

WE HAVE PLEASURE IN ANNOUNCING OUR WHITE WEDDING

Musical Express

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SULLIVAN BEATS RUSSELL LPO BY 2-1

All London Fellowship Members Returned to Power

FINAL RESULTS OF THE RECENT BALLOT FOR ELECTION OF MUSICIANS' UNION OFFICERS AND COMMITTEE MEN OF THE E.C. HAVE NOW REACHED THIS NEWSPAPER. IT IS WITH GREAT PLEASURE WE ANNOUNCE THAT EVERY CANDIDATE SPONSORED BY THE LONDON FELLOWSHIP OF MUSICIANS HAS BEEN RETURNED TO POWER. HIS MANY FOLLOWERS WHO REALISE WHAT GREAT WORK VIC SULLIVAN HAS DONE AS PRESIDENT OF THE E.C. DURING 1951 WILL BE DELIGHTED TO HEAR THAT HE OBTAINED A TWO-TO-ONE MAJORITY OVER HIS OPPONENT, STANDING AGAINST HIM ON THIS OCCASION HAS BEEN THOMAS RUSSELL OF THE L.P.O. HE WAS CONSIDERED BY MANY TO BE A FORMIDABLE OPPONENT. SULLIVAN RECEIVED 893 VOTES AGAINST RUSSELL'S 435.

Sullivan's many friends will be glad to hear that he is now recuperating at home after his many weeks of serious illness in hospital.

It is anticipated that he will be back carrying out his many duties as President of the E.C. within the next few weeks. Buzz Richardson has been elected Buzz Vice-President and Eddie Blundell as referee.

NINE BANDS TO APPEAR IN JAZZ CONCERTS

FAMOUS IMPRESARIOS, MAURICE KINN AND ED. W. JONES, ARE COMBINING TO PRESENT SOME OF THE MOST AMBITIOUS JAZZ CONCERTS TO BE STAGED IN LONDON, AND NO FEWER THAN NINE BANDS WITH GUEST ARTISTS ARE TO PARTICIPATE FOR TWO PERFORMANCES AT THE ODEON CINEMA, BARKING, ON SUNDAY, JANUARY 6; THE GAUMONT CINEMA, LEWISHAM, ON SUNDAY, JANUARY 27 AND AT THE TROCADERO, ELEPHANT AND CASTLE, ON SUNDAY, FEBRUARY 3.

These "Jazz Festivals of the Bands" presentations will feature leading British Dixieland and New Orleans stylists, and at Barking next Sunday the all-star array includes Mick Mulligan, Beryl Bryden, New Magnolia Jazz Band with the George Melly Trio; Mike Daniels and his Delta Jazzmen featuring June Mackie (who are broadcasting in "Jazz Club" this Saturday); The Crane River Jazz Band with Monty Sunshine; Eric Silk and his Southern Jazz Band from the Southern Jazz Club; Leytonstone; Charlie Galbraith and his Jazz Band (who are broadcasting in "Jazz Club" on January 19); The Cy Laurie Group; the Galleon Jazz Band; Cyril Scott and his Boogie Woogie Trio; The St. Louis Ragtime Stompers directed by Brian Burn; guest singing star Beryl Bryden and the complete is well-known NFJO chairman and broadcaster, Sinclair Trail. These concerts commence at 8.30 p.m. and 9 p.m. and a novel innovation will be at the finale of each show when all the band leaders appearing at these concerts will combine as one unit to play a special farewell arrangement which is being written by Mick Mulligan and will include vocal choruses for both George Melly and Beryl Bryden.

These same attractions will be undertaking two concerts at the Trocadero, Elephant and Castle, on February 3, but owing to their commitments Mike Daniels, Eric Silk and Cyril Scott, with their bands, will not be able to undertake the two concerts at the Trocadero, Lewisham, on January 27 and for these shows they will be replaced by Chris Barber and his New Orleans Jazzmen; Steve

Woolf Phillips Signs with U.S. Label

FOLLOWING THE GREAT SUCCESS OF A RECENT L.P. ALBUM HE RECORDED FOR CORAL RECORDS OF AMERICA, WELL-KNOWN ORCHESTRA LEADER WOOLF PHILLIPS HAS JUST SIGNED A TWELVE MONTHS' CONTRACT TO RECORD FOR THE LABEL.

Phillips will be using a fifty-piece orchestra and the type of music he will portray will be in the Kostelanetz, Stordahl idiom with, of course, the original Phillips scoring. Woolf Phillips has justly earned this very fine contract with his brilliant arrangements and great conducting ability.

Gold and Crock for MDA Ball

IT has now been confirmed that Dr. Crock and his Crackpots will definitely be appearing at the MDA's New Year Party and Gala Ball to be held at the Regent Hotel on Monday, January 7. Also appearing will be Harry Gold, who will have to rush over to Wimbledon after his broadcast the same evening.

These same attractions will be undertaking two concerts at the Trocadero, Elephant and Castle, on February 3, but owing to their commitments Mike Daniels, Eric Silk and Cyril Scott, with their bands, will not be able to undertake the two concerts at the Trocadero, Lewisham, on January 27 and for these shows they will be replaced by Chris Barber and his New Orleans Jazzmen; Steve

Decca Rush to Release Winnie's Newest Rag!

READERS MAY REMEMBER READING THAT TRINIDAD PIANISTE WINIFRED ATWELL WAS BUSY RECORDED AT DECCA THE WEEK BEFORE SHE LEFT ENGLAND ON HER CURRENT SIX-WEEKS VACATION WE CAN NOW REVEAL THAT ONE OF THE TITLES WAKED WAS A NEW RAG - WINNIE'S OWN COMPOSITION "JUBILEE RAG," WHICH WAS RECORDED ALMOST AS IT WAS RECORDED! AS WITH HER FAMOUS "BLACK & WHITE RAG," WINNIE USED HER EQUALLY FAMOUS "OTHER PLANO" FOR THIS NUMBER, AND ALL WHO HAVE HEARD IT PREDICT THAT IT WILL BE AS BIG A HIT AS THE PREVIOUS RAG.

Actually, it was originally decided that this record should be "kept in the can" for a mid-

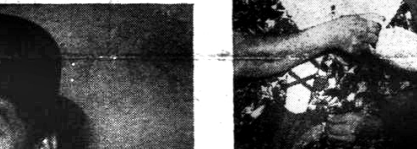
TOMMY SAMPSON JOINS LEEDS

TOMMY SAMPSON, the former bandleader, who has for the past year or more, been in exploitation, has now joined the firm of Leeds Music in both an exploitation and arranging capacity. The benefit of his vast experience in the arranging field of popular music will be available to all artists and orchestras. Sampson is also a specialist in vocal arrangements and he will be happy to see all his old friends at his new address: Leeds Music, 21, Denmark Street, W.C.1.



A scene from Val Parnell's spectacular pantomime "Humpty Dumpty"

LONDON Panto Season is in full swing once more with three superb shows in the West End, "Humpty Dumpty" (London Palladium), "Aladdin" (London Casino) and "Cinderella" (Princes Theatre), a round dozen at the Variety Halls in suburbs, two Ice Spectacles "Robinson Crusoe on Ice" (Empire Pool, Wembley), "Puss in Boots on Ice" (Empress Hall), and a sprinkling of Christmas shows with old favourites such as "Where the Rainbow Ends" (Winter Garden Theatre), "Peter Pan" (Scala Theatre), and new



Dame Norman Evans pours the tea for Betty Jewel who plays "Humpty" and King Terry Thomas.

lucile takes first place with gorgeous scenes and glittering costumes, with Norman Evans emerging triumphant as one of the best dames ever. His best scene is where he does a routine with a toy Panda, although his "mothering" of that brilliant little artist Betty Jewel, who plays the name part, is a joy to watch all through the show. Terry Thomas as the King, playing his first Panto role, seems rather quiet for the "hurly-burly" business of Pantomime, but is learning fast. His gay costumes are an example of what the well-dressed King should wear. Noe Gordon makes a fine upstanding Principal Boy, while lovely Jean Bayliss is a real fairy Princess. In all, a show worth seeing and well in keeping with the Palladium policy.

The Stork Calls on the Stapletons

ON behalf of the profession we offer our sincere congratulations to Cyril Stapleton, who this week became a proud father. Cyril's attractive wife, Sheila, gave birth to a baby girl, to be called Carol, in the Lyndoe Wing of St. Mary's Hospital last Monday morning. Both mother and child are doing well.

Burns and Mitchell at Manchester

THIS Sunday (6th), Ted Heath is presenting a concert at the Manchester Hippodrome, with Tito Burns and his Sextet and the Malcolm Mitchell Trio. On the same day the Ted Heath Band will appear at the London Palladium in a concert which also includes as guest artists the Johnny Dankworth Seven and Wally Peterson. Johnny Dankworth is reported to be composing a number as a special finale to this show which is said to be "extremely interesting."

Famous American Jazz Names Booked for 1952

FOLLOWING HARRY DAWSON'S AMERICAN TRIP, HE INFORMS US THAT THE FOLLOWING FAMOUS JAZZ, RADIO AND FILM ARTISTS ARE BOOKED TO COME TO BRITAIN IN 1952. (ONE OR TWO OF THESE ARE SUBJECT TO CONFIRMATION). SARAH VAUGHAN, ART TATUM, MAXINE SULLIVAN, ELLA FITZGERALD, MARY LOU WILLIAMS, JAN AUGUST, ERROLL GARNER AND MICKIE KATZ. SEVERAL OTHER PEOPLE HAVE BEEN BOOKED AND NEGOTIATED AMONG WHICH INCLUDE THELMA CARPENTER WHO USED TO SING WITH COUNT BASIE AND IS ONE OF NEW YORK'S LEADING CABARET STARS. DUSTY FLETCHER, FAMOUS FOR HIS "OPEN THE DOOR RICHARD" RECORDING AND WHO IS ONE OF AMERICA'S LEADING COLOURED COMEDIANS, RONALD ROGERS, AMERICA'S HANDSOME NEW SINGING STAR FROM THE GLORIA SWANSON SHOW, THE THREE FLAMES, TERRIFIC NEW INSTRUMENTAL COMEDY TEAM, AND SEVERAL OTHERS.

These artists will be engaged for either concert tours or variety and cabaret, and it is hoped some news will be available soon regarding British artists that will be supporting performers on these tours.

The first artists to arrive will be Maxine Sullivan in February, followed by Mary Lou Williams, but more details of cabaret dates and tours will be published as they are available from Harry Dawson.

Maxine Sullivan and Ella Fitzgerald, of course, have been in England before and Art Tatum was here prior to the war.

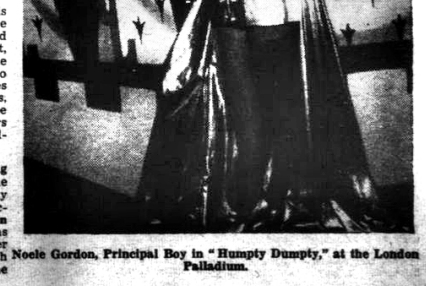
known Radio stars Peter Brough, Ronald Chesney, Hattie Jacques and Tony Hancock team up with Ossie Noble the Musical Clown, Magician Harold Taylor, Shadow artist Edward Victor, Dave and Maureen, Knockabout Dancers and some of the prettiest children seen on the London stage to make up a two-hour show that will delight kiddies of all ages and augers well to become another regular Christmas visitor to the theatre world.

"Peter Pan" has grown no older and Joan Greenwood who plays Peter this year, does so with competence. She has the advantage of experience, having played the part of Wendy previously and will rank high in the list of well-known artists who have played this coveted role. George Curzon plays Mr. Hook for the eighth time. "Where the Rainbow Ends" at the Winter Garden, benefits from new scenery and a sparkling cast which includes such well-known names as Donald Houston, Winifred Shotton, Charles Heslop and Joan Emney, and is a good example of a children's show which will never fade.

Walker, recently returned from America, plays the name part while Principal Girl is Sheila Hamilton. American Heinie Brock, clowns his way through the show as he has done in previous ice shows in this country.

"Puss in Boots on Ice" at the Empress Hall, also has lots of spectacle and an international cast. Comedy is well supplied by American Eric Witte, and Empress Hall favourite Diana Graf-ton who plays the dame. Others in the show include Principal Girl Alice Farrar, Prince James Carier, and 18-year-old Joan Connell makes her professional bow skating as the Fairy Queen.

Of the Christmas shows, the novel perhaps is "Archie Andrews' Christmas Party" at the Prince of Wales. Here, well-



Noe Gordon, Principal Boy in "Humpty Dumpty," at the London Palladium.

# A HIAWANTO A MUSICAL 1952

## says "Musical Express" Disc-Jockey Frenchy Sartell

# Musical Express

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### THE VOICE

#### PROGRESS

The New Year augurs well for the affairs of musicians. Elsewhere in the news pages of this issue is the momentous announcement of the Musicians' Union election and our readers will notice that once again the Moderationist influence has been returned to power—the men who were backed strongly by "Musical Express" in the last election. During the past year they have done much to get down to the real task of putting musical affairs in order. They have put a drastic brake upon squandermania which had been prevalent and they tackled courageously many anomalies which had been needing attention for a long time. "Musical Express" has been a constant help because this newspaper made itself familiar with the aims and beliefs of every one of those personages. We have always believed that party politics, race and religion have no place on the bandstand. A Union official may be a socialist, but so long as he is honestly devoted to the progress of music and the welfare of the people who make and play it. Our judgment was not wrong, as proved conclusively by subsequent events.

#### THE STRIKE

The Mecca dispute was successfully brought to a head last year with the spectacular results we all know. This success means far more to musicians than just local victories. It means that other organisations using musical "labour" will have a healthy respect for the Union which represents musicians so strongly in this country and which fights their battles with a power only equalled by its fair mindedness. Gone is the vehemence of the quarrel, now replaced by logical debate and fair bargaining. The recording industry has developed a new and healthy respect for the Musicians' Union. They now sit in conference with Union officials prepared to discuss problems with the healthy suspicion that used to exist between boss and employee groups. This newly-found prestige is perhaps the greatest asset the Musicians' Union ever had and the re-elected E.C. has had a great deal to do with it.

#### HOUSE IN ORDER

But above all one must respect these Moderationists — as "Musical Express" likes to call them—for starting so bravely to put the Union house in order. This writer was talking personally with one member of the E.C. about the possibility of an interesting new scheme that would benefit the Union. Surprisingly enough he was told that however good the prospects of any scheme may be, the Union would not countenance any stunt that was problematical and would undertake nothing in the way of a gamble, however small or large, until the main tasks ahead in the interests of Union members had been satisfactorily concluded. That is wisdom. From such an outlook comes good management. And good management is what the Union needed more than anything else. Until recently far too many schemes have been undertaken which must have considerably depleted the Union's financial resources without commensurate benefits. Let the wisdom prevail—the wise management that the Moderationists have brought to Union affairs—and there will be a hopeful and progressive New Year for all.

#### COMMERCIALS

The "Sunday Pictorial" headlines its front page with a story that Britain would soon have commercial radio, probably starting with television. Wishful thinking? No. The "Sunday Pictorial" knows very well, the same as we do, that there are people in Parliament interested in the benefits that sponsored programmes would bring to the BBC. The "Sunday Pictorial" anticipates a revolutionary swing-over to the American system, no doubt with justifiable cause, but it is however a bit hasty. But when it happens, let there be no doubt that benefits will accrue to members of the allied entertainment professions, especially musicians. Furthermore there will be better for the general public. The American system is a command higher emoluments now restricted by an austerity radio budget. There will be a higher standard of programmes — with exceptions, of course. Those exceptions, we are prepared to admit, are the first-class big-name acts which have managed to produce in spite of its limited show costing. But there will be opposition from the commercially sponsored shows and this will do the BBC no harm whatever. They themselves will be in search of talent to offset the opposition from programmes with generous budgets, and they will be glad to accept it. This may well be a New Year of revolutionary change — and it's not a moment too soon.

#### GREETINGS

We on "Musical Express" send our greetings and good wishes to our readers throughout the world and hope they will enjoy a very happy and lucrative New Year.

### THE JAZZ SCENE BY JAMES ASMAN

## DON'T SAY I DIDN'T WARN YOU!

AS we turn our eyes to the New Year, settle our stomachs and clean up the mess from the party last night, we find a new and rather ominous sound appearing in the air. The "Jazz Scene in 1952," "Jazz Festivals," "Histories of Jazz," "Jazz Cavalcades" and mammoth jazz concerts are flooding London, all promoted by the big agents who, a year ago, would have touched a "jazz" band with a barge pole. At first sight, the fact that the boy behind the mahogany desks in Tim Pan Alley are booking out jazz outfits would appear to be a blessing, yet I believe that, before we celebrate the advent of 1952, we shall all have realised it for the danger it brings to the whole jazz movement over here. In the days long past when I had fun with my collection, and when making and listening to jazz was an adventure, I never dreamed of the vast popularity it would gain for itself in a mere ten years. Now it has done it. We did know the reasons for the slump jazz suffered in America between 1930 and 1940—jazz was responsible for it. For, throughout the whole history of jazz music, we can find the seeds of commercialism rotting away the very foundations of jazz as it has really started over here. The simple rule of business must appear to be that, if you are satisfying a demand, one should satisfy that demand. The trouble is, of course, that once the demand is satisfied, the business always over-satisfies

**HAVE YOU EVER TRIED WRITING A COLUMN ON NEW YEAR'S DAYS? IT'S NOT THE BEST OF DAYS TO SIT DOWN AND THINK, ESPECIALLY IF YOU'RE ONE OF THOSE FEW WHOSE SLEEP AND CELEBRATION FEELING HASN'T QUITE WORN OFF YOUR GOOD FRIENDS IN THE PROFESSION. PERSONAL FRIENDS, HAVE WALKED IN AND OUT OF THE FLAT AND YOU CAN STILL FIND TIME, EVEN IF YOU HAVE A HANGOVER, TO THINK WHAT WONDERFUL PEOPLE THERE ARE IN THIS MUCH MALIGNED PROFESSION. THIS DOESN'T ONLY GO FOR THE MUSICIANS AND ARTISTS WHO PROVIDE ENTERTAINMENT, IT GOES FOR EVERYONE WHO HELPS TO MAKE THIS AN ENTERTAINMENT PROFESSION. IT HIDES FROM THE EYES OF THOSE WHO ARE THE TRADE COUNTER AND BACK ROOM BOYS. YOU GET A WARM FEELING IN YOUR HEART AND YOU REMEMBER THINGS THAT HAVE BEEN SAID TO YOU, AND PEOPLE WHO HAVE BEEN NICE TO YOU.**

You remember wonderful music made by British singers, orchestras and musicians, and you figure to yourself that you'd better get the notes down. So you find yourself something that will keep that life riding into a New Year and a New Day.

**Doris Day with Orchestra conducted by Frank Comstock**  
You're Getting to be a Habit With Me.

Domino (accompanied by Paul Weston and his Orchestra) Co. 5271.

**Stan Kenton and his Orchestra**  
Fantasy / Ecuador—Capitol Cl. 13627.

**Annette Kloeger with accompaniment directed by Teddy Foster**  
There's Always Room at our House/Sin—Decca F. 9816.

Doris Day has been a habit with me for a long time and I know that I don't have to make a New Year resolution about this kind of music. My mood becomes even more mellow when I listen to her sing "Domino." A number that I predict will be really big in 1952. I play both sides again and again and say it's a great day.

**The Andrews Sisters accompanied by Vic Shoen and his Orchestra**  
Carrioca / Daddy — Bruns. 04834.

It's always original when the Andrews Sisters sing it, even if it's a number that will grow on you. He has an ease of delivery that is charming and orchestral backing that is equal to the best that America can offer.

**Larry Cross with Orchestra conducted by Frank Chacksfield**  
Hangin' Around With You/ My Love and Devotion—Parl. R. 3465.

A great singer, a great orchestra under a great conductor, and two great songs. What more can anyone want? Follow Canadian Larry Cross I predict is a big

singer too. But with his newest discovery, Annette Kloeger, he has surprised himself. Listen to this girl singing, as a trio in which she herself has dubbed her side "Domino." There's always Room," and you'll think of "Sin" and you'll think it's Dorothy Squires. But so quietly important, and I think Miss Kloeger will agree, listen to the accompaniment that Foster gives her. The voice is definitely back and backing like this she cannot fail to be a great artist. More posters and more Kloeegers for the New Year. Please Decca.

**Dinah Shore and Tony Martin with Henri René and his Orchestra**  
The Old Soft Shoe.

"The Old Soft Shoe" is delightfully sung by Shore and Martin. I wish I'd played this record seeing the New Year in

**Tony Martin**  
Domino—HMV B. 10167.

"The Old Soft Shoe" is delightfully sung by Shore and Martin. I wish I'd played this record seeing the New Year in



LARRY CROSS

star for 1952. A rich voice with sincerity, an edge and artistry that is reminiscent at times of the great Harry Richman. That's Larry Cross. He's got a voice that will grow on you. He has an ease of delivery that is charming and orchestral backing that is equal to the best that America can offer.

Well, my New Year's Day party has ended. The party was good for British and I have already predicted the new one will be equally good—if not better. So here's a health unto future stars, old stars, whether they be British or American, and may 1952 give us music and entertainment as it has done in 1951.

# GOLDBERGS DISCOVERED AMERICA HOW I FOUND IT!

By Impresario Agent Harry Dawson

**YES SIR,** Columbus certainly discovered a wonderful country. How did I find it? Well, people told me about the big money that was being made in America. I'd also read about it. My friends who had been there told me about it. They said it was something with them in this country. My trip was not wasted on anything. I seemed to be successful.

As for business? Well I had a most wonderful and, I feel, successful trip. I was made easier for me by introductions and appointments set up for me by the big agents, managers, agents, impresarios, recording, radio and television chiefs, and my own personal contacts. I had a most comfortable one. They will think I'm anything but exaggerated!

The main purpose of my visit was to see how the big money film artists as well as famous jazz personalities for variety, concert tours, cabaret, etc., as well as exchanging artists. I also wanted to sell some films and capacity business everywhere. However, I only covered a small part of America!

I met a lot of old and new friends at several of the big agency offices. These included our old friends, Dave Niven, Xavier Cugat, Tyrone Power and many others. They all speak highly of England and it makes me feel good. Those who have been here want to come back. Those who haven't been here want to come because they have

the jazz bands and artists who work in America including the working man, has a car, television and the many luxury business everywhere. The big theatres that run variety on Broadway have a mayday on five stage shows a day. Record sales of artists such as Tony Martin, Sarah Vaughan, Duke Ellington, Kay Starr, Mickey Katz, Jan August, etc., run into millions of records every year. They are packed with talent, but at the same time you must realise they are not making the money they are coast-to-coast where these artists can appear. For instance a famous night show in America at the Duke Ellington and his Or-

chestra, Sarah Vaughan, and the Nat King Cole Trio plus a strong supporting cast, ran for months in many major cities and played to capacity business everywhere. However, I only covered a small part of America!

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Phil Silvers, "Two on an Aisle" with Bert Lahr and Doris Gray. Most of the plays are going wonderfully. I saw Gloria Swanson and David Niven in "Nina" at the Royale Theatre. She is a wonderful artist. I saw Gloria Swanson and David Niven in "Nina" at the Royale Theatre. She is a wonderful artist. I saw Gloria Swanson and David Niven in "Nina" at the Royale Theatre. She is a wonderful artist.

**Harry Dawson with Maxine Sullivan (with short haircut), Thelma Carpenter (sung with Count Basie), New York Cabaret) and George Treagwell (Basie's band leader, trumpeter, manager, husband).**

been told so much about it! The television shows are really wonderful and the entertainment offered is fantastic. I saw the following television shows. Jack Benny, Groucho Marx, Eddie Cantor, Olsen and Johnson, Danny Thomas, "Stop the Music," "Down You Go," Personally, I like the Danny Thomas show with Kay Starr best of all. Mind you, a lot of my friends were getting just a little tired of Commercial Advertising, which in my opinion is a wonderful show. Radio is not as big as it was, due, of course, to television. They have many different television stations of Channels, as they call them. The sports programmes also are excellent. The cinema trade, too, is also suffering due to television especially as they show lots of films. My friends who are British on television. The Broadway shows are all going well. The most popular being "Call Me Madam" with Ethel Merman and Paul Lukas. I saw a wonderful show with Ethel Merman, a great artist, who has been Broadway's favourite star for years. I saw a wonderful show with Ethel Merman one day. Other shows will be appearing in "Gang and Dolls," "South Pacific" (still going strong) "Top Banana" with

space does not permit. I met many old and new friends. Mary Chase (Joshua's manager) whom I spent some time with, Muriel Smith's mother, whom I told of her husband's success in "South Pacific." Musician, impresario, Eddie Lisbona, all who want to be remembered to their friends and I have already predicted the new one will be equally good—if not better. So here's a health unto future stars, old stars, whether they be British or American, and may 1952 give us music and entertainment as it has done in 1951.

One thing that amazed me is how many of the American stars that have been successful in this country, I was told that they meant very little in the U.S.A. or that they had never been heard of. The most popular television show in the U.S.A. is the Jerry Lewis-Doris Martin show, which has a tremendous following. She went to many night clubs, cafes, etc., and here I can honestly say I prefer our London clubs to meet Maxine Sullivan. She is starting at the Bonsoir and was grand to see her again. She hopes to return to this country soon. I also heard there is a terrific trio who danced, sang, played and gagged. Their names are the Three Flames and their records are going terrific. Remember the name—they'll be coming over here and you'll like them.

I saw Charles Trenet at another club, also a terrific Mexican group of singers and dancers called the Fugando Quintet, heard Bob Carroll, a great singer, whose records with Gordon Jenkins are going places. I saw Bob, I saw Pearl Bailey, Thelma Carpenter, a great comedienne, who will be coming to Britain in 1952. I heard and met Errol Garner, who is considered one of the world's greatest pianists, at the Cafe Society where incidentally Josh White will be appearing in "Gang and Dolls." There are so many others I'd like to tell you about but



Harry Dawson with Maxine Sullivan (with short haircut), Thelma Carpenter (sung with Count Basie), New York Cabaret) and George Treagwell (Basie's band leader, trumpeter, manager, husband).



Clair Leng's Film Column

THE BEST OF 1951

I HAVE just spent a cosy evening by the fire in my log cabin at Wapping Old Stairs, choosing the best of the films that I saw in 1951. Although I saw a great many films, I did not see them all; a number of Continental films, which have been excellently received else-

sequences of "The Frogmen," and a large palm goes to Alfred G. Milotte for his photography in Walt Disney's True Life Adventure, "Beaver Valley."

The choice from the narrower field of British films is not easy. There have been a number of very satisfying films—Mr. Drake's Duck and "Pool of London," which just missed making the Top Ten. My choice, however, is as follows—

"The Lavender Hill Mob." Excellent acting and dialogue, and an ingenious plot which progressed and resolved.

"No Highway." A triumph for the British Film Industry, since it relied as heavily for its success on Nevil Shute's story as on its imported American talent.

"Lady Godiva Rides Again." A comedy with almost radio technique, which delivered some neat kicks where they should—but seldom aimed.

I have chosen three French films, which I have been able to put into the order of preference.

"La Ronde." A delicately indelicate satire, brilliantly directed.

"Justice Est Faite." Chosen for its story, acting and humanity.

"Plus de Vacances pour le Bon Dieu." A film where children are children, and not egotistical automatons.

Best Short Films "Gerald McBoing-Boing," brilliant short cartoon, and "Beaver Valley," excellent from every point of view.

Best Performances Judy Holliday—for bringing Billie Dawn to life in "Born Yesterday."

Kay Walsh—spinster in the middle story of "Encore" (Wintner Cruise).

José Ferrar—for overcoming the disadvantage of his property nose and his co-star Mala Powers, and giving us a melting Cyrano de Bergerac.

Lee J. Cobb—for bringing to a good second feature a performance which would not disgrace any top budget film in "The Man Who Cheated Himself."

Shelley Winters—for a really superb job of characterisation in "A Place in the Sun."

Best Supporting Performances Finlay Currie—Mr. Shunderston in "People Will Talk."

George Cole—Johnny, the boyfriend, in "Lady Godiva Rides Again."

Kathleen Harrison—Mrs. Diber in "Scrooge."

Worst Films "Bedtime for Bonzo" and "I was a Communist for the FBI."

Most Ado About Nothing "I Want You" and "Valentino."

Finest Assets of the British Film Industry Alastair Sim, Alec Guinness and Glynnis Johns.

There are still a number of films I would like to mention for one reason or another—the sincerity of "Decision Before Dawn" and the dignity of "The Flightleader and the Lady" for instance—but the line must be drawn somewhere. Now for 1952; if the advance publicity is to be believed, it will be a staggering year. I wonder!



"According to MY diagnosis your musicians must have been wishing you a Merry Eczeema!"

Dangerous Repartee Incident with Vic Oliver

I HAVE NO DOUBT THAT THE PRODUCTION STAFF, PARTICULARLY THE PRODUCTION MANAGER, UP AT TELEVISION STUDIOS REGARD WITH CONSIDERABLE APPREHENSION ANY SHOW PUT ON WITHOUT A SCRIPT FOR THE CHRISTMAS PARTY. WITH ITS CAST OF STARS, STAFF AND TECHNICIANS, DESERVES THE HIGHEST PRAISE. FOR THERE IS NOTHING MORE DIFFICULT TO PRODUCE THAN THE IMPROMPTU SHOOTING OF THE FREE AND EASY ATMOSPHERE CONVEYED TO VIEWERS. LESLIE MITCHELL TRIUMPHED IN WHAT MUST HAVE BEEN THE MOST DIFFICULT ROLE OF ALL AS MASTER OF CEREMONIES. TRUE, HE MAY HAVE HAD A BLUE-PRINT OF THE PROCEEDINGS—BUT THAT WAS ALL ROVING CAMERAS DID THE REST, PICKING OUT WILLOW'S SHOT OF MIKE CAUGHT SNATCHES OF THEIR DIALOGUE.



By LEE CONWAY

and even if the protagonist claim camaraderie as the cause, there is no excuse for such a thing happening. This is the story as I saw and heard it myself.

Was it a coincidence that there was a live mike to pick up Colin's retort? Or was this a prearranged bit of repartee? Whether this was so or not, I can only say the whole thing was a misadventure and in the worst possible taste.

A PLEASANT show was now marred by an ugly situation. If this was unrehearsed impromptu, then Vic Oliver's retort to such a jibe (and believe me, Oliver is a master of repartee) Colin have asked Vic Oliver for slander? Could Vic Oliver sue Sid Colin for disparaging remarks during his act? This is all beside the point. The main thing is to regard this unfortunate incident from the average viewer's angle. That's the only thing that matters.

VIC OLIVER—a guest star—was doing his act. In the easy-going atmosphere already created, he gaggled about celebrities and said Sid Colin was the party and asked for the camera to pick up Colin who Oliver said—wrote the first Bebe Daniels, Ben Lyon "Hi-Gang" script (in which Vic Oliver was featured). The camera panned to Sid Colin, who said: "I wrote more laughs than you're getting."

imagine anyone doing it better than Patricia Neway.

AMERICAN SONGS

Patricia Neway sang songs by Norman Dello Joio and Aaron Copland at the LMC Concert in the RBA Galleries on December 18. Her dramatic powers were much in evidence, and the impression of the songs was rather too far apart. Dello Joio's songs were made to sound much better than they really were. Opinion was probably divided about the twelve Poems of Emily Dickinson. Personally, I found them unequal. They certainly had their moments, but these were rather too far apart. Dello Joio's songs were not a set and proved a curious mixture. "Lament" was very grim and impressive. "Assassination" intriguing and original, but the other two "New Born" and particularly "There is a Lady Sweet Kind," seemed rather out of place.

HUMOUR

Wit and humour, sometimes of the outrageous kind, was provided by Malcolm Arnold's Sonata for Clarinet and Piano played by Frederick Thurston and Ernest Lush. This was rather a wonderful fun, but at the same time the two instruments were exploited with the utmost brilliance. Malcolm Arnold is, as he has said before, a composer for filling a most important role in English music. If there was such a thing as an audience of depressed persons, Arnold would shatter it in twenty bars.

It is to people like Arnold, Fricke, Searle and others known and unknown, who are at this moment producing a wealth of good music that I wish first and foremost the best in the New Year. Then there are the performers and conductors many of whom are showing great courage in going their own way and by so doing bringing greater variety and quality to our music making. Finally, the publishers who often, with no hope of gain, print works by young composers, and so make them available to all. Good luck to you all in 1952.



FINLAY CURRIE—Best supporting performance.

where, did not come my way. The odd illness, and even older holiday, made me miss a few more, but it has been very pleasant browsing through old synopses, and making my final choice.

On occasion I have found some bright jewel in an otherwise ordinary film, like the atmosphere at the beginning of "The Long Dark Hall," and the opening shots of "The People Against O'Hara." So I would like to hand out a few bouquets for parts of a film, where the film itself would not qualify in my Top Ten.

The finest voice I heard this year was Italo Tajo, Mephistopheles in the Italian film "Faust and the Devil." Although "Talk of Hoffmann" died away after the interval, I feel I must mention the imaginative art direction and decor. The film proved that another time, a British musical could be better than an American one.

Photography has been generally very good this year; in "Plus de Vacances pur le Bon Dieu" angle shots were used effectively to bring humour and pathos to the film. Jack Cardiff's technical work was excellent in "Pandora and the Flying Dutchman" an otherwise bitterly disappointing film. Norbert Brodine carried off a difficult job excellently in the underwater

score of the year. The best background scores of the year? Ben Frankel, I feel, has written consistently well, and at times brilliantly, particularly in "Appointment With Venus" and "The Man in the White Suit." I would also like to mention Paul Smith's background music for "Beaver Valley," which blended perfectly with the film, and thank him for his playful theme for other and bullfrog symphony. The best film songs this year: "Too Late Now" (Wedding Bells) and "Young Folk Should Get Married" (Texas Carnival).

I have not placed my "best films" in order—I find that almost impossible, two or three films fought for top place. From America we have—

"Born Yesterday," the funniest film of the year, for my money, with William Holden and Broderick Crawford perfect foils for the brilliance of Judy Holliday.

"People Will Talk." The screenplay and direction of Joseph L. Mankiewicz made this an intelligent and adult film.

"A Place in the Sun," reviewed here last week, as one of the best contributions to the cinema for acting, recording, photography and direction. "An American in Paris." Best musical of the year.

THERE are two things most of us must do at the beginning of each year, look back over the old and look forward hopefully to the new. A somewhat dampening aspect of the latter is the flood of bills that inevitably accompany the new year, but let us not allow these to interfere with our optimistic thoughts.

We who take much interest in musical events have good reason to be hopeful. This was brought home to me forcibly last Friday when, at the ICA, a Quartet by Robert Crawford was played twice by the Aeolian String Quartet. This was one of the Friday evenings run jointly by the London Contemporary Music Centre and the Institute of Contemporary Arts.

In itself this evening may not seem of any great significance, but its true value is much more than the value of Crawford's Quartet. Crawford is a young Scottish composer, and this work was written around his twenty-fifth birthday. It was played at the year's Festival of the International Society for Contemporary Music at Frankfurt.

THE YOUNG COMPOSER

That a young composer has the opportunity to hear good music is most important. That a composer of twenty-four should have reached the standard of sufficient technical ability to make his work interesting to others, is even more important.

We can, of course, go back a hundred-and-fifty or two hundred years and pick out composers who had reached a much higher standard of technical ability at a earlier age, but that standard of technical ability is a comparative one. Today music is in such a state of flux that it is extremely unlikely that a composer will form a definite style of his own at an early age. Mozart was in an easier position. I commented on Crawford's work when writing about the Frankfurt Festival, and last Friday's performances confirmed most of what I wrote then. It has obvious errors and is certainly over-ambitious. The Quartet consists of six movements

without a break and is of approximately the same duration as Beethoven's C Sharp Minor Quartet.

ONLY BEETHOVEN MANAGED IT

Beethoven, in his last and greatest period, got away with a Quartet of seven movements played without a break. No one else has done so and it is not surprising that Crawford fails to get away with six. His idea of connecting the movements, obviously sprang from the fact that a four-note motif is the basis of the whole work, but his links between the movements are not always satisfactory, and the work would be much improved if only some of the movements were joined.

If we call this work a failure it is only in the sense that some failures are infinitely preferable to some successes. This Quartet shows that Crawford has considerable ability and that his aims are on a very high level. There are moments when one can detect the hand of a master. The first slow figure in particular bears witness to this. By the time Crawford is thirty he may well be producing works of first-rate significance.

Another aspect of musical life today is that young composers are not only getting their work played, they are also getting their work published; in fact the young British composer is encouraged to compose in every way he can. This one way is admittedly rather a serious one for he has not got much hope of making even a bare living at his work.

GAMBA Going from young composers

to very young conductors. I find that there are still people who are dubious, to say the least of it, of the merits of the fourteen-year-old Italian conductor, Pierino Gamba. They reason that no child can possibly have the necessary maturity to understand the classics fully, therefore it is a waste of time going to hear Gamba. They don't stay away but this does not prevent them from giving their reasons why Gamba's performances are of no value, or if they are of any value it is only because the orchestra can play these works perfectly well without a conductor. In other words, Gamba follows the orchestra.

When I heard Gamba conduct the LSO in Beethoven's Fifth and Sixth Symphonies at the Albert Hall recently, there was no question of Gamba "following the orchestra." The orchestra followed Gamba, who had his own very definite ideas on how these symphonies should be played. The Fifth Symphony, in particular, was given one of the most virile and dramatic performances that I have heard since Toscanini. It was all very different from the stereotyped plodding that occurs under some English conductors.

SENSE OF BALANCE

Gamba's great merit is his wonderful sense of balance and even the Albert Hall could not obscure this. We heard details in a score that are normally submerged. The bass line in the Fifth was always clearly enunciated. This was the more surprising in that I could neither hear nor see

a contra-bassoon which the score requires. If Gamba stays as he is now he will still be regarded as the most fully grown as a great Beethoven conductor.

Young conductors are slowly but surely coming to the fore in England, and this is one of the most hopeful signs for the future of English music. I have spoken about Hollingsworth at the end of the Prom season. Another young conductor whose career and achievements are well worth watching is John Pritchard.

OPERA

Even in the field of opera we are progressing, even though we may be years behind the times. The box office failure of Katya Kabanova was certainly a disaster for the progress of opera in England, but will not suppress the spirit of adventure for long. The mistake in this case was, I feel, one of jumping too far ahead. Janacek is still a very little-known composer in this country. Had Katya been the second stage for making his opera known here, it would, I feel, have been much more successful. It is of course easy to be wise after the event.

The first stage should, of course, have been "Jenufa"—or to give it its correct title—"Her Foster Daughter." That this famous opera has yet to be produced in England, almost fifty years after it was written, is unfortunately not surprising. Perhaps it is a bit early to discuss or suggest programmes for 1952, but "Jenufa" is not staged before then it would in that year make a most fitting work to mark the centenary of Janacek's birth.

RING IN THE NEW AND CONTINUE THE OLD

By Malcolm Rayment

Stars Travel Hundreds of Miles to Attend Television Xmas Party

FEATURE of this year's Television Christmas Party was the distance travelled by some of the artists who gave up their Christmas Day with families to attend at Lime Grove Studios...

They all voted, however, that it was well worth the journey. For, besides a swell party with drinks being the real stuff...

The only disappointed merry-makers were David Miller, who had spent hours rehearsing a team of Square Dancers...

The introduction of each item was equally divided between Mitchell and Jerry Desmond keeping the fun going in between acts with party games...

Stars who got up to do their party piece were Norman Wisdom, who wrecked the "watch trick" of Conjuror David Nixon...

Norman Wisdom acts as "stoooge" to conjuror David Nixon.



Norman Wisdom acts as "stoooge" to conjuror David Nixon.

Everybody, including producers, studio staff, and your own Moby horse race, where the audience are asked to list...

Watching one of the "turns" are (left to right) John Arlott, Norman Evans, Annette Mills and her associate while Leslie Mitchell looks up at one of the tele-cameras mounted on a boom for taking long shots.

Rawicz and Landauer entertain at the party with Eric Robinson and his Orchestra in the background.

Rawicz and Landauer entertain at the party with Eric Robinson and his Orchestra in the background.

Rawicz and Landauer entertain at the party with Eric Robinson and his Orchestra in the background.

TOP TEN

- 1. Longing For You. (Sterling).
2. I Love The Sunshine Of Your Smile. (New World).
3. The Loveliest Night Of The Year. (Francis Day).
4. Because Of You. (Eubank).
5. Routine. (Michael Reine).
6. Belle, Belle My Liberty Belle. (Dash).
7. Allentown Jail. (Bourne).
8. If You Go. (Peter Maurice).
9. Tulips And Heather. (John Fields).
10. Too Young. (Sun).

SUNDAY, JANUARY 6

- 6.00 THE TONI TWINS present DICK BAILEY and his Concert Orchestra and his Concert Orchestra.
6.15 THE OVALLETTES' CONCERT PARTY.
7.00 EMPIRE SOCCER. SOMETIME.
7.05 FAVORITE RADIO LUXEMBOURG.
7.15 THE ADVENTURES OF DAN DARE.
7.30 MOVIE MAGAZINE WITH Wilfrid Hyde White.
7.45 THE SILVER STRINGS.
7.55 THE ANSWER MAN.
8.00 PICK A TUNE FOR £200.
8.15 THE ANSWER MAN.
8.30 THE CASE OF THE MARTYRED MOTHER.
8.45 THE ANSWER MAN.
9.00 THE ANSWER MAN.
9.15 THE ANSWER MAN.
9.30 THE ANSWER MAN.
9.45 THE ANSWER MAN.
10.00 THE ANSWER MAN.

RALPH SHARON RE-FORMS SEXTET

RALPH SHARON who, five months ago, joined his orchestra, reverts to his sextet this week after a long tour throughout the country.

ELLINGTON QUARTET AND SAINTS AT LEEDS

OPPOSITION fans will have plenty to interest them on Sunday, January 6, when at Leeds Town Hall there will be a concert featuring the Ray Ellington Quartet and The Saints Jazz Band.

GRAEME BELL FOR GERMANY

GRAEME BELL leaves this country for Germany for a fortnight's tour on January 5. This tour carries him into March on his way to Switzerland.

RADIO LUXEMBOURG PROGRAMMES

- 6.00 THE TONI TWINS present DICK BAILEY and his Concert Orchestra and his Concert Orchestra.
6.15 THE OVALLETTES' CONCERT PARTY.
7.00 EMPIRE SOCCER. SOMETIME.
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9.30 THE ANSWER MAN.
9.45 THE ANSWER MAN.
10.00 THE ANSWER MAN.

Around the Clubs WITH JAMES ASMAN

ONE of the busiest young jazz enthusiasts these days happens to be the vocalist of the Mick Mulligan Big Band, Johnny Lavender.

The Galbraith Band also had a change in the clarinet chair with Ray Whittam now in the group. Another band switch has banjoist Johnny Lavender in place of the original in the Mulligan Band.

ing with the embryo Bing Crosby as the Rhythm Boys in Paul Whiteman's Orchestra, she became acquainted with the voices of some of the finest jazz artists of all time.

Mike Daniels made a dramatic arrival at his parents' home on Christmas morning in an ambulance after crashing his car into the wall of the club.

Secretary Max Bryce has proved a go-ahead member of the organisation and under his wing the Association has looked forward to a bright and profitable New Year.

Blues singer Eeryl Bryden makes a vocal debut on the air with the Cy Laurie Four in "Baby Doll".

BURNS BACK

TWO BURNS and Terry Devon, on arriving back at Northolt last Friday evening, were "mashed" by the BBC and as a result of the "mash" they were asked to tell listeners about their experiences in the Forces.

WAKE UP YOUR LIVER BIL

The liver should pour out two pints of liquid into the large veins of the liver bed every day.

CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 4d per word.

STUDIO '51

A section of the Jack Parnell band will be playing at Studio '51 next Saturday, January 5, and on Sunday, Ronnie Scott will be appearing in the Club.

MEDIUM WAVE

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

WEDNESDAY, JANUARY 8

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

FRIDAY, JANUARY 11

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

SATURDAY, JANUARY 12

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

MONDAY, JANUARY 7

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

THURSDAY, JANUARY 10

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

FRIDAY, JANUARY 11

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

SATURDAY, JANUARY 12

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

SUNDAY, JANUARY 13

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

MONDAY, JANUARY 14

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

TUESDAY, JANUARY 15

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

WEDNESDAY, JANUARY 16

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

THURSDAY, JANUARY 17

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

FRIDAY, JANUARY 18

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

SATURDAY, JANUARY 19

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

SUNDAY, JANUARY 20

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.

MONDAY, JANUARY 21

6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.