



THE HIGH ROYALTY... HARMONICS... FOR ALICE AND TONY...

MUSICAL EXPRESS

FRIDAY, MARCH 11th, 1949

No. 127

PRICE FOURPENCE

PAUL ADAM'S RESIGNATION

PAUL ADAM'S RESIGNATION FROM THE MILROY CLUB AFTER RESIDENCE OF THREE YEARS, PAUL ADAM ANNOUNCES THIS WEEK THAT HE WILL TAKE HIS FULL BAND, WITH THE EXCEPTION OF HIS BASS PLAYER, INTO THE EXCLUSIVE ASTOR CLUB. HE WILL COMMENCE AT THE ASTOR ON MARCH 21 AND WILL TAKE THE PLACE OF JACK WALLACE AND HIS BAND.

Adapted from Musical Express that he leaves the Milroy on the very best terms with the management and that he has had a very happy three years' association with that club. His line-up will, of course, consist of Bernie Fenton piano, Frank Holmes baritone and vocals, Jackie Bonser and Chris Gordon alto, Norman Farnham and Jimmy Power tenors, Ray Davis trumpet, Geoff Loftis drums and a bass player who has still to be fixed.

★ BOPPIN' ★ AT THE ★ CLUB I ★



TONIGHT AT DARLINGTON... BANDS drawn from Northumbria... YORKSHIRE... DARLINGTON...

AMSTELL IN JAZZ CLUB... Billy Amstell will be heard in "Jazz Club" this Saturday with the Jock Bain group...

MANCHESTER GIVES LONDON EXAMPLE OF FLAWLESS ORCHESTRAL PLAYING... THE Hall Orchestra, with its conductor, John Barbitroll, paid one of their all too rare visits to London on Friday...

LEO FULD RECORDS WITH REVEL TERRY... THE internationally famous singing star, Leo Fuld, has recorded four sides for the London Label...

BARTOK PUPIL AT WIGMORE... GEORGE TABANELLI, the Hungarian pianist and pupil of Bartok, deserved a better audience and, incidentally, a better conducting place than he received at the Wigmore Hall on Monday...

FILM MUSIC RECITAL... Francis Chagrin gave a recital in his first music recital by inviting his audience to a private film show at the Hammer Theatre, Wardour Street...

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BEECHAM AND ROYAL PHIL FOR EDMONTON

A concert of outstanding importance will be held on Sunday, March 20, at the Regal Cinema, Edmonton, when Sir Thomas Beecham and the Royal Philharmonic Orchestra, with the Edmonton Society, will go to the outskirts of London to give a concert to the people of Edmonton and the surrounding districts prior to his performance at the Royal Albert Hall.

TITO BURNS RENAMES HIS OUTFIT

While touring the provinces recently with his Sextet, Tito Burns noticed that billing was being given as "Tito Burns and His Sextet" instead of "Tito Burns and His Quartet" as he had decided to drop the bass player and the trumpet player.

JACK JACKSON DOING SOLO ACT

COMMENCING MARCH 22, THAT POPULAR RADIO PERSONALITY, JACK JACKSON, WILL OPEN FOR A WEEK AT THE PALACE THEATRE, BLACKPOOL, AS A SOLO ACT. DURING THAT WEEK THE FILM HALL IS TO BE HELD IN HIS HONOUR.

On March 21 Jack Jackson will complete the Eric Robinson television star programme at the Empress Hall, Earl's Court. Last Sunday he was asked to present a programme at the Music Lovers Society of Halesbury College, on which he was joined by the late Sir John Gielgud.

D'AMATO ON SHOW PARADE

CHAFFIPPE D'AMATO and his orchestra, which has been booked to supply the music for the first broadcast of the new series, "Show Parade," which will be heard next Monday, March 14, at 8.30 p.m. in the Light Programme and Tuesday, March 15, at 7.15-7.45 p.m. also in the Light Programme.

THE LATEST CHAMPIONSHIP DEVELOPMENTS... ORCHESTRATIONS NOW READY BACKED WITH THE FAMOUS 'EVERGREEN' "SIDE BY SIDE" arranged by JOHNNY WARRINGTON... THE WHOLE COUNTRY WILL SOON BE SINGING "TILL ALL OUR DREAMS COME TRUE" (Waltz) INTRODUCED OVER THE AIR BY GERALDO and his Orchestra... EVERY PIANIST SHOULD HAVE CONCERTO IN JAZZ BY DONALD PHILLIPS... LAWRENCE WRIGHT (DENMARK STREET, CHARING X RD., LONDON W.C.2)

JOHNNY DENIS FOR MUSIC HALL SHOW

THE FORTHCOMING STAGE TOUR OF JOHN SHARMAN'S "MUSIC HALL" AFFORDS A VERY BIG VARIETY OPPORTUNITY TO VERSATILE GUITARIST-VOCALIST - WHISTLER, JOHNNY DENIS AND HIS BANCHEERS. TO GET TOGETHER WITH NETTA BOWEN AND THE CACTUS KIDS, THE RANCHERS HAVE BEEN SOLELY APPOINTED TO APPEAR IN THIS STAGE VERSION OF THEIR OWN MUSICAL ACT, BUT WITH FAMOUS B.B.C. FEATURE WHICH HAS BEEN PRODUCED BY JOHN SHARMAN FOR THE PAST 25 YEARS.

CAB KAYE TAKEN ILL

HARRY DAWSON, of New Century Artists, informs that Cab Kaye is in hospital. He had a serious attack of hay fever last weekend and is now in hospital for this. On Monday, when he was taken to a hospital, he was unable to get to the hospital and was taken to a hospital on Monday. He was taken to a hospital on Monday. He was taken to a hospital on Monday.

MUSICAL FESTIVAL OF FRETTED INSTRUMENTS

ON March 13 and 14, 2,000 players marking the centenary of the invention of the guitar, etc. will travel from all parts of the country to London for the Twentieth Century Musical Festival of the British Federation of Handicrafts, Musicians and Contractors.

B.B.C. AUDITION FOR CONTEST VOCALIST

At the Musical Express "Three Counties" National Dance Band Championship held at Clitheroe on Saturday, March 12, David Miller, promised Ray Clark an audition on the New Meter Band Orchestra of Stroud, winners of the large amount of money on March 7, and the decision of the panel of judges is now awaited.

ONE-NIGHTERS FOR CASSIDY

After a very successful season at the Casino Theatre, Clonsilla, Leary Cassidy and his Orchestra are now doing one-nighters at the Casino Theatre, Clonsilla, Leary Cassidy and his Orchestra are now doing one-nighters at the Casino Theatre.

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RITA WILLIAMS FORMS NEW VOCAL GROUP

THE new singer, Rita Williams, informs us that she has formed a new vocal group consisting of herself, Joyce and Jeanette, and a quartet of vocalists, one of which will be called the "Bobettes".

LEO FULD RECORDS WITH REVEL TERRY

THE internationally famous singing star, Leo Fuld, has recorded four sides for the London Label. On these recordings he is accompanied by the Revel Terry quartet, with whom he first came in contact at the Rock Club, where the quartet is a resident.

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GEORGE TABANELLI, the Hungarian pianist and pupil of Bartok, deserved a better audience and, incidentally, a better conducting place than he received at the Wigmore Hall on Monday...

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MANCHESTER GIVES LONDON EXAMPLE OF FLAWLESS ORCHESTRAL PLAYING

THE Hall Orchestra, with its conductor, John Barbitroll, paid one of their all too rare visits to London on Friday, March 4, when they appeared at the Albert Hall. The programme included "The Swan of Tuonela" by Sibelius, in which the cor anglais solo was Patricia Stanfield, Vaughan Williams' "Serenade" and "The Pastoral Symphony" by Beethoven.

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Accordion Times and Musical Express Editorial and Advertising Offices 33, King Street, London, W.C.2 Telephone: — TEL-PAK 4983-7

JACK SMITH PALAEIUM WITH FRANK DEVOT!

By MALCOLM RAYMENT

THE month of March is the month of "Wozzeck". It was on March 14, 1924, that Sir Arthur Schnitzler's first performance in England of Alban Berg's opera. Now, in March, we are to see the first performance in the B.B.C.'s series of "Masterpieces of the Twentieth Century". The whole will be broadcast in the Home Service. On the following Friday a similar performance will be relayed in the Third Programme. In addition, the Concerts for Herbert Morrison will introduce fifty minutes of extracts from the opera at 8 p.m. on Monday. The programme, and on Thursday, the fourteenth, Edward Saville-West will give a talk on the libretto. George Footasny, in the same programme. The performance will again be conducted by Sir Arthur Schnitzler, and the principal singers will be Heinrich Hillme (Wozzeck), Susanna (Marcelle), Franz Lehmann (Hauptmann—the captain), Oskar Kraus (the doctor), Hans Vogel (Andreas) and Elizabeth Roadman (Margaret). Furthermore, Columbia has issued, on L.R.C. 112, a recording of the "Fragments from 'Wozzeck'" played by the Philadelphia Orchestra, conducted by Eugene Ormandy, with Gertrude Hilda (soprano).

THE VOICE

IS ALL WELLS? Music is music and politics are politics and never the twain shall meet. Readers of Musical Express are familiar by now with the political beliefs of many of the Union's individual and executive figures. They should have no bearing whatever upon the main common objective — to find unanimity for musicians. But there would appear to be a modicum of unrest within the administration that cannot be mistaken for the usual friction always existent between factions of diametrically opposed beliefs. It is interesting to note that the Union's interest to which I refer has its manifestation in apology, explanation and justification. I am told, for instance, that Mr. X has the urge to issue a manifesto upon the subject of expelling his executive figures. These are the starting-points of my office as we go to press. Were it possible to make music our exclusive business such a state of affairs need never have been important to them than their music. I have often wondered just how long we could keep our ears shut to the views of our widespread readers to matters musical. We are now rapidly reaching the time for a showdown.



Star of his own five-time-weekly CBS show sponsored by Oxydol, singing star Jack Smith goes over an arrangement with The Clark Sisters prior to putting the song on disc for Capitol Records. Jack is currently attracting the nickle into America's saloons with his version of "Summertime". He is slated to hit the London Palladium some time this summer along with his maestro, Frank DeVot.

GET ON OR GET OUT

The entertainment business, especially its great musical counterpart, will be the first to feel the adverse effects of a country's economic slump. It is in this country that the burden of depression has been most heavily felt. For this very good reason there has been a noticeable decline in the number of musicians who are to be seen at the London Palladium. Long have we heard the battle cry, "Employment for all — Better wages — Better working conditions." Then let's get on with it. If those in important positions in the Union have consideration greater than their own, let them get out for their own practical sense to the musical community of this country in its hour of trial.

PUBLIC INTEREST

The National Dance Band Championship, presented by Lovis Buckley under the auspices of this newspaper, is already drawing wide crowds. The prestige of Musical Express and its contribution to the cause of the musician and the well established bona fide of Buckley himself are responsible for this. But there is a noticeable element quite new to the dance band contests. It is the remarkable interest shown by the general public in the proceedings. A new attitude on the part of the public is represented by their attendance at the contests. Their marking of programmes with their own estimates of the competing bands and their eager concentration on the decision of the judges. I quote our own famous Steve Hines, who judges many of the Championships. He says that this interest is more noticeable in the National Dance Band Championships than ever at any contest before in the history of the contests. Any musician who can command the interest of the public in dance music is of vital importance in our business. It means a great deal to the musician to be able to attract the attention of the public to them in their own vicinity as that Sunday night concert at the London Palladium is to Ted Heath. It forms the foundation of a new understanding between band and patron. And it is good for business.

A RECKONING

Band leader, film star, tall, debonair, man-about-town Paul Adams tells me he is resigning from his position as musical director of the Metropolitan. The prestige of Musical Express and its contribution to the cause of the musician and the well established bona fide of Buckley himself are responsible for this. But there is a noticeable element quite new to the dance band contests. It is the remarkable interest shown by the general public in the proceedings. A new attitude on the part of the public is represented by their attendance at the contests. Their marking of programmes with their own estimates of the competing bands and their eager concentration on the decision of the judges. I quote our own famous Steve Hines, who judges many of the Championships. He says that this interest is more noticeable in the National Dance Band Championships than ever at any contest before in the history of the contests. Any musician who can command the interest of the public in dance music is of vital importance in our business. It means a great deal to the musician to be able to attract the attention of the public to them in their own vicinity as that Sunday night concert at the London Palladium is to Ted Heath. It forms the foundation of a new understanding between band and patron. And it is good for business.

MUSICAL CHAIRS

That eminent firm of instrument manufacturers, Beason & Co. Ltd., hold a most successful social gathering lasting the whole of last week at the premises, 15, West St., London, W.C.2. A social event such as this cannot be too frequent. It is a pleasure to see the firm which produces the Savonar instrument upon which it plays.

Advertisement for Besson trumpet mouthpiece. Features text: "Buy NOW from your local dealer", "Autofiler from Besson", "CAMPBELL CONNELLY LTD. 15, WEST ST. LONDON, W.C.2. TEL. 2611". Includes a small image of the mouthpiece.

Advertisement for ECHO strings. Features text: "ECHO STRINGS THE STRINGS YOU CAN RELY ON", "SOUVENIR DE PARIS AND TWO NATIONAL FAVOURITES", "HOW BEAUTIFUL KENNETH BAKER'S BRILLIANT SOLO FILIGREE FOR TRUMPET & PIANO". Includes a small image of a string instrument.

SINCE they're stuck on Capitol records, Margaret Whiting and Jack Smith are now being pegged by Universal-International and Columbia studios to sign contracts for a build-up via top-budget studios. Look up Oxydol's top singing star, Smith, in wind up in Europe this summer, playing dates in London, Paris, Brussels, Geneva, etc., as part of a hefty campaign to build Smith's record popularity overseas now that Capitol disks are being released in the foreign markets. Smith will leave New York via the Queen Mary on July 2. Century Artists are setting the bookings, and your famous London Palladium will be Smith's first appearance in Europe. He will be there for two weeks and will also take along his air and record maestro, Frank DeVot, to conduct your well-known Skyrockets Orchestra. They will tour the Continent first to return to New York on August 10.

DUCK RAYMER has just turned down an offer for an eight-week South American booking by the William Morley Office, as the singing star would be on hand for his lead role in the George Pal Technicolor "Tom Sawyer" which will combine animation with live action.

THE Philadelphia Orchestra has begun an eight-week series of concerts from the Saturday of Music heard on Saturday afternoons over CBS. Robert Schumann's "Concerto in A major" will be the first. Conducted by Hart McDonald, noted composer, commentator and manager of the orchestra, the program will be broadcast from the Metropolitan. Bruno Walter returns to conduct the New York Philharmonic in the opening broadcast of the week. The series will end with the first in his new series.

CONNIE HAINES' Copeland has just been signed by Columbia. Lewis is postponed until sometime in April, but the thrush will spend extra time in New York to appear on commercial airwaves now being set by Buletts Deane as well as transcribing her

Advertisement for "RIDERS OF THE RANGE" by Lee Conway. Features text: "Carpenter doing an excellent job!", "My favorite", "By Lee Conway". Includes a small image of a rider on a horse.

NOTE the big build-up Sam Deane is getting in all programmes at the B.B.C. And rightly, too. He deserves all of it. He is a man who has done the B.B.C. by doing the right thing by him Saturday he "used" his way into Music Hall. He is a man who has done the B.B.C. by doing the right thing by him Saturday he "used" his way into Music Hall. He is a man who has done the B.B.C. by doing the right thing by him Saturday he "used" his way into Music Hall.

BERG AN ATONALIST?

SCHONBERG, Berg and Webern are commonly labelled atonalists. It is a term which has been used for many years to refer to the music of these three composers. It is a term which has been used for many years to refer to the music of these three composers. It is a term which has been used for many years to refer to the music of these three composers.

THE sort of thing appears to be no more than intellectual juggling, but there is a huge difference between a composer and a theorist in this matter. To them the accomplishment of such a feat was an end in itself. To Berg, technique, no matter how involved, and how cerebral it might be, was merely a means to an end. In this sense such a technical device was presumably employed to achieve unity.

- Seven Early Songs (1905-8); Piano Sonata, Op. 1 (1906-8); Four Songs, Op. 3 (1910); Four Orchestral Songs, Op. 4 (1912); Three Songs for Clarinet and Piano, Op. 5 (1913); Three Orchestral Pieces (1914-21); Chamber Concertos for Piano, Violin and Cello (1923-31); Lyric Suite for String Quartet (1924-25); "Lulu" (Opera) (begun 1928); "The Voice" (Concert Aria for Soprano and Orchestra) (1928); Violin Concerto (1926).

THE COMPOSITION OF "WOZZECK"

IT was in May, 1914, that Berg saw Döcker's dramatic fragments of "Wozzeck" performed at the Weimar. He resolved to set them to music. Döcker was a literary genius and his treatment of the subject at the age of only twenty-three (for further details consult the book "The Life of Alban Berg" by Hans Satermeier, published in 1937). The composition was completed during 1915 and the orchestration by April of the following year. The dedication to Max Egon's widow. In 1923 Berg sent a galley proof, prepared by himself, to the publisher, Schöenberg, who suggested that he should make a Suite from the Opera.

BERG'S FORM

Berg, like Schönberg, was preoccupied with form. He used those beloved of the classicists, such as the fugue, the concerto, the symphony, etc., and on occasions he carried formal ideas into the realm of the atonal. In the Allegro Militarista this movement of the Lyric Suite is an A-B-A form. The rest of the movement is identical, except for magnificent changes in a single bar. In the next two years the opera he heard 166 times in twenty-nine different cities. In view of the difficulty of the local scene and the consequent necessity for frequent rehearsals, the atonal nature of the music, and the transport difficulties involved, I believe that twenty of the largest concert venues in the world were required, this number is not automatic, but a matter of necessity, for "Wozzeck" is not an

Advertisement for BOOSEY & HAWKES BARGAINS. Features text: "LISTS FREE ON REQUEST", "BOOSEY & HAWKES BARGAINS", "LATEST IN STOCK". Includes a small image of a music book.

Advertisement for ROOSEY & HAWKES LTD. Features text: "THE WORLD'S GREATEST BOOKSHOP", "New and secondhand Books on Music", "HARTLEY'S FOR ORCHESTRATIONS". Includes a small image of a music book.

ESQUIRE DOES IT AGAIN!

ONCE again the Esquire record people have pulled off a first-class scoop—this time acquiring the rights to issue in England.

Deater Gordon & Wardell Gray The Chase (Parts 1 & 2)
(Reprise Record Society, 14, Christ Church Avenue, London, N.W.5—Price 6s.)

—An example of the finest modern tenor sax playing by two of America's leading big bands. Not that this recording will antagonize the swing fans who stop a little short at Wardell Gray and the Gray play good solid tenor stuff which is somewhat acceptable to the big band without going quite the whole hog, and they spare us—thank goodness—any of the squeaky honks which Illinois Jacquet and Co. seem to find essential to producing solos on the instrument.

Part 1 starts off with a solo introduction and first chorus. Unlike so many modern unions first choruses (the ones reviewed, for instance), their union precision is just about gone, and they are perfectly in tune with each other. Deater Gordon leads off with the next chorus and Gray and Wardell Gray follows, with rather less attack in his tone but in a more rhythmic style. Gordon, in fact, seems to bring himself up short at several points during his early chorus, with a phrase-ending which leaves him stranded, momentarily looking for the beat.

The SOUND TRACK by STEVE RACE

Andy Russell

and the unions about twice as much as anything you ever heard before. With the exception of a glumming great bass, however, the boys manage to ride the storm pretty well, even if holding of any great moment gas played. I've said it before and I'm about to say it again: no jazz can mean anything at this tempo.

"Nicole" is much better, an easy tempo and a nice atmosphere combining to produce some interesting and well-phrased pop. Solo all round are high in a new coherent McGhee than usual, though Percy Heath must be one of my very un-favourite bass players. "Nicole" is quiet, and it's good. Woody Herman & His Orchestra Lesson Drum I Ain't Gettin' Any Younger

Capital CL 12840
American Capital's "pre-release advance information" says, of "Lesson Drum" "a bright, breezy, swinging Wallington original. Tune is highlighted by pop vocal by the Choir, and some scintillating solos by Serge Chaloff, baritone sax; Earl Hines, trombone; Red Rodney, trumpet; Charlie Fierro, leader; Woody Herman, clarinet."

In rather more conservative British terms, Chaloff's solo is a first-class solo: "First by Herman for sheet is fabulous... it's a really fine solo." Chaloff's line-up, including Woody on clarinet, and you'll see top names and vocal solo in for a pop VOCAL chorus, believe it or not! Catch this!

This comparison probably points some sort of a moral, if only that English Capital don't seem to be at all sure who is in the lead behind the leader, Woody Herman. It would appear that the American record boys are interested only in facts while his British counterpart (according to Decca's both copy-writer) wants gingering up with related pseudo-Americanisms.

"Lesson Drum" is really something else scintillating. It's just a goodish big band pop solo, quite up to well-considered standards. "Blowin' Up A Storm" / "Northwest Passage" bunch of yesterday's pop (part 1) has changed, of course, and now it's a bit of the very best white pop talent in the States, but Herman's own standard is so immoderately high that "Lesson Drum" pales a little in comparison with his previous best.

To start with, the rhythm section is not what it was, nor has

the brass, for all its force, quite the brilliancy of the greatest Herman period. The much-vaunted pop choir chorus has practically no tone, although the Choir, as a whole, is one of his best. Boppe and Rodney split the succeeding choruses, which are followed by a rather ordinary brass lead and some Herman clarinet which is quite necessary in comparison with his new soloists. The side ends with some more neat singing, with the appointing Capital doing a disservice to the good things about it, and vague Terry Gibbs takes over on trombone, in the traditional style which is his specialty. The side ends with some more neat singing, with the appointing Capital doing a disservice to the good things about it, and vague Terry Gibbs takes over on trombone, in the traditional style which is his specialty.

Harry Gold and His Pieces of Eight
Ducklowe Streetery Ball I Love A Mystery Decca F 8007

Only someone as musically literate as Steve Race, and old timers will say, would dream of following a Kid Ory with a Harry Gold record. In fact, some of them seem to have a sneaking regard for Mr. Gold and his country, and disdained band, a group which has brought in many a piece of eight in its time. The band is in them that one-night stands.

First of all, welcome to Decca, folks. May you be the first of many good bands which the recording companies are compelled by public opinion to include in their lists. Another reason to care much for Jane Lee's stereo-

ing vocal, all the soloists seem to recapture something of the spirit of early sax band playing the same old phrases were being heard off and on ever since those days. The "take-over" own - four - bar - lead - in - dodge works well here, except in the case of Norman Panaman, who professes a very good solo with a particularly difficult and easy lead, during which the best all but goes for the proverbial "burton."

and Larry, who now apparently likes to be called Jeff, sings one of his "spooky" songs, and the band of her lyrics which should do very well for sales if, as I think he will, Jack Jackson rises to the bait. There's a precious little jazz on this side, but we can't have everything, can we?

Danny Kaye and the Andrews Sisters Put 'Em In A Box The Andrews Sisters Run, Run, Run Bruns 94028

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"Come on HARVEY!... We'll be late for the meeting!"
(With acknowledgments to: Sid Field, the Management of the Prince of Wales Theatre and Laurence Wright—publisher of the song "Harvey.")

FILM MUSICAL CAST

Howard Keel for "Annie"—A new Crosby vehicle—Fishman-Hart Epic By KEN RYAN

THE photograph in a recent Sunday paper of a dog playing the piano reminded me of that movie, instrumentalist, my Auntie Irma, whose name laughing hyena ("Minnah-ah-ha-ha"), used to get her out of the end of its own and someone else is ready for her to play. Aunt Irma's Musical Evening were the bulk of the town in those days, and the name of her lyrics spread eventually through the whole country. Perhaps the most remarkable thing about him was his tendency to go purple all over when Aunt Irma played the "Druid's Prayer" on her harmonium, and there was, of course, the sad occasion on which she played the musical saw for the first time, and his tail fell off. (It was said that she played a note "in sympathy" with his tail, rather like Curious and the wife-class.) He was very fond of good music, I remember, and would be my next to play him her when Aunt Irma played the "Fragrant Hours With Chantrelles," a "Verdiana" and "Waiting 'Thru' Brahms."

Her husband, a great traveller, once encountered a highly artistic duck-billed Platypus on the banks of Ball-Ball. He was idly whistling the second movement of the Pastoral Symphony (my uncle, I mean), when the duck-billed Platypus rose from behind a willow and asked him whether the soprano saxophone had been invented since his last visit. My uncle assured him that the soprano saxophone had indeed been invented some fifty years before. "I'm so glad," replied the Platypus, "it'll make a pleasant change after those ruddy Hawaiian guitars."

He brought the Platypus home with him, and spent many happy hours with auntie's hyena bawling away at the Krumpholtz Sonata. (I'll send a note over for them.) I am glad to be able to give them a plug in this column, because—like so many other people—they devour Musical Express every Friday morning over the breakfast table. (I'll send a note over for them.) I am glad to be able to give them a plug in this column, because—like so many other people—they sometimes find "The Sound track" a bit indigestible.

Rehearsal for balance and timing for Two Cities' ADAM AND EVELYN, on the M-G-M recording Stage at Denham. Music Director Mr. Matheson conducting the Royal Philharmonic. To the left of Mr. Matheson are Composer Mitch Spillane and Producer-Director Harold Pinesch.

(Left to right): Music Director Mr. Matheson, Producer-Director Harold Pinesch, Composer Mitch Spillane, and Producer-Director Harold Pinesch.

Most important musical vehicle. The story that of a successful composer of popular music, is regarded as a masterpiece and considered by the studio to be one of the best ever purchased for a Crosby string spot.

A NEW British song, specially written by Jack Fishman and Fisher Hart—composers of "Miranda"—will be featured in Gainsborough's "Don't Ever Leave Me."

It has some slow for-foat entitled "It's Not for the Want of Trying," has a sparkling and dramatic electric. She sings it twice. Once in a dance ball sequence, when she croons with the band, and the second time in her ballad.

Composer Fishman and Hart are confident that "It's Not for the Want of Trying" will be just as successful as "Miranda," especially if the Crosby-Matheson team agrees. They are already whistling it while they work.

A BEEHIVE torch song sung by Ava Gardner will be heard for the first time in Metro-Goldwyn-Mayer's "The Going Home" picture, which Robert Taylor, already described as odd, chances are the title will have wide popularity, as it has a history.

Fifteen years ago its composer, Nacio Harris, was heard for the first time in a smoke-filled room in "Going Hollywood." It too was described as "odd" and considered in harmony for that day; nevertheless it became a sensation. In the song "What Comes Naturally," will of course be retained in the picture.

PARAMOUNT announces it has acquired a well-known Stephen Vincent Benet story. "Foghorn" which has been prepared as a Bing Crosby starring

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"ANYTHING I DREAM"

By The Philosopher

WE are living in an age when reflection is a quality, a virtue, a necessity. In those days, nothing so becoming as a man's intellect, and his intellect. But that was in Tudor times. Centuries have passed since then. The day of the survival of the fittest, the biggest, the most powerful, the most intelligent, the most modern. In fact we have the biggest hands, the most powerful, the most intelligent, the most modern. In fact we have the biggest hands, the most powerful, the most intelligent, the most modern.

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RE-OP ORCHS. Now Ready

CLARINET, SAXOPHONE, BASSOON, COR ANGLAIS

CONTEST RESULTS (See Page Four)

Do you know?

The pick of the cone goes to the winner.

CLARINET, SAXOPHONE, BASSOON, COR ANGLAIS

SEND FOR COMPLETE CATALOGUE

SECOND THOUGHTS by Steve Race

THE photograph in a recent Sunday paper of a dog playing the piano reminded me of that movie, instrumentalist, my Auntie Irma, whose name laughing hyena ("Minnah-ah-ha-ha"), used to get her out of the end of its own and someone else is ready for her to play. Aunt Irma's Musical Evening were the bulk of the town in those days, and the name of her lyrics spread eventually through the whole country. Perhaps the most remarkable thing about him was his tendency to go purple all over when Aunt Irma played the "Druid's Prayer" on her harmonium, and there was, of course, the sad occasion on which she played the musical saw for the first time, and his tail fell off. (It was said that she played a note "in sympathy" with his tail, rather like Curious and the wife-class.) He was very fond of good music, I remember, and would be my next to play him her when Aunt Irma played the "Fragrant Hours With Chantrelles," a "Verdiana" and "Waiting 'Thru' Brahms."

Her husband, a great traveller, once encountered a highly artistic duck-billed Platypus on the banks of Ball-Ball. He was idly whistling the second movement of the Pastoral Symphony (my uncle, I mean), when the duck-billed Platypus rose from behind a willow and asked him whether the soprano saxophone had been invented since his last visit. My uncle assured him that the soprano saxophone had indeed been invented some fifty years before. "I'm so glad," replied the Platypus, "it'll make a pleasant change after those ruddy Hawaiian guitars."

He brought the Platypus home with him, and spent many happy hours with auntie's hyena bawling away at the Krumpholtz Sonata. (I'll send a note over for them.) I am glad to be able to give them a plug in this column, because—like so many other people—they devour Musical Express every Friday morning over the breakfast table. (I'll send a note over for them.) I am glad to be able to give them a plug in this column, because—like so many other people—they sometimes find "The Sound track" a bit indigestible.

THE WITTEST DUTY IN YEARS

YOU WAS

A STRONG BRITISH BALLAD

I'D GIVE THE WORLD

(TO YOU SWEETHEART)

The nicest tune on the air

IT ALL COMES BACK TO ME NOW

Harold Geller's latest samba

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SOUTHERN

CUANTO LE GUSTA UNDERNEATH THE LINDEN TREE

WAKE UP MY HEART PERHAPS PERHAPS

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THE NATIONAL DANCE BAND CHAMPIONSHIP LATEST RESULTS

1949 Mersey-side Championship, Grafton Rooms, Liverpool, Friday, March 4 WINNING BANDS

(Small Band Class)

ALAN ALDERSON AND HIS MUSIC 180, Prory Road, Astley, Liverpool, 4

Instrumentation: Tenor Saxophone; Piano; Clarinet; Bass; Drums; Vocalist.

Individual Awards: George Carroll (Tenor Saxophone); Alan Alderson (Piano); Alan Alderson (Clarinet); Alan Alderson (Bass); Alan Alderson (Drums); Alan Alderson (Vocalist).

(Large Band Class)

SQUIRES DANCE ORCHESTRA 154 W. E. Davis (Manager), 24, Woodend Avenue, Liverpool, 23

Instrumentation: Two Alto Saxophones; Two Tenor Saxophones; Two Trumpets; Piano; Clarinet; Bass; Drums; Vocalist.

Highly Commended: George Carroll (Tenor Saxophone); Alan Alderson (Piano); Alan Alderson (Clarinet); Alan Alderson (Bass); Alan Alderson (Drums); Alan Alderson (Vocalist).

RUNNERS-UP

DAVE WILSON'S BIRD-ITETTE 41, Foss Street, Southport

Instrumentation: Clarinet; Vibraphone; Piano; Bass; Drums; Individual Award: Dave Wilson (Vibraphone).

Highly Commended: Dave Wilson (Clarinet); Ernest Wilson (Vibraphone).

ADJUDICATORS:

Fred Bennett and Steve Bace

RESIDENT BAND:

The Wilt Hammer Orchestra

JESS WALTERS AS PAPAENO

THE Grand Garden Opera is now in its second week of the season. Jess Walters took over the part of Papaeno in the "Mighty Argonauts" from Alan Matson. Walters has been the letter to be part of the opera and to be part of the opera and to be part of the opera...

Mirley Russell has improved much since her arrival in England, and so the speaking line in Papaeno's part shows she has to a considerable extent lost her American accent. As one would expect, Walters has improved in her singing. Her singing in the most important part of the opera, the Grand Garden Opera, has been the letter to be part of the opera...

AUDREY STRANGE AT WIGMORE

AUDREY STRANGE made her debut as a singer in 1939, and immediately joined the Women's Land Army. At the end of the war she qualified as a nurse and served in the Royal Air Force. Her first record was "The Girl Who Sings" in 1945. She has since then made several records and has been a regular performer at the Wigmore Hall.

ROSEMARY ANDRE IN MANAGEMENT

Still in her early twenties, Rosemary Andre, who has been in the management of the show "The Girl Who Sings" in 1945. She has since then made several records and has been a regular performer at the Wigmore Hall.

CONTEST FIXTURES LIST

- DARLINGTON - Tonight, Friday, March 11, 8.00 p.m.
NEWBURY - Sunday, May 1, 11.00 a.m.
PRESTON - Friday, 11.00 a.m.
WIMBORNE - 2.00 p.m.
WARRINGTON - Friday, 11.00 a.m.
WIMBORNE - 2.00 p.m.
WARRINGTON - Friday, 11.00 a.m.
WIMBORNE - 2.00 p.m.

CLASSIFIED ANNOUNCEMENTS

ALL advertisements must be prepaid here and sent by air mail to the Editor of Musical Express, 33, King Street, London, W.C.2. The advertiser must also send a copy of the advertisement to the Editor of Musical Express, 33, King Street, London, W.C.2.

THE PLAY OF "WOZZECK"

THE story that the Opera tells is that of the fate of a young man, Wozzeck, and his mistress, Marie. Wozzeck is a poor, uneducated man who is driven to madness by the cruelty of his superiors and the jealousy of his mistress. The play is a masterpiece of dramatic writing and is one of the most powerful works of German literature.

A PLASTIC ACCORDION

THE British Wind Ensemble has been specially selected to play on Saturday, February 12, at the Royal Albert Hall. The ensemble will play a variety of music, including some of the most popular pieces of the 20th century.



ACCORDION TIMES

Edited by J. J. BLACK. This magazine is a quarterly publication for accordionists. It contains articles, news, and reviews of new instruments and music. The current issue features a special section on the history of the accordion.

CONCERTS BY THE BRAIN ENSEMBLE

THE British Wind Ensemble has been specially selected to play on Saturday, February 12, at the Royal Albert Hall. The ensemble will play a variety of music, including some of the most popular pieces of the 20th century.

WAZZEK

than a hand on me" and goes into the house. From now on the story is told in Wozzeck's mind. Wozzeck is a poor, uneducated man who is driven to madness by the cruelty of his superiors and the jealousy of his mistress. The play is a masterpiece of dramatic writing and is one of the most powerful works of German literature.

THE RECORDS

THE "Three Fragments" are formed by Scene 3 of Act I and Scene 1 of Act 2. In the first fragment, Wozzeck is in a state of despair and is talking to himself. In the second fragment, Wozzeck is talking to Marie and is trying to convince her that he is not mad. In the third fragment, Wozzeck is talking to the Doctor and is trying to get him to help him.

From the members of the Brain Ensemble, and certainly not least from their leader, Dennis Brain, who was heard, performing on Monday, next playing of the highest order. The ensemble will play a variety of music, including some of the most popular pieces of the 20th century.

CEASAR'S MISTRESS

By Wing-Commander Geoffrey Cooper, M.P. From all newsgroups or music stores or direct from the publishers. VENTURE PUBLICATIONS LIMITED, 33, KING ST., COVENT GARDEN, W.C.2. PRICE 3/6 NETT. CLOTH 7/6 BOUND.

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