- Frankie Vaughan, who was killed in an air crash, will be remembered at a memorial service on March 21.
- Shirley Bassey, who has received a top name in ABC's Top Ten Charts, will be the guest star at a benefit concert on March 22.
- Teddy Fester, who has been hospitalised, will be the guest star at a benefit concert on March 23.
- Cy Laurie, who was killed in a plane crash, will be remembered at a memorial service on March 24.
- Mary Marshall, who was killed in a plane crash, will be remembered at a memorial service on March 25.
- Kerry and Sims, who were killed in a plane crash, will be remembered at a memorial service on March 26.

**GUITAR BOOGIE**

- Featured by BERT WEECH

**MANHATTAN**

- Special Piano Arrangement

- Price 3/- (Postage 3d)

**2 GREAT SOLOS**

- TRUMPET

- GIGI

- CHARLES MARGULIS

- Price 2/6 (Postage 3d)
Johnny Mathis knows how to choose his songs

FORMER high-jump athlete Johnny Mathis is jumping high record-breaking days. The latest recording in his series of LPs for Mercury Records is I Remember MAMA, and "Swing Softly," now released here.

BY LAURIE HENSHAW

and her昼 May Always Be In Your Warm Heart—for 100,000 black in the market. It was recorded in Studio A, where she made her surprise guest turn on "I've Grown Accustomed to Her Face."

Johnny has now come up with a new record - a 10-inch 45 rpm single-"I'd Rather Be...(London 4909)."

Pat Boone Pat Boone axes two numbers from his recent Warner Bros. 45 rpm single: "I Won't Be a Loser" and "Can't Help Myself" (London 4912)."

Bing Crosby Bing Crosby, who has a good deal of history in the film, Next Time It Snows, is working on a series of records backed against a Bonneville salt.

Harry James / Sam Cooke They Did the Best They Could at the 1962 World's Fair, but now they're making some records for Columbia.

ERICA JACOBSON, James disc jockey, TV and radio star, is just one of our famous names. He says: "TOP POP CLUB is the greatest prize anywhere to be had. TOP POP CLUB arrangements, combos, and vocals just send me. So, fans, you join this club—well, it's real, it's not, it's baffle. I know of no finer pop music being recorded anywhere in the world than a TOP POP CLUB."
Hoots Mon Eleven — second innings

WEE TOM’ FOLLOW UP

Lord Rockingham’s XI has waxed a follow-up to its recording of “Hoots Mon” which this week reached the 400,000 sales mark.

NEW SERIES FOR JACK JACKSON

It’s farewell to the Press Gang

PHOTO FLASH

Kenny-in-civies

Kenny Baker will be “Mon” again to Germany after an absence of 12 years when he starts a month’s CSE tour, which will be designed to

CSE HEAD JOINS ABC TELEVISION

Taking over

Without Cy Laurie

Cathy Benson plus the Rutley Band

AR-TV Focus’ on Jeremy Lubbock

Jeremy Lubbock, who came fourth in the “Male Singer” section of the Masters’ World Press Award in three programmes with music and

FILM TRACKS ON TOP RANK LABEL

The Reg Owen Dance Orchestra of THE WORLD OUTSIDE

Two newcomers

Stars in Pantomime

I’LL REMEMBER GIVE MYSELF A PARTY

Jazz fans’ welcome

CHEERS, THEN LEWIS GOES BACK TO BED

Station roof caves in

George Lewis received the most fantastic jazz welcome ever when he arrived at London’s Boston Station on Sunday and then he retired to bed.

DON GIBSON

TROLLIN’

FRASER HAYES FOUR FOR MIDDLE EAST

TROLLIN’

PAT BOONE

FRASER HAYES FOUR FOR MIDDLE EAST

TROLLIN’

DON GIBSON

THE LATE LATE SHOW

CLASSEN in action with the Classicinos

SOLDIERS in action with the Classicinos

The REG OWEN

Dance Orchestration of THE WORLD OUTSIDE

From your usual dealer at 4/-

And Now...

Sellmer

Two newcomers

MUSICAL ALPHABET

KEITH PROWISE MUSIC PUBLISHING LTD.

Evelyn Waugh, CBE, the novelist who was one of the most famous names in English literature, has died at the age of 91. His last novel, "Decline and Fall," was published just last year.

In the novel, a young man is described as being 'a monster in the middle of the room.' This was the last novel written by Evelyn Waugh before his death.

The novel was published just last year and was well received by critics and readers alike. It continues to be read today as a classic of English literature. The novel is a satirical depiction of English society and its upper class, focusing on the life of a young man who is consumed by his desire for status and recognition.

The novel explores themes of ambition, success, and the importance of appearance in society. It is a critical examination of the values and attitudes of the English upper class and the ways in which they maintain their social status.

The novel was a commercial success and received critical acclaim. It was also adapted into a film in 1979, directed by Mike Newell and starring Robert Downey Jr. and Elisabeth Shue.

The novel is a must-read for anyone interested in English literature and the satirical tradition. It is a powerful and thought-provoking work that continues to resonate with readers today.
25 YEARS OF JAZZ

Jazz moments
I'll always remember

Though there is more jazz to be heard today than ever before, there can never be more excitement for any fan than arrives with the first real exposure to the best music under the best of conditions.

This can only happen once in a lifetime. If you happen to have been raised in England, you are barely out of your teens and have long considered New York your spiritual home. There can be no words to describe adequately the initial kick of hearing your idols on their home ground.

Among the memories that have provided foundation for nostalgia over these 25 years is a visit to small band "Nothing since Duke has been such a lift to the brass section." Melody Maker, August 31, 1955.

Rocking
The sight of 32nd Street's who's-who clubs rocking to the quarters of Louis Prima and the Doughboys, Bing Crosby and the King, Bob Hope and Frank Sinatra, and I. M. Clever

Frankie Vaughan

FRANK SINATRA FREE

JAZZ on the AIR

SATURDAY, JANUARY 15
11:15-12:15 a.m. T, Artie Shaw 12:15-1:15 a.m. T, Artie Shaw's Orchestra

THURSDAY, JANUARY 13
11:15-12:15 a.m. T, Artie Shaw 12:15-1:15 a.m. T, Artie Shaw's Orchestra

FRI, Jan. 15, 1955

FRIDAY, JANUARY 15
11:15-12:15 a.m. T, Artie Shaw's Orchestra 12:15-1:15 a.m. T, Artie Shaw's Orchestra

Monday, January 15
11:15-12:15 a.m. T, Artie Shaw 12:15-1:15 a.m. T, Artie Shaw's Orchestra

RA, June 30, 1953

The unique kick of waiting in line at a 30-minute interval at the Who's Who of Jazz, at the offices of the New Musical Envoy, for 12 years has been to Charlie Shavers apartment.

30 years ago, his magic induction made me own a collection of music and give me the chance to see a formal jazz concert.

Magic

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This World of Jazz welcomes the George Lewis Band to Britain

For the past five days the steadfast Imperial Hotel, in Bloomsbury, has housed a group of players from the pages of New Orleans history. Their names are George Lewis, Kid Howard, Jim Robinson, Joe Robichou, Slow Drag Parageau and Joe Watkins.

They arrived in Liverpool last week, bound for this country to a stirring reception, and visited the local jazz clubs the same night. On Sunday they arrived (late) into London, and at Euston Station walked bewildered into the most spirited welcome I have ever seen given to visiting jassmen.

Understandably my enthusiasm was not dimmed, for we have been travelling myself. And at the St. Stephen's Club, I saw what was happening, I knew the people I was with from the right place.

George Lewis, Kid Howard, his companion in the brass section; "George Lewis, because of his knowledge about the English people, but I wasn't prepared for the welcome.

Revival Effect

I ASKED those two brassmen, who came before the public as an example of the past, to explain the effect of this New Orleans jazz, what effect it has on them.

"Musically, it made little difference," said Howard, who is a tall, mild-mannered, but not at all grey-haired, despite his 65 years.

"I never changed my style, I can't play no other way. I don't compose myself, and have taken a lot of trouble today; don't expect me to get a job now; that's the same music I always did.

"I make more money now. I'm playing in New Orleans the music was good but you don't make as much money as you do now. And there are more people.

"And the fellows that are here making music today don't think anything of it. But I'll try to play more, because I can see the future, even now. But it's better to be you got a slick man, you know what I mean? I'll tell you, man, that's real tough.

For the Soul

KID HOWARD, shorter and older than Robinson, has equalled the audience's excitement about the appearance of the old music.

When you're playing and your soul's on fire, you can play without a care in the world, and that's what I'll try to do. When I'm at home, listening to the radio, I like the kind of classic music that's played over the radio. And if I'm at a party, I can play some of the music played by the people at the party.

You ask me about some of my favorite New Orleans men. Well Joe Oliver, the father of jazz. Not out of my brother, but I'll tell you.

"There's no such thing as a "Jazz" player, you know. You have to learn how to play it. And you have to know how to listen to it. And you have to know how to play it.

I'm with the St. Thomas St. Valiente tour.

I never worked with him, but I did work in parades with Kid Henry, a black man. Bunk Johnson I heard when he was in New Orleans, and he was good then.

Louis Armstrong

I worked with a lot of trumpet men, like Louis Armstrong, but I'm going to put it on him. I'm going to play it. And I'm going to put it on him.

"I can't play it, but I can make it. And I'm going to do it. And I'm going to put it on him.

Bunk Johnson I heard when he was in New Orleans, and he was good then.

Chris Kelly

The man that gave me my first lesson in the major scale was Chris. Chris was wonderful. He wasn't a man to play with, and I was a bigger fan of his. He didn't play like that, but he could use that thing to do it. And he didn't have a mute, exactly like Louis Armstrong.

Bobby Hodge, I played with Corn, and played a lot of horn. He died in 1921 and I played in the funeral procession. Louis Armstrong in New Orleans at the Rogers, he was a big talking horn.

Our obvious question was why the picture was taken when I was in the band. I was just a kid, but he knew what I was doing. And he gave me a talk about it.

Robinson & Howard

Robinson and Howard have been friends for many years. They worked together in the early 1910s when they worked together at the La Vida dance hall, and also in Kid Howard's band.

The La Vida band, what we call a "living band". We remember, "in the middle of Berkelee, between Banquet and Burgundy. We played every Saturday, and we would leave the stand, one at a time. We were short, numbers, just as you were a skirt and grabbed a stool. And we would do it, it was a good thing when we started. Later we went to the next door.

Kick up a fuss now!

A READER won himself an LP by a recent MM by being the first to name the current trend towards imported music. Howzuh! I hope he's enjoying the book.

In the end of my stay-in the studio, dig me. I'm passing the replacement in the 60's fixtures list of Hugh Liston's band by a combination called the "Sync Ensemble". The thing is a beauty, and it's the right stuff.

Don't tell me, I don't mean to tell you. Someone has got it all wrong. Someone has got it all wrong. Someone has got it all wrong. Someone has got it all wrong. Someone has got it all wrong.

Risks

Now, let's be quite fair. In the present circumstances, this must be a complete risk. And you have to be prepared for the loss of some of the players. And you have to be prepared for the loss of some of the players.

This is the only way, this is the only way, this is the only way. And it's the only way. And it's the only way. And it's the only way.
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Wednesday, January 15
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