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INK SPOTS FAIL TO APPEAR AT LEWISHAM

3,000 PEOPLE DISAPPOINTED

Dollar Payment Question

(Musical Express Staff Reporter)

THE INK SPOTS, WHO HAVE BEEN APPEARING WITH SUCH GREAT SUCCESS AT THE LONDON CASINO, WERE ALSO SCHEDULED TO DOUBLE THIS DATE WITH FOUR SUBURBAN THEATRES, NAMELY, LEWISHAM HIPPODROME, FINSBURY PARK EMPIRE, CHISWICK EMPIRE AND GOLDERS GREEN HIPPODROME. BUT THREE THOUSAND PEOPLE WERE OFFERED THEIR MONEY BACK AT THE FIRST HOUSE AT LEWISHAM LAST TUESDAY WHEN THE INK SPOTS FAILED TO PUT IN AN APPEARANCE.

Billy Kenny, leader of and spokesman for the Ink Spots, said:—"When my manager in New York, Harry Leneski, booked us for this tour, I was told verbally that we should be paid £2,750 a week for the two shows a night at the Casino and another £125 a week for one show a night elsewhere. I said that it was not much for the extra shows, but it was explained to me that they would be at small ballrooms around London.

"When we got here I found that our money was to be £2,000 a week plus the £125 for the extra shows. We have played here for over two weeks now and I find that not one dollar has yet been received into our accounts in New York. The wives of my pianist and valet in New York cannot get a cent and they are in need. If 10,000 dollars is not paid into my New York account by noon to-morrow, plus 200 dollars each for the wives of my pianist and valet there, we will cancel our engagement."

Bernard Delfont, who is presenting the Casino shows, is quoted elsewhere as having said:—

"I'm finished with them. They have broken their contract. I booked them from New York on the understanding that they would double two shows a night at a suburban theatre. Bill Kenny signed the contract for them, but told me to-day the work at Lewisham was too hard for them."

The fact that the work is too hard for them seems hardly consistent with the following statement given by the Ink Spots' Manager, Murray Nadelle, to "Musical Express" Special Correspondent Stuart S. Allen last Friday in which he said:—

"We have played to bigger audiences in the States where, naturally, many of the theatres are larger, but we have never appeared before more demonstrative crowds than in London. At our concerts we have had to have police protection to get us in and out of the buildings. We had the impression before we arrived that British audiences were tough—they're not, they're really too nice, and we have never experienced anything like it."

Nadelle also stated that they had been asked to extend their season and do provincial dates. This had to be refused, since bookings had been fixed for as long as six months ahead, and they could not possibly upset their heavy schedule in the U.S.

"We now know what to expect from British audiences," he said, "and certainly intend to re-arrange our plans for forthcoming years in order to do the trip to Britain annually, allowing more time for provincial and European engagements. Decca primed us on our most popular tunes in this country, and the act we are presenting at the Casino and elsewhere differs from our American show. It is arranged to give the British audiences the numbers they request most."

At the time of going to press we are still awaiting a statement from Leslie Macdonnell of Foster's Agency. It is hoped that some clarification of the situation will be available before press deadline.

This controversy may mean that the Ink Spots will not work the extra two weeks to which their contract was extended. If such is the case there is every probability that Borrah Minevitch, as printed elsewhere in these columns, may arrive for his original scheduled dates. There is every possibility that Minevitch will now appear in person with his Harmonica Rascals. The doubt as to there being a personal appearance of Minevitch arose out of the fact that the Ink Spots' extra two weeks upset his schedule of dates in the United States.

BAIN LEAVES—BUSBY JOINS GERALDO

After a long engagement with the Geraldo orchestra, well-known trombone player Jock Bain will be leaving the band this week. At the time of going to press we understand that Bain has no decided plans for the future but will, no doubt, continue with his free lance work. Lad Busby, son of famous arranger Bob Busby, will take Bain's place when he joins the orchestra next Monday.

PREAGER Tours and Pleydell Goes into Hammersmith

Commencing Sunday, October 19, Lou Preager will take his band for a tour of one night stands for two weeks. The first appearance will be at the Odeon, Cardiff, on October 19, followed by Grafton Rooms, Liverpool, Victoria Ballroom, Nottingham; Assembly Rooms, Higher Broughton, Manchester, Charity Dance at the Garrison Theatre, Oswestry, Palais de Dance, Ashton, and the next date will either be at Preston or Nelson. The next week commences with a Sunday concert at the Odeon, Newcastle, followed by dances at Gala Land, Tynemouth, Spennymoor, The Empress, Wigan, De Montford Hall, Leicester, Trentham Gardens, Stoke, and the week will finish with a charity dance at the Central Hotel, Glasgow, and a concert at the Odeon, Warley.

During Preager's absence from Hammersmith Palais his place will be taken again by Ronnie Pleydell and his Orchestra. All these arrangements have been done through the offices of the Alf Preager Agency.

G.B. CUT DOWN ORGANISTS

Although it has been reported that Gaumont British are cutting down on their resident organists, this does not in any way reflect on these organists' work, nor does it mean that business is not good. The main reason for the amendments in staff is the fact that so many films are running extra long time, there is insufficient work for resident organists and cuts have had to be made. Felton Rapley, Musical Supervisor for Gaumont-British, told "Musical Express":—

"We have not been finding it possible to give sufficient work for the resident organists, owing to the length of film programmes. We have made as small a cut as possible of the lesser organists in order to maintain the better known men and utilise their services to the greatest possible extent."

There will be a switch over of resident organists when "Musical Express" contributor, Robin Richmond, changes from Hammersmith to the Dominion, Tottenham Court Road. He will take the place of Bobby Pagan, who will go from there to the Regent State, Kilburn. Popular Terence Casey will change from Kilburn to take Richmond's place at Hammersmith.

HARMONICA RASCALS WILL RETURN HERE OCTOBER 13

Will Borrah Minevitch Lead Them?

FURTHER good news for music fans is the fact that on October 13, Borrah Minevitch's Harmonica Rascals will be paying a return visit to this country after an absence of twelve years. There is some query as to whether Minevitch will appear in person or whether the band will be lead by someone else. Reason for this can be put down to the fact that the date has been put forward two weeks due to the extended highly successful appearances of the Ink Spots, and "Musical Express" understands that Minevitch may have prior commitments to fulfil in the States.

Minevitch first came to England in 1925, when he appeared at the London Palladium and again in 1929. His last visit to this country was in 1935 when he again appeared at the Palladium. Minevitch has spent many year popularising the harmonica which at one time was considered a toy for children. He played many years ago as a solo artist with Dr. Hugh Reisenfeld's Symphonic Orchestra and is closely connected with the Harmonica Institute of America. It is to be hoped that he will find it possible to visit this country with his harmonica orchestra which, when it visited England last time, not only catered for the general public, but also played a complete concert of straight and lighter music for the classical fans. We understand that none of the members of his present band can read music.

Borrah Minevitch

Musicians Wanted For Pantomimes

Felton Rapley, Musical Supervisor for Gaumont-British, tells "Musical Express" that he is in need of sixty first-class variety and orchestral musicians for orchestras in the four pantomimes that they will be putting on this year. All interested musicians can start contacting Rapley at Gaumont-British right away.

REVELLERS IN NEW TERNENT SHOW

The many followers of Britain's fine vocal comedy quartette, The Radio Revellers, will be pleased to hear that they are to be guest artists in the new Billy Ternent show, "The Song is Ended," to be broadcast on September 20 and 27, at 7.15 p.m. To enable the Revellers to appear in this show Mrs. D. H. Neilson has arranged for the programme to be recorded in the afternoon at the People's Palace. Due to the fact that they are on the stage of the Victoria Palace at the time the show is broadcast, the Revellers have asked us to state how appreciative they are of this gesture by the producer.

"Stairway to the Stars," previously "Black Magic," in which the Revellers also appear, resumed broadcasting on the Light Programme in addition to overseas last Monday. This programme ends on September 22.

Through the courtesy of Jack Hylton, the Revellers are to be released from the Victoria Palace show, on September 25, in order that they may appear at the "Daily Express" Film Ball. Part of the programme is to be broadcast and the Revellers will be heard during that period.

DUFFY AND WINNICK RETURNING TO CIRO'S

Bill Duffy, better known as Ramon and his Samba Orchestra, has returned this week from his highly successful appearance at the Palm Beach Casino, Cannes. He will return with his band to both Ciro's and the Embassy on September 22. Abe Walters (Don Carlos) and his orchestra who have been taking the place of Duffy at both these exclusive clubs while he has been away, will finish this week, and Gino Arbib tells "Musical Express" that further news on this newly-formed rumba band will be forthcoming in a week or two.

Maurice Winnick will take the same size band as he had before back to Ciro's, but we understand from him that the personnel will not be exactly the same due to one or two changes being made. These arrangements are not yet complete.

DEMONSTRATIONS AGAINST VIENNA PHIL.

The London Branch of the Musicians' Union stage a demonstration outside the Stage Door of the Opera House, Covent Garden, as a protest against the Ministry of Labour allowing the Vienna Philharmonic Orchestra to appear in England thereby depriving British musicians of work.

Members of the Vienna Philharmonic looking at leaflets handed out by the M.U. protesting against their appearance in this country.

M.D. PREVENTS PANIC AT CHISWICK EMPIRE

WHEN part of the ceiling crashed into the audience at Chiswick Empire, last Monday, severe panic and possible resultant injuries to the crowds was stopped by the quick action of Musical Director, Dermott McDermott.

The orchestra was playing the overture when the ceiling cracked and a large piece of plaster fell hitting one of the balconies. This broke the fall and shattered the plaster into smaller pieces. Several people were seriously hurt and the audience made a rush for the exits in panic. McDermott with quick presence of mind commenced playing the National Anthem. Everyone stood to attention and further pandemonium was avoided.

BLUE ROCKETS OPEN IN VARIETY AT LIVERPOOL

THE Blue Rockets Dance Orchestra are to open their variety tour at the Pavilion, Liverpool, on September 29. The orchestra, led by Benny Daniels, will have exactly the same line-up for their variety tour as that to which many thousands have danced in ballrooms all over the country. Tommy Keith, George Hawkins, Jack Parker trumpets, Ronnie Rand, Clive Wallace and Bob Garbutt trombones, Jimmy Phillips, Vic Knight altos, Bob Humphreys and John Connelly tenors, and Pete Scholfield baritone. The rhythm section consists of Granville Scholfield piano, Alf Hughes bass, George Sumner drums and vocals, together with featured vocalist Garry Gowan.

Since their reorganisation after the end of fifty-three consecutive weeks of broadcasting in the Stand Easy show, the Rockets have developed a flexible comedy style which gives them considerable variation in presentation. Centre piece of the stage setting will be the giant rocket complete with the famous little man built for and featured at the Chelsea Arts Ball last January. This will be offset by a miniature replica that was shot to the roof of the Albert Hall, releasing thousands of balloons on the dancers at the New Year's Eve revels. The Rockets tour will take them to Dewsbury, Preston, Oldham, Chelsea Palace, Golders Green Hippodrome, Brixton Empress and other theatres to be announced at a later date. Following their debut at Liverpool the band will be at the Astoria Ballroom, Manchester, from October 6 to 11.

WOOLF PHILLIPS RECORDS FOR H.M.V.

Woolf Phillips, well-known bandleader, arranger and trombone player, made his first four titles for H.M.V. last week. The combination he used consisted of five saxes, trumpet and rhythm section, including electric guitar. Three of the four titles were arranged by Phillips himself, and the other by Steve Race. The first three were "I'm A Dreamer", "My Baby Just Cares For Me" and Phillip's own composition, "Solace". Race arranged "Poor Butterfly" and we understand from certain people who have heard the tests that these records to be released on November 1, are of the highest standard of musicianship and that Phillip's trombone solo in "I'm A Dreamer", is exceptional.

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THE VOICE.

WHO'S AFRAID OF THE FUTURE?

Who is afraid of the future? Where are the Dismal Jimmies who vowed there was a slump? Why do the Diehards say that all is lost and the music business is finished? I ask these questions in the light of news breaking during the past few days confounding all thoughts of pessimism. Take, for instance, our own front page of last week. It was a glaring contradiction to all pessimists. It contained enough sensational headlines in that one issue to supply any other musical journal for weeks. Each of those headlines was a success story. Let us review them in retrospect. "Heath for London Casino"—accompanied by an amazing picture of thousands of people flocking to hear this orchestra in midsummer. "Ralph Moffatt Returning"—star of A.F.N. Munich to appear again with Heath and Leslie Douglas. "Success of Ballet at Gaumont State"—with thousands of pounds advance bookings. "Vic Oliver Looking for Musical Talent"—good news that in spite of the famous comedian-conductor's appearances in the new Hippodrome show he will not forsake his famous concert orchestra. "Conductor Roysdon-Kisch scooped for Decca Records" and "Iturbi Returning in November"—the famous pianist who drew 12,000 people to a Harringay concert. All these important news items, appearing exclusively in one issue of "Musical Express," are, in my humble opinion, a contradiction to all pessimism.

THESE ARE THE ANSWERS

If there is a slump why is it that Bernard Delfont puts on a bill at the London Casino, headed by the Ink Spots, costing in the region of £3,000 a week, and is doing capacity business twice nightly with it? If there is a slump why are the Music Publishers' Contact Personnel (song-pluggers to you and me) giving a mammoth ball at the Albert Hall to start a benevolent fund for their old age? Surely they must be expecting to remain in business for some years before sending pensioners upon them? If there is a slump is it that Keith Prowse are selling sheet music of "Now is the Hour" by the thousands every day? These important questions supply their own equally significant answers.

MORE PROGRESS

Look out next week for your copy of "Musical Express." It will be a giant double issue. With it you will get a new publication, the same size as "Musical Express" with the title "The National Dance Band Champion." In it you will be able to read all about the new National Championship Scheme. You will learn who is behind the movement and how we propose to conduct it. Members of its Committee have written articles on the aims and administration of the vast scheme. This is the first time a special periodical has been published exclusively in the interests of competing dance bands. Don't miss it. So that "Musical Express" readers may all be certain of getting a copy, it will be distributed WITH "Musical Express" as a double issue. These will constitute jointly the largest total fourpennyworth of musical journalism ever offered to the profession.

THE FIRST YEAR

This big double issue marks the culmination of the first year in the life of "Musical Express." Although only Number 51 (we cannot publication for one week during the coal crisis), it happens to be the fifty-second week of our life. During that short time we have become, in no uncertain manner, the voice of the musical profession and allied trades. Their confidence in and respect for this newspaper is reflected in the fact that we are always first with the important news. We have become a native reflecting the daily happenings in this great industry in a factual manner, without distortion and without bias. We publish only the candid truth without fear or favour. This staunch policy has been responsible for our meteoric rise to prominence. We complete our first sensational year of publication with a big double issue and we face our second year with the fearless determination to dedicate it once again to the interests of the musical profession and musical trades so closely allied with it.

STOTHART DOES SOMETHING NEW

Sound Stage Equipped on the "Queen Mary"

For the first time in motion picture history a musical score has been written on the high seas. Director Victor Saville and Musical Director Herbert Stothart sailed on the Queen Mary on her maiden post-war voyage. Arrangements were made and mechanical equipment and piano were installed in Stothart's suite on board the ocean liner so that all the necessary material could be made on stage were at hand. Final scenes for the film to star Walter Pidgeon and Margaret Lockwood were completed forty-eight hours before sailing time. Stothart since his arrival, printed exclusively in these columns two weeks ago, has been conducting the Edinburgh Festival.

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Latest picture of Spike Jones and his City Slickers as they appear with Mary Hatcher in Paramount's "Variety Girl."

SEPTEMBER RECORDS

(Continued.)

Jazz

Edited by DENIS PRESTON

Tea for Two (Youmans, Cæsar). Warm Kiss, Cold Heart (Fisher, Roberts).
Brunswick O3785.

The Joe Mooney Quartet.

AFTER Down Beat's heavy boosting, and the King Cole Capitol album, this coupling may come as a disappointment. It did to me—initially. Then I listened again, and tried hard to "get with it." And, in the process of "getting with it," I discovered how many ingenious combinations of noise can be produced by blending accordion, clarinet, electric guitar and bass this way and that. . . .

Mooney himself is an agile and discreet accordionist of whom even George Shearing would approve, whilst his confrères are more than adequate in supporting roles. There is a persuasive lilt to "Ten for Two," and some amusing additional lyrics, but better music is to be found in the reverse.

Atlanta Blues (Elman, Handy). Just You, Just Me (Klages, Greer).
Brunswick O3793.

Eddie Condon and his Orchestra.

Rather nauseating singing takes up too much of "Atlanta Blues." The record label gives the singer's name laconically as Bubbles—presumably the terpsichorean half of the famous coloured act Buck and Bubbles. If this is indeed Mr. Bubbles Sublett then all that I can say is—as a singer he should stick to dancing! But remembering some equally unpalatable vocalising (the word "singing" sticks in my typewriter), by Condon himself on a vintage recording of "Indiana" (Parlophone R2982) it wouldn't surprise me in the least to learn that it is the King of Commodore in person. An idle hazard. . . .

The Commodore catalogue is full to overflowing with just such recordings of near-Dixieland music, most of them made by groups drawn from the same central pool of players. On almost every label the name "Condon" is prominently displayed, albeit his guitar playing is conspicuous by its inaudibility.

In this case there are two names new to the Condon menagerie—Joe Dixon, ex-Tommy Dorsey, clarinettist, whom I have heard play exceptionally good New Orleans Style clarinet with the Emperors of Jazz on the Swan label, and Fred Ohms, trombone, who plays a somewhat sluggish tailgate. Max Kaminsky, a Condon stalwart, leads quite well on trumpet.

James P. Johnson, whom I dare swear has forgotten more about jazz than Condon and his satellites have ever known, is guest at honour. But this venerable jazzman sounds a little dispirited, not at all his usual buoyant self. Nevertheless, he contrives a very pretty introduction to "Atlanta Blues," provides a competent accompaniment to the dreary singing which opens the record, and does his best to weld the ensemble into some sort of whole. But it's size to one in the band's favour, and numbers must tell.

"Just You, Just Me" isn't the kind of tune for a near-Dixieland band, and, as James P. sounds even more dispirited on this side we are safe in assuming that it isn't his cup of tea either. Poor Dave Tough! He's quite lost the hang of this type of thing, and sounds for all the world like a refugee from the Herman gang—which, indeed, I believe he was on this session.

Heywood Blues (Heywood). You Made Me Love You (Monaco, McCarthy).
Brunswick O3796.

Eddie Heywood and his Orchestra.

"Heywood Blues" is virtually a Heywood piano solo—at least, he holds the limelight for approximately four-and-two-thirds out of five choruses. There is very little depth to this music; what attractions it possesses are literally upon the surface. Heywood has a bagful of tricks, and he introduces most of them here with unfailing good taste.

It is just the superficiality and surface glitter of this music which made it such an ideal background to the hardbitten monosyllabic dialogue of the club sequence in "The Dark Corner." In fact, it was this very sequence that I used to convince Muir Mathieson of the supreme effectiveness of jazz as film music in certain circumstances when we discussed the issue on Radio Rhythm Club last year.

"You Made Me Love You" is another kettle of fish. Taken at a very slow tempo—a tempo which ideally suits what is, after all, an extremely sentimental tune—it is full of good-humoured drollery, without ever descending to slapstick or straight corn. The drollery emanates chiefly from that whimsical fellow, Vic Dickenson, whose trombone playing delights me more with every hearing. His long solo is typically "lazy" even at the slow tempo, and he gets progressively lazier bar by bar. Not even the unabashed chiding of his fellow musicians stirs him from his lethargy. And yet, for all his apparent indolence, his playing is the quintessence of swing. Every phrase is perfectly couched and delivered; every accent meticulously weighed. The small population of the slide fills his playing with the most piquant inflections—at times reminiscent of Rex Stewart. Above all, he provides the perfect answer to the purists' charge that modern musicians have lost the grasp of vocalised tone and blues inflection.

I make no bones about it: this, for me, is the record of the month.

You Brought A New Kind Of Love to Me (Fain, Kahal, Norman).
Rattle And Roll (Basie, Goodman, Clayton).
Columbia DB2233.

Benny Goodman and his Orchestra.

Whenever I hear "You Brought A New Kind Of Love To Me", I can't help but laugh—even when it's played by Benny Goodman. I am always reminded of the hilarious disembarkation scene in "Monkey Business" when the Marx Brothers (stowaways on a luxury liner) each in turn attempted to convince the immigration officials that he was Maurice Chevalier by singing, complete with broken accent and jutting lip, this wretched song—featured, you may remember, by that great Frenchman in "The Big Pond," many, many years ago. The showdown came, of course, with Harpo, when the portable gramophone he had tucked up the backside of his coat slowly started to run down. . . . What mortification! Or, as the French would say: "Quel mortification"!

Between my outbursts of reminiscent laughter I can hear a sturdy brass section, a superb drummer, an ornithic Goodman, and a sad wee singer.

"Rattle and Roll," after a bit of introductory "business," turns out to be a twelve bar blues played up to tempo. The trumpet section, paced by Billy Butterfield's strong lead again impresses, as does Buddy Rich's sterling drumming. The soloists are interesting in something like this order—trumpet, piano, trombone, tenor, clarinet.

RECORD RECOMMENDATIONS

Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue this week, with a miscellany of small band jazz.

HENRY 'RED' ALLEN and his Orchestra.
1. **Indiana. A Sheridan "Square."** Parlophone R2824.

KING COLE TRIO.
2. **Babs. Are You For It?** Brunswick O3788.

DELTA FOUR.
3. **Farewell Blues. Swingin' At The Famous Door.** Brunswick O2273.

FRIARS SOCIETY ORCHESTRA (New Orleans Rhythm Kings).
4. **Eccentric. Farewell Blues.** Brunswick O2211.

ART HODES and his Orchestra.
5. **Liberty Inn Drag. Georgia Cake Walk.** Brunswick O3438.

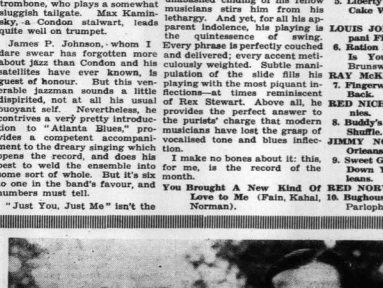
LOUIS JORDAN and his Tympani Five.
6. **Ration Blues. Is You Is Or Is You Ain't My Baby?** Brunswick O3534.

RAY McKINLEY'S Jazz Band.
7. **Flagerwave. Smack In The Back.** Brunswick O3408.

RED NICHOLS and his 5 Pennies.
8. **Buddy's Habits. Boneyard Shuffle.** Brunswick O1802.

JIMMY NOONE and his New Orleans Band.
9. **Sweet Georgia Brown. Way Down Yonder In New Orleans.** Parlophone R2281.

RED NORVO and his Octet.
10. **Bughouse. Blues in E Flat.** Parlophone R2241.



Informal picture of Paul Adam and his wife, lovely Zena Marshall, who is under contract to the J. Arthur Rank Organisation, taken at the "Sunday Pictorial" Film Garden Party when both Adam and his wife appeared in their respective professional capacities.

LES BROWN WITH BOB HOPE SHOW

Eight Million King Cole Records Annual Sale

By STUART S. ALLEN

Transatlantic

IN the last few weeks I've mentioned quite a bit about a fellow who has been doing very well for himself in the States for the past year. Name of Eddy Howard. I promised some news on him as soon as it came in, so here goes. Howard runs a very commercial styled band, cross between Guy Lombardo and Sonny Kaye—at least that is what the few recordings I have heard sounded like. And just like Kaye and Lombardo, Eddy Howard is in the money and high up on the popularity lists. I expect him to top the Sweet Band polls in this year's "Down Beat" and "Metronome" contests.

Eddy Howard.

Howard (see photo), who also composes hit numbers and sings, has won the Billboard Disc-Jockey Poll and can claim to be the most-played orchestra on American record programmes for 1946. Currently at the Hollywood Cocoanut Grove, he has a regular weekly radio spot over N.B.C. in the "Sheaffer Parade" programme which began on September 14 in the Hollywood studios. On October 4, he moves to the Chicago area for his broadcasts, which will continue until December 28, when he will move to New York. While in Chicago, Howard will play for a month at the Aragon Ballroom, commencing October 28, will take a short holiday (his broadcasts will continue), and open in New York at the Commodore Hotel, on January 2, for a ten week run. Mutuelle Records is planned as a vast exploitation scheme for the band throughout the autumn and winter seasons and expect the maestro's recording of Walter Donaldson's "My Blue Heaven" to bring back the song to the Hit Parade as never before. Howard's new ballad composition "Into The Night" has already been recorded by both Howard and his publisher, Tommy Dorsey, who has given the number a big plug on his new disc-jockey show.

As if that wasn't enough recognition for a young hard working and commercially-minded guy, Metro-Goldwyn-Mayer, president of the mammoth musicals, have offered Howard a series of musical shorts in which he will be in sign to co-feature in one of the Studio's special all-star musicals being planned for next spring. You'll be hearing more of Eddy Howard—he's got one of the best press agents in Jerry Blaine, name of Bob Weiss, who also runs the Pied Pipers; Margaret Whiting, Nick Kenny, Helen Forest, Frankie Carle and the Page Cavanaugh Trio.

Speaking of Margaret Whiting (and who doesn't), her broadcast over the C.B.S. "Club 15" show, on which she co-stars with Bob Crosby and the Jerry Gray Orchestra, featured the 1,850th radio song. Just seven years ago, at the age of fifteen, "Square," Parlophone R2824, was her first record. Since then, her career at the microphone with her recording boss and pal, Johnny Mercer, Margaret's new Capitol "Rogers and Hart" album is currently leading that Company's record sales chart and over 250,000 sets in the first six weeks of its issue. I know I'm not the only one who is very pleased.

Just had some further information piped over about the much publicised (by me) Sam Goldwyn-Danny Kaye Technicolor musical, "A Song Is Born" (formerly "That's Life"). The production is finished so far as actual shooting is concerned, but production, dubbing and all the hundred-and-one other things associated with picture making are not likely to be over before the New Year, by which time I hope our dear friends in Whitehall will have decided to allow the Great British public to enjoy a few more of the type of films only America seems to know how to make. Apart from the Tommy Dorsey, Hampton and Barnet orchestras, Benny Goodman will be seen in a featured acting role as a "square" college professor who becomes a hepcat after reading a jazz book. He will wear a false moustache, seersucker coat and what are reported to be the vivet-coloured herringbone-patterned trousers ever to grace the lens of a technicolor camera. Zutty Singleton, Phil Moore and Benny Carter are just some of the many jazzmen who will be seen with Louis Armstrong in a jam sequence, while the swell Golden Gate Quartet also have a spot. Mel Powell, Harry Babasin, Al Hendrickson and Louie Bellson have recorded stints and will be seen in the picture—cutters permitting.

Watch a song called by the unusual title "— And Mimi" by Jimmy Kennedy and Nat Simon. It's been recorded by most of the top artists and bands and is likely to be a top hit—get that Ralph Moffatt, I wasn't wrong over "Mamselle," was I? . . . . Patti Clayton leaves the Bob Crosby "Club 15" show at the end of the month and is replaced by the Andrews Sisters. The Modernaires remain on the Whiting part of the series, but if they latest recording of "The Turntable Song" and "Something in the Wind" from the Universal International Deanna Durbin picture of the same name is anything to go by, they won't last long—they are so out of tune it's really painful. . . . Ex-Herman girl vocalist Mary Ann McCall is now singing as a soloist on Columbia Records. Her first disc, issued this month, features her on "Money Is Honey" and "On Time" (could musicians have titled them?), and a future number, please keep requesting that transcription of Spike Jones' City Slickers and Bing Crosby doing "Love In Bloom" on Moffatt's "Accent On Music"—It's the funniest I've ever heard. . . . Artie Shaw's "Love Walked In" is a gem, so is Cole's "Mable, Mable".

Billy "Diamond Horseshoe" Rose is shortly to close his famous night club for redecoration. He'll then reopen with the same show formula and a lush orchestra of thirty violins. . . . Watch for a rise in Les Brown's popularity now that he has at last gained popular recognition on the Bob Hope Show. Les has the most under-rated band in the States. . . . Dave Rose is expected to conduct the new Red Skelton series—Red certainly knows a good M.D. when he hears one. Forrester was the tops.

Harold Arlen, president of the Jerome Kern Memorial Fund, has arranged for a series of Kern Memorial Concerts to take place all over the U.S. next year in aid of the Braille Institute. . . . Kate Smith is campaigning for a new American National Holiday —Grandmother's Day. The movement has already reached the Houses of Congress. . . . Margaret Whiting, President's daughter, who is getting quite a build up as a singer while her father is in office, is the subject of a gag currently going the rounds in Stateside music circles. They say that her old man taught her to sing her scales "Doh, Ray, Me, Far, Soh, La, Ve-to"! Enough for this week? I think so too!

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BRANCHES

Tin Pan Alley

by "The Troubadour"

RALPH BUTLER.—That ever young old man of song is in hospital, having undergone a nasty appendix operation. All his friends will be pleased to hear he's sitting up and taking nourishment. By the time this goes to press I'll bet he's just finishing off a new six-eight!

* * *

Every time I switch on my radio these days to a dance band programme I seem to hear vocalists Pat O'Regan and Peggy Reid.

While they are both good vocalists, surely there are plenty of other names available? As it is, most of the bands sound alike and, with the same vocalists all the time, one has to keep check with the "Radio Times" to ascertain who's on!

* * *

Paula Green doing a single act on the halls, and from what I have heard it is a very good act too! Here's wishing you lots of luck, Paula.

* * *

Another change in the Alley. Following the departure of Den Berry to Holland, John Costa has taken over the duties of Exploitation Manager for Cosmo. From Aschersberg's to Southern, then to Peter Maurice, and finally to Cosmo, John now has the distinction of exploiting Tito Burns' composition, "A F. Energy," which the "British Joe Mooney" composed for Ralph Moffatt.

* * *

SLUMP?—Keith Prowse sold 50,000 copies (sheet music) of "Now is the Hour" in three consecutive days. Three days have 72 hours. That works out at 700 copies per hour. Now IS the hour!

* * *

THIS WEEK'S QUOTATION (Leo Tolstoy):

From most band leaders to British Songwriters:

"I sit on a man's back choking him and making him carry me, and yet assure myself and others that I am very sorry for him and wish to ease his lot by all possible means—except by getting off his back!

TIN-PAN ALPHABET

ARTISTS—The Ink Spots singing "You Can't See the Sun when You're Crying"—This weepie should be a great.

BEST REMARK OF THE WEEK—(Yes, I really heard it): So! We pay £1 a year to listen to A.F.N.!

CHEESES?—(No broadcasts) So he packed up his props and said, "Finished with the profession!"

DAIRY TALK—What d'you know?—he still owes me royalties from last year, and now he wants another song!

EASY ON THE EAR—Dick James' version of "Across the Alley."

FUNNY MEN—Why don't we hear Eddie Reindeer?

GRACIOUS ME—(To Town on Two Pianos) Who writes Roy Plomley's script?

HANDS ACROSS THE SEA—Guy Lombardo and "The Sweetest Music This Side of Heaven."

INVITING FAT OSBORNE—To mix "pops" with "Straight"—don't segregate!

JUSTIFIED—No. 1 Plug in U.S.A. for "The Stars will Remember."

KISS TO—Elizabeth Welch for her performance in "Tuppence Coloured."

LIKEABLE FELLOWS—Victor Silvester—as popular with the "business" as he is with the public.

MORE PLEASE—Dr. Crock—I hope he gets lots of music hall bookings—a laugh of a lifetime.

NEVER MIND—Two artists discussing Sir Norman Birkett, K.C. Said one: "He could even get Crippen off." Said the other: "I'll bet he couldn't get Hermione Henlere off!"

ON THE SUNNY SIDE—"Happidrome" for Regional Stations only!

POPULAR SONGS — Frank Chacksfield found he could rhyme true with blue.

Result — "Sweetheart Avenue"—a likely looking piece of corn.

QUESTIONS — Who were the three internationally known straight musicians who were induced to play "Let Bygones be Bygones" in THAT tavern 'other night?" (If I'm not mistaken, they seemed to be enjoying it too!)

REPORTING—My mistake last week. Geraldo has found the following stars among others: Derek Roy, Jackie Hunter, Len Camber, Dorothy Carless, Dick James, Johnnie Green, etc.

STANDING ON THE CORNER—Please note: Desmond O'Connor has now changed his pitch from P.M.'s doorway to Southern's!

THINGS YOU'LL NEVER SEE—Artists paying the publishers for the privilege of singing their songs!

UNDER THE COUNTER—Pro. copies of "Who do you love I hope."

VARIETY BAND BOX (Sept 7)—If only this show were always like this—Joy Russell Smith would rate a Kiss.

WHISPERS IN THE DARK—Bert Waller and Dave Kidd teaming up again. One day these boys should be a big noise.

X MARKS THE SPOT—"The Three Crowns"—Now that Music Hall's back on the air—you can bet you'll find 'em there. It ain't 'arf expensive if you're in the chair!

YOU TELL ME—Which publisher is fast becoming a booking agent for the B.B.C.

ZERO—The Pit band at the "Met"!

TEN BEST SELLERS

The following list of TEN BEST SELLERS, irrespective of price, for week ending September 11, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and Provinces.

1. **Now Is The Hour.** Keith Prowse, 1/-.
2. **Come Back To Sorrento.** Ricordi, 2/-.
3. **Chi-Baba.** Sun Music, 1/-.
4. **People Will Say We're In Love.** Chappell, 2/-.
5. **I Believe.** Morris, 1/-.
6. **I Got The Sun In The Morning.** Berlin, 1/-.
7. **Down The Old Spanish Trail.** P. Maurice, 1/-.
8. **Guilty.** Francis Day, 1/-.
9. **Little Old Mill.** Dash, 1/-.
10. **Mam'selle.** Francis Day, 1/-.

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Every Tub	4/-
Good Morin' Blues	4/-
Jive at Five	4/-
John's Idea	4/-
Rockabye Basie	4/-
Sent For You Yesterday	4/-
Swingin' the Blues	4/-
On Boss Street	3/6

— STAN KENTON —

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Artistry in Percussion	5/-
Artistry in Bolero	5/-
Artistry in Rhythm	4/-
Artistry Jumpin'	5/-
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Tears Flowed Like Wine	4/-
Eager Beaver	4/-
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Minor Riff	5/-
Collaboration	5/-
Painted Rhythm	4/-
Southern Scene	5/-
Concerto for Doghouse	4/-

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★ SWING SESSION ★

Factual: WHAT'S IN A LABEL?

By John Davis and Gray Clarke

RECORD labels are like the title pages of books; they seldom, if ever, get a review to themselves. Their purpose is to give information, and most people are content to leave it at that. But there can be more to a label than at first meets the eye. The details given can be wrong—sometimes astonishingly wrong. Often, too, they have been specifically designed to mislead and to give false information.

Take for example, the extraordinary number of aliases or "noms de disques" under which the records of Duke Ellington and Fletcher Henderson have been released over the past 25 years. Collectors and discographers (the "numbers men," as they've been dubbed), are still defeated by the morass of titles by the Lumberjacks, the Whoopee Makers, Club Alabam Orchestra, and so forth, and an expectant world—denied so many privileges—is still without a definitive Duke Ellington discography!

A neophyte, embarking upon the complicated business of collecting, would be justified in demanding a reason for the jungle of pseudonyms with which he is confronted. We could give him an answer, but it would take more space than we have at our disposal on this occasion. So, needs be, we must return to the matter some other time. Incidentally, the processes of reasoning which prompted the invention of some of these pseudonyms would prove a pretty problem for a psychiatrist.

There are many record collectors who, among their other activities, collect labels in much the same way that anyone else might collect stamps. And here there is tremendous, almost inexhaustible, scope, especially as there is no Stanley Gibbons to guide you, and you will never know when you have reached your goal. It would a hard task to secure specimens of every one of the 300 labels in current issue in the United States; harder still to acquire labels long since defunct, some of which had a life of but a few months, or even weeks.

The rarest labels known to the jazz collector—or to any other record collector, for that matter —are "Sunshine" and "Nordskog", on which Kid Ory recorded the first Negro jazz ever to reach wax. No jazz collection can be complete without them, but, as the number of copies found bearely reaches double figures, the result is that no jazz collection is complete. In all our experience we have never heard of anyone with a complete set of these labels. Dubbings there may be —even these are hard to come by, for there have been no authorised re-issues as with certain of the rarer Paramounts and Gennetts—but they are no answer. For the true collector abhors any and every form of transcription, unless he finds quite as meticulous a photostat of the one cent British Guiana stamp of 1856.

Aesthetic: RHYTHM IN DESIGN

By Ian Bradbery

DESIGN is the qualifying factor in almost every facet of our everyday productive life: architecture, industrial produce, furniture, fabrics, interior decoration, advertising, typography—all are characterised by their intrinsic design.

Insofar as appreciation of modern design is concerned, the musician is in a unique position, for technical terms common to music to-day have wide currency amongst artists and designers. For example, the term "rhythm" is applied to the balance of a design, and "harmony" is used to indicate colour relationships. At the same time, the art of design has introduced "streamlining," a term which might well be borrowed to describe certain aspects of modern music.

It is, of course, easier to convey rhythm in the film, a mobile medium, than in design, which is static. But it is equally possible, if one adjusts one's approach. For example, a straight line divided into equal parts gives the visual equivalent of a strict rhythm: if, however, it is divided into unequal parts (provided always that they balance), the result is a visual equivalent of syncopation.

Whereas the musician works with notes and harmonies, the designer uses shapes and colours, and the rhythm of his work springs from the balance between the various elements, or shapes, he utilises. Symmetry is the oldest form of design, but modern design makes use of asymmetry to a large extent experiment—which may, perhaps, be compared to the use of polyrhythms in music. Naturally, the basic structure of a design is often "worked up" by the various technics of drawing and presentation, but, in a good design, the simple balance of structure is not obscured by this process of "working up". Rather, it is filled out, just as in music a good deal of textural development is superimposed upon the basic rhythmic pattern.

The keynote of what is best in modern commercial art is that simplicity which reveals the basic structure and balance of design and makes the rhythmic element most easily perceptible. Here, then, is an aspect of modern art which should make a ready appeal to the musician—especially the jazz musician.

Technical: THE VALUE OF STRICT TEMPO

By Josephine Bradley

IN England to-day we have four standard ballroom dances —foxtrot, quickstep, waltz and tango. For the first three it is essential that the music should be played at specific tempi, so that the figures which are arranged for these dances may be executed smoothly and gracefully. 34 bars a minute is the maximum tempo for the waltz; above that speed it is impossible for the dancers to sustain the flow of movement and poise which are so vitally important. And in the same way there are fixed tempi for foxtrot and quickstep. The tango, on the other hand, is a static dance—it is unconcerned, in fact undesirable, for the dancers to "travel"—and therefore the tempo of the music is not so important.

For crowded club and restaurant, where sweep of movement is quite impossible, we have evolved what may be called a "utility" style—Rhythm dancing—which does not cover much ground and for which, in consequence, exact tempo to a metronomic fraction is again unimportant. The same is also true of the Jive, a special jazz dance which I introduced in 1943. By the very nature of this dance the question of tempo is fluid, although I personally favour a medium tempo. But then every ballroom dancer has a favourite tempo to which he or she best responds. However, for true ballroom dancing tempo should be strict to within four bars a minute.

The beauty of flowing movement characterises the English Style of ballroom dancing, which is, of course, internationally recognised to-day. In the immediate post-Great War years the Americans, too, were extremely keen on graceful, swaying movement in the ballroom, yet, strangely enough, it was an American innovation, the Charleston, which was largely responsible for breaking down that tradition.

As long ago as 1930, I supervised dance recording sessions at which the New Mayfair Orchestra, under the direction of Carroll Gibbons, made ten sides—"strict tempo" ballroom music—although it didn't pass by that name in those days. Five years later I commenced my present series of "strict tempo" recordings for the Decca Record Company. Especially made for the ballroom dancer, these recordings, besides being in correct tempo, are all non-vocal—for if anything in the bête noire of the ballroom dancer it is a vocal chorus, complete with the same time, my "strict dance tempo" records find a ready market with many ordinary listeners who find their tonic effects especially satisfying in an age when dance music is generally getting extremely complicated and hard on the untrained ear.

"A great artist! His work always seems to have so much GUTS!"

Tailpiece: NELLY ROLL MORTON ON MUSICIANS

"I was the man. When they played with me they played the way I said or they didn't play. I never had any trouble."

Roving with Robin Richmond:

REMINISCENT OF NOEL COWARD

A 7.15 P.M. SHOW I caught just recently featured Elton Hayes (He Sings To A Small Guitar). I have never met Mr. Hayes personally, but when he talks in between his songs, he sounds an awfully nice chap. That makes it all the harder for me to record an unfavourable report on his show. If only Mr. Hayes would just play his small guitar—which he does so well—and leave the singing out. His voice is rather reminiscent of Noel Coward, but you have to be a Noel Coward to get away with that.

* * *

I'm sorry to be a bit overloaded on the negative side this week—I'm not always—but I am amazed at the puerile stuff displayed in the "Can You Beat It" programme. Still, I suppose it caters for the "Happidrome" fans. Best part of the show by far is the music of Jimmy Bailey and Ivor Dennis at two pianos. Pity they can't do the whole half hour with one or two comedy spots by some of the able comics who don't seem to register in the programme at present.

* * *

Billy Hey has a nice little band at the New Victoria Ballroom, Bradford. They have broadcast in Saturday Night At The Palais and are playing to capacity business in spite of these bad times. Billy has a fine clarinet virtuoso in the person of Les Wilburn and many of the band's numbers are arranged to spotlight his talent.

* * *

The public's taste in Bradford definitely favours the sweeter, more commercial sort of music, with Latin American music rapidly gaining favour. Billy tells me that this sort of music is the only sort to gain applause at the end of a dance. I found this to be so at the Astoria Dance Salon, and I must say I think it's a great pity that dancers have stopped applauding at the end of the dance, because it takes away a lot of the atmosphere and denies the band that certain feeling of service and appreciation that should exist between dancers and musicians.

* * *

Mickey Webber certainly has got a nice place in his Bray House Club, just off Jermyn Street. It's got a very good atmosphere and Barry Wicks and his Quintet supply just the right kind of soft, swingy music. Barry is playing terrific vibes these days and with piano, bass, guitar and drums to back him, the resultant sound is quite the most pleasing I have heard in a West-end spot for ages.

* * *

A certain sax player, away with a well-known dance band at a seaside resort for the season, is noted for his loyalty to his fiancée. One day he received a colour letter telling him she was going to marry someone else and would he please return her photograph. He was so upset by this treachery that all the boys in the band rallied to avenge their pal. A collection of photos, snaps and pin-up girls was made from every fellow in the band, and they were duly sent in a large parcel to the fickle fiancée. When she opened the parcel, she found a note which read: "Please pick out your photo and return the rest to me. This is a little embarrassing, but I don't remember which one is yours."

* * *

And lastly, although not connected with show business, here's a little yarn I heard while relaxing around, and I thought I'd pass it on. When a young lieutenant was posted to Germany, by error the date in the London Gazette appeared as April 1st, 1041, rather than April 1st, 1947. After a few pleasant hours in the Mess, his fellow officers persuaded him to apply for back allowances and pay. The application was made out on the correct official form, quoting the necessary paragraphs from King's Regulations. Next morning the young officer received with horror what he had done, and was filled with trepidation as to the outcome—a court-martial?

Weeks later the reply came: "Your application for allowance dating back to April 1st, 1041, has been found to be in order and your account has accordingly been credited with £39,999. You appear, however, to have overlooked Paragraph Eleven of King's Regulations under which a commanding officer is personally responsible for any guns or horses lost in action owing to his negligence. If the commanding officer is killed, his responsibility devolves upon the surviving officer senior in seniority. Your letter proves conclusively that you are the sole survivor of the Battle of Hastings (1066 A.D.), where 20,000 horses valued at £2 each were lost by negligence. The responsibility for payment of £40,000 therefore, falls on you. I have accordingly adjusted your account to the extent of a net debit of £1."

American bandleader Fred Waring who is heard regularly with his Pennsylvanians over N.B.C.

Accordion Times

Edited by J. J. BLACK

JUST a month ago I invited my readers to co-operate with me in advising a lady reader who asked whether she was too old to take up public entertaining as an accordionist at the age of 45. She also asked for advice on the choice of a suitable programme of songs and music which would make a first-class show.

The price of a accordion music to the value of 7s. 6d. is awarded to Mr. Fred Shaw, of Belfast, who sent a most helpful letter on the subject.

In the first place, writes Mr. Shaw, our lady reader is most definitely not too old to start on her own as a professional accordionist. Her sex matter very little, although a wise choice of attire can assist to a great extent. But it is what the audience hears from her instrument that matters, which brings him to the question of music suitable for her programme.

"My advice, as she will most likely be playing to a lady like her own district, is to avoid playing the same solos as the other accordionists in the district. Keep off the most popular numbers which are overplayed, and become boring to most audiences."

It is wise, continues Mr. Shaw, to open with a lively march, such as "Old Comrades," by C. Leike (and here the piano copy is in a much nicer key than the accordion arrangement; it opens in E flat major, and closes in A flat major).

After that, continue on the same lines with something light and lively, like "Dancing Fingers" by Gerlach, after which the audience should be sufficiently interested to hear music of a deeper classical nature; and for this he suggests an Overture, but here again avoid the overplayed ones like "Poet and Peasant" and "Barber of Seville." He recommends the "Lustspiel Overture" by Bela-.

Mr. Shaw thinks that by now the audience should be in a mood to sing, so the soloist should play a few of the most popular numbers of the day and then go back to some of the everpopular songs, like "Rose Marie," but keeping off the hackneyed ones like "Daisy Bell." End now with some number like "Pietro's Return," by Deiro, which shows off the instrument to perfection.

"If you are encored, do not play popular dance music or the audience will be disappointed. I would suggest the 'Waltz Espana' by Waldteufel, or a polka like 'The Band Boys' Polka,' by Kotscher.

"Finally," says Mr. Shaw, "do not tire the audience. Fifteen minutes is ample. Let every piece you play be a little better than the last one, and so avoid that bad dream which haunts all professional accordionists — an anti-climax."

* * *

Another good letter on this subject comes from Mr. Richard H. Hinchcliffe, of the Bokays Concert Party, St. Helens, Lancs., to whom I am sending a small consolation prize. Here is Mr. Hinchcliffe's letter:

"My advice to your lady accordionist is—definitely to take up public entertaining.

"If she not adding the variety stage, but join a good local concert party—dates such as church concerts, club dinners, presentations, etc., are usually plentiful, and if handled properly, very lucrative. Furthermore, individual bookings may come out of these, though personally I do not care for free-lancing; in a party the hard work will be done for her, also it is much more enjoyable.

"I prefer my artistes to play without music, unless the pianist should use copies. A repertoire of three or four good pieces, with some 'fireworks' if possible, not, I hope, 'Orpheus' or 'Black Eyes,' and some popular chorusses as a standby.

"No, lady—you are not too old —but try and get amongst people of your own age, and NEVER try and outshine the twenty-year-olds—in looks anyway."

* * *

I have received an interesting letter from Mr. C. H. Hartland, Secretary of the Ruspidge Accordion Band. He hopes that contests will soon be commenced throughout the country for accordion bands, and feels that the present time they have been "pushed into the background and forgotten."

He points out that the accordion band cannot compete with mixed bands, because it plays a definite style of music. Also, the amateur accordion band cannot hope to reach the same standard as a professional band, as the players cannot give the same amount of time to practice. Many of them do a hard day's work in the mines or other industry.

The possibility of promoting Accordion Band Championship Contests in the form of a Cup Headquarters, both of "Musical Express" and the National Accordion Organisation, and it is hoped that important announcements in this connection may soon be far distant.

* * *

Reader will be interested to have the following details of forthcoming concert arrangements of our most famous accordion virtuoso, Toralf Tollefsen: September 20, Harold Fielding Concert at Wembley; 21, Celebrity Concert in the Albert Hall; 25, Leas Cliff Hall, Folkestone; 26, Pavilion Hall, Hitchin; October 1, Town Hall, Lewes; 2, Athenaeum Hall, Bury St. Edmunds.

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Strangely enough the above statements are TRUE!

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BIG FIRE AT KEITH PROWSE

Saving copies of "Now is the Hour"

"Musical Express" picture of members of Keith Prowse staff rescuing copies of "Now is the Hour" from the charred basement of their Poland Street branch.

LAST Friday morning, at 9.15 a.m., a fire started in the basement of Keith Prowse's Poland Street branch. When Mr. Campbell Smith, Assistant Managing Director of Keith Prowse called in the Poland Street branch prior to visiting the Bond Street branch, he found the staff busy with fire extinguishers. The fire, however, got out of control, and the fire brigade had to be called. The basement was swamped with water and telephones were out of action for one and a half hours. This meant that for the first time in the history of the firm no theatre tickets were bookable during that period. The staff made every effort to save stock, and one of the members had to be dragged out due to suffocation. Thousands of copies of "Now is the Hour," prepared for week-end deliveries, were carried from the scene of the fire to a safe part of the building.

GOLF CHALLENGE DATE FIXED

The challenge golf match between the Skyrockets Orchestra and Jack White and his band has been fixed to take place at Sudbury Golf Course on September 25, at 10 a.m. This should prove to be a very keen match, as members of both teams have excellent reputations as golf enthusiasts.

Munro Band Broadcasting

Ronnie Munro and his Orchestra will be broadcasting from Butlin's Camp, at Ayr, at 10.30 p.m., on September 25, in place of Oscar Rabin. The band will also be broadcasting on September 26, from the Glasgow Studios, at 6.15-6.40 p.m.

TEMPLE BAND ON THE AIR

Nat Temple and his band who finished a successful stay at Butlin's camp this week, had their first broadcast under the auspices of the B.B.C. Dance Band Department this Thursday, September 18. On the broadcast, Temple featured the vocalists, being Helen Mack, Ken Graham, Roy Dexter and his camp discovery, Beryl Turner. Temple will commence a tour of the country on September 29, when he is due at the Pier Pavilion, Redcar, for the week. On October 5, he will play at a Sunday concert at the Odeon, Newcastle, followed by a week at the Seaburn Hall, Sunderland.

ROSEN OPENS DOLPHIN SQ. RESTAURANT

Joseph Rosen, who has been leading his quartette at the small Dolphin Square Restaurant, will play in the main restaurant of this well-known residential block of flats when it re-opens after a number of years this Saturday, September 20. On October 6 Rosen will pay a return visit to Bentalls, of Kingston, at which date he will augment to a seven-piece band.

MARK HAMBOURG AND SOLOMON at FILM SHOW

Among the many musical celebrities present at the special showing of M.G.M.'s "Song of Love" were famous pianists Solomon and Mark Hambourg. Here they are seen discussing the amazing dubbing portrayed in the film.

PREMIER TO CHANGE RETAIL SALES ADDRESS

On September 29, Premier Drum Company's retail sales and service departments will be taken over by Selmer Musical Instruments Ltd., Selmer House, Charing Cross Road, to complete a comprehensive drumming service. Trade and technical correspondence will be dealt with by the factory at South Wigston, Leice.

Bandleader's Gesture to his Vocalist

When Felix Mendelsohn recently played at the Ritz Cinema, Birkenhead, he mentioned to bandleader Reg Edwards that he was looking for a good vocalist. Edwards suggested to him that he hear his own singer, Roy Edwards. An audition was arranged and resulted in an offer being made which, of course, was accepted. Reg Edwards, who is currently playing with his band at the Liver Inn, Rhyddlog, tells us that he is now looking for a new vocalist. He feels that this will give Roy Edwards the big chance he is looking for, and that he could not hold him in those circumstances. Any male or female vocalist interested in joining the band can contact him at the Liver Inn, Rhyddlog, near Mold, North Wales.

Heath Breaks Ten-Year-Old Record

During his one-night stands last week Ted Heath broke a ten-year-old record previously held by Henry Hall when he played to two thousand five hundred people at Trentham Gardens. Admission was five shillings. At Wimbledon, the doors were closed and six hundred people had to be turned away. Latest date to be added to those already printed in this newspaper is the Embassy Cinema, Bristol, on October 5. Trentham Gardens have also booked a return visit of the band for November 7.

BRITISH PART IN THE ITALIAN FESTIVAL

The British Council has arranged for members of the Dolmetsch family to give a concert of early English music at Perugia, Italy, on September 29, as part of a Festival of Sacred Music.

The group consists of four members of the Dolmetsch family (Carl, Marie, Cecile and Nathalie), who play recorders, viols and viola da gamba, and a harpsichordist, Mr. Christopher Wood. Their programme is of English music composed from the Tudor period to 1650. Mr. Keith Falkner, British Council Music Officer in Italy, will contribute a group of Purcell songs.

SONG PEDLARS RECORD FOR DECCA

That fine vocal outfit, The Song Pedlars, this week made their first record for Decca with Denny Dennis and the Bob Farnon Orchestra. The title is "Chi Baba," and will be released in October. The outfit has earned in the short time it has been in existence a reputation of being one of the best vocal quartettes in the country.

MORE RADIO DATES FOR HERMANOS DENIZ

Following their first highly successful broadcast the other week (the Hermanos Deniz, led by well-known guitarist Frank Deniz, will again be heard on the air when they broadcast on October 3 from 1.40-2 p.m.

PROMS: By M.E. Critic MALCOLM RAYMENT

The final week of the proms was perhaps the best of the season. On Monday, September 8, Basil Cameron and the L.P.O. gave a remarkable performance of "En Saga"—the first of Sibelius' series of orchestral masterpieces. This work requires great subtlety and delicacy in performance and, when given as it was on Monday, is brilliantly effective. The three scenes from Stravinsky's ballet, "Petruschka," which followed, were equally well played, and one's only regret was that the complete work was not performed.

On Wednesday and Thursday important piano concertos by young composers were heard. One by the American, William Schuman, and the other by British-born Humphrey Searle. Schuman is a composer with a strong dramatic sense, and his concerto is in the nature of a large scale tone poem for piano and orchestra. Iris Loveday was the soloist, and it is to be hoped that her trouble in learning this work will be rewarded by many performances. Searle, probably due to the influence of the late Anton von Webern, is more concise in his ideas and more sparing in his orchestrations than Schuman. But it is obvious that he has something individual and important to say. His concerto has a logic of its own that runs through it until the very last pages, where it seems to lapse somewhat and becomes rather conventional. Mewton-Wood was the soloist in this most exacting work.

As usual last Friday, the programme included, or perhaps I should say centered around, Beethoven's Choral Symphony. This year's performance by the L.P.O. were infinitely better than that of last year. The singers had their quota of top note trouble, but this one expects in so difficult and high pitched a work. Edmund Rubbra's "Festival Overture" which followed, did not seem to merit special attention.

On Saturday the season ended. The orchestra, which was the Hallé and Beecham Orchestra in turn by Sir Adrian Boult, Stanford Robinson, Sir Malcolm Sargent and Basil Cameron. Natasha Litvin made a first appearance at the proms playing Mendelssohn's First Piano Concerto. The penultimate work, Jacques Ibert's "Escales" (Ports of call) might well be heard more often in our concert halls.

The general impression given by the fifty-third season of the proms is that British music is making is definitely on the increase and this being so, the need for a really large concert hall in the heart of London is greater than even.

ORCHESTRAS EXISTENCE THREATENED

THE existence of some of England's leading symphony orchestras is threatened. So serious is their financial position that only immediate increased grants from public bodies will enable them to continue in their present form.

The finances of the four full-time independent symphony orchestras (City of Birmingham, Halle, Liverpool Philharmonic and London Philharmonic) are analysed in a broadsheet* published on behalf of the Arts Enquiry by P.E.P. (Political and Economic Planning). It is shown that the costs of running a permanent orchestra, on the basis of salary scales agreed with the Musicians' Union and owing to the general rise in living, transport and promotion expenses have increased enormously and are still rising. Income from concerts, however, cannot increase to any appreciable extent, owing to the limited size of concert halls and the impossibility of further raising prices or of giving more concerts.

Even with their grants from the State (given through the Arts Council) and from Local Authorities, all four orchestras are likely to show net deficits on the 1947-48 season. The L.P.O. showed a net loss of £13,500 for 1945-46; including accrued liabilities, the orchestra's total liabilities at the end of the 1946-47 season are estimated at about £20,000.

In view of the cultural importance of music and the popularity of orchestral concerts with the public, it would be a national disaster if the leading orchestras were compelled to lower their present high standards or lose any of their players. In order to avoid this the broadsheet recommends the following action: emergency grants from the Arts Council to wipe out accumulated deficits; increased annual grants from the Arts Council and Local Authorities; a guarantee of permanence, which could possibly be provided by some form of incorporation; a review of the complicated legislation which determines the powers of Local Authorities to support orchestras.

In addition, the Arts Council should co-operate with other interested bodies to work out a policy designed to secure stability for all the leading orchestras of Great Britain and to ensure that all parts of the country are adequately provided with orchestral music.

*Economics of the Orchestra, obtainable from P.E.P., 16, Queen Anne's Gate, S.W.1. 2/- post free.

LEONARDO AND KING AT REGENCY

Don Leonardo and his Carribeans and Frank King and his Orchestra, opened at the Regency Club last Monday. Leonardo is the band that Gino Arbib brought to this country several weeks ago and who have created such a sensation with their genuine calypsos. King was resident at the Palm Court Hotel, Torquay, last year, prior to going abroad.

RABIN & LOSS for ALBERT HALL

Oscar Rabin and his Orchestra and Joe Loss and his Orchestra, will be appearing at the Albert Hall, on October 8, for the Farmers' Ball. Rabin has just returned from a successful season at Yarmouth and the band will be remaining in town for the next six months, concentrating on broadcasting, recording and television, together with one or two out of town dates. Frankie King, drummer with the outfit, has just returned after his recent illness.

ROSE ROOM ANNOUNCEMENT

The Rose Room will be held as usual at the Chatelain Restaurant, 37, Gerrard Street, this Sunday. The Rose Room Trio will play for dancing, and David Miller will, as usual, be the host.

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ITALIAN VISITOR

Maestro Domenico de Paoli, leading Italian authority on music and music critic, has arrived in Britain for a three weeks' visit under British Council auspices. Having visited the Three Choirs Festival at Gloucester, he will next visit the Norwich Festival from September 23 to 26. While he is here he will be collecting material for three books he is writing, including one on Gelic songs and folk music.

STOP PRESS

Ink Spots now reported having overcome difficulties with management to joint satisfaction of all parties.

* * *

Munn out—Andrews in at Orchid Room. Several musicians from Munn Band joining Andrews.