

'Miss Annabelle Lee' and 'Pig Latin Song' Among Newest Sensations Put on Sale

'Cecilia,' 'The Girl With the Three Blue Eyes,' 'Hospital Type Song' Also Capture Public

By DONNA MIKELS

TWO GIRLS with a "new sound," both vocally and from the keyboard, are out with a couple of new waxes. The "chick" sensation, Rose Murphy, employs the same squalls and stomp techniques which made her "I Can't Give You Anything But Love" a hit in her new Majestic disc. On one side she sings and beats the ivories on "Miss Annabelle Lee" and follows up with another oldie, "Cecilia." There's not much variation from her original pattern and either side should please the disc-addicts who made her initial platter a sell-out.

Nellie Luther, the "Real Gone" gal, is at the peak of her popularity won from the "Real Gone" recording and ensuing hits. Not likely to detract from her popularity is her "Pig Latin Song." Nellie does quite a bit of long-drawn-out, a little bit of her injecting Pig Latin into her lyrics. Or better still, don't imagine it—go hear it.

ANOTHER VOICE—PIANO combination that's good but totally different from the Murphy-Luther style is radio's newest comedy sensation, Abe Burrows. Decca has made an album of some of the choice comedy tunes by Burrows, the guy who dreams up such tunes as "Oh How We Danced on the Night We Were Married," "I Needed a Wife Like a Hole in the Head."

Listeners to his radio show will recognize such satiric bits as "The Girl With the Three Blue Eyes," "Hospital Type Song," "Ron, Ron, Ron" (a takeoff on the French crooner), "Memory Lane," "The Hotel Type Song," "Tokyo Rose," "Stationary Type Song," and "The Pansy in My Garden."

My favorite is his two-sided parody of a movie travelogue, "Waukeeshaw Natural Bridge."

Other new releases are: RCA-VICTOR—Tommy Dorsey's newest, "Sentimental Rhapsody," a tune which grew from Alfred Newman's theme melody for the film "Street Scene." Audrey Young sings the vocals and there's some flowing Te Deum, Plattermate is "I Can't Make Money Dreaming," a pretty tune sung by Harry Prima and the Clark Sisters. I like "Hooray For Love," a swingy hit that's being widely recorded. Tony Martin handles it nicely and teams it with a sentimental old tune "Was Written in the Stars." Another new Martin disc is "For Every Man There's a Woman" and "What's Good About Goodbye." Tony is starred in the film "Casbah" from which all four tunes are taken.

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Delius Records Are Excellent

Album Includes 3 Major Works

By CHARLES WEDDLE

Current schedule releases

Whether they fit into your collection depends on your individual tastes. They're worth the time required for a demonstration at your record shop.

DELIUS: Sir Thomas Beecham directs the Royal Philharmonic Orchestra in a new "Delius Society Set." The recordings were made in England under auspices of the Delius Trust.

This album includes Concerto in C Minor for Piano and Orchestra. This is one of the young-

man's earlier works. The soloist, Betty Beecham, is the soloist. Based on American Negro folk songs, the concerto reflects influence of the many years spent on his Florida plantation.

ALSO INCLUDED is "Marche Caprice," slightly Oriental. Frederick Delius at his finest is represented by "A Song of the Hills." It was composed in 1911-12 when Delius was at the height of his mature genius. Delius uses a chorus of human voices in this work. No words are sung. The voices blend from time to time with the orchestral fabric; they represent Man in Nature.

This album carries on the high standard of the earlier Delius recordings. Mr. Beecham, well-performed, excellently recorded.

Twelve 12-inch sides; Victor Red Seal album DM-1185.

HADES MUSIC: The Boston Symphony Orchestra plays Tchaikovsky's dramatic "Francesca da Rimini." This is a symphonic fantasia; a musical description of an episode in Dante's "Inferno." The winds of hell, the lamentations of lost souls, the story of the love which ends in death are all in the music. But it isn't horrible. Recording, excellent.

Six 12-inch sides; Victor Red Seal album DM-1179.

MINNEAPOLIS SYMPHONY plays Schumann's "Rhenish" Symphony (No. 3 in E-flat). This recording is a dynamic performance, directed by Conductor Dimitri Mitropoulos. You may consider this a high spot among current recordings; be sure to hear it.

Eight 12-inch sides; Victor Red Seal album DM-1184.

PIANO: E. Robert Schmitt, pianist, plays "Pavane for a Dead Princess," by Ravel and "Reverie" by Debussy. (Victor record 12-0066.)

VOCAL: George London, bass, sings "Abraham, My Son" and "Mr. Lincoln and His Gloves." (Victor record 12-0238.)

Col. Rossow Attending Course at Harvard

Col. Robert Rossow, superintendent of state police, is attending a seminar on the administrative problems of homicide investigation at the Harvard Medical School. Heads of nine state police organizations also are present at the seminar which will close Saturday.

Recordings of Two Modern Short Operas Now on Sale

COMPLETE recordings of those two modern short operas, "The Medium" and "The Telephone," which have created such a furore in both musical and theatrical circles, were announced several months ago, and the albums are now at hand.

They are something decidedly new and different, to say the least, and may be heard by those who wish to keep abreast of the latest in modern opera.

The road company presenting them has already played Cincinnati and Chicago, and a number of Hoosier music-lovers have journeyed to those cities to hear them; but so far Indianapolis has not been favored. And by way of fair warning, they are not calculated to appeal to the devotees of the "Student Prince," "Blossom Time," "Red Mill" type of music.

"The Medium" and "The Telephone," by Gian-Carlo Menotti, produced by the Ballet Society, with the vocalists, Evelyn Kellogg, Beverly Dame, Catherine Mastic, Frank Rogier and Marilyn Cotlow, and orchestra conducted by Emanuel Balaban. (Columbia, MM-726, ten 12-inch records in two volumes.)

"THE MEDIUM" is a half-raising melodrama about a mother and father who visit a medium in the hope she can evoke their dead 2-year-old son from the spirit world.

The medium is an impostor, but in the midst of the fake seance, she seems to feel a cold hand at her throat. Is it of natural or supernatural origin? The medium never finds out, but a growing terror takes possession of her.

Marie Powers' performance as Madame Flora, the medium, was described by Tallulah Bankhead as one of the greatest she had ever seen, while Arturo Toscanini was so intrigued by the modern score that he attended at least three performances.

"THE TELEPHONE" is a light and satirical one-act curtain raiser about a man whose marriage proposal to the girl he loves is constantly interrupted by the telephone. He finally has to take recourse to the telephone to win her. It is good fun, and quite a contrast to the play of ideas in an eerie setting in the companion opera.

Mr. Menotti made theatrical and musical history in writing them, while Columbia made recording history by choosing them as the first American operas to be recorded in their entirety.

Brahms: Symphony No. 2 in D Major, Op. 73, played by Arturo Rodzinski conducting the Philharmonic-Symphony Orchestra of New York. (Columbia, MM-725, five 12-inch records.)

A NEW RECORDING of a favorite symphony that is loved for its sunny mood and pastoral charm. The poetry and grace of the music seem to symbolize the Viennese countryside and German lake region where it was composed.

Mr. Rodzinski, who recorded it while still conductor of the New York Philharmonic, gives it a handsome, extravagant symbol of the emptiness and pretentiousness of the czarist court.

It employs the rich Russian musical traditions of that era in five entr'actes and interludes named Waltz, Nocturne, Mazurka, Romance and Galop. The sixth side of the album is given over to the well-known and ever-popular "In the Village" from Tchaikovsky's "Caucasian Sketches," Op. 10.

This is the first appearance on records of Stokowski as conductor of the New York Philharmonic, and is an appropriate debut, as he is famed for introducing many contemporary Russian works in this country.

—H. W. M.

Bradford DeMarcus Heads Pearson Record Library

New Manager Once Played With Whiteman, Was Known as 'Boy Wonder of Saxophone'

If the new manager of Pearson's record library shuffles through some of the shop's dusty discs, he may find some that he cut when he helped pioneer the popular music recording industry.

For that new manager, whose appointment was announced today, is Bradford (Red) DeMarcus, the Indiana musician who won the nickname of "boy wonder of the saxophone" back in the roaring Twenties when he played with Paul Whiteman, Emil Coleman, Gus Henschen, Henry King and many others.

Earl J. Baier, vice president and general manager, announced the appointment of Mr. DeMarcus today, to direct the department, buying and merchandising of records, record players and accessories.

Deal With Loper. One of the first things the new manager did was to arrange a deal with "Vincent"—Vincent Loper—for exclusive distribution rights to the new album of Vincent Loper favorites.

"This is for our older younger generations," Mr. DeMarcus said. "There are a lot of us who would rather hear 'Vinnie on the Keys' and 'Kitten on the Keys' than the new be-bop rhythms."

Mr. DeMarcus began his musical career in his hometown of Danville, Ind. When he was five he played cornet in one of the first movie houses for 30 cents a night to pay for his "15.00" Coats.

Takes Up Violin. The strain of playing "Dixie" and "Star Spangled Banner" nightly was too much for his baby teeth. When they went, his musical career was over, as far as the cornet was concerned.

He took up the violin and cello through grade and high school and entered Indiana University about the same time as Hoagy Carmichael and Johnny Johnston, (the pianist and New York one leader; not to be confused with the crooning maestro).

Once again, "Bobby" as he was then called, found music makes money for tuition. He took up record instruments and at 17 booked his own orchestra into West Baden Hotel at French Lick.

Recorded With Whiteman. He studied and graduated from the saxophone, but not from I. U. He next popped up in New York where his musicianship won him a top spot with all the phonograph companies of that time, 14 in all.

By this time the nickname "Red" had been tacked on him for reasons still obvious—and he recorded as "Red" DeMarcus with Paul Whiteman, followed by a period of playing with every top "society music" orchestra of the time.

His recording career took him to London, England, where he recorded for the four major companies there and played at the Savoy.

It was while with the Savoy orchestra in 1923 that he took part in the first trans-Atlantic broadcast of a "live pop" orchestra.

Moved to Hollywood. Later, as the old bands split up, he went to Hollywood where he played all the large supper clubs and drifted into radio. He

Maid of Cotton's Winning Smile Saves the Day

WASHINGTON, Mar. 9 (UP)—

The South can be happy today that it picked a "Maid of Cotton" with a winning smile.

She flashed the smile and averted what might have become an embarrassing moment for the cotton industry at her big press reception last night.

The fact is the "King of Cotton" showed up in a woolen suit. And he wore a satin-silk tie.

But nobody noticed. The "Maid," Matilda Nail, an attractive 19-year-old blue-eyed blond from Ft. Worth, Tex., was there with that smile and 100 male newsmen clustered around her like bees to honey.

The handsome "King," Jack Tunstall, 28, also of Ft. Worth, confessed his error.

"I would have worn a cotton suit," he said gloomily. "But nobody told me to."

Operatic Ambitions Lead to Larceny. NEW YORK, Mar. 9 (UP)—Ambitions to sing in the Metropolitan Opera were the downfall of Gerard Bercler, 36, an assistant paymaster of the Hotel Barclay.

Police said today he was held on charges of grand larceny and forgery for embezzling over \$14,500 from the hotel. Police said he spent the stolen money on singing lessons and making contacts in the operatic world.

Repeal of World War II excises would reduce taxes on furs from 20 to 10 per cent; jewelry from 20 to 10 per cent; transportation from 15 to 10 per cent; toilet preparations from 20 to 10 per cent; and luggage and purses from a 20 per cent retail tax to a 10 per cent manufacturers' tax, Mr. Landis said.

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