

Musical Express

FRIDAY SEPTEMBER 5 1947

No. 48

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WHY MAR YOUR PERFORMANCE WITH SECOND BEST-GET THE BEST NOW FROM ALEX BURNS LIMITED

MELACHRINO MYSTERY ROY IN VARIETY AGAIN

The Famous 'Strings' will NOT appear in the new Hippodrome show (Musical Express Staff Reporter)

IN SPITE OF A RATHER PRECIPITATE ANNOUNCEMENT IN A CONTEMPORARY PAPER LAST WEEK THAT THE MELACHRINO STRINGS WOULD BE A BIG FEATURE OF THE NEW SHOW TO BE PRESENTED AT THE LONDON HIPPODROME, 'MUSICAL EXPRESS' HAS PLEASURE IN GIVING THE CORRECT DETAILS TO ITS READERS.

Although George Melachrino is writing and scoring the music for the show, title of which has not yet been chosen, NEITHER THE MELACHRINO ORCHESTRA OR THE MELACHRINO STRINGS WILL BE APPEARING IN THIS SHOW.

Melachrino is apart from writing the music for his first stage show also busy scoring for films and we feel sure that the new show will benefit by his customary thoroughness and fine musical knowledge.

Olga Gwynne with Tauber



Olga Gwynne well-known soprano who was Richard Tauber's leading lady in his operetta 'Old Chelsea' will return to the fold when she appears as guest artiste in the 'Richard Tauber Programme' on Sunday, September 7.

Butlin's Concert Orchestra on Air

Butlin's Concert Orchestra under the direction of Al Freid, from Filey Camp, will broadcast on Tuesday, September 23, from 6.30 p.m.—7 p.m.

Selmer Jiffy ELECTRONIC PICK-UP UNIT

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GOOD NEWS FOR YOU REAL HICKORY STICKS CARLTON DRUMS AND ACCESSORIES

BEVERLEY SISTERS FOR U.S.A



Joy Beverley, oldest of the well-known vocal trio the Beverley Sisters, left for New York last week. The sisters have had offers from America and hope to do both radio and vaudeville work to earn valuable dollars for England.

ARTHUR FENOULHET DEAD

Readers of 'Musical Express' will be sorry to hear that well-known arranger, Arthur Fenoulhet, died last Sunday after a serious operation.

REVELLERS IN NEW SERIES

The Radio Revellers will make their fourth appearance in Music Hall on October 4. This Friday, September 5, the Revellers will be on the air in Workers' Playtime and on Saturday will be among the special guests at the Film Garden Party organised by the 'Sunday Pictorial' in aid of the National Prevention of Cruelty to Children Society and the Church of England Society.

CAMBER OFF TO STATES

Len Camber, that exceptionally fine vocalist, left for a short holiday in America on Thursday. This fine vocal act are still playing in variety and personal appearances all over the country and was able through a last minute cancellation to sail for the States this week.

Santiago Augmenting For Film Ball

When Santiago and his Latin American Music appear at the 'Daily Express' Film Ball on September 29, he will augment his present outfit to present the largest Latin American orchestra ever to appear at any ball in England.

JACK WHITE ACCEPTS CHALLENGE

Following the Skyrockets challenge printed in these columns last week to meet any entertainment side at golf, we now have pleasure in saying that through these columns Jack White and his band have accepted this challenge.

Stardusters' Fixtures

The Stardusters who are still packing the crowds in at the Samson and Hercules Ballroom, Norwich, are busy arranging future bookings and confirmed dates at present are Cleethorpes, October 13 to 25, Redcar, November 3 to 15, Seaburn Hall, November 17 to 29.

INK SPOTS CAUSE A TRAFFIC JAM

Phenomenal Success at London Casino

THE INK SPOTS OPENED ON MONDAY AT THE LONDON CASINO TO PACKED HOUSES. IT WAS IMPOSSIBLE TO WALK OR DRIVE A CAR DOWN COMPTON STREET FOR THE MILLING CROWDS. TRAFFIC BECAME UNMANAGEABLE FOR HALF A MILE WHILE POLICE WRESTLED WITH THIS GREAT HUMAN ASSAULT ON THE THEATRE.

Bernard Defont has proved that capacity business can be achieved in spite of the crisis, the slump and the heat, with a powerful bill. Headed by the Ink Spots, the programme this week is full of top-line acts. A fantastically expensive bill—but drawing the customers in. It can be done.

ARTHUR TRACY BACK IN LONDON

ARTHUR TRACY, better known to the British listening public for his many broadcasts and appearances in this country prior to the war as 'The Street Singer', arrived in England this week. He told 'Musical Express' that he will be staying in this country for a month during which time it is quite likely he may make several titles for Decca.

NAT TEMPLE GIVES UNKNOWN A CHANCE



Nat Temple rehearsing Beryl Turner

When Nat Temple overheard a young holidaymaker humming a tune to which she danced past his handstand one night last June, he was so impressed with her voice that he gave her an audition. He then introduced the girl, twenty-one-year-old Beryl Turner, to the B.E.C. and the result was that when Temple's band broadcast from the camp the other week this newcomer shared the vocals with resident singers Helen Mack and Dave Kidd.

M.U. Meeting At Wycombe

On Sunday, September 7, a meeting will be held at the Swan Hotel, Paul's Row, High Wycombe, to recruit new members and form a branch of the M.U. in that district.

RADIO RHYTHM CLUB PROGRAMMES

Radio Rhythm Club can be heard at 11.30 a.m. on Saturday and 9.30 a.m. on Thursday in the General Overseas Service of the B.E.C.—13 and 16 metre wavebands.

PLEYDELL for Southsea

Ronnie Pleydell and his Band will be entertaining visitors at the Savoy Ballroom and Restaurant, Southsea, for one month commencing September 15.

Ladbrooke at Southend

After a brief holiday followed by a week of busy one-night stands and private shows in the Midlands area Vincent Ladbrooke and his Orchestra will be appearing at the Winter Gardens Ballroom, Southend, for the complete week commencing next Monday, September 8.

HAMMERSMITH PALAIS THE Directors and Management of 'WRITE-A-TUNE' CONTEST broadcast in 1947 CLOSED FOR ENTRIES on MARCH 1st, 1947



Harry Roy, who opened with his new stage show at New Cross Empire this week, proved to his audience that in spite of the fact that he has been away from the variety stage for a very long time he has lost none of his personality or ability to present a first class stage show.

Sally Douglas Broadcasting with Stapleton

'Musical Express' is able to announce that after an absence of seven months from the music profession, well-known vocalist, Sally Douglas, has decided to return to a free lance capacity. Her first broadcasts will be with Cyril Stapleton and his Orchestra when they are heard on September 10, 3.30-4 p.m. and September 15, 5.45-6.20 p.m.

To the Editor of 'MUSICAL EXPRESS' from LOU PREAGER

Dear Sir, You will no doubt have noticed that the Directors of Hammersmith Palais have found it necessary to take space in this week's issue of 'Musical Express' in order to make quite clear to everyone concerned, that they have no connection whatsoever with the person or persons who had the brilliant idea of 'borrowing' the title 'Write-A-Tune' Contest, for a scheme in which British Songwriters were to be asked for a shilling entry fee in the hope of winning prizes to the value of £500.

Lew Davis AUTOGRAPH MUTES They set the standard

NOW AVAILABLE! HARRY JAMES 'Carival of Venice' (Trumpet & Piano) 3/2 HARRY JAMES 'Trumpet Blues' (Trumpet & Piano) 3/2 BENNY GOODMAN Clarinet Method 10/6

THE VOICE

THE PLAN Long before the austerity announcements "Musical Express" had a plan. Since the measures to deal with the crisis were announced, this newspaper's plan is more significant and more important than ever.

BEING CONSIDERED I am in a position to state that the "Musical Express" plan is having some consideration in Parliament. It has been generally hinted (elsewhere) that the Prime Minister is not in favour of Commercial Radio.

PREPARATION Sometimes it is necessary to put the cart before the horse. A wise general doesn't wait for something to happen—he anticipates it.

THE NATIONAL DANCE BAND CHAMPIONSHIP A small preliminary announcement was made in last week's issue that the first publication devoted to Dance Band Contests would make its appearance on September 26.



Camera crane moves in for close shot in concert hall sequence of Warner Bros. Picture "Reception" starring Bette Davis. Film opens at Warner Theatre, London on September 19th.



I SEEM to have started a civil war in the Dairy by my article regarding certain song-writers! Don't be so touchy boys—I'm the best champion of British writers you'll ever have!

THE TIN-PAN ALPHABET

ARTISTS—The Peters Sisters—Pat and Jolly—a certain cure for melancholy. BRAND NEW—Ivan Brown (a guitar and a song). This singer's a humdinger.

"COME BACK TO SORRENTO" Hear this song during my days with the forces. I knew then by the way the boys used to sing it that it was a hit, and am happy to know that to-day it is nearing top!

GRACIOUS ME—No. 1 and 2 in the Hit Parade (People Will Say and Sorrento) both 2/- copies—makes you think! HANDS ACROSS THE SEA—To Mack David, Al Hoffman and Jerry Livingston for a swell ditty. "Chi-Baba Chi-Baba"—should make it here too.

INVITATION—To the Irving Berlin and Edwin Morris Music Companies. How about a British Song now and again?

JUSTIFIED—A No. 1 plug for "First Love, Last Love For Always." KISS—To Jane Lee for her consistently good vocals.

NEVER MIND EH!—So much British being talked—so much American being played—up Guild and at ten! OVERDONE—Those records of Spike Jones—especially when they murder one of my favourite oldies.

POPULAR SONGS—Since hearing "I Wonder I Wonder"—I Wonder! QUESTIONS—Has John Sharman really decided not to use the same old names over and over again.

REPORTING—Jack Simpson's new cockney discs will knock 'em cold in the Old Kent Road—Jack on Another Track. SOMEDAY—Soon, some of the publishers might take some of those songs off their shelves—give them a dusting and an "airing."

THINGS YOU WILL NEVER SEE—Frank Sinatra billed as England's Johnny Green. (You're good enough to stand on your own feet, Johnny!)

UNIVERSAL APPEAL—Doc White's record of "One Meat Ball"—(And a little child shall lead them).

VEXING—Songs about the Royal Wedding—our writers should know better. WORST SONG OF THE WEEK—Well, you should know!

X MARKS THE SPOT—"The Running Horse," Harrow Road, counted 15 pluggers there in one evening—was it a social gathering, or could it have been Bill Cotton's broadcasts?

YOU TELL ME—Why there is hardly a record programme that doesn't include a Gracie record—with all due respect—surely three broadcasts a week are enough.

ZERO—"The Gay Nineties"—Oh Henry Reed!

Roving with Robin Richmond! A MATTER OF LIFE & DEATH Cine-Variety is in for a Boom

I MAY be a bit old fashioned, but I don't care for films that show scenes in Heaven or mythical lands above the clouds.

Last week I spent a very interesting morning with one of our leading Cathedral organists, who is in London on holiday. First he played the cinema organ in the Dominion Cinema and then he came over to the Astoria Dance Hall and played the Hammond.

With the old BBC would reconsider their rule not allowing band leaders to announce their own programmes. I attended Edmundo Ros' last broadcast and, charming as the announcer looked and sounded, her very correct English voice did not seem in keeping with the Latin American atmosphere of the show.

Great interest is being shown in the arrival of the Ink Spots. I think they will prove to be one of the biggest of all the American attractions to visit this country. The London Casino is a hive of activity and the recording companies are reporting renewed interest in their recordings.

I'm very interested to hear from the manager of one of our leading West End cinemas that he has had instructions to put his stage in working order at once. Apart from the fact that agents and bookers are buzzing about, I can say no more for the present, but it certainly does begin to look as if the old days of cine-variety are at least being seriously considered to meet the film crisis.



Arthur Madden, of the Squadronaires, at Butlin's Clacton Camp, gets in the way during a bout between "Man Mountain Benny" and his opponent.

THE STRANGE CASE OF MR. ELIZALDE By John Davis & Gray Clarke

THE word "amateur" has provided one new which players acquired a sinister ring these last few years. Yet its meaning is perfectly clear by the arts in a complete and compact description of the man whose interest stops short of seeking an active artistic career.

We are going to assume that most of the concrete facts of Elizalde's stormy career will be known to our readers. And yet very little can be known of several aspects thereof which would be of absorbing interest now.

We have two lines of approach to Fred Elizalde's theories—the first through his own recordings, the second through the writings of "Needlepoint." It is no secret that "Needlepoint," the Melody Maker's first record reviewer was, in fact, Edgar Jackson, nor that Jackson was greatly influenced by Elizalde in his day.

It should be stated at once that Elizalde's recordings do not give a just picture of his band. Regular "Savoyards" are unusually unanimous in finding the records disappointing, and at least one has told us flatly that it is difficult to believe that they were made by the same orchestra.

But the relative poorness of his records is itself a criticism of Elizalde's theories. It seems that he believed it possible to buy a great band ready-made, and the indications are that Elizalde was so anxious to appear modern and progressive that he followed a trend of thought blindly, without considering whence the path led him.

Did Elizalde justify himself in his choice? The answer appears to be a firm negative. He did not build a band; he saddled himself with a bunch of expensive stellar temperaments, and at its best, the orchestra sounded like a collection of star musicians enjoying themselves in their own way.

When Music Hall returns to the air I am told that John Sharman has lined up some new and interesting talent and we shall hear many artists other than the old faithfuls. I like the old faithfuls as well as the new and I hope that the new show will turn out to be a well balanced mixture of both old and film crisis.

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ON SALE SEPTEMBER 26 "THE NATIONAL DANCE BAND CHAMPION" A Giant Newspaper which will be distributed with "Musical Express"

★ THE VIEWPOINT ★

Interest: **TRUTH ABOUT GIPSY MUSIC**
By Matyas Seiber

There is a good deal of confusion about the true nature of Hungarian and Gipsy music, due largely to Liszt, who was responsible for the theory that Gipsy music is, in fact, the folk music of Hungary. It was only at the beginning of the 20th century that the real Hungarian peasant music was discovered through the scientific researches of Bartok, Kodaly and their followers. Bartok spent the last forty years of his life collecting and collating material in this field, and his work contributed to making the Hungarian Folk Music Collection one of the most comprehensive of its kind in the world, consisting as it does of some 10,000 tunes in manuscript form and on gramophone records. So thorough was this research that every minute variant of the music was noted, right down to the manner in which the tunes varied from village to village. The unspiced Hungarian folk music shows an amazing similarity to the music of certain Asiatic tribes, especially Chermis folk music from the Volga region—amazing because it is over a thousand years since the Hungarians migrated from that part of the world.

The Gipsies come into the picture as the professional musicians of the village—playing for the local festivities. The rural Gipsy music may be compared to the primitive folk music of the American Negro; it has many qualities in common—free improvisation, limited harmonic range, use of rubato, and the same "home-made" instrumental technique. At the same time it bears resemblance to Indian music in the extent of its melodic embroidery.

On a higher level the Gipsy becomes the popular musician of the big cities, to be heard in every restaurant and hotel. These urban Gipsy bands are often very sophisticated and polished, while many of the violinists are first-rate virtuosi, not a few of whom have studied music seriously. The village Gipsies are virtually outcasts on the fringe of society, but the popular virtuosi are important personalities and much admired—the Duke Ellingtons and Benny Goodman of their world.

The commercial exploitation of Gipsy music is world-wide, but the bulk of it has little or nothing to do with folk music. Just as popular dance bands have a way of "jazzing" certain tunes, the so-called Gipsy bands "gipsify" their music with instrumental tricks and clichés. Their repertory consists largely of tunes from Hungarian light operettas of the last century, and, of course, there are literally hundreds of Hungarian fantasies and czardas with a superficial Gipsy flavour.

Another parallel between Western popular music and Gipsy music can be drawn from George Gershwin's attempts to create a symphonic structure out of certain jazz elements, and Liszt's attempts to present certain elements of Gipsy music in an acceptable symphonic form. In matter of fact, his Second Hungarian Rhapsody is, in its way, no more authentic than Gershwin's equally famous Rhapsody in Blue.

Radio: THE "FORCES PROM"

By Monica Chapman

REQUEST programmes are always popular with the general listener, but it may come as a surprise to learn that there is one request programme which stands among serious music lovers—"Forces Prom." A gramophone programme of requests from Forces overseas, which has been running almost continuously since the Autumn of 1943 in the General Overseas Service of the B.B.C.—the General Forces Programme of the war years. During the war it was also to be heard in the Forces Programme by listeners stationed in this country.

"Forces Prom" sets out, where possible, to present miniature concerts on gramophone records of the type of music to be heard at the Henry Wood Promenade Concerts. In the forty minutes at our disposal, we give what works—never snippets, though sometimes, it's true, requests come in for major symphonic items which cannot possibly be broadcast in their entirety. Then, and then only, do we make cuts—by playing, perhaps, two contrasted movements of the work in question. A typical "Forces Prom" is this recently broadcast programme Over-tune: "The Hebrides," Mendelssohn; Max Bruch Violin Concerto—Soloist: Jehudi Menuhin; and "Ride of the Valkyries," Wagner.

Of the thousands of requests we have received, hardly any have been unsuitable, though quite a few have been surprising.

Without Comment: EDGAR JACKSON ON JOSH WHITE

AS with most other types of 'specialised' music, you have the right, if you so wish, to make up your mind immediately and say whether you like or dislike it. But your opinion will no more be worth a great deal, even to yourself, than you will be able to say whether any particular instance of the music is good or bad of its kind until you have studied that music and found

out something of its history and purpose. . . . While I know a little of the background of this South American Negro folk-ballad music, I have not heard enough of it, or rather not enough different singers of it, to be able to give a sufficiently expert criticism of Josh White to be fair to you, to him, or to myself.

Technical: ACCORDION AND THE S.O.'s

By Douglas Fellowes

THE accordion has now taken its rightful place among the "accepted" instruments of the dance band, and George Shearing's recent remarks about its usefulness and adaptability in small band work need no further endorsement.

In view of the fact that the accordion is now featured in such a large percentage of dance bands, both professional and amateur, it is surprising that music publishers do not give full recognition to the instrument in their standard orchestrations. The present system of a combined Piano Conductor and accordion part is unsuitable for a variety of reasons. For example, the method of using symbols for the bass is very inadequate, and many chords in the treble of the piano are much too cumbersome for the accordion. If full use is made of the bass keyboard many of these right-hand chords prove superfluous.

Some parts in standard orchestrations often go unused in small amateur bands 2nd and 3rd sax, trumpets and trombones; banjo, guitar and violin—yet it is interesting to remember that the accordion is capable of handling the melodies or chords scored for such instruments. I am not suggesting that accordion parts be published in place of existing parts in "Small Orchestra" arrangements, or that the arrangements be altered in any way. Instead, arrangements should be supplemented by accordion parts so written that full use is made of its potentialities in the absence of other instruments. A band not using accordion could discard the part, but bands unable to utilise the accordion owing to the lack of an adequate part could then do so.

It is surprising, in view of this lack of parts, that bands throughout the country employ accordions so successfully, and it speaks well for the musicianship of these players, who, in many cases, have to use improvised arrangements. Leading authorities on the accordion would, I know, gladly assist arrangers and publishers in the inclusion of accordion parts in standard orchestrations, and if this could be achieved it would mark a further development in the permanent establishment of the instrument.



"Sorry Boys . . . Mister Winnick Says NO!"

Accordions Times

Edited by J. J. BLACK

Douglas Parmenter, of Notting-ham. In the Intermediate Class: 1, Jean Naylor, of Pontefract; 2, Frederick Parnell, of Notting-ham; and 3, Marie Hogarth, of Heasle.

It is of interest to record that the two first prize winners in the solo sections are pupils of Miss Sally Walker.

In our issue of August 8, I invited readers to co-operate in discovering the most satisfactory Accordion tutor or postal course, and a prize of Accordion music to the value of 7s. 6d. was offered to the writer of the best letter.

Several entries have been received, and various tutors have been named. Without any doubt at all, the best letter on the subject came from Mr. Edwin W.

MEMORY DEPENDS ON THE POWER OF OBSERVATION, AND THE POWER OF OBSERVATION CAN BE DEVELOPED. Here is a simple test that anyone can try: Take a common object such as a pencil, study it carefully for a few moments. Observe every detail such as colour, shape, length and any disfigurements. You will then be able to recognise that pencil from 1,000 similar pencils. In other words, you will know that pencil.

Now apply that idea to your music: look at it, hear it, feel it (always with the same fingering), compare one phrase with another. You will find that you can memorise. Progress may be slow at first, but with practice you will improve.

Mr. Carpenter next deals with his own teaching methods, and with the tutors and text books which he uses.

Even the best tutors are inclined to have a poor psychological effect. The best are naturally comprehensive, and although it is to the student's advantage to wade right through, he nevertheless feels at times that he is faced with a Herculean task. He feels rather like a traveller compelled to a straight and difficult road, the end of which is never in sight.

The best tutor I have met is the "Mathis Method of Accordion Playing," by G. S. Mathis, which is suitable for instruction with or without a teacher. It is thorough and well graded. To be used in conjunction with this, I recommend the two excellent works by Professor Eustace St. George Pett: "Just Music," and "More Music."

Here are my own methods, which I find give the best results for beginners, for class or individual tuition. Having received instruction in the system of staff notation, the pupil is

continued on page 4

Transatlantic

By STUART S. ALLEN

THE boys are at it again! And just in case you don't know who "The boys" are, I will tell you. They are Benny Goodman and that not so sentimental gentleman of swing, Tommy Dorsey, who held up production last week on the Samuel Goldwyn set of the new Danny Kaye film, "That's Life," now retitled "A Song Is Born," by coming to blows about the way a certain musical number was being performed. True to type T.D. was the aggressor who took excep-

tion to the way Benny was performing. After hot words (much hotter than the music they were playing) Tommy took a punch at B.G., who kicked him in the shins. Tommy's temper grew worse, but Benny didn't retaliate any further, and came out the superior of the argument. I haven't heard the result of the conflict, but my guess is that Mr. Goldwyn didn't permit this disturbance to jeopardise his production for long. I'll bet the boys are pals again by now.

The Page Cavanaugh Trio currently the rage in America who are appearing at Ciro's in Hollywood and on the Mel Torme Radio Show.



Carlos Gastel, Stan's manager, among others, reports that he may be able to keep little June working as a single, thus preventing her rejoining her former boss, Drummer Shelly Manne and trombonist Kai Winding are currently with Charlie Ventura, at the Chicago Hotel Sherman, and will remain with the tenor saxist, while Vido Musso is still mulling plans for another band of his own. Pete Rugolo is already with Kenton, preparing the new scores for the September reunion.

Louis Armstrong, who is also in the "A Song Is Born" picture, is doubling his studio work with an engagement at Billy Berg's Hollywood night spot, replacing the Jack Open Door Richard McVea band, for an indefinite engagement. On piano is Earl Hines, while singer Nellie Lutcher, already appearing at the spot, will share billing for Capitol, his first for five months. The band will then commence a tour of concerts in the mid-west and eastern cities of the U.S. about November. In a statement mailed to me from Hollywood, Stan said that these concerts will feature most of the new music he has written while convalescing. This is more suitable for stage presentation than for dances, and the concerts will give people a chance to see his band perform many of his special recorded works, so far only performed in the Capitol Studios and on theatre locations. No additional solo or soloists will appear with the band. Stan tells me that only his own outfit will be on the bill (this is contrary to the normal American custom of dressing up a band show with acts). He believes that within three years he will have built up these concerts to the point where he will be developing three months of his winter schedules to feature them across the leading cities on the American Continent.

Denying that the New York Paramount has decided to change its stage show policy, Bob Weisman announces that following Carmen Cavallaro, who is expected to last a good two months, he has lined up Desi Arnaz and Marion Hutton, Charlie Spivak, Stan Kenton, Louis Prima and Duke Ellington for future attraction. . . . Singer Melba Tilton has changed her agents from William Morris Agency to G.A.C. and has decided not to renew her option with Capitol Records. . . . Seema, as though

Martha has her eyes on bigger things. . . . Currently in San Francisco, Buddy Rich and his new band will follow Frankie Masters and his orchestra into Tommy Dorsey's Hollywood gold mine, The Casino Gardens at Ocean Park. . . . Stan Kenton has been booked for New York's Pennsylvania Hotel on November 18 for four weeks. He will be followed by Frankie Carle. . . . Ray McKinley and Mel Torme have replaced Sam Donahue and Perry Como at Frank Daley's Meadowbrook at Cedar Grove, New Jersey. The new policy is a terrific success.

DID YOU KNOW THAT . . . Johnny Green, now one of America's leading songwriters, once had to fight hard to get his hit "Body and Soul" published. He wrote it while he was acting as accompanist for Gertrude Lawrence, and sold it to her for fifty dollars. When she saw its possibilities, our story resold it to Johnny for the same price. Since then it has earned him a fortune, while Enterprise Studios have just paid him an additional ten thousand dollars for the right to call their film by the same name. . . . That's a heck of a lot of dough!

Tommy Dorsey is scheduled to play at Sacramento for three days, September 3 to 6, for the California State Fair. . . . Charlie Barnet is causing quite a bit of excitement among disc jockeys with his new recording of "Dark Town Strutters' Ball"—it may be another "Skyliner." . . . Desi Arnaz is reported to have grossed a total of two-hundred-and-fifty thousand dollars during the first six weeks of his tour following his leaving the Bob Hope Show.—I told you it did him a lot of good. Remember Kenton?

THE PETRILLO STORY (PART TWENTY).—C. L. Bagley, A.F.M. vice-president, who had taken the chair on the last day of the Senate's investigation of the A.F.M., today charges that he had prompted a musician witness, threatened committee counsel Irving G. McCona, with a "punch on the

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