

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 have his 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 band, which includes Ronnie Brennan and Pat McCormack for his series. In addition he and conductor Johnny Stewart will introduce a small male-voice choir "The Knights", led by Peter Knight, and "Klankers". These 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 tour 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, the 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 POPULARITY POLL WITH HIS "TOO YOUNG" RECORD, AND HAS SINCE CONSISTENTLY SUSTAINED PUBLIC INTEREST WITH FURTHER DISCS, IS ABOUT TO BREAK INTO THE AMERICAN MARKET ON A LARGE SCALE.

Ward Again Plays for Big Charity Ball

SMETWICKH 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 FOR PROVIDING THE FELLOWSHIP'S OWN HEADQUARTERS.

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 backed by "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 vs. Radio argument. She is just completing a new film "The Lost Hours" with American star Mark Stevens—her first since "The Browning Version," as for another year she has been touring, not-stop, first with the French classic "Froufrou" and afterwards with a modern comedy, "Say It With Flowers." During the making of "The Lost Hours," however, she has been rehearsing for a broadcast version of 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.

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.

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.

Norman Wisdom to Star in New West End Revue

HENRY HALL SHOW POSTPONED

Val Parnell and Bernard Delfont 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.

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. "Tormento" in Portsmouth Harbour.

Among her new publications is "I've Got a Lovely Bunch of Coconuts," which her repertoire too, is a song written by Anne's fiancé, David Reid, titled "There's No Song Like An Irish Song."

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 Heath 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."

Esquire RECORD THE JOHNNY DANKWORTH SEVEN with Cleo Laine (Vocal): It's no Sin/The Wedding of the Painted Doll (Instrumental) 0-556. Mr. and Mississipi/Lush Life (vs. Cleo Laine) 0-552. PETE PETERSON'S WEST END DIANS with the SEPIA FIVE (Vocal Group): Let's go a-hunting/Mano Tango 5-553. ALAN CLARE (Piano solo): Potatoes/You go to my head 5-54. ORQUESTA TROPICAL: San Juan/Mayaguez (Mambos) 5-555. (Dir.: Tito Puente/Miguelillo Valdes): Mambo Macoco/Miami Beach Mambo 5-551. Send 4d. in stamps for complete Catalogue.

JANUARY RECORDS 'Fats' Walker The Boogie Woogie March; On the old potato farm B10199 Buddy Morrow Limited: Hayes' Middlesex

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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 troops, "I think the kids 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 show, but she is entitled to be covered in 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 strongly 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 public money must be used for certain purposes, but when the army "subsidises" 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, who 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 applauds. Even the hard-boiled businessmen and their friends and acquaintances. 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. Often 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 often 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, 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. Even the hard-boiled businessmen who 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.

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 OPEN CHANGED, 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 to 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 music or the later become factious. And that cheapens the whole conception of the Master of Ceremonies in music-hall.

"I Hear You Talking, Baby"

says "Musical Express" Disc-Jockey Frenchy Sartell

THE NAME OF CAMARATA IS SYNONYMOUS WITH GOD MUSIC. THE UNFOUNDED 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, THE HEATH AND 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 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 interpretations are a surety to all British musicians 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, it is a joy to hear you can't ask for more. Mantovani has created a decided atmosphere with his new sound and for results from Camarata, personally, can wish for no better.

Kay Starr
Someday Sweetheart (accompanied by Tom 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 gem as much. 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 hardwood floor and I think you'll enjoy the fine backing by the Billy May Orchestra. More discs like this please, Capitol. They really take away anyone's blues and Miss Starr can sing for me anytime at all.

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. 68454.

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? After all, it's 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 type of 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 Windy City
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 apology to Derek McCulloch (Uncle Moe) who points out that in my Christmas Review I only mentioned a show designed for advertising a privately-owned product. However, the blame is entirely on my shoulders as at the time of writing the review I had not seen the show. For all of you who enjoyed the one I reviewed I should be glad if you would make a note that I have now seen it. It 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 synchronized to the song they sing, every burst of harsh, quick laughter adding like a break to the song, every call and shout, a spur to the singers, 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 a 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-drum. 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 me an old-timey, "A man ain't nothing but a man; before I let your steel gang down I will die with my hammer in my hand. I 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 genuine folk 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. His first record, a visit to England, Big Bill declared that he was but a simple country Blues singer with no advanced musical knowledge and only a natural technique carried over from him through. 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 powerful 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 is a fine one, with a strong, true, and every note extremely well recorded.

Lonnie Johnson (with guitar and rhythm)
"Little Rockin' Blues"/"Happy New Year"—Vogue V.2079.
Famous for his guest appearances in several early jazz groups and Louis Armstrong's Hot Seven, Lonnie Johnson has been in the collectors eye for many years now. It was only very recently that it was realised that Johnson was actually one of Chicago's foremost Blues vocalists, and his British debut as such on Melodisc caused a certain amount of interest. "Baby, I would point out that Johnson has of course been featured on record as a singer in this country with "Town and Country" and "Blues in My Hand." I think Parlophone. Anyway his guitar work and singing on this latest Vogue release are superb and convincing. There is a possibility that he may be brought to this country by the N.F.O.J. this year, his present record is of immense interest to British collectors.

Jimmy Witherspoon (with alto and rhythm)
"Big Fine Girl"/"Nothin' Blues"—Vogue V.2060.
Raucous, shouting Blues, singing against a modern backing which adds a great deal to the proceedings make this a full-blooded contribution to our collection. Recorded at a Gene Norman's 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 with great relish and a 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.



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 and band leader 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 the song called "Down in the Valley" was a truly big singer. I Miller told me it would spread

to the four corners of these islands.

IN conclusion, may I protest once more about the credits following a show seconds after the signing-off music has finished. Saturday's Music-Hall had come on the air with credits for the show which were not appearing. It is quite a shock for the listener—like taking a pill without water. Could we not have it wrapped up in the announcements when the artist appears on the air? As it is the whole thing sounds like an afterthought. Even the commercial radio is neither than that!

Now a word about one gentleman with the remarkable perspicacity to launch a new vogue in dancing—David Miller. His "Happy Feet" (what a pleasant name!) 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 David 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 (2s. Ed. Williamson).
5. I Love the Sunshine of Your Smile (New World).
6. Shrimp Boats (Walt Disney).
7. Eosoline (Melba 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"...

The Council of Management of the British Film Academy have announced the short list of films from which their Best Film from any source during 1951, and Best British Film, will be announced...

TENNESSEE ERNIE MAKES SCREEN DEBUT IN "THE OUTCAST"

The story is as much of the way of 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...

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 three girls are well cast and directed. Patriotic fervor is coltishly awkward as Harriet, whilst Radha, a Brahmin dancer, plays the impressively withdrawn Melanie...



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"...

rhythms, the possibilities of this musical language becomes inexhaustible. This music, which is a vital part of the everyday life as well as the culture of India, forms a fascinating musical tapestry...

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

- "An American in Paris" (USA).
"London Entertainment Version" (GB).
"Detective Story" (USA).
"Domenica D'Agosto" (Italy).
"Edouard et Coeline" (France).
"Fourteen Hours" (USA).
"The Lavender Hill Mob" (GB).

- "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 Queen Mary," story of Emily Dunning Barringer, first woman ambulance surgeon in America...



