GRANZ GETZ STITT
FOR JATP!

A alto and tenor sax star Sonny Stitt will replace Stan Getz with Jazz at the Phil for its British tour.

He was fixed only after frantic phone calls to America and the Continent by London agent Harold Davison, following the news that the Ministry of Labour had refused to grant an entry permit to Getz.

SECOND BRITISH VISIT

Davison finally contacted JATP boss Norman Granz in Austria on Wednesday, and it was agreed to fly Stitt to Britain from America.

WINING AND DINING

Light music personalities were the guests of honour at a party Music Publisher contact president, American's Dinner (a) to handover Max Jaff (b) to publishers Laurence Wright (c) and David Pag.

JACK GOOD SIGNED
AS A&R MAN

JACK GOOD HAS BEEN SIGNED UP AS AN INDEPENDENT A&R MAN BY DECCA

Announcing this on Wednesday, Decca artists' manager Frank Lee told the MM: "This has been a very undertakable, but it is well worth it to have a person of Jack's talents.

We feel we have made quite a bargain. The deal was concluded between Decca and the Edwards Rosenfield office - Jack Good's business managers. According to Edward Rosenfield, Jack Good's new role will involve the selection of new artists, material, composers, arrangers and musicians in order to break new grounds in the field of popular recording.

Jack Good will continue with his production assignments for Oh Boy! Records after the American tour. He had been in New York recently. He will be a guest in America and the Continent to see new ideas for the show when it returns in September. Meanwhile, negotiations are proceeding for Oh Boy! to be seen in the States in September.

PETERS SISTERS
FOR PALLADIUM

America's Heartbeats of the Sista, the Peters Sisters, have been signed for "The Max Briggs Show" which is being syndicated to June 1st at the London Palladium. The Show is expected to run for some months.

Red Price injured in car crash

Red Price, playing at the Story of the Week Club, was injured in a car crash near the club.

The guest who never came...

Forty of London's top session men are annoyed.

Announced at Wood's Herman recording session on Sunday, they had arrived early to hold an 8 p.m. session at La Cama Club. And then they had to stay together at 8 o'clock to hold up him a silver lighter - to play in the presence of the London musicians.
Radio—Talking Jukebox for 14-Year-Olds

Two disc-jockeys quit their jobs

From LEONARD FEATHER

NEW YORK, Wednesday—A dramatic indication of the present law of American radio came recently, when Ed McKeen, one of America's foremost and successful disc jockeys, walked off a $70,000-a-year job because he couldn't stand another day of "Top 40" programming.

McKeen, known for his flair as "Jack the Bellboy," has long been considered the dead-end of Detroit disc-jockeys and had his station paying exactly 40 per week.

Good taste

McKeen, who is 68 years old, said his new afternoon program would be on good taste. He plans to air jazz singers and other artists more popular than a talking jukebox for Detroit.

More rumbles from Africa

More rumbling from Africa tonight on the music scene this week—follows the black-owned disc jockeys on "Kwela sound"—activity in South Africa.

The new song getting the attention of radio stations tonight is "Deep Water Bay." Original version in 1970 Danish film, "The Sunlight Boys," but there is an 'Afro version of "Deep Water Bay" on the Naom label. And there is also a film called "Deep Water Bay" by the Watkins of the United States.

From REN GREGG

WILBERT HARRISON

Hit disc row

All of the hottest new records in the world tonight—Kansas City, a one-time disc jockey for '52, is spending 100 hours in the studio on the second single from the 1970 record, "Kwela sound," activity in South Africa.

ELVIS PRESLEY

Film release

ELVIS PRESLEY returns here for a film release this summer on the release of the picture. But the picture has a power struggle behind the release of the picture.

BILLY HALEY

New deal

BILLY HALEY and his long-time band leader, Jerry D'Amboise, have signed a deal with Stage One for a record contract. HALEY is scheduled to appear on the "Twist a la Mode" show. The contract finally reached the point where it was made public on the radio show. Then it was signed by the record company and a new three-year contract.
ANY reader of the "Melody Maker" must be familiar with the name of Harold Davison. As the chief British promoter and agent involved in the Anglo-American band exchanges, his name is always in the news.

And the familiar "Harold Davison presents" tops the adverts for a good proportion of the major jazz publications.

Joining the RAP straight from school, Davison spent six years in uniform. Back in civvy clothes he put on a few coats, before becoming Vic Lewis's manager and starting his own agency.

In his office just off Piccadilly Circus, he answered my questions about his business:

Glenn Miller

- Of all the American bands you have brought to Britain, which was the most successful financially?
- That is difficult to say but the answer is probably Ray McKinley and the Glenn Miller Band, as they attracted a lot of people who didn't normally go to jazz concerts.
- Who were the biggest bug? I wouldn't say that anyone's been dropped.
- Hasn't the world of jazz altered since we sent our Vaudeville bands to the Continent—Hampden and Edie Condon for example?

Benny Goodman

- Are there any groups we haven't heard of that you would particularly like to bring to Britain?
- Benny Goodman is one of these. I think he would do well. We are discussing a possible tour with him.
- How much does it cost to bring a group on a tour?
- That is impossible to say—"Yes—"new bore and tone holes"

NEW LOW PRICES

Combined with Purchase Tax amendments, we are now receiving the first instruments from France since the devaluation of the franc. This enables us to offer much greater price reductions than would otherwise be possible.

Mark VI Alto. Gold Lacquered - 96 Gns
Mark VI Tenor. Gold Lacquered - 115 Gns
Mark VI Baritone. Gold Lacquered 150 Gns
Mark VI Baritone. Lacquered to low A. Gold Lacquered - 172 Gns

NOW YOU CAN AFFORD A SELMER

These superb instruments can be yours today. Refer to the Selmer Saxophone brochure SW27 and H.P. terms.

Selmer

114 CHARING CROSS ROAD, LONDON, W.C.2
A SCREAMING HERD!

FROM the verbal reactions of the musicians after the final purging of the show last Sunday, a plea can be heard of the happy spirit that existed during the somewhat uncertain opening week. Woody Herman tour.

The second week for the British contingent when showmen arrived over a little too early and I heard a song, "Vince Guaraldi." And it is a prime example of a great, meeting your fine musicians and getting the best out of them, and a style of something quite unexpected, and I was staggered. I think the British are there that the quality of British music and people has got along very well, musically; I think this is very funny with that band and it stands to go to the world, it is a good deal, and there was a strong feeling that the Anglo-American Herd ought to be recorded.

Woody Herman himself had the worst accommodation, but he said, "Fluting-out is an energetic business because each day the boys and girls get more and more little more, and it turned out to be a disaster."

The British radio and television were dubious, but now that we've experienced success, I hope it builds up into something worth while over a period of time.

Very proud

I am very proud of the British musicians—they all played to capacity, and made it a real screaming Herd with the help of the N.F.P. and the BBC and do it again next year.

The World of Jazz, page 8.)

WENDY HERMAN BANDSMEN

CHARLIE BYRD agreed. "We don't know what's extra work to do the same dates. All the shows were played to capacity, meeting your fine musicians and getting the best out of them, and a style of something quite unexpected, and I was staggered. I think the British are there that the quality of British music and people has got along very well, musically; I think this is very funny with that band and it stands to go to the world, it is a good deal, and there was a strong feeling that the Anglo-American Herd ought to be recorded.

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I am very proud of the British musicians—
Isn't it time we brought the hot clubs back?

NOBODY can possibly suggest that the tour by the Clara Ward Singers was a riotous success. This was not the kind of a performance that was expected by the public. The Harding public, bad as the music, the excitement of the evening, was the same. In fact, the audience was more enthusiastic than the group. The result was that the group received a standing ovation.

Says Humphrey Lyttleton

I VIEW with alarm the recent EMI story that EMI has now dropped the idea that they are going to use the new speakers. The idea was good, but the public reaction was such that it was decided to return to the old speakers.

Stereo

WHATS wrong with our current musical cliche: 'If you like it, buy it.' I think it's the best way to approach the problem of stereo.

Inconsitent

The BBC’s Nat Color Programme, for its part, has taken a step forward in their recent reports on stereo. The BBC is now using stereo in its broadcasts.

Thanks, Auntie!

I’ve changed my mind. I think I’ll buy a pair of stereo speakers. I’ve always been a big fan of stereo, but I think I’ll buy a pair of speakers. I like to listen to music, and I think stereo is the best way to do it.

Scandalous

WHY all the fuss about purchasing a car without a license? It’s the law, and I’m not going to break it.

‘Clueless girls’—the male view

By LP WINNER

However, EMI has now dropped the idea that they are going to use the new speakers. The idea was good, but the public reaction was such that it was decided to return to the old speakers.

DRUMS that INSPIRE

Whether you are a top liner, or on your way to stardom, or a keen student, you need the drums that help you to play your best... the drums which have inspired these "Aces" and countless other famous drummers in 72 countries, including the U.S.A. ... Premier Drums!

The right sound... should make Premier your choice. Add in this that they cost you no more than ordinary drums, and that easy P.H. terms are available, and Premier becomes a "must!"

See your
Premier dealer or post coupon TODAY

Dedication

When the solution. Perhaps the moment is right for the birth of the Hot Club movement in this country.

This sort of private gatherings, popularized by the Hot Club movement in this country, has been largely neglected. It is a pity that the music has been neglected. It is a pity that the music has been neglected. It is a pity that the music has been neglected. It is a pity that the music has been neglected. It is a pity that the music has been neglected. It is a pity that the music has been neglected.
**Top 10 LPs**

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<tbody>
<tr>
<td>1</td>
<td>(IT DOESN'T MATTER ANY MORE</td>
<td>Buddy Holly</td>
<td>Vogue-Coral</td>
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<tr>
<td>2</td>
<td>(I'M NOT THE ONE)</td>
<td>Roosevelt</td>
<td>Columbia</td>
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<tr>
<td>3</td>
<td>(PETITE FLEUR)</td>
<td>Chris Barber</td>
<td>Pye</td>
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<td>4</td>
<td>(I'M THE ONLY ONE)</td>
<td>Billy Fury</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>(A FOOL SUCH AS I)</td>
<td>Alton Bonham</td>
<td>RCA</td>
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<td>6</td>
<td>(DONNA)</td>
<td>Mildy Wilder</td>
<td>Philips</td>
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<td>7</td>
<td>(SMOKE GETS IN YOUR EYES)</td>
<td>Platters</td>
<td>Mercury</td>
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<tr>
<td>8</td>
<td>(CHARLIE BROWN)</td>
<td>Coasters</td>
<td>London</td>
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<tr>
<td>9</td>
<td>(C'MON EVERYBODY)</td>
<td>Connie Francis</td>
<td>MGM</td>
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<td>10</td>
<td>(STAGGER LEE)</td>
<td>Lloyd Price</td>
<td>HMV</td>
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<td>11</td>
<td>(A PUB WITH NO BEER)</td>
<td>Slim Dusty</td>
<td>Columbia</td>
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<td>12</td>
<td>(IT'S LATE THERE'LL NEVER BE ANOTHER ELSE BUT YOU)</td>
<td>Nickelson</td>
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**Top 20 Pops**

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**Top 10 Jazz Discs**

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**New Low Prices**

- **for Selmer Paris MOUTHPIECES**
  - Purchase Tax amendments and foreign decimalisation make possible price reductions on all Paris, France accessories.

**Steel Ebonite**

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<td>£1.20</td>
<td>Steel ebonite clarinets</td>
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<td>£1.20</td>
<td>Steel ebonite alto</td>
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<td>£1.20</td>
<td>Steel ebonite tenor</td>
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<td>£1.20</td>
<td>Steel ebonite baritone</td>
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**Silver Plated Metal**

- Metal also with complete special figured and cap.
- £1.50

**Selmer**

For Mouthpieces Brochure 5878

114 CHARING CROSS ROAD, LONDON, W.C.2
Mr. B

There are two Billy Eckstines! But the British public is likely to see one of them. Mr. B returns for his fifth tour in August.

That is, unless some enterprising, jazz-minded concert promoter takes a chance with the "other" Mr. B.

The Two Mr. Bs

One is the intrepid musician one who can sing a beat number of a blues with the best. (Remember, you're Driving Home Crazy's, with George Shearing's Quintet, and the One For My Baby, on the "uncommercial" LP.) The other has toured, and even out in with the band on the road. But there's never been any public of the "music hall." Eckstine, the artist who sings, does, does, does, is no Littles Armstrong, and does a very soul-shoe routine with straw hat and cane.

This is the Mr. B familiar to Variety-goers. United Kingdom to be seen face-to-face with others, and who attend the best bars for an hour and a-half. But it is a line of business that Billy carries on his British trips.

Response to Smith, mother of New York, I would like to see some promoter put on Billy at a jazz-oriented club.

I've seen him in this type of presentation at Carnegie Hall, and I know what he can do when he is given the chance.

It is a pity that the industry has not always given him the right audiences. All these, he has been criticized of the policy that sooner or later faces every jazz musician.

Should he be "no commercial" and for a jazz audience or stay a lifusc and maybe, perhaps a more appreciative, audience.

So far, seems to have the "no commercial" policy.

Thus with fewer and fewer, he has every advantage in strength of a small group.

This policy has paid off. As a result, he has, at least, a club that has been swept in with "Mr. B." And, after a while of two years, he came back, this time, to his Parkside with "O.K.

Maybe Mr. B is right to take the attitude. But if he does, can he not just keep the audience. A few players that have tours away from the "commercial" world, and that is not just a "one-off."
Jazz on the air

NEW LOW PRICE

CONSOLE

WHERE TO SEE AND HEAR

NORMAN GRANZ

"JAZZ AT THE PHILHARMONIC"
IN LONDON

Sun • 3 • MAY
6.0 & 8.45 p.m.

KILBURN: Gaumont

Sun • 10 • MAY
6.0 & 8.30 p.m.

CROYDON: Davis Theatre

Thur • 14 • MAY
6.50 & 9.0 p.m.

HAMMERSMITH: Gaumont

More laurels for Britain

BRITISH jazzmen seem to be in a period of glory as, one after another, American visitors heap laurels upon their not-unwelcome heads. The latest to honour our musicians are Woody Herman and his men (see page 4). Especially complimentary is Reuvel Jones, the tenor-saxophonist of Basie’s band, who stroked Herman’s Anglo-American trumpet team to victory. "Believe me, you have musicians here who can play," says Jones, who is far removed from a flattterer. "And I think they should get more credit than they do. If a man can play, he can play.

"Those trumpets—the whole of the brass—were terrific. Your musicians may be a little different from ours, but we come on together. By the end of the run, that brass was blaring as well as musicians anywhere.

"The saxophones, too, every one of them played. Their woodwinds were equally as good, and their basses were better than those boys. I know every section Woody’s had, and I say this comes up to anything.

Great lead

REYNALD JONES spoke admiringly of Ben Bernie’s tenor work, of Johnny Herbst, and of Don Byas, "as well as Whitey Fourie".

"When Ben plays I just shake my head and say, ‘rinse it!’" Reuvel told me this week.

"But, he gets good quality. He’s always improving, working out on a record. Eddie Harvey plays too, but what I'm after is that tenor player like a man. I liked Don Byas. Those musicians have really made me believe that I feel very happy playing with them.

by Max Jones

What did the local jazzmen think of the festival? "I thought they were better than average," and "it is better than the best band I’ve ever played in." But the best band he had ever played in was "Clare’s band," and "it’s only now that he makes music for the two weeks we were together. But this band is what the additional quality that trumpet gives." They played a very strong set of numbers, with a slight difference of style from English style, but at the same time it was so strong that it gave me the confidence and pleasure to play it properly. Working with him was a joy, and I think this band is very strong.

Words unspoken

REVIEWING the Ward band, I think they were better than average, and I think they were better than any band on London’s musical taste. They were a perfect set of numbers, and I always thought those words were going to come true.

One person thoroughly undis-}

ated by events is Clara Ward, the rhythm, fancy leader of the band, and the bandleader of this harmonious group.

"I thought the people were better than average. I showed them personally on Monday night after the concert how much of their music I appreciate and how much of the TV show. "I wasn’t expecting much, not at all. After a few weeks the people might have got used to me, but they were right away. We cannot come to the audience. For a group of unknowns we did well here. And the response was excellent.

Amen

AT this point, Mrs. Gertrude Ward has said, "I believe this is the last of the American bands to come to England. How much of this is true, I don’t know. But I think it’s a great thing for the people. I think it’s a great thing for the music."

Music of the air

THE TUNES: "I think we are the last of the American bands to come to England. How much of this is true, I don’t know. But I think it’s a great thing for the people. I think it’s a great thing for the music."

F. W. Street
This 22-year-old album is a must for guitarists

**JAZZ DISCS**

**Echoes of Shaw**

**SAM NORT (LP)**

"Sam Most Plays Dixieland..."

And here are his other best-selling hits:

- **CHRIS BARBER'S MILLION SELLER**
  - "PETITE FLEUR" (O.J. & 78)
  - "CHRIS BARBER IN CONCERT" (O.J. & 78)
  - "ECHOS DE HARLEM" (O.J. & 78)
  - "CHRIS BARBER'S SKIFFLE GROUP" (O.J. & 78)
  - "CHRIS BARBER SPECIAL" (O.J. & 78)

**DATES WITH THE STARS**

(comes beginning April 1)

- **TONY ARTHUR**
- **MONICA VALENTINE**
- **KERRY BARKER**
- **SAM MOXLEY**
- **RAY CASH AND LUCY NILS"**
- **THERE"**
- **BOBBY KELC**
- **JAZZ AT THE PHILHARMONIC**
- **JOHNNY SMITH**
- **CHRISTOPHER HAMMOND**
- **BENNY GOODMAN**

**HERE IT IS!**

**CHRIS BARBER'S 1ST MILLION SELLER**

*PETITE FLEUR*
Shirley Bassey signs with Columbia

Shirley Bassey has left the Philips record label after a four-year run. On Monday she signed with EMI's Columbia label for what her agent, Peter Chaloner, described as "one of the biggest financial deals ever concluded on behalf of a British artist." On Wednesday the MCA, 16th anniversary, chassis, and two million gold discs were celebrated in London.

High standard

"I don't think we've heard the very high standards set up in Britain by Philips and with the help of Johnny Tweenin' and others, we can expect to put her into the world's top category," Mr. Chaloner said.

BBF TV TRIBUTE TO HENRY HALL

Dallas market new 'teenage guitar' John F. Teniers Ltd. Ltd.

FRANK SINATRA FROM REN GRESS

Microsoft's financial deal was set up in Britain by Philips and with the help of Johnny Tweenin' and others, we can expect to put her into the world's top category," Mr. Chaloner said.

NEWS IN BRIEF

EVE BOSWELL, NOT 'RETIRED'

Eve Boswell this week vigorously denied reports that she was about to be forced out of the music business. She has been making records for 14 years and is well known for her work with the late Tony Newley.

GUITAR CLUB GUEST

Eric Delaney Band debuts for Mecca.

BRAHMS, WILLS, TOWNLEY

The 4,000 customers of the 2,000-page directory of jazz and popular music in London are ready to sell it.

News in Brief

CARROLL, WILLIAMS, TOWNLEY

ABC TV show

This week's edition of the ABC TV show "The Latin Beat" featured the St. Louis Symphony Orchestra, conducted by Orson Welles.

JAZZ GUITARIST DIES

Guitarist Alan Platt, one of the first of Britain's jazz guitarists, has died of cancer. He was 43. Platt was a founder member of the famous "Jazz at the Lighthouse" group in London.

NEW HITS

BELAFONTE DARRIN KORA 1-111

Jack Scott

I'VE WAITED SO LONG

Sung by the star of the film

ANThony NEWLEY 111111111

The Happy Organ

Davyt BABY Cortez

Reg Wale sidemen

Johnny Hodges chooses a BRILHART

Like dozens of famous players the world over, Duke Ellington's lead alto Johnny Hodges chooses a Brilhart. For ease of playing, every new mouthpiece, you can buy better.

Make your choice the choice of famous players like Johnny Hodges.
In the Mezz-Condon tradition

ONLY a few novelists have managed successfully to introduce a theme into a book. When they have, the results are spectacular. Mezrow's "Really The Blues" and Condon's "We Called It Music" are examples. But these were largely autobiographical; whereas Roland Gantt's "Three Rings for a Dollar," is a novel at the wider, novel-reading public.

It is this that is the justificaton for the long introductory section which reads like a rewrite of Iain Pears' "A Vindication in Perspective.

The seasoned jazz enthusiast has by now ceased to pursue populary by association—Cassiel Basin, Fats Marbles, and so on. Add to this the fact that Beider and Fats Marbles are not to be found any more; that the jazz of today looks more like a musical barroom and Chicago, decided to quit his medical studies and become a pianist.

Gantt develops into a fast-talking, hard-drinking jazzman: "Jazzy" Gantred T protesting that the "Beat" guide for piano

In his "Beat You Play 'Beat' Book For Piano," Ronnie Aldrich presents a completely new approach to black music. The book includes rock-'n-roll, chicha, blues, jazz, boogie, and the cantina.

A book is a way of getting into the spirit of a thing, and this one is especially important in the present jazz scene. The poet-teller himself is at the right hand while the right hand is playing through the "Beat" guide for piano. This book could be made much easier to play. The "Beat" guide is there, suppose, but the melodies fall down handy—Ralph Dehnert.

FROM BOP TO APPOGGIATURA

"Beat" guide for piano

PETER GAMMOND, who has been the Drayton Jazz and "Duke Ellington, a problem of a composer, is representing the most recent developments in the jazz idiom. The book has only 60 pages, and no 4-page guide, and it is written in the following language:

But I think he would have been more useful to young readers if he had extended his dictionary.

Rodgers and Hammerstein—artists and businessmen

AT times Rodgers and Hammerstein ignore all the rules of writing. They still conform to their own. Yet for all their eccentricity, they are both sound businessmen and now own a successful show business, which has made them rich.

The "Beat" guide for piano

HUBERT W. DAVID, a noted novelist, tells the story of Rodgers and Hammerstein who have kept their machine running. He tells the whole story of the music business, from the time of the Great White Way to the present day. The book has 50 pages and is of great value to the public.

HUBERT W. DAVID

"Simplest way"

"Simplest way"

Omissions which occur in the right eye are "progressive" and are accompanied by a great deal of "stream of consciousness." It is the "standard" of the "Beat" guide for piano.

Framed in other words, this book is not for serious students or for those who are not quite sure about how to improvise. It is written by Max Jones.

SAXOPHONISTS

just two questions

Can you improvise?

Can you read chord symbols?

Here is a new book to teach you how to play the saxophone.

THE SAXOPHONIST IN THE MODERN DANCE ORCHESTRA

by Albert Brau 6S

Practical studies for the modern player.

Guide to improvisation based on chord symbols,

Alan Doniger says:

"I am most favourably impressed with the book you sent me on the chord symbol system of improvisation. I believe it will supply a long-needed tool for an explanation of saxophone improvisation.

From all dealers, from NOVELLO & COMPANY LTD.

WANTED—a TV jazz producer

WANTED: Young TV producer with initiative and ideas to present new jazz show series for Nationwide viewing.

No, that advert has not yet appeared in the Trade Press. But it should, according to Flamingo Club boss Jeff Krueger.

"The kingspins are just not on the ball where jazz is concerned," says Krueger. "At least, not in Britain.

"It's a different story in the States. Over there they realise there's a big market for modern jazz. And many TV sponsors have sunk the corny comedians—formerly a staple for weekly shows—to feature up-to-the-minute jazz presentations.

"For example, I saw a one-hour Times programme from the Eden Roc Hotel, Miami, starring Les Brown, Lionel Hampton, Anita O'Day, Hoagy Carmichael, Louis Armstrong and Bob Crosby.

"There's a big market, too, in Britain for a TV jazz show. After the style of 'Oh Boy!' say.

"Jack Good or other producers with similar bright ideas for live-wire format presentation could do the same with a jazz show. If they were given the chance."

Now read what MA readers and TV experts think on pages 14 and 13.

Jingle discs over the counter?

WILL we be hearing commercial TV jingles on discs?

The possibilities are being seriously explored along Tin Pan Alley.

So far, the project is still in the idea stage but Norman Newell,

SOUD A&R man—is concocting putting together

full albums of jingles. We would have to forget about exploitation on jingles subs—due to obvious reasons.

Norman told the MA. "The fact wouldn't look at the same time. There would be quite a large audience for an album of jingles

ally among children. They seem to enjoy them so much.

STEADY

The sales possibilities of jingles have already been tested by Joe Rosenberg and Harold Field, writers of many successful

"I remember," says Norman, "we published our own words-and-music album, 'Jingle Man. Sales have been steady but not spectacular. But bear

mind that it had no promotion as all and is distributed by a few music dealers. Think large potential sales as there, given wide distribution.

PLUGGING

So far as composers and record companies are concerned, every jingle is given regular plugs. If the adver-

tisers on TV, which offers a great extent the loss of BBC

it remains to be seen whether Tin Pan Alley can drum up technique to cash-in on this made-music audience.

HIT PARADE

from

LONDON'S MUSIC CENTRE

ORCHESTRATIONS AND SHEET MUSIC AVAILABLE

COME SOFTLY TO ME—MORRIS

GIGI—CHAPPELL

IF I DIDN'T CARE—STERLING

(IN THE PRESS)

MY HAPPINESS—CHAPPELL

SMOKE GETS IN YOUR EYES

TALL PAUL—DISNEY

THANK HEAVEN FOR LITTLE GIRLS—CHAPPELL

TONIGHT—CHAPPELL

PETER GUNN—VICTORIA

WAGON TRAIN—NEW WORLD

(WITH THE WIND AND THE RAIN IN YOUR HAIR—FAMOUS CHAPPELL

ON OTHER PAGES

ON OTHER PAGES

Steve Race 14
Tony Brown 14
Shadow Squad 15
Stanley Black 16
Jingle story 16

CHAPPELL & CO. LTD., 50 NEW BOND STREET, LONDON, W.1

Telephone: MAYFAIR 7600
But can the 'little' Justice?

MICHAEL INGRAMS

- director, writer and interviewer—
says it won't be easy but it will be worthwhile to present jazz properly.

ILLUSIONIST

As television is the greatest illusion, then let there be no such solution. It's just an illusion.

The MM Readers Say—

BRAVO BBC!

YE GODS! Jazz on TV! I would like to thank all concerned with the production of "Jazz Session," featuring

the Johnny Dankworth Orchestra (13/5/59). More please like this please.

How about our "Jazz Club"? Or do we still have to use jazz record for that?—E. Charles, London.

CONGRATULATIONS ALL ROUND

After seeing the BBC's "Jazz Session" with the Johnny Dankworth Orchestra, I feel that every one concerned should be congratulated. At last we have had a jazz television show worth watching; and just jazz without the annoyance of girls dancing on pianos.—John G. Vane, Welwyn, Cheshire.

ONCE A FORTNIGHT?

I hope this is not the only showing of "Jazz Session" to be put on by the BBC TV. Many of us who cannot afford to go to jazz clubs would appreciate having this once a week or fortnight.—G. MacPhail, Kingston, Surrey.

How about it?

Now how about a television version of stream radio's "Music in the Modern Manner" series.—E. W. Pilgrim, Airth.

Cut Them Out

REGARDING Humphrey Lyttleton's recent protest against inquisitional interviewers on TV, I say cut out these horrid self-advertisers altogether and let the simple personalities talk direct to viewers.—Harry Bell, London, S.W.3.

GOOD STANDARDS PLEASE

Why can't we have a TV programme featuring good standards, played by orchestra like Robert Farnon or Wally Stott, with vocals by people like Tony Brent or Rosamund John Harris, London, N.16.

In My View

I have noticed that TV producers now frequently style themselves as directors. They have a right to do so, of course, but I suspect pretentious motives. Directors, in the film sense, demands production is a supervisory function.

There is bound to be some confusion in TV circles. The men who produce and direct are called producers. The man who provides the money, some, is called a producer, while others, they are called producers.

Strength

But as TV gathers its great powers, perhaps the producers will possibly give us a programme that is worthy of the name. Let us hope so.

Secrecy

But Eddie Fova is against re-staging his famous TV performances, and for good reasons. Let us hope that if this would kill some viewers interest in TV, if they don't know what's in store they're more likely to be in for a very big shock when they find out how a song is facing in the future of TV. I believe he's wrong.

The View of the Viewer

I SING an imaginary play of the studio. I tried last year's TV series, to see what might happen during the Metropolitan Opera's rehearsal for MM-TV's "The Star." The rate of progress seems to fit someone in direct director to the control gallery through earphones. The fact is that the scene is on a TV studio, but on stage, the conductor is in the lead seat.

Our music go further; every technician's work which some might call that of the director.

I described last week how a correctly placed microphone, a correctly placed light and a correctly placed camera could come into conflict.

Shadow

If a mike shadow falls across the stage, and you have a three-camera or cameraman—must select the best?—Tony Brown.

The answer is clearly, you are measuring the correct light and shadow. If the spot is not in the scene, but in the back, the spot is not properly lighted. If the spot is not in the scene, but in the back, the spot is not properly lighted.

When it comes to a studio, and you have a three-camera or cameraman—must select the best?—Tony Brown.

The answer is clearly, you are measuring the correct light and shadow. If the spot is not in the scene, but in the back, the spot is not properly lighted. If the spot is not in the scene, but in the back, the spot is not properly lighted.

CLEARLY the Finest DRUM HEADS!

Ever Play PLASTIC KINGS AT YOUR DEALER'S NOW

—DEMAND THEM ON YOUR DRUM!
box' do jazz

Johnny Dankworth with Christian Simpson.

TV jazz must be ENJOYED

says CHRISTIAN SIMPSON

the man who produced BBC-TV's recent "Jazz Session" featuring the Johnny Dankworth band.

In my experience, jazz comes off best when the musicians are enjoying it themselves. It is the job of the producer to try to communicate this atmosphere to the audience at the early stage - and there is no better way of doing this than to tape the band's rehearsal sessions. After all, jazz is primarily a spontaneous expression of emotions, and one which is difficult to simulate. Therefore, a new generation of difficult subjects is a challenge that the producer must accept.

Music men are TV's 'SHADOW SQUAD'

WHO are the Shadow Squad of TV? You rarely see their names in the credit titles. But if they are unheralded, they certainly aren't unseen. As composers, they are content to shun, or cash. If you've seen Johnny Johnston's beautiful country house in Rutherford, you'll know what I mean. Realbrook shirts may have paid for the grand piano. Cheddar's could enable him to build a swimming pool on the roof. But their music must be heard and enjoyed.

Division of TV musical souls is interesting. Programme companies compete strenuously to write arrangements and conduct music for ordinary TV features. Advertisers' agents commission the singer-in-the-studio jingles. But in 'Jazz Session', the jazz music must be fresh and left. And the Dumbell ads are by the Musico-chro Orchestra and the other.

London commercial viewers who have an eye for a moonlight dinner with a bottle of champagne and a taste for jazzy English. The programme must sound and look as if it were a jazz band's first appearance on the airwaves. It's a job that must be enjoyed.

Income

Then there are the "moon music" specialists who have contracts with music publishers. None of it has been recorded abroad. Tapes are brought back and discs made for use in the TV, radio and jive shows. These shows guarantee the composers an income for the future.

Canadian writer Robert Parke has a contract with Campbell's to supply mood music for their commercials. He is one of the most popular available to the commercial producers. His work is featured in ABC's "Eve of St. John"."Dance in Space" is the musical signature for TV's "It Could Happen Tomorrow." Peter Yorke also has a contract to provide "Emergency Ward 10". His "Silk Satin and Satin" was chosen as the theme. Three years of twice-weekly performances can't have been bad for Composer Trevor Duncan who modified Leonard Trevane's theme and wrote light music as a hobby until he came up with a best-seller, "Hugh Doran."

As commercial TV spreads its tentacles, music becomes important. "Grip of The Law" became popular as the "Shadow Squad" of the broadcasters. The publishers, Henry-Archer, preferred to use independent musicians rather than the factory, and they have a policy of distributing equally. The 'Jazz Session' composers are among the better paid of the independent scene... and their music is still used regularly on commercial TV.

by HUGH FRANCIS

Disc

American musical genius Aaron Copland, who wrote a British TV theme song for the "Gang of Three" and arranged an extract from "Under Fire" for the Community of Michael Carr, climbed the sack of the handguns, and wrote a popular, "After Thine Heart". They turned in their album "Dance With Music". There have been signs that Top Rank disc of Polio Mann's "The Southern Holiday" was arranged on the strength of the section alone. The music was, of course, with the play. "Skylark" is a music and a song termed "evening". I certainly looks like it.

Superb 7' EP records for only 49

WITH THE NEW R.K. RECORD CLUB!

Top numbers from the American Hit Parade-with Kellogg's brand-new up-to-the-minute R.K. Record Club.

You can build up a superb library of current popular music, ideal for leisure hours and parties, that requires only a small storage space and will cost you far less than you are used to paying for it.

START TODAY WITH KELLOGG'S RICE KRISPIES

Kellogg's RICE KRISPIES

Top numbers from the American Hit Parade-for only 4/9 plus 1 large or 2 small RICE KRISPIES packet tops.

The first release in the new R.K. series is released by the Rainbow Records.

R.K. 1: Charlie Brown (Glorious) Gigi (Gigi Reynolds)
I'll be with You in Apple Blossom Time (Libby Roswell)
The Boy (Don Byas)

R.K. 2: Tall Paul (Penguine Perry)
If I Had You (Buddy Morrow)
Always Harmony (Ray Pavy)
My Happiness (Eddie Montes)

Listen to the R.K. Record Club programme on Radio Luxembourg every Wednesday at 7.45 p.m.

ORDER FORM

Kellogg's R.K. Record Club, P.O. Box 276, 7 Blackstairs Street, Manchester 2.

If you enclose my R.K. Record Club Number, I enclose Postal Order No.

NAME

ADDRESS

KELLOGG'S RICE KRISPIES

LANCASHIRE, ENGLAND

(PLACE CAPITALS, PLEASE)

The offer is restricted to G.B. and is subject to availability of stock. Price subject to change without notice.)
STANLEY BLACK lifted a mouthful of Chinese food with some nimbleness as he played piano. Near her was a copy of "Dr. Zhivago" and he gave a contented sigh.

"I haven't written a jingle for over a year. Being Musical Director of the ABC TV studio,ko UK for Debbie, having my own show on television, has kept me pretty busy.

"I'm back with TV adverting for two years now, among the most exciting and profitable jobs so far, and Britain with John Ellis, who has been my partner and broken into a grid.

"The combination of music and the world of advertising is strangely appropriate. I'm当局 and I mean come, with a contentment often than not with a sponsor's wish who has written a brilliant tune which we waste in the find on examination to be utterly tripe. And, of course, I refuse to use it.

"Then you learn that you can't a 15-second jingle, the script or the agency or both, and in any case, the product, what's made of who discovered it, then you have to incorporate the lyrics and the music which is an imposition to do what they ask.

"You only do in fact, what's being done today—repeat our aspect only of the product.

"Now a season for a jingle should take about 10 minutes, with the writing and the production, the orchestration in the tune and the lyrics, you set to work and in about 30 minutes to two days.

"When you arrive at the studio you are representing of the agency, the sponsor and various other bodies who have either decided to fit the tune, or they want to use an advertisement and a director who should know about you this, you haven't been on the system for years ever.

"He passed to light another cigarette.

"And I do, he said, "triumphantly, "that after all the worry, the frugality and all the imploring the immediate appeal of the jingle to the children."

"In his work at London, London, the orchestra and the organist, brilliant careers of the stars, the stars, an orchestra.

"The jingle for the first 15-second series was written by John Ellis and the jingle for the series was written by Stanley Black."

"A look behind the jingles shows has just how much employment they provide for a variety of people. For example, there have been three different jingle writers and a jingle composer and a jingle singer and a jingle writer and a jingle conductor.

"It's hard to say what's going on, but I can tell you, we're in a fine fix."

"The jingle for the first 15-second series was written by Stanley Black and the jingle for the series was written by John Ellis."

"That's what a buzzer means," Stanley said. "Stanley was really interested because in the early days of the show the orchestra had to reproduce the record accompaniment to the jingle several times.

"The engineer, of course, behind the 15-second electronica effects, but it is the orchestra which is paramount to reproduce the basic sound.

STORY BEHIND A JINGLE

DOCTOR

"Yet Stanley, I don't know what I'll do."

"Your doctor, you are always doing things."

"I saw your name on the front page, you are always doing things."

"Yes, Stan, you are always doing things."

"I was watching you yesterday and you were talking about pop singers."

"I went off full of Chinese food and Zhivago in my pocket."
HUMPHREY LYTTELTON CLUB

JAZZ CLUB CALENDAR

SATURDAY—cont'd.

ROYAL ENFIELD, Ootacamund, Tel. 7644.
ROYAL COMET, Delhi, Tel. 7644.
ROYAL EAGLE, Calcutta, Tel. 7644.
ROYAL AIRCRAFT, Trivandrum, Tel. 7644.
ROYAL TIGER, Madras, Tel. 7644.
ROYAL BEAR, Madras, Tel. 7644.
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ROYAL BEAR, Madras, Tel. 7644.
ROYAL CAT, Calcutta, Tel. 7644.
ROYAL DOG, Calcutta, Tel. 7644.
ROYAL HOG, Madras, Tel. 7644.
ROYAL PIG, Calcutta, Tel. 7644.
ROYAL GOAT, Madras, Tel. 7644.
MU BAN ANGERS SylVester

A row blew up this week between the Musicians' Union and the Victor Silvester office following last week's banning by the Union of the Silvester Orchestra's Dutch dates.

The Orchestra was set to play two shows in Holland from May 7, including an appearance at the Blackpool Festival and a show in Amsterdam. A spokesman for the Union said the dates had been banned because it was felt that the British Orchestra had not been favoured compared with the British and Dutch unions.

No objections

On Monday, Mrs. Hopkins, the MIM's general secretary, said "Our contracts are with prominent British artists."

Mr. Bean, the general secretary of the MIM, said that the promoters had been notified that they had no objections.

The union did not object to the Second Sat. and Sun. performances in Amsterdam, but suggested that the first night be scrapped as it was in the interests of the London artists.

If the Union continues to obstruct the entertainers going to Holland, Mr. Bean said, his organization would be in a position to take action.

Commented MII Assistant Secretary Harry Franklin: "We are not unhappy that the dates were not to be filled, and see no reason to protest." He added that it was a case of "too late to do anything about it."

LAS VEGAS BIDS FOR ALMA COGAN

A MIA COGAN is in line to appear for Las Vegas night-club owners Joe and Louis Wolner, producers of the " Toe Tod " at New York's Biltmore, and London's "Day of the Jackal" at London's "Day of the Jackal" at the end of May or early June.

Miss Cogan has previously appeared at the various night-club in Las Vegas, and is currently appearing in the West End. Miss Cogan's agent, Frank Vaughan, signed for her recently.

The contract would be for five concerts, and Miss Cogan would be in Las Vegas at the end of May or early June, to open the opening of the new club.

SOUTHERN MUSIC HAS NEW CHIEF

Bob Miller is now in charge of the Southern Music branch in London, and will take over as managing director of the company. He will also be responsible for the southern branch of the company, which includes the Southern Records and the Southern Music Publishing Co.

The new chief executive, Mr. Miller, was formerly with the Southern Music Company in New York, where he was responsible for the company's operations in the southern states. He has been with the company for seven years, and has been closely associated with its operations in the southern states.

HOLLYWOOD TRIP FOR PET CLARK

PETULA CLARK leaves Brit. for Miami on May 7, for a two-week tour of the United States. After a day in New York, she will fly to Miami for a week's stay. She is then due to return to New York.

MUSICAL INSTRUMENTS

Hollywood Trip for Pet Clark

MIDLAND OUTFITTERS

BRENNER INSTRUMENTS

SOUTH CHARLOTTE STREET

1848. THE UNION OF MUSICIANS -

HARMONIC ACOUSTICS: THE ART OF MEASURING.

RICHARDSON, the late great pianist and conductor, said that there was no substitute for the quality of the music and the quality of the musicians. He added that the quality of the music and the musicians was for all time.