



Accordions Times and Musical Express Editorial and Advertising Offices, 33, King Street, London, W.C.2

THE VOICE

OH, CALAMITY! A pessimistic columnist has been saying that there is a great slump in the music publishing business. More than that, he has taken upon himself the role of prophet.

THE ENEMY—SUMMER Ever since I can remember (and I've had over thirty years in the entertainment business) the summer has been the quiet period. Bug try as I may, I cannot find a logical reason for this.

PERSPECTIVE A similar thing happened in the motion picture business. The prophets said we couldn't make pictures here. The economists demanded the curtailment of importation of American pictures in favour of food imports.

ADMINISTRATIVE DIFFICULTIES Try as I may, I cannot find any ground for this pessimism. As long as I can remember, every summer has been the same. You hear the same old grouse from every publisher, but it's seasonal and it's only a habit.

SUBSIDIES I call them subsidies. Others call them "plugging." My word is the nicer. The system exists and we cannot shut our eyes to it.

BRITAIN'S BEST BARGAINS Table listing various musical instruments and their prices, including Eb Alto Sax, Piano Acc., Trombone, etc.

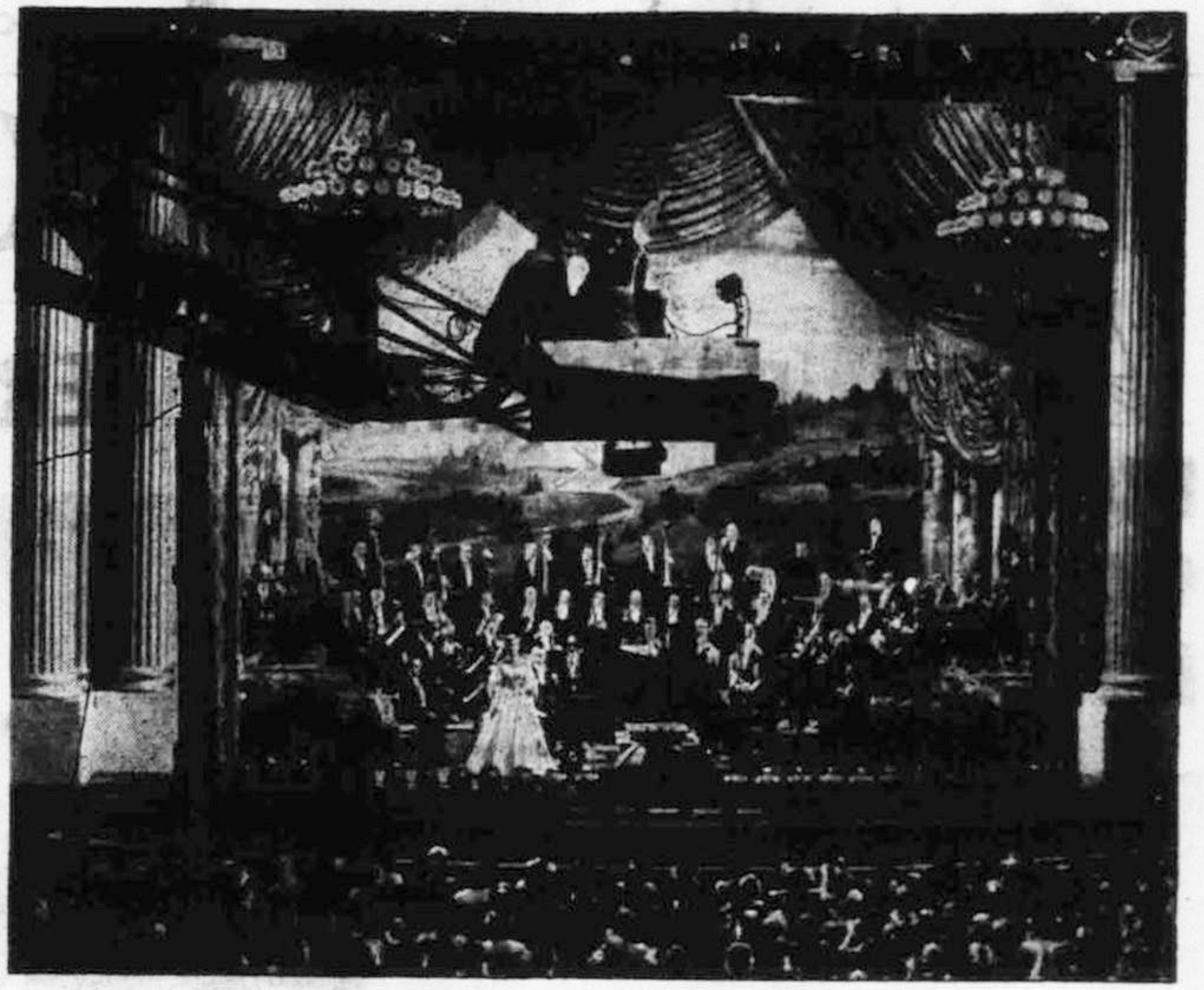
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MUSIC MADE TO ACT Revolutionary new treatment in M.G.M.'s picture "Song of Love"



Camera Crew on the crane move in close on Katherine Hepburn in a scene from M.G.M.'s "Song of Love."

MUSIC as a background and mood-setter for motion pictures has been an established part of screen entertainment. Now director-producer Clarence Brown gives Hollywood something entirely new and different in musical dramas by using music in Metro-Goldwyn-Mayer's "Song of Love" as if it were a human actor—also, exactly as a writer would use dialogue.

by JAMES ARTHUR

Together with Bronislaw Kaper, musical director, Brown emphasised the importance of the music's dramatic power by dispensing with both orchestral under-scoring and incidental music. Unless the music is an integral part of the production there is none.

Without a doubt, the way in which the most advanced American arrangers are fusing the technique of jazz and serious music. This is most apparent in the work of George Handy for Boyd Raeburn's Orchestra.



George Shearing with Denis Preston

As a footnote I'd add that the greatest asset of any modern jazz pianist is good scale facility in the right hand. Is there any point of contact between musician and collector, and, further, is the collector's specialised knowledge of any use to the practising jazzman?

RECORD RECOMMENDATIONS FROM A TO Z. TOMMY DORSEY AND HIS ORCHESTRA. 1. Song of India. I'm Gettin' Sentimental Over You. H.M.V. B8565.

Transatlantic AMERICAN COMMENTARY BY STUART S. ALLEN

I'M glad Ronnie Scott mentioned the new re-bop vocal group, "Three Bips and a Bop," in last week's travelogue.

The new group, headed by Babe Gonzales, is merely a vocal version of what Dizzie Gillespie and Charlie Parker have been doing on their instruments for the past couple of years.

So Stan really did throw in the towel! In a telegram to Thomas Rockwell, president of G.A.C., his booking agency, Stan wrote: "Had to break up tonight. Couldn't go further. Am terribly sick. Please notify everyone in the office."

Despite a weekly payroll of five thousand dollars, Kenton's business was at a peak. The band were all-in, and had the leader not cracked up it was estimated that many of the sidemen would have had to have pulled out through their own ill-health.

Margaret Whiting's build-up continues to grow. She is shortly to head her own music publishing company, Whiting Music,

who will publish many of her late father's unreleased songs. She is expected to fly to New York this summer to fulfil an engagement at the Capitol Theatre, cancelled months back when she joined the Eddie Cantor show.

Replacements for the Supper Club show on N.B.C. begin on Monday, June 9, when Tex Beneke and the Glenn Miller Orchestra substitute for the vacationing Perry Como.

What would you say are the prospects for British jazz? Before we can produce big bands of the quality, let us say, of Ted Heath's, we must first improve the standards of our small bands.

But the biggest drawback to our producing music which has the wonderful spontaneous spirit of the best American jazz is still our grim determination to sound as much like American musicians as possible.

Ted Weems, whose original recording of "Heartaches" is now selling as fast as Decca can re-issue it, won't make a penny in royalties on the new boom. Reason is because he was paid a flat fee for the session 15 years ago.



Pianist Frankie Carle on N.B.C.'s "Supper Club" in June.

other week asked to see a picture of bandleader Hal McIntyre, whose disc, "I Can't Believe," is among their best sellers. Ever since the photo arrived at their office they've been sending the handsome maestro telegrams inviting him to the studio for a screen test.

The Page Cavanaugh Trio, a very nice outfit, if I may say so, are booked for the 17-week Jack Paar Show, summer replacement for Jack Benny, commencing June 1.

RADIO RHYTHM CLUB FIXTURES

Radio Rhythm Club is broadcast every Saturday, at 2.30 p.m., in the Light Programme and General Overseas Service, with a repeat broadcast the following Thursday, at 11 a.m.

May 31 (Repeat June 5): "Jazz in the First Degree"—a gramophone programme in which Charles Wilford argues the case for a broadminded outlook in Jazz appreciation.

June 7 (No Repeat): "Boogie Woogie," the second of four programmes in the series "Piano Jazz," written and introduced by Denis Preston.

June 14 (Repeat June 19): "Talking of Jazz." A discussion broadcasted by Julian Herbage and Denis Preston on the influence of Jazz upon serious composers.

June 21 (Repeat June 26): "The Quarter's Records"—a review, by Denis Preston, of the outstanding jazz record releases for April, May and June.

June 28 (Repeat July 3): "The Three Ages of Jazz—II." The second part of a guide to intelligent listening, by Denis Preston.

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