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THE VOICE

YOUR GREAT MOMET Make no mistake about it - if you are a professionally engaged musician within the next few weeks you are about to be given your great moment...

OUR YOUNG UNION The Musicians' Union is a young body considering that a few short years ago there were no dance musicians among its members and not all professional players were in its ranks...

THE UNION'S BIG CHANGE Now this movement, which has grown up the hard way, has the advantage of several years of practical experience behind it...

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Transatlantic THIS WEEK IN PICTURES ONLY



ORCHESTRA Leader Ray Noble, now back in America, tries out a new arrangement with singer Rene Woods during a rehearsal of their new musical summer series heard over N.B.C. every Thursday.

N.B.C. comedian Eddie Cantor poses for wife Ida in traditional shipboard "cheese-cake" manner as they sail aboard the Stockholm for a summer of rest and European travel during Eddie's annual vacation from his programme.

ED GARDNER, on vacation from the N.B.C. "Duffy's Tavern," makes his first post-trip return to the European continent in Amsterdam with Mrs. Gardner. They'll be back in time for the full resumption of "Duffy's."

The old "Transatlantic" column which we have featured ever since "Musical Express" began, is to be discontinued. Stuart S. Allen who contributed it is leaving our staff to make way for a brand new feature "Via New York." This will be in the form of a direct personal communication every week from Denis Preston who, as our readers already know, is now residing permanently in the United States.

As Denis Preston is officially representing the interests of "Musical Express" in America, he will send us a long weekly article dealing with the most up-to-date events in music and show business in that country. His first article will appear next week.

MUSICAL CROSSWORD PUZZLE

CROSSWORD puzzle grid with clues: 1. This quiz came 4,000 miles. (13) 2. Step this way for Sinatra's film! (6) 3. The rooster-worker had a gal in this. (6) 4. Would you rather be this than swing on a wire? (4) 5. Short name for a full-timer. (3) 6. 5 down works in one. (4) 7. Song from "Carissima." (3, 2, 1, 7) 8. There are two of this in a 6 down. (4) 9. The top ones are pretty popular. (3) 10. Combination in abandon. (5) 11. After Rio in Lambert's work. (6) 12. Alone together, by the score. (4) 13. There's very little thanks in Britain. (2) 14. Song of an impatient tenor. (4, 2, 7) 15. Chorus for Smiths (5) 16. Alone together, by the score. (4) 17. There's very little thanks in Britain. (2) 18. Paul of the Milroy. (4) 19. Musical ornament. (3) 20. Frequent contestants for Lamour. (6, 3, 4) 21. Musical ornament. (3) 22. Strange that the A.E.F. band's bassist was never heard. (4, 2, 5, 2) 23. Down: 1. Fred Hartley; 6. The Old Order (Tennyson); 9 & 12. Will Rogers; 14. Yes; 15. Annie; 17. Sixth; 21. Love for Sully; 24. Return fares.

VISION TROUBLE

WHAT is wrong with television? Certainly not the programmes. This baby of the entertainment industry is giving you plenty of variety. To understand fully where the fault lies one must be conversant with the technicalities of the matter.

LEE CONWAY BY LEE CONWAY Some of the important characters on the other artists showing their reaction, while hearing the speech from the important character at the same time. This avoids the monotony of looking at one picture too long. This may be done very simply with two cameras set up for this specific purpose.

WHAT do you get in television? A picture - a motion picture. Well then let us treat the finished product as we would a motion picture. I agree that television has many handicaps that the film has not got at all.

OF course when you see a dramatic play or a full length comedy television is at a disadvantage compared with the motion picture as far as director and actors are concerned. The actors must learn the entire script, word perfect, and be produced for the whole performance in the manner of the theatre.

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SECOND THOUGHTS: by Steve Race

ONE of the most interesting phenomena in popular music has been the profession into two different camps: those who have said "If it ain't broke, don't fix it" and those who have said "If it ain't broke, fix it." But why? There's really nothing so revolutionary about a style of music, nor has it brought about such a far-reaching change in jazz as did the big bands of the mid- and late-thirties or the advent of the straight four-in-a-bar after a quarter of a century of two-beat music.

PETER MAURICE Proudly Presents THE ONE and ONLY DANCE BALLERINA DANCE BILLY REID'S LATEST & GREATEST LONESOME LANE F.O. 34 E.O. 1. LEEDS MUSIC HITS! THE BIG HIT OF A.F.N. HEARTBREAKER A REAL EMASHER! I'M MY OWN GRANDPA

MUSIC FOR THE KEYBOARD

LAST week "Music for Strings" was discussed in some detail since the records involved were of considerable interest and good quality. By comparison, recent records of keyboard music, be it three or four notable exceptions are not and, for what therefore we but briefly mentioned. The chief faults are unimpaired playing and poor recording. What merits the following record, on Au Bord Duin Source by Liszt (H.M.V. DA 6627) may have as regards playing are rewarded by the appalling surface noise.

Mozart's C major Sonata (K309) is both poorly played by Eileen Joyce and dully recorded on Decca K18001. Except in the final movement, which is better played, Miss Joyce gives the impression that she dislikes Mozart, and her treatment of the first movement (leader Goodman's two records (Decca K1767 and K1780) are nothing to be home about. On the first Chopin's D flat Nocturne is backed by a transcription by Busoni, which is equally backed by the Liszt arrangement of Paganini's Capriccio in E flat. The recording does not do Decca justice.

Bach's Italian Concerto and "Les Cyclopes" by Hennessy are given no more than a competent performance by Monique Haas on Decca K 18423. For the first time Bach in particular a harpichord with its two manuals is being coupled. The recording again is not Decca's best.

Saint-Saens's Allegro Appassionato played by Hennessy on H.M.V. DA 1888, leaves me cold both as music and as a recording; but the same composer's Toccata (Etude Op.111 No. 6) is very well performed by Monique Haas on H.M.V. DA 1888. So also is its charming backing, "Les Valseuses" by Chopin, by Hennessy arranged Philipp. The recording here is much better.

And now for happier things. It is good to have Schumann's Scenes from Childhood Op.15 played by Cortez back in the catalogue. His older recording has been deleted some time. The new one on H.M.V. DA 6700 is very good. By far the best recent record of Chopin's music is Rachmaninoff's 12 Nocturnes on which Malczynski gives a brilliant performance of the Scherzo No. 3 in B flat flat which is really outstandingly good, the piano tone being wonderfully captured. Equally fine is Liszt's playing of the second Sonata del Petrarcha by Liszt on Columbia. It seems hardly necessary to say that it is a 12 bar best of all is Moura Villa's record of the same composer's "Les Valseuses" and Chic Smith trumpets, Don Macaffer trombone, Stan But-

MALCOLM RAYMENT "Talking About Music"

derful performance of an equally wonderful piece which anticipates and must surely have influenced Ravel. The recording is as fine as the music itself. It is represented by his Alborado del Gracioso (No. 4 of the set of Minstrels) which is played by Lipatti on Columbia L.B.70. Performance and recording are again extremely good, and as Ravel's piano music is sparsely represented in the record catalogue this fine little record is all the more welcome.

Two piano duet records are not particularly inspiring. Harris and Robinson play their own arrangement of the fourth Gigue by Bach on La Scala 7, of Busoni and an Arensky Oskar Franck's Chorale No. 8 in Walk on Columbia DX 1476. The A Minor on K 1800/60.

Exclusive "Musical Express" picture of Joe Daniels and his "Hot Shots" rehearsing RAYMENT'S STUDY IN CONTRAST

Since my good friend and ex-colleague Denis Preston is now in the States and my good friend and colleague, Steve Race, has not yet begun his weekly discourses on the popular and jazz records, I find myself having to review two records which normally would come into my province. As it happens, the task is a most congenial one.

Very different from improvised jazz is Parlophone P.3118, on which The Luton Girls' Choir with an orchestra conducted by George Melachrino sing "Count Your Blessings" and "Break Of Day." There are all too few records of young voices in the record catalogue, which makes issues of this fine choir all the more acceptable. If the music is not to be classed with Purcell, "Nymphs and Shepherds" which is recorded by the Manchester School Children's Choir on Columbia 9609 (an old but most beautiful record), it is still most enjoyable. There is abundant folk atmosphere, but rather too much echo.

TSCHAIKOWSKY SYMPHONY

TSCHAIKOWSKY'S 2nd Symphony (The Little Russian) is now available in this country as the first for disc in miniature score. Although not yet as popular as the fourth, fifth and sixth symphonies, it has all the virtues and none of their defects. Here the neurotic self-pitying strain is absent, and the work has more in common with Tchaikowsky's ballet music

than those later symphonies. In other words, in having five movements, it is perhaps more in the nature of a suite than a symphony. A recording of the work by the Czech National Symphony Orchestra in the H.M.V. catalogue (DX 9638) is a masterpiece score is published by the Anglo-Soviet Music Press Ltd. (Sole Agents: Boosey and Hawkes Ltd.).

Accordions Times

Edited by J. J. BLACK

MOST readers know that I have always pleased to receive their letters on any matter pertaining to the accordion movement which I publish extracts from the letters received, since they provide a useful means of discussion, and very often stimulate other readers into sending their views on the same subject.

This week, I publish some interesting views on the future of the accordion movement which I have received from Miss Celia Smith of Manchester. Here is what she has to say:

"The place which the accordion will take in the musical world depends on two factors, the accordionist and the type of music he presents. The former being the more important, but the latter may play an important part in making him a popular and successful artist."

"To take the type of music first. The solo artist on the music hall stage need not sacrifice his own personality for the sake of there are many 'popular classics'; for example, The Minuet, the waltz, the polka, the mazurka, between the familiar and the unfamiliar, for if the performer knows the time, goes a long way towards appreciating the performance."

"Few accordionists can aspire to the warming accordion concert, and while they are greatly appreciated by the general public, the accordion, they are not attended by the average concert-goer. It is the possibilities of this instrument."

The writer, Mr. C. A. Richards, mentions that the film being made according to his own ideas would present no particular difficulty; indeed, we already have a number of films in the making of symphony orchestras. Clubs and amateur bands could hire these films, and they would be invaluable in improving the standard of musicianship. Generally speaking, it is possible in most towns and villages to hire a 16 mm. projector and apart from stagecraft the performer must be technically and musically efficient. Every accordionist should aim at playing everything from overtures to the popular songs with style and imagination.



"Business has picked up considerably ever since Joe introduced Cabaret"

The Tin Pan Alley

By "The Troubadour"

ALL THE ALLEY was guessing the title of the song which will knock out Galway Day, which next week is likely to be best now in the Hour for record stay on top. My guess is that it could be Dance Balnearia, Dance, but Galway is still likely to stay!

DAIRY TALK. "That a shop down the road... I heard at least five publishers who were opening there, and it turns out to be 'Frames Tours'!"

EASY ON THE EAR. "Two spots to hear Donald Peters back on the air, 'twas that audience sang in A Shady Nook you'd think it was the No. 1 song!"

FREDDIE BRENT registering very solid at the "Met" in

spite of that difficult second spot. Once again one of my prophecies are coming true! Sudden rush to produce songs that were being held up, causing a bottleneck at the engravers and printers! HOW I WISH the announcers on the Housewife Choice programme would leave the signature alone! Some whistle it, some sing it, some do both, and both sound 'arrive, but apparently it's for export only!

JIMMY MILLER'S "Volga Boatman" sounded more like an excursion train pulling in at 11 a.m. For me, this spoiled an otherwise excellent programme!

KISS TO THE Andrews Sisters for their record record performance on Housewife Choice. Practically every morning since their arrival, and practically every morning before!

LISTENED TO the score of "Allegro" the other day. As far as I'm concerned the music of the show is going to be another "Amen Get Your Gum."

MINISTRY OF LABOUR. I'm very glad that at last they think the music business important enough to be worthy of their personal attention. If only they realised the amount of dollars the music industry generally could bring into this country, I am sure they would give more voice in the wild west but I'll keep on plugging!

NOW THAT THE PUBLISHERS and B.B.C. really seem to have got together, the

accents should be on British. At this propitious moment, the accent seems to be on American. What about it publishers? If you don't push 'em you can't blame the B.B.C.

OVER THE WAVES. Extract from "Modern Screen" July 1948, by Leonard P. Fisher (New York) lists especially to the sides by Denny Dennis, who in London before he flew over here, to join Tommy Dorsey. He'll almost make you believe the fable that in England Bing Crosby is known as "the Yank Denny Dennis."

PLANNERS. It seems crazy to me to follow the Leopold-Cavali programme with the Steve Conway-Sandy programme. Same type of singers and songs. Both are very excellent, but there are seven days in a week, why both on the same day and in quick succession? Have they finally got back?

RUMOUR DEPARTMENT. Have recently heard rumours that Joy Russell Smith will be resigning from the Band Box in the near future. Miss Russell Smith has done a great job on this programme, and her successor will have to be on his or her toes to keep up such a wonderful standard, especially when it comes to comedy!

SPENCER WILLIAMS. Our old friend returned to the States for many years, proving on home territory that he hasn't lost the magic touch

I Cover The Continent

By DEN BERRY

CZECHOSLOVAKIA. In my column dated 18/6/48, I wrote a few words about Mr. Emanuel Uge, of Prague, and said that he had been appointed head of the National Record Industry. I have since received a lengthy letter from the gentleman which is a confirmation that this is not the case, and I am therefore printing some extracts from his letter, not only to put the records straight, but because I think some of our other observations will interest "M.E." readers. I refrain from comment.

Prague, Czechoslovakia, June 28, 1948.

Dear Mr. Berry,

I hope you will remember a fine evening we spent at the Fenix-Cafe in Prague, Yes, a good English band furnished the music, and I outlined the future trends which will come to jazz and dance music in our country. Please remember this was BEFORE February, 1948. But to the really progressive thinking there was no doubt that OUR dance music MUST change. Now, we are happy we can fulfil our programme. This is not a political question but only a matter of good taste. And even such music will not be "verboten" as by German music during the twenties and thirties produced as bad compositions as the popular musical industry say of Tin Pan Alley. But our popular music of our night club will be the musical sense, taste, and feeling of our people. The unhappy influence of the Vienna and Berlin operetta was another force which caused many damages in the natural feeling of our people.

And therefore NOW we intend to influence our dance music in such a way that the BANAL compositions will have no place in our musical life in the future. It is right that the standard popular music produced by the Tin Pan Alley. And I hope a new modern rhythmic music can be created here. Music, which can contain some strains from the real jazz, some strains from Czech or Slovak music, which can go into the whole world a valuable contribution of our country to the musical development of the great international music...

I hope you excuse my mistakes, my bad English, etc. But I think that it was necessary to tell you the whole story sincerely yours.

(signed) EMANUEL UGE

P.S. and please, don't believe in the "Iron Curtain."

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