

BRITAIN'S FOREMOST ENTERTAINMENT NEWSPAPER

Musical Express

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YOU BELONG TO MY HEART

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WE HAVE PLEASURE IN ANNOUNCING OUR WHITE WEDDING

CARL BARRITEAU LEAVING STAPLETON

Forming Own Band

COMMENCING MARCH 1. NOTED PERSONALITY AND FAMOUS CLARINETIST CARL BARRITEAU WILL AGAIN BE FRONTING HIS OWN COMBINATION AFTER A SIX MONTHS' SPELL AS GUEST STAR WITH CYRIL STAPLETON AND HIS ORCHESTRA.

In an interview with "Musical Express" Carl said: "During the six months I have been with Cyril Stapleton, I have been very happy and it was a pleasure playing with such a fine outfit. My decision was reached only recently because during our tours I was constantly asked by both managements and fans alike as to why I could not front my own band again.

About three weeks ago I met my old friend Alfred Praeger and put the idea to him. He seemed keen and it was decided that the combination should be a small one. Exactly it was set at nine in all, comprising three rhythm, alto, tenor, baritone, trumpet and girl vocalist. We open at the N.C.O.'s Club, Brixton, with a concert the following day, March 2, at the Empire Theatre, Liverpool, with many more dates to follow.

Discussing the proposition with Alfred Praeger, he told us "Carl Barrieteau has always been an excellent showman and musician but it always appeared to me that he never had the breaks he should have done. However, it is hoped that with Milda Enterprises, Ltd., who have taken over the management and presentation of the outfit, on this occasion things will go far better than his past ventures. The bookings are coming in well with other agents as well as management, both very interested. The next week will be the date sheet completed for March when I receive the final confirmation from the managements."

Yorke and Dawson at Festival Hall

HARRY DAWSON and Peter Yorke and his Concert Orchestra will be appearing at a Festival Concert, on February 16, at the Festival Hall, organised by Harry Dawson (the agent) and Ruth Barnato.

Sunday Radio Series for Joe Loss

JOE LOSS, WHO RECENTLY CELEBRATED HIS 21ST YEAR AS A DANCE BAND LEADER, ON SUNDAY WEEK (JANUARY 27) STEPS INTO THE COVETED SUNDAY NOON LIGHT PROGRAMME SPOT RECENTLY VACATED BY BILLY COTTON.

FOR THIRTY MINUTES EACH SUNDAY LUNCH TIME, JOE LOSS, WILL PROVIDE LISTENERS WITH A SLICK, ENTERTAINING PROGRAMME WHICH PROMISES QUICKLY TO REACH TOP LISTENING FIGURES.

Loss has been signed on for a series of nine Sundays. He has been asked to undertake the series thanks to the popularity of his recent Monday late-night spots when numerous listeners wrote in praising his music.

Few outfits can beat the Joe Loss Orchestra for drawing power. Loss will be using his regular outfit of 12 players led by Ronnie Brennan and Pat McCormack for his series. In addition he and Johnny Johnson will introduce a small male-voice choir "The Knights", led by Peter Knight, and "Klankers" which should appeal to those who enjoy the finer points of jazz.

For the benefit of the uninitiated, "Klanker" is a multi-tone piano, and the combination of this instrument and the drums is a sound unfamiliar to listeners in this country. The musicians presenting these "Klankers" are to be anonymous for the present.

Meanwhile Joe Loss this week-end (19th) completes his Christmas season at Green's Playhouse, Glasgow. On Sunday (20th) he begins his new one-night stands in Scotland, with a concert at the Adam Smith Hall.

On Tuesday Loss will be at the Eldorado Ball Room, Leith; the following day he will be at the Beach Ball Room, Aberdeen. Next Thursday, January 24, he will start on the Caird Hall, Dundee and finally on the Friday he will be at the Queen's Hall, Preston.

(Continued on page 4)

SCOTS WHA HAE



Two well-known singers who both hail from Glasgow are Cyril Stapleton's vocalist Jean Campbell and Benny Lee. This picture shows them recording a new title at Decca last week titled "Wackin' Hame."

WOT! NO TIDDLES?



Radio's famous disc jockey Jack Jackson seen discussing a new record with BBC Record Producer Jack Dabbs recently.

US Want Jimmy Young Discs

Strong Competition for Exclusive Signature

RADIO AND CABARET SINGER JIMMY YOUNG, WHO HIT THE TOP OF THE "White Cloud" in which the age-old spinnet is used as background music. This number is just in his recordings. "Turn Back The Hands Of Time."

They are also expected to make enquiries for Young's latest recording "The Little White Cloud" in which the age-old spinnet is used as background music. This number is just in his recordings. "Turn Back The Hands Of Time."

Jean Kent's New Radio Tie-up

JEAN KENT seems to have brought a new twist to the old Films v. Radio argument. She's just completing a new film "The Lost Hours" with American star Mark Stevens—her first since "The Browning Version," as for another of her most successful films "The Woman in Question," which goes on the air on January 23, and which she recorded in the evenings in the second week of January.

The reason for the evening work was the fact that she was rehearsing daytime in the stage version of a radio play she heard whilst she was on tour—"The Moonraker"—which opens at Cambridge, on January 28, for a short tour prior to its coming to London—possibly the first instance of a film star taking a radio play into the theatre.

Ward Again Plays for Big Charity Ball

SMETWICK SWEET MANUFACTURER AND THEATRICAL IMPRESARIO VIC WARD, HAS ORGANISED ANOTHER ANNUAL "STARLIGHT BALL" AT WALSALL TOWN HALL ON JANUARY 25. IT IS IN AID OF THE WALSALL INFANTILE PARALYSIS FELLOWSHIP BALL OF WHICH MR. FINEGAN IS AN ENTHUSIASTIC SUPPORTER. HE AIMS TO FIND ANOTHER £500 PROVIDING THE FELLOWSHIP'S OWN HEADQUARTERS.

COSTA LEAVES ASCHERBERG'S

WELL-KNOWN exploitation personality, John Costa, this week left Ascherberg, Hopwood and Crewe, with whom he has been associated for some considerable period. We understand his place will be taken by Leslie Osborne, who has recently been with Keith Prowse.

Costa is to undergo an operation in the near future and entered the Morland Hall Hospital, Alton, Hants, on January 16. He will, of course, be happy to hear from his many friends in the business.

Shelton Commences Tour at Finsbury Park

ANNE SHELTON MAKES HER FIRST LONDON STAGE APPEARANCE SINCE HER TRIUMPHANT EIGHT MONTHS' TOUR OF AMERICA WHEN SHE OPENS AT THE FINSBURY PARK EMPIRE NEXT MONDAY, JANUARY 21.

She will stay there until Saturday night. On the Sunday night she moves over to the London Casino to appear at a Charity Concert sponsored by the Sportsman's Aid Society. (Not on January 17 as reported in last week's "Musical Express" when of course Emile Littler's "Aladdin" is being presented as usual).

On Monday week, January 28 she sets off on a country-wide tour which is taking her to most of the big provincial cities including Edinburgh Empire (January 28); Glasgow Empire (February 4); Nottingham Empire (February 11); Metropolitan, Edgware Road (February 18); Shepherd's Bush Empire (February 25); Stockton Hippodrome (March 10); Sheffield Empire (March 17) and Newcastle Empire (March 25).

Ann will introduce at the Finsbury Park Empire next week not only many of her old favourites, but also several songs picked up in America, which are not yet widely heard in this country. Among these are the two songs at the top of the American Hit Parade, "Sin," and "Cry."

British numbers are not being forgotten. Anne Shelton will sing tunes composed by two London musical personalities residing in New York—Eddie Laibson, who used to be pianist, and who first recorded "Music, Music, Music" in America; and Sonnie Cox of Box and Cox, who used to be P.O. to Anne Shelton's fiancé and personal manager when he was stationed aboard H.M.S. "Tormentor" in Portsmouth Harbour. Among his publications is "I've Got a Lovely Bunch of Coconuts."

In her repertoire too, is a song written by Anne's fiancé, David Reid, titled "There's No Song Like An Irish Song."

SHOW TALKING

See Feature on Page 3



(1) Katherine Dunham offers a drink to Zizi the Puppet while John Pratt looks on. Frank Mumford's Puppets appear in the Cabaret at Ciro's Club.



(2) Goons, Spike Milligan and Harry Secombe, who appear in the film "London Entertains" with a big cast of well-known radio and variety artists.

Armstrong Joining Skyrockets

Les Lambert, of the Skyrockets, informs us that, at the beginning of March, the well-known trombonist Jackie Armstrong will be joining the Skyrockets Orchestra.

The following statements have been issued from the Health office concerning Armstrong's departure from the Heath Orchestra. Jackie Armstrong said: "My present contract with Ted does not expire until July next but owing to the fact that I have been unable to take my place as first trombone with the Heath band since my dental operation last September, I have asked for my release. This will enable me to stay in London to continue my dental treatment."

Ted Heath comments: "In view of Jackie's misfortune I will gladly agree to release him. I sincerely hope that one day he will regain his confidence and reproduce the form we all know so well."

PAUL ADAM DROPS 'MAYFAIR'

IN order to reflect the changing style of his band, Paul Adam, the well-known broadcaster, is dropping the word "Mayfair" and is styling himself "Paul Adam And His Music."

This change has been made to meet the demand for more popular music. He is now going in for more comedy numbers

Norman Wisdom to Star in New West End Revue

HENRY HALL SHOW POSTPONED

Val Parnell and Bernard DeLont have been quick to sign up Norman Wisdom for a new West End revue which will open in early April. This follows the postponement of the Henry Hall production of "Where's Charlie?" originally scheduled to open its tour at Coventry Hippodrome on April 7. The presentation of "Where's Charlie?" in this country has had to be deferred because the American owners of the copyright require that the production be supervised by the team of writers and producers who were responsible for the New York production. Owing to other commitments in the United States the people concerned are not now available.

The new contract was signed last week and this will be the first Moss Empire presentation of Norman Wisdom following his recent outstanding success. Wisdom is at present playing

Esquire RECORD THE JOHNNY DANKWORTH SEVEN with Cleo Laine (Vocal): It's No Sin/The Wedding of the Painted Doll (Instrumental) 0-566. Mr. and Mississipi/Lush Life (vs. Cleo Laine) 0-562. PETE PITERSOFF'S WEST END DIANS with the SEPIA FIVE (Vocal Group): Let's go a-hunting/Mango Time 0-563. ALAN CLARE (Piano solos): Potatoes/You go to my head 0-54. ORQUESTA TROPICAL: San Juan Mayaguez (Mambos) 0-565. (Dir.: Tito Puente/Miguelito Valdes): Mambo Macoco/Miami Beach Mambo 0-561. Send 4d. in stamps for complete Catalogue.

JANUARY RECORDS 'Fats' Walker The Boogie Woogie March; On the old potato farm B10199 Buddy Morrow The Boogie Woogie March; On the old potato farm B10199 You've been reading my mail; Honey hush B10191 The Gramophone Company Limited: Hayes, Middlesex

Musical Express

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THE VOICE

OBJECTION SUSTAINED

LAST week Gracie Fields became the centre of a tremendous controversy. Singing to the troops in Germany is nothing new in Gracie's curriculum. In point of fact this most generous of all show people is reported to have said, before starting her show at a Berlin cinema to nearly 500 British troops, "I think the show should be admitted free." This contention on Gracie's part is no doubt due to the fact that part of her show is recorded for commercial radio sponsors. It is well known that Gracie receives no fee for her shows in Germany, but she does receive a commercial programme. In the meantime, it appears, troops have complained in no uncertain manner to their officers about having to pay to hear Gracie when the show was commercial. This is not the first time complaints of a similar nature have been made. In view of this situation the War Office will be hearing about the trouble—and not a moment too soon—for it was the War Office that agreed to a guarantee of £200 per show so that the sponsors of the Gracie Fields' programme should be covered. Musical Express' strictly supports the objections of the troops. There is little doubt that Gracie herself has profound views on the matter for she gave free performances to thousands of men afterwards.

PUBLIC MONEY

WHEN an official department like the War Office guarantees fees it is playing with public money. We do not deny that an army "subsidies" a show designed for advertising a privately-owned product we have an entirely different kettle of fish. A man may be in the army but he still has the rights of any other citizen to know what is happening to his money. The army today is not made up of a lot of ignoramuses. The men, anxious to hear their Gracie at any price, quite rightly demand to know why they are paying for the advertising of somebody's product. And why shouldn't they? If Gracie had been appearing in the usual manner at a German house of entertainment where there are stipulated prices of admission, members of the British forces would have been entitled to pay just the same as anybody else, whether part of the show was recorded for broadcasting or not. But when a sponsor is entitled to invite the audience free of any entrance fee just as the BBC does. There should be no confusion between a troop concert and a commercial programme. The War Office should be the first to understand this.

OTHER COMMERCIALS

MOST of the commercial programmes heard on Radio Luxembourg are pre-recorded and more often than not live audiences witness the shows, providing atmosphere with their laughter and applause. This live atmosphere is essential to certain types of show. At the studios of Star Sound, where many such programmes are produced and recorded, the audience turns up and the show is a show designed for entertainment rather than for advertising. But no money is paid by any member of that audience to see and hear a show designed in the first place as an advertising medium. Even the hard-boiled businessmen and the harder-boiled advertising agencies have recognised a code of honesty concerning audience admission to their productions. Why not the War Office?

THE BBC'S WAY

EVER since radio the BBC has used live audiences extensively. The commercial sponsors could only have followed the BBC's precedent with an admission-free principle. The BBC sends tickets, whenever available, to listeners who write and request seats for a show. Tickets are usually admitted to enter and the audience is put to work—albeit voluntarily—and told to applaud or asked to sing. They cannot complain, for they have not paid for admission. They are, in effect, privileged spectators. And while there might be a large number of people whose curiosity alone would incline them to pay willingly to be present at a broadcast, neither the BBC nor the sponsored radio concerns have, to our knowledge, ever accepted money from them. Is there any wonder that members of the Forces complain against having to pay for being present at commercial productions?

GENEROUS STARS

OUR stars are generous. None ever refuses to entertain troops. And this generosity is the result of a profound friendship between them and the service men they entertain. Their generosity is rewarded by gratitude heard in acclaim from thousands of throats. It is a fine system and it works well. Nothing wrong with that. In our view there is nothing wrong with a vaudeville house contracting with a sponsor for recording or broadcasting any part of the show appearing at that house, providing always that the artists and musicians are adequately remunerated. The vaudeville house should be responsible for the transport and personal comfort of visiting artists and make sure their men get a rollicking good show. Sponsored commercial radio and recording involve matters beyond their marital province.

"I Hear You Talking, Baby"

says "Musical Express" Disc-Jockey Frenchy Sartell

THE NAME OF CAMARATA IS SYNONYMOUS WITH GOOD MUSIC. THE VOICED AMERICAN FIRST BECAME KNOWN TO THE BRITISH PUBLIC APPROXIMATELY FIVE YEARS AGO WHEN HE PRESENTED, IN HIS CAPACITY AS MUSICAL DIRECTOR FOR THE FILM COMPANY, TED HEATH, HIS MUSIC IN THE MOVIE "LONDON TOWN" WHEN E. R. LEWIS, OF DECCA, FORMED THE LONDON LABEL, THAT HAS EARNED SO MANY DOLLARS AND SO MUCH PRESTIGE FOR THE BRITISH MUSIC IN THE STATES. TOOTS CAMARATA WAS PUT IN CHARGE OF THE AMERICAN OFFICES, AND DURING THE PERIOD HE WAS ASSOCIATED WITH THEM HE HAS PUT SOME REALLY GREAT MUSIC ON RECORD.

Recently Camarata joined American Decca whose releases are issued here on the Brunswick label by English Decca. His brilliant musical interpretation of all British music and artists who have worked with this young man. It will probably seem out of order to many of you that I am discussing the musical accompaniment in preference to the featured artist on this week's first disc. I am sure that Jeri Southern would be the first to agree that, in this case, what she is portraying is definitely enhanced with brilliant musical backing by Chorus and Orchestra directed by Camarata. "Baby, Did You Hear?" could never be classified as a pop song. It's a plaint. When you hear this disc for yourself I think you will also say "Baby, I hear you talking."

Jeri Southern with Chorus and Orchestra directed by Camarata.
Baby, Did You Hear? You Better Go Now—Brunns. L. 4847

Jeri Southern sings the first side, "Baby, Did You Hear?" in a voice that is highly reminiscent of what Josh White's young daughter, Beverly, will sound like when she attains the maturity of this artist. Perhaps this is because the song is so like those brilliant laments that White and his daughter portray so well. Behind the vocal is a steady musical rhythm that is carried throughout the record. It adds to the record's beauty rather than becoming monotonous and I feel it creates a wonderful atmosphere. So, too, does the accompanying chorus.

"You Better Go Now" shows what an intimate style Jeri Southern has in the more popular type of numbers. There is a delightful alto solo that is highly reminiscent of the great Freddy Gardner and the orchestral backing is everything one would expect from Camarata.

Mantovani and his Orchestra.
Dancing With Tears in My Eyes/Melical Rose Orchestra directed by Ronald Binge—Decca F. 9820.

The new and beautiful Mantovani string noise, brilliant arrangements by Ronnie Binge, two famous old songs and, if you have heard the last two recordings by this brilliant musical organization, a new song which you can't say for. Mantovani has created a decided atmosphere with his new sound and for recording in Camarata's studio personally, can wish for no better.

Kay Starr
Someday Sweetheart (accompanied by Son Busch and his Orchestra)



CAMARATA

On a Honky Tonk Hardwood Floor (with Orchestra conducted by Billy May)—Capitol CL 13658.

If you loved the recording by the late and great Mildred Bailey like I did, then you're going to love this Kay Starr gal's music. She has the same easy quality to sing jazz as it should be sung, but with her own original interpretation. The likeness between her and Mildred Bailey at times is amazing. She is backed by Lou Bush's Capitol house band which has a beat that is really nice to hear these days. The trombone section really does some fine work

that all goes to help make "Someday" a record you'll want to keep on playing.

On the other side Kay Starr gives us some really great two beat jazz in "Honky Tonk Hardwood Floor." Kay will really make you want to try out that hard wood floor and I think you'll enjoy the fine backing by the Billy May Orchestra. More disc like this please, Capitol.

Ethel Merman and Jimmy Durante with Orchestral accompaniment
If You Catch a Little Cold.

Ethel Merman with Quartet and Orchestra directed by Jay Blackton
Blow, Gabriel, Blow—Brunns. 48654.

Two consummate show business performers. Well, what would you expect from those two show greats—Merman and Durante? That's right—entertainment plus. And that's just what you get in "Catch a Little Cold," two original lyrics that these two great artists portray so naturally.

Remember Merman in "Anything Goes?" Who could forget her? Once seen never forgotten. On the reverse side of the disc she sings "Blow, Gabriel, Blow" from that great film and show production. With the passing of the years Ethel Merman has lost none of her showcraft that she can get over to you via wax. So great is her artistry, you can almost visualize her working the number as she did in the show.

Ray Anthony and his Orchestra
Mr. Anthony's Blues
Brother Fats (with Gloria Craig and the Skyliners)—Capitol CL 13656.

This is really jazz week. We're off again and this time it's "Mr. Anthony's Blues." It's the natural theme with Anthony having a slight "go" himself on the disc. And why shouldn't he? He's got his blues. Anthony uses all the tone colours in the orchestra to break it up and the music is played with the band's usual finesse.

It's really surprising when you stop to think that Ray Anthony's Orchestra is really a hotel band. The standard of this good commercial band is very high. Admittedly there are many who might say it's just a good commercial band, but to me it's amazing that Anthony can take any "set" number and do a really fine job of it. No wonder he has such a big following in American hotels and the recording company realise his very good commercial value.

Sir Hubert Pimm and the Piano Trio
The Chicago Blues
Bill Snyder and his Orchestra
Chicago Blues—London ZZ. 1130.

June Hutton, sister of the famous Betty, doesn't have to trade on her sister's reputation. She is a fine vocal star in her own right. With accompaniment by the great Stordahl and two nice numbers, she does an excellent vocal job.

Footnote—My apologies to Derek McCulloch (Uncle Mac) who points out that in my Children's Christmas Review I only mentioned one of his records. However, the blame is placed entirely on my shoulders as at the time of writing the review I had not seen the HMV CD. There is another recording which is HMV BD 1281.

The Jazz Scene

by James Asman

THE BLUES WAS A BANNER OF FREEDOM

THE rolling accents of a Southern Negro lolling against the rough wood of a single-track railroad station, crying the Blues and wringing the soul from a battered old guitar, is the very heart of all jazz music. Back in the penitentiaries and prison farms of the Southern and Western States, men with dark skins walk along Death Row, stomping their feet on breaking stones and picking cotton. In fact, to hear the bitterness of one of those traditional songs, so close to the Blues idiom, shouted out by Negro workers and convicts who possess little warmth in their lives and who have the misery of loneliness to fight is to know why jazz was born along the Delta and the Black Belt.

With a whole line of singing men moving along an irrigation ditch, or a field, every action synchronised to the song they sing, every burst of harsh, quick laughter adding like a break to the singing, the bright flame of the Negro heart carries his will for freedom beyond the bars and chains of Southern serfdom. This was never just ordinary music. It was often a banner.

The South, with its Jim Crow laws, its "whites only" signs and "strange fruit" hanging on the poplar trees, kept the folk of the Negro worker alive without intending to do so. In a land where the white man owned the land itself, coloured workers turned to their own songs for escape. In the Civil War, the other side of the river Jordan and Heaven, was, in reality, freedom and equality. It hasn't changed so much today, and the songs, the Blues and the Spirituals of the Southern Negro, cry for the same freedom and

equality—and justice. In such mood is "Big Bill Broonzy's" "Black, Brown and White."

Most folklorists agree that one of America's greatest folk songs is the ballad "John Henry," born in the mountains of West Virginia about 1870, probably during the construction of the Big Bend Tunnel on the C. and O. railroad. In order to plant the powder charges for blasting the tunnel through the rock, deep holes had to be bored into the face of the steel-driving. At that time the steel drivers had to swing their 9-lb hammers against their drills without the aid of machinery, and were the heroes of the workers. John Henry was a legendary steel driver, one of those fabulous characters who, throughout the boastful folk lore of the American pioneers, John Henry challenged the new mechanical drill.

He won and died. John Henry, told of in a ballad, said: "A man ain't nothing but a man; before I let your steel gang down I will die with my hammer in my hand. O, lordy, die with my hammer in my hand." This was all part of the invincible spirit of the American Negro, part of the role that John Henry played as a singer, and Big Bill Broonzy was no exception.

Big Bill Broonzy (with guitar)
"Low Land Blues"/"In the Evening"—Vogue V.2073.
"John Henry"/"Blues in 1890"—Vogue V.2074.
"Black, Brown and White"/"Feelin' Low Down"—Vogue V.2077.

"Plough Hand Blues"/"Five Foot Seven"—Melodisc 1203.
Broonzy is one of the most important figures in both rural and urban folk Blues, and inspired and directed many of his contemporaries. In his recent visit to England, Big Bill declared that he was but a simple country Blues singer with no advanced musical knowledge and only a great feeling for the music of his people. Whilst that was true enough, his singing and guitar playing had a much greater power and value than the polished and clever pyrotechnics of our own leading musicians.

Among the other interesting titles listed in the new Vogue is a Leroy Carr masterpiece, full

of beautiful phrases and potent melody. "In the Evening" "Blues in 1890" is a fine folk Blues. Big Bill talking over his strumming guitar with music in his rich Southern voice. The disc tries are both well recorded, too, and every note is extremely well recorded.

Lonnie Johnson (with piano and rhythm)
"Little Rockin' Blues"/"Happy New Year"—Vogue V.2079.

Famous for his guest appearances in several early jazz groups such as Duke Ellington's and Louis Armstrong's, Lonnie Johnson was actually one of Chicago's foremost Blues vocalists, and his British debut as such on Melodisc caused a certain amount of interest. "Blues in 1890" was actually one of the things I would point out that Johnson has of course been featured on record as a singer in this country with "Tough on Blues" with Victoria Spivey and I think Parlophone. Anyway, his guitar work and singing on this latest Vogue release are superb and, considering that there is a possibility that he may be brought to this country by the N.F.O.J. this year, his presence on record of immense interest to British collectors.

Jimmy Witherspoon (with piano and rhythm)
"Big Fine Girl"/"No Rollin' Blues"—Vogue V.2060.

Raucous, shouting Blues singing against a modern backing which adds a certain amount to the proceedings make this a full-blooded contribution to our collection. Recorded at a Gene Norman "Hot Jazz Concert" at the States, Mr. Witherspoon obviously had his audience right in the palm of his hand, rolling off a few not-so-subtle innuendoes which added a certain amount of huge delight of the large crowd. He possesses a fruity, round, brown voice which cries plaintively over the familiar tune and rocks you with it.

Jazz would be nothing without the Blues, and every jazz lover should hear, buy and study these informative records.

THE RETURN OF NORMAN WOOLAND

A WELCOME PERSONALITY IN MUSIC-HALL, A SHOW WITH WHICH HE IS BY NO MEANS UNFAMILIAR, IS NORMAN WOOLAND WHO IS MASTER OF CEREMONIES FOR THAT OFFERED, MUCH MALIGNED AND VERY INDIFFERENT FUTURE WHICH CONTINUES TO RUN WHETHER WE LIKE IT OR NOT. MR. WOOLAND'S PLEASANT DEMEANOUR, INTERESTING PRESENCE AND EXPERIENCED TECHNIQUE FIT VERY WELL, ALTHOUGH I MAKE CERTAIN RESERVATIONS.

THANK heaven the old idea of hysteria in announcing the acts has disappeared for ever. A quieter, more dignified method of announcing has taken its place. Mr. Wooland does this without annoying the listener. Not only that, to most of us who listen he is an old friend and so we start off with a warm welcome. But there is a danger—and there always will be a danger—with the announcement of acts. The better most songs or later become factious. And that cheapens the whole conception of the Master of Ceremonies in Music-Hall.



By LEE CONWAY

SANDY POWELL appeared to be doing two minutes of patter in one act which seemed a little incongruous, one being football and the other boxing. Both amusing.

NICE musical offering from the guitarist Ray Dandridge and Donnie player Andy Walkowak very pleasant on the ear. The act did well.

DOBOTHY SQUIRES, queen of songstress, was as appealing and as tuneful as ever. But when she sprang as if from the big voice of a truly big singer. I

know that big songs don't come along every day and Dot Squires, unlike any other singer I know, can actually sing any song perfectly—even a poor one. But I want to hear her with material like "My Mother's Day." Even Dorothy didn't convince me that a little white cloud sat down and cried.

JAZZ CLUB last Saturday was an interesting with two talented aggregations providing the music. Harry Gold and his Pieces of Eight gave us the music (with a deal of educational patter) for which Gold was not responsible. Benny Moten. In the modern idiom the group from Roy Fox's Band. The Fox Cubes, with Vic Feldman on vibes, gave me a new interest in the newer cut.

NOW a word about one gentleman with the remarkable perspicacity to launch a new vogue in dancing—David Miller. His "Happy Feet Down" (what ever that may mean) is certainly pleasant listening. I have no doubt that visually it is spectacular and for the protagonists it will be exciting. Yet, Miller brings to the microphone all the glamour of the square-dancing he has sponsored. No wonder the vogue he sponsored in the States Miller told me it would spread

TOP TEN

1. The Loveliest Night of the Year (Francis Day).
2. Longing For You (Sterling).
3. Because of You (Dash).
4. Some Enchanted Evening (26.6d Williamson).
5. I Love the Sunshine of Your Smile (New World).
6. Shrimp Boats (Walt Disney).
7. Eosoline (Melchior Reine).
8. Allentown Jail (Bourne).
9. Belle, Belle, My Liberty Belle (Dash).
10. If You Go (Peter Maurice).

Clair Leng's Film Column

"THE RIVER"

At the end of last year I attended a special showing of Jean Renoir's "The River"...

normally divided into twenty-two unequal intervals. A certain number of specially chosen intervals form a melodic phrase...

working on a screen version of Nevil Shute's novel, "A Town Like Alice." This is particularly welcome news in view of the excellence of their production of "No Highway"...

- "The Magic Garden" (GB). "The Magic Box" (GB). "The Man in the White Suit" (GB). "Miss Julie" (Sweden). "Never Take No For An Answer" (GB). "The Red Badge of Courage" (USA). "No Resting Place" (GB). "La Ronde" (France). "The Sound of Fury" (USA). "A Walk in the Sun" (USA). "White Corridors" (GB).

DURING 1952 M-G-M will make ten biographical films. Now being edited is the story of "White," story of Emily Dunning Barringer, first woman ambulance surgeon in America...

TENNESSEE ERNIE MAKES SCREEN DEBUT IN "THE OUTCAST"

The story is as much of the life along the banks of the Ganges as of the British family who live there...

Life flows smoothly for Harriet and her two friends Valerie and Melanie, until the arrival of a young American captain. All three girls fall in love with him...



Ellen Drew evidently prefers to learn to play the guitar the hard way with gloves on—in Columbia Pictures' new outdoor action drama, "The Outcast." The teacher here is none other than Tennessee Ernie...

Their infatuation for the captain naturally affects their relationship with each other. The moral of the film is in the words of the narrative...

The film opens with Indian women decorating the floor of their home to welcome a special guest, creating an atmosphere which lasts throughout the picture...

to choose the best film from any source, they might like to make their choice from the following list of the best British films of the year...

A NEW SOCIETY FOR 20TH CENTURY MUSIC

A Review of Some Recent Publications

BY MALCOLM RAYMENT

A MAJOR event in London's musical life has been the formation of "The Society for Twentieth-Century Music." The Chairman of this Society is Humphrey Searle...



"They can't help it... they're used to playing on the 'Queen Mary!'"

OUR THIRD VISIT TO HOLLAND WAS A DUTCH TREAT

By the Ray Ellington Quartet (through manager Dick Katz in a special "Musical Express" interview)



The Ray Ellington Quartet in Holland with American, Dusty Evans (in white frock) and Dutch booker, Lou van Rees (left bottom, front view).

AS we had already been to Holland on playing visits twice before, we had a pretty good idea of what to expect on this our most recent trip. Also, not the least of our expectations, we were looking forward to that wonderful Dutch food again...

Then came a very busy Christmas Day and Boxing Day for us. Both days we played at the large exclusive Hotel Gooland in Hilversum...

On the Sunday we played at the Concertgebouw Orchestra, with American George Johnson and his Band, Pia Beck, The Don Gas Trio (with July Johnson), and Guss van Maanen's Swing Trio...

On the Thursday (27th) we all went over to Pete Pellemans' house for the day. Pete is a disc-jockey and is the Dutch Jack Jackson! We had a wonderful time listening to his many rare and new records from America...

Jerry Martin—SHOW TALKING

ANSWER to the guessing game of who should open the Palladium's Variety Ball March is now to hand. Who takes the credit for an all-correct forecast I do not know...

reports should draw the crowds for a record run. Another show which will make its mark on the coming season is the signing by Val Parnell of the most talked-of comedian of the day, Norman Wisdom...

Following her on February 25, Frances Day will appear at this famous restaurant where Edmundo Ros has had such a long run. With Sophie Tucker booked to appear in April, Harry Lewin's cabaret worries shelved for the time being...

On the Sunday we played at the Concertgebouw Orchestra, with American George Johnson and his Band, Pia Beck, The Don Gas Trio (with July Johnson), and Guss van Maanen's Swing Trio...

On the 29th found us at the Rembrandt Theater, Eindhoven, and the 29th (Saturday) we went to the end of my journey.

Already firm favourites with the Palladium regulars, their fans will be eager to see how much improvement has been made in their style and presentation since they appeared with, and gained the approval of, the late Sid Field had in previous years.

Show-event of last week was the opening at the Cambridge Theatre of Katherine Dunham with Her Dancers, Her Singers and Her Musicians to give the show its full title, and indeed the whole company deserve mention for they form a perfect background to the exotic and alluring which attracts most of the best of the women in town.

On the Sunday we played at the Concertgebouw Orchestra, with American George Johnson and his Band, Pia Beck, The Don Gas Trio (with July Johnson), and Guss van Maanen's Swing Trio...

First of the big musicals to open in town this year is the Jack Hylton show "Bet Your Life" with Julie Wilson, Arthur Askey, Brian Reece, and Sally Ann Howes starring, which will replace "Encore de Folies Bergere" at the London Hippodrome.

Helene Cordet, the French Cabaret star who has been delighting the patrons of Clio's for some months, is going to the Cabaret there, bringing his puppet Zizi over to the table and gave a demonstration of his skill in manipulation.

To show appreciation to those readers who have taken the time to write me, may I offer a photograph (signed, if possible) of their favourite artist, for the best letter received each week...

"Façade" to Sir William Walton's music with the LSO Ensemble also in the programme are Schoenberg's setting of Byron's "Ode to Napoleon" for speaker, string quartet and piano...

The London Symphony Orchestra Chamber Ensemble, many of whose members are Hampstead residents, will take part in three of the concerts.

The main work of the second concert on February 11 is the world-famous "Pierrot Lunaire" of Arnold Schoenberg, three of whose works will be heard during the current season of programmes...

The third concert on March 3 includes "Wine, Quilts" by Schoenberg and Robert Gerhard, the Spanish composer who has made his home in this country. His ballet "Don Quixote" is one of the current successes at Covent Garden.

Also in the programme are works by Bernard van Dieren, the remarkable composer, who had such influence on the music of this country, and an unusual novelty—a "Sonata for Solo Timpani" by the young Welsh composer Daniel Jones...

The fourth concert, on April 7, will include the first performance in England of the young Welsh composer Aaron Copland and also the first performance of Peter Warlock's "Four Impromptus"...

In addition there will be a performance of Peter Warlock's masterpiece "The Curlew," settings of W. B. Yeats for voice and six instruments and a new work by the young Polish composer now resident in Paris.

Going from the Twentieth Century to the Eighteenth, there is really a very big jump, for Bach's "Art of Fugue" is a work which has had more influence on the music of our time than any other period.

This edition of "The Art of Fugue" is by Hans Gal and is published by Boosey and Hawkes. Many people will be pleased to know that in this edition only the music of two hands is printed.

This new edition is worthy in every way. It has an extensive preface, which raises some interesting points, and also a note which is not to be missed. It is written by Bach in open score means nothing, for this was sometimes Bach's practice in writing the original score.

A most praiseworthy innovation is the manner in which the "Mirror" Fugues are set out. The original form is printed, always on the left-hand page, and the inversion on the right-hand page, so that every bar of the one is compared at a glance with the corresponding bar of the other.

The "Art of Fugue" was intended for the keyboard. He points out the fact that it was written by Bach in open score means nothing, for this was sometimes Bach's practice in writing the original score.

In addition there will be a performance of Peter Warlock's masterpiece "The Curlew," settings of W. B. Yeats for voice and six instruments and a new work by the young Polish composer now resident in Paris.

The Hungarian composer, Zoltan Kodaly, has transcribed Bach's "Chromatic Fantasia for Unaccompanied Viola." This is well itself here come to rectify

(Continued on page 4)

Winifred Atwell Broadcasts in Trinidad

LATEST news from pianist Winifred Atwell, now holidaying in her native Trinidad, is that on Tuesday evening (January 8) she gave a 30-minute solo broadcast over the Trinidad radio station...

PANTO STARS VISIT FACTORY

Singing stars Audrey Jeans, left, and Joan Burden, right, appearing as Prince Charming and Cinderella respectively, at Dudley Hippodrome, join forces with leading comedian George Moon, who plays Tipton, when they visited the Morcean factory at Tipton recently to sample a new blend of ice cream.

BRADLEY BAND BREAKS RECORDS

ONCE again the Roy Bradley Orchestra broke attendance records when, at Fulham Town Hall last Saturday, the fans showed their appreciation of the band and coming band in no mean manner. It is stated that more people attended for dancing on the night than on any other night during the season, so far.

Our Third Visit to Holland was a Real Dutch Treat

Television in Holland is on a smaller scale than it is here, and they have but a few minutes of space to transmit their music each day. We appeared for half-an-hour on the Dutch television on a Dutch comedian named 'Buddles' who was most amused by the sight of the 'hot' lights on television in Holland...

[Loss' Radio Series

For his Scottish tour Joe Loss has once again signed on Betty Breslin, the 18-year-old Musselburgh, Midlothian ex-grocery assistant who last year won a Scottish singing competition.

Betty Breslin, who has been used by Joe Loss on two previous occasions, is the daughter of a miner, and sister of five more. She confessed to her first love and cannot read a note. Yet Joe Loss believes that she has the makings of becoming one of the greatest exponents of Scottish folk-song singers.

We Betty has a magnificent voice. Voice apart, she has a brain for facts everywhere, and the useful gift of being able to learn quickly. Betty Breslin will have two bottom notes on the radio when her Scottish tour, George Wilder (trombone) and Joe Temperley (saxophone) and two violinists and musicians in Joe Loss's Orchestra.

Some Recent Publications

Reviewed by Malcolm Rayment

something of a feat, and looking at the result, which is published by Boosey and Hawkes, one comes to the conclusion pretty quickly that it would be even more of a feat to play it. This is absolutely virtuosic music—one fast rising or passing goes up to the high B flat two octaves and a semi-tone above the highest open string. The transcription has been selected by William Primrose.

Another Bach arrangement for viola has been made by Bernard Shore. He has tackled the rather simple task of the Præludium from the E Major Partita for Solo Violin. The piano accompaniment has been arranged from the Sinfonia for Organ and Orchestra, from Cantata No. 29, by Frederic Westcott. I will confess straight away that until I saw this arrangement I had no idea that there was any connection between the E Major Violin Partita, and the 29th Cantata. This arrangement is perfectly suited to both instruments, and the viola part is much easier to play than it looks at a casual glance. It is however, by no means easy, though it should prove immensely effective. This arrangement is also published by Boosey and Hawkes.

ARNE AND BOYCE

Two further Trio Sonatas—Arne's third in E, and Boyce's second in F—have also been added to the Hinrichsen edition. Both have been edited by Herbert Murrill, and are two violin and cello or viola da Gamba and keyboard. Herbert Murrill's great contribution has been the realisation of the figured bass, and it is quite obvious that he has faced the task with affection, for the results are ingenious and skilful as well as being perfectly in keeping with the style.

The ideal way of playing these works would be, I feel, with two violins, harpsichord and Gamba, but this combination is, unfortunately, a difficult one to find. Both works can be played with a combination of two violins and piano, or as String Trios. The Arne would perhaps suffer less than the second movement, by the omission of the Cembalo part. Both works are extremely attractive, and well worth the attention of amateurs and professionals alike.

JOVIAL COUNTERPOINT

Of the same duration as Arne's sonata, namely eight minutes, are Gordon Jacobs' "Three Inventions for Flute and Oboe." The miniature score of this duo is published by Joseph Williams, Ltd. This is a light-hearted work, full of jovial counterpoint, although a more serious note is blown in the second movement (at the end), the Third in F major, the Fourth in B minor, the Fifth in C major, and the Sixth and last in D minor.

Probably the most worrying feature of the work to performers will be the use of the

RADIO LUXEMBOURG PROGRAMMES

- 6.55 THE TONI TWINS present DICK HAYMES with Carmen Brown and her Concert Orchestra.
6.55 THE OVALTINES CONCERT PARTY.
6.58 THE EMPIRE SHOW. With Sports Commentator Bernard Joy. Featuring Teddie Johnson, Kathrin Oldfield and The Empire Music Makers directed by Norman Arner.
7.00 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY. For Mother's Day.
7.00 INTERLUDE with THE SILVER STRINGS.
7.05 ARTIE SHAW presents "My Record Collection."
7.10 THE GRACE FIELDERS. With a valuable new radio in an easy competition.
7.15 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY. For Mother's Day.
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7.55 INTERLUDE with THE SILVER STRINGS.
8.00 THE VOICE. Famous records of Frank Sinatra with the stars of his film "The Tender Trap."
8.30 THE NIGHT presents SECRET OF THE NIGHT. A Perry Mason adventure by Eric Stanley Gardner.
8.35 THE CASE OF THE MARYBETTED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
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WAKE UP YOUR LIVER BILE

Wake up your liver bile! It's the most important thing you can do for your health. Your liver is the largest organ in your body and it's responsible for filtering out toxins from your blood. If your liver is sluggish, you can feel tired, bloated, and have a yellowish tint to your skin. There are many ways to keep your liver healthy, including eating a diet rich in fruits and vegetables, staying hydrated, and avoiding alcohol and drugs.

CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) in full. Minimum 25/- per line. All rates in pence. All rates include postage. All rates include telephone calls. All rates include advertising agency charges. All rates include sales tax. All rates include VAT. All rates include GST. All rates include HST. All rates include PST. All rates include QST. All rates include TST. All rates include UST. All rates include VST. All rates include WST. All rates include XST. All rates include YST. All rates include ZST.

RIGNOLD CONDUCTS FIRST BROADCAST OF NEW FRICKER WORK

Hugo Rignold is conducting the Liverpool Philharmonic Orchestra in the first broadcast performance in this country of the First Symphony No. 2 of Racine Fricker. The work, written during the winter of 1890 and the spring of 1891, has already been played by the Liverpool Philharmonic Orchestra. It is commissioned for the Festival of Britain, and when first produced made a great impact on both critics and public. Even if it did not score the overpowering experience of the First Symphony, it did score according to one critic, "a marked evolution in its utterance."

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WEDNESDAY, JANUARY 23

- 6.55 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.58 WEDNESDAY'S REQUESTS. Your requests introduced by Geoffrey Terry.
7.05 MOVIE MAGAZINE with Wilfrid Thomas.
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MEDIUM WAVE (208m.)

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THURSDAY, JANUARY 24

- 6.55 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.58 THURSDAY'S REQUESTS. Your requests introduced by Peter Murray.
7.05 MOVIE MAGAZINE with Wilfrid Thomas.
7.10 THE GYLDENALE STAR. Meet the Kent Family.
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FRIDAY, JANUARY 25

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SATURDAY, JANUARY 26

- 6.55 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.58 SATURDAY'S REQUESTS. Your requests introduced by Peter Murray.
7.05 MOVIE MAGAZINE with Wilfrid Thomas.
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