



Accordions Times and Musical Express

Editorial and Advertising Offices 33, King Street, London, W.C.2

THE VOICE FAREWELL PHILADELPHIA The Philadelphia Orchestra, under its famous conductor Eugene Ormandy, played their last concert at the Music Hall, Philadelphia, last week.

THE COMPARISON There is nothing more attractive to British musical ears than a star aggregation of foreign (particularly American) artists in the domain of the British.

THE PRICE OF SEATS There are conflicting views concerning attendance. Those who are in the habit of going to the theatre...

COST OF PRODUCTION Compose the salaries that would be paid in the L.S.O. or the L.P.O. to the conductor of a concert...

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BESSON ACCESSORIES MIVEL, MONTPIERRE, RENHARDT STUDIOS, SARAH VAUGHAN

CANDY KISSES EVERYWHERE YOU GO THE ECHO TOLD ME A LIE

THE CHOICE OF THE STARS THE DELICIOUS SNARE DRUM STAND ACCORDION REPAIRS

SECRET MAKES THE BELL PHILADELPHIA

TRANSATLANTIC American Commentary by CHICK MADISON

MY first news to you this week is that of one of your own boys who has made good over here in the U.S. I refer to Ronnie Selby. This popular young pianist, following the old adage that a local boy can make good outside his own backyard...

THE Philadelphia Orchestra has been seen, and consequently has been heard, a bit of time, for the orchestra had the unexpected experience of playing some of its concert programmes in the States...

Because I think the Philadelphia is the finest orchestra in the world, I have enjoyed it more than any other. Perfection in instrumentation is the one thing one desires to hear.

When it came to Bartok's 'The Anning Madonnas', Respighi's 'Dance Of The Seven Veils' and Richard Strauss's 'Death And Transfiguration'...

With this format, Sid lost out on a few sponsors who disapproved the usual coupling of top tunes, current plus songs and performers...

WITH his first MGM platter of "Mitt's Boogie" and "Buck's Boogie"...

WHEN the Deep River Boys bow into the famed London Palladium on July 13 in a four-week engagement...

WHEN the London Baroque Programme comes not to have been fully appreciated by the Holborn Borough Council...

A record review with a prelude by MALCOLM RAYMONT

Each of these records has qualities of its own. The one which comes between them is most difficult. I am told that Beethoven has a record of the same work. I hope it will be issued. I expect it will prove to be the best.

The same cannot be said of 'Dance Of The Seven Veils' by Respighi. In this piece we hear Ormandy at his very best. The playing is of a high order, but the recording does not do it justice.

Now for some of the Philadelphia's records. The strange thing is that since I have heard the music in the States, I have heard records sound quite different to me. Mentally I readjust the tone of the music to the gramophone to agree with the tone produced on that just evened up.

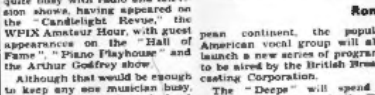
The Sibelius Symphony may be compared with the recording of it made by the L.P.O. conducted by Basil Cameron. It is a masterpiece of the same time. No two sets could be less alike.

Now with a new show at W.E. and its power of reaching millions of listeners, Sid hopes to give the music a better understanding of pop and the more progressive tastes of the young.

WHAT—NO LONDON BAROQUE? To the Editor: On arriving at Russell Square the other Tuesday for the usual London Baroque Ensemble concert...

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Ronnie Selby has used in his fifteen years of record spinning, Sid Selby's all boy and progressive music. Network officials, who have been consistently giving him, have finally decided it was to stay, and they have chosen his record-spinning exponent, Symphony Sid to feed to the great American public.

BANDLEADER Illinois Jaquet, who is also an enthusiastic baseball fan, narrowly averted a serious injury to himself last week in his anxiety to nab a prize souvenir, a homerun ball blasted from the bat of Jackie Robinson.

With his first MGM platter of "Mitt's Boogie" and "Buck's Boogie"...

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THE CHOICE OF THE STARS THE DELICIOUS SNARE DRUM STAND ACCORDION REPAIRS



# "ALGO" "SOUND TRACK" "BY STEVE RACE"

I AM beginning to wonder if I am over-estimating the success of when played by a big band. For one thing, the characteristics of big bands are not easily applicable to large combinations, and a good deal of pushing and squeezing is necessary to fit the music-size bebop into the quartet-size six brass / five sax pot. Ensemble big bands are almost exclusively a modern product, and in order to apply it to a big band Dameron, Fuller and Co. have had to resort to the weird chords of the Progressive Jazz boys: in my opinion an ill-fitting solution to a type of music which, however much it may have expanded the melodic

## SOUND TRACK by STEVE RACE

range of jazz, has seldom got beyond a minor ninth harmonic in its normal ninth group form. To hear works, in big-band pop arrangers have—like almost all dance band arrangers—treated their music vertically, whereas pop is essentially a horizontal creation.

This may be the reason why, leaving aside the raggedness and frequent bad intonation, Dixie Gillespie's recordings are usually successful whenever he has used his big band. Each had its great solo moments, but a large band becomes temporarily, to all intents and purposes, a solo artist. The same principles apply to his newest record, though taken all round the best side is rather more successful than its predecessors.

Dixie Gillespie & his Orchestra  
Algo Busto  
Ool-Ya-Koo

The whole thing more notable for its enthusiasm than its good taste, and there is a great deal too much surface noise.

Charles Mingus was the best player featured in L. O. Heston's "Mingus Fingers" issued here last year. "Shuffle Bass Hoogie" is doing some of the stuff and boring as most boogie records, and great moments are provided by two wonderful soloists, Lucky Thompson and Willie Smith. Both have played better, but there are no other soloists to be labeled that any side featuring them is more than a bare-bones show-off of a great technique and some new ideas, and this must be one of the comparatively few boogie records played carefully rather than fortissimo—and then some.

Celestine Hawkins and his Orchestra  
Half a step down, please  
Jump for Jane

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H. O. R. M. "Organist" model, late model, 3 couplers 170  
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"Algo Busto" is really very un-top in the middle which connects a good deal more like the Kenton section includes long (by Jupiter) We're going to be tired of those long notes (this) and if things go on like this! and the whole band plays like mad all the time, even the chest volume is better, once again, quite un-bopish—a nice one, and there's a most interesting piece of scoring before the final slide-hammer decodes. But what's it all about, please? Must the whole be so violently overplayed, over-recorded, over-played and generally overdone, or is it rather hear the number played by three or four front line and a rhythmic section, the chest volume and busyness of it appeal to you?

Don't trouble to answer, because over record critics must think it's only fair to say that until a small band version of the tape, "Algo" will do very nicely, if only by virtue of its good trumpet and alto sax. It is often said, and it is often said that critics should be favourable, not even to the music, but that is in any sense desirable, or even possible. Unless a critic can hardly be said to be an enthusiast, and needless to say one must be enthusiastic about the subject in order to attempt to criticize it. I may as well admit, then, that I am a pro, but a bitterly unreserved one against such singing, whether it be a rival rival rival-rival-rival-rival. The only act record which didn't make me feel hot under the collar is "Half a Step Down, please" and it's hard to think of anything more typically Todd than the introduction of some of the records, which unfortunately seems to have had its effect upon Pat Navarro, one of my favourite trumpeters. Some of his excellent ideas are there, but the fire has temporarily gone from his tone, leaving us with just another (good) pop trumpet chorus. J. J. Johnson follows with a beautiful, sweetly lyrical and understated him you can just hear Max Roach (who has never been recorded with just a trumpet) and his trumpet in his tone, leaving us with just another (good) pop trumpet chorus. J. J. Johnson follows with a beautiful, sweetly lyrical and understated him you can just hear Max Roach (who has never been recorded with just a trumpet) and his trumpet in his tone, leaving us with just another (good) pop trumpet chorus.

"Jumping for Jane" is Leonard Feather's middle eight bars are "Rosetta" but the rest is his own which is a bunch of notes, which in order to make one of the better pop sides on Blue Star. Hawkins' version is infinitely better than "Half a step down". Pat Navarro is on top form, and plays a positively stunning six-bar solo. "Ool-Ya-Koo" is largely a pop vocal "song" by Pat Navarro, who is in good form. It is a dull-as-ditchwater four-bar riff sung (practically) in unison. "Half a step down" is a bit of a pop vocal "song" by Pat Navarro, who is in good form. It is a dull-as-ditchwater four-bar riff sung (practically) in unison.

Waddy Herman & his Orchestra  
Kern and Peasch  
Four Brothers

Another two fine sides to add to your collection by the Kern and Peasch. "Kern and Peasch" has just about everything a good record should have: a wonderful lead, plenty of well-controlled light and shade, overflowing musicianship, a string of first-class solos, and a character of its own. In its way the new Herman band is just about up to the standard of the old "Blowin' up a Storm" sessions—in my opinion the greatest music ever recorded by a large band.

Eric Delaney told me the other day that "Four Brothers" is the best record he has ever heard in his collection, and was now his favourite. I am sure you will know it is a wonderful performance, and there is something in it for every variety of modern music fan. Only four and eight pieces, too!

Barnes' "Kern's All Stars" is a gem.

Charles Mingus Orchestra  
Shuffle Bass Hoogie

### SECOND THOUGHTS by STEVE RACE

WHEN they are not drinking tea, music publishers are usually seeking the former. I had stumbled upon the secret. I happened to my typewriter and struck off a little entitled "Love, Whither Has It Flown?" which I had written on my secret, post-paid publisher has just returned to me with a rather impolite letter.

Nothing daunted, I wrote a booklet of lyrics, titled "HEAT, the whip-crack will," and I'm imposing a little fee on you for a few lead clevers.

Not my paper, were you? I have a good ground by "Over the Rainbow", a bit song of the same name. Never again will I be asked for it by Peggy Washburn and her Playboys, written on her behalf of a five-penny note.

When they begin the "beatniks".

The bells of St. Mary's I hear them sing—

—Follower your face with



"Don't look now . . . but do YOU see what I see?"

## IT'S TOUGH GOING GETTING THERE!

### A Story of "Opportunity Knocks"

LAST week I passed a few shows, not starting the new Ted Ray series. Then being on top of the Ted Ray show that so much there followed a Ted Ray show that was particularly strong; Ray could not have had more remarkable in line for this improvement. I mention it because it is only fair to Ted Ray to report that he can be as can, if he likes, keep this show up to his own very high standard.

FOUR long time, in common with other columnists so the subject. I have written the dreadful style of orchestral treatment for dance band vocalists. I have even marvelled how some of them could sing at all against musical backgrounds that would tax the resources of trained legitimate singers. Well, this week I had out the medal in Geraldine for a truly exceptional show of vocal accompaniment. The arrangements for complete show, by the way, were Anne Houston, whom he was accompanied by his brilliant orchestra, were quite outstanding. It must have been quite inspiring for Anne. Other bands please copy!

### By Lee Conway

THE other week I wrote about the Irish singer for whom opportunity was knocking. His name is William Dunlea. Since then I have received a copy of a letter from Mr. Dunlea who tells me the remarkable story of his singing career. It unfolds a story of great courage and persistence that will give heart to all others in their struggle to get to the top.

IN 1938 William Dunlea was a competitor from Radio Eireann for whom opportunity was knocking. His name is William Dunlea. Since then I have received a copy of a letter from Mr. Dunlea who tells me the remarkable story of his singing career. It unfolds a story of great courage and persistence that will give heart to all others in their struggle to get to the top.

I HEAR that the B.B.C. issued a pamphlet to the studio audience on how to behave on a broadcast. This, apparently, put the studio audience into a bit of a panic. It was a leaflet for the ever popular Much Binding show, resulting in an angry letter from Kenneth Horse. But that's characteristic of the B.B.C.'s colonial ignorance and lack of understanding. Based upon the matter they are alleged to have said the move was designed to stop whistling. What an excuse! What resemblance is there between a variety show and Much Binding? Furthermore I don't think that B.B.C.'s variety shows are so bad that they will invoke any hysteria among the audience.

I NEVER like to comment on a time to settle down. But the day I do is not long. I would settle down in a thousand years unless they get new writers, and ideas and a new sound. It is ideas and they changed the life. Ray's famous "peny on the spot" stunt, dug for revival. But it is only a short item—it will not sustain a series of shows, and some reasonable material and some reasonably intelligent talent as well.

### LEONARD FEATHER

writes to STEVE RACE

Dear Mr. Race,

Just a note to thank you very much indeed for the very kind review of my book. It is by far the most detailed review so far I have seen. I am very glad and I really appreciate your comments—in fact, I agree with most of your criticisms too.

Unfortunately most of the people about whom I have written in the biographical section you complain about are not mentioned up to the time of the last recording book, during which the book was written. I decided the only way to limit this section within reasonable bounds was by confining it to people who had made a substantial number of records. I hope some time being out a supplement containing biographies of a large number of stars who have come up since the book was written. Thanks again and best wishes.

Sincerely,  
LEONARD FEATHER

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FUTURE OF BOP COMPETITION RESULTS

THE essay competition on the Future of Bop... a large number of entries, proving once again how widespread is the interest in this newest form of modern music.

A remarkably large number of entries had to be disqualified for exceeding the prescribed number of words... The prize for the best Anti-bop essay is won by J. P. BURKE.

Excitant entries were received from G. S. Harrison ( Leeds ), George Jones (Tortony), John Gutridge (K.R.P. Cottishall), B. B. Hunley (Birmingham), and many others.

What the boppers have accomplished is a considerable extension of music, not merely in novelty, but the avenues they have opened up cover much virgin territory.

The relationship between line and beat will become strained... the breaking period is likely to see a consolidation, rather than a shifting.

At least, all this would be inevitable if music evolved in a vacuum... In recent months, the foremost man of pop has been able to experiment and develop in ideal conditions.

As "Just in Case" has a strange reluctance to open his mouth, though that is the least of his faults... "I'm O.K." (M.G.M.) is a very good example of a pop song that is almost like an ancient Greek vase.

How it lies, how it lies... As sweet as you... "How it lies" is more or less another "Fair of gold, eyes of blue" type of song.

As sweet as you... "How it lies" is more or less another "Fair of gold, eyes of blue" type of song... "As sweet as you" is a very good tune with a sensitive lyric.

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WEDDING OF BERNIE TAYLOR



Wedding picture is of well-known guitarist Bernie Taylor on the occasion of his marriage to Miss Peggy Greenwood last week.

Photo by M.E. Cameron: Haxton

B.B.C. AUDITION FOR STAN SMITH

STAN SMITH, who has been resident music director at the Ikey Moor Hotel, likely for two and a half years will shortly be auditioned by the B.B.C.

CLUB ELEVEN

In addition to those musicians already named who will be going to the Aston Manchester on June 24 with the Club Eleven, will be vocalist Max Benson and Elan Watson.

TOP TEN M.P.A. LIST

- (1) Lavender Blue Sun (2) Wedding of Lilli Marlene, Box & Cox (3) Red Roses For A Blue Lady, L. Wright (4) Far Away Places, Leeds (5) Put Your Shoes On Lacy, Noel Gay (6) You're Adorable, Campbell Connely (7) How Can You Buy My Love, Larry Forrester (8) How Can You Buy My Love, Larry Forrester (9) You're Adorable, Campbell Connely (10) How Can You Buy My Love, Larry Forrester

Desi Arnaz Composes for Columbia

Desi Arnaz, Desi Arnaz has composed a special number for the "Desi Arnaz Jam" for "Holiday in Havana", which is recently being recorded by the band.

Accordions Times Edited by J. J. BLACK

Interpretations to the melodic movement of the first and third parts. The Trio with melodic movement in all parts has a sonorous section with typical chord solo, "Tango runs" in all parts leading to a quiet restatement of the earlier melody.

LONDON CONTENT

JUST a reminder to readers of the London and Home Counties Contents take place on Saturday, July 2, at the Lecture Hall, Victoria Hall, Westminster, commencing at 2.30 p.m.

AREA CHAMPIONSHIPS

NORTH-EAST OF ENGLAND (large bands), Empire Theatre, Dewsbury, Sunday, 4th September. NORTH-WEST OF ENGLAND (large and small bands), Empress Ballroom, Winter Gardens, Blackpool, Sunday, 13th September.

THE NATIONAL DANCE BAND CHAMPIONSHIP RESULTS

1964 NOTTINGHAMSHIRE CHAMPIONSHIP PALAIS DE DANSE, NOTTINGHAM—TUESDAY, JUNE 14

WINNING BAND (Large Bands) DEBONAIRS... MAC THOMAS QUINTET... WINNING BAND (Small Bands) PAT SMITH QUINTET... RUNNERS-UP (Large Bands) NEW HARDY SMITH DANCE ORCHESTRA... RUNNERS-UP (Small Bands) PAT SMITH QUINTET

1964 SOUTH-EAST LANCASHIRE CHAMPIONSHIP PALAIS DE DANSE, ASSETON UNDER-LYNE, FRIDAY, JUNE 11

WINNING BAND (Large Bands) RON ATKINSON BAND... WINNING BAND (Small Bands) JEMME HOGG DANCE ORCHESTRA... RUNNERS-UP (Large Bands) JACK REDE AND HIS MUSIC... RUNNERS-UP (Small Bands) LEW ASKEW ORCHESTRA

Contest Fixtures List

Entry forms and full particulars from the Organizer: LEWIN BUCKLEY, 35 CARR LANE, BIRKDALE, SOUTH-YORK. Telephone: A2NSDALE 3122

CLASSIFIED ANNOUNCEMENTS

Advertisements for Echo Musical Express, W.A. Wilson Joins the Staff of Bodsey & Hawkes, Stop Press, and various other notices.



Winners of the Nottinghamshire Championship are large band class (above). The Echo Musical Express class (below). Mar Thomas Quintet of Wolverhampton class (below).

M.D.B.C. AT LEICESTER TWO-FOLD CONGRATULATIONS

Following recent successful contests held in the Midlands the next opportunity for bands desiring to qualify for the N.D.B.C. Midlands Area Championship is being presented at the Palais de Danse, Leicester, on Friday, July 1.

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