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Musical Express

FRIDAY, DECEMBER 2nd 1949

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UNGRATEFUL HEART
ENGLISH BUCHER
ARMADILLO SAMBA
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SKYROCKETS WILL BE RETAINED

PALLADIUM CONTRACT HAS BEEN RENEWED

Woolf Phillips is returning to be conductor under special contract

FOLLOWING THE SENSATIONAL RUMOURS CONCERNING THE SKYROCKETS ANNOUNCED EXCLUSIVELY IN MUSICAL EXPRESS LAST WEEK, THIS NEWSPAPER IS NOW ABLE TO PRINT THE FULL DETAILS THROUGH WHICH THESE RUMOURS ROSE.

While there was discussion regarding Woolf Phillips, who recently left the Skirockets of which he was conductor for some considerable time, forming an orchestra for the London Palladium, it is now learned that London's finest pit orchestra has just signed a further contract with Val Powell.

During the past few weeks, since Phillips left the Palladium, the Skirockets have been ably conducted by another of the strongest section, Stanley Andrewes, who has deputies for Phillips and the Skirockets' previous conductor, and has continued during his day periods. However, it is now understood that Woolf Phillips will once again take up the baton, and that he will not, however, be a member of the co-operative Skirockets, but will enter into a separate contract to those Empires, as are the Skirockets.

Another Broadcast for Sonny Rose

On December 28 at 6.30 p.m. in the Hall of the Royal Services the popular Sonny Rose Band will sign on to hear broadcasting. This will be a vocal programme and Sonny Rose, a previously announced Carpenter is now in training for the pantomime "Buttons" at the Empire, where he will play "Buttons" in Cinderella. Tom Lee, his partner, will sing in a hockey player, and the rest of the cast will play the whole pantomime on ice-skates.

MITCHELL TRIO FOR NEW BUCHANAN SHOW

SINCE THEIR RETURN FROM THE CONTINENT THE POPULAR MALCOLM MITCHELL TRIO HAVE HAD SUCCESS AFTER SUCCESS. THE CULMINATION OF THEIR HARD WORK COMES WITH THE NEWS THIS WEEK THAT JACK HYLTON HAS BOOKED THEM TO PLAY FOR THE NEW JACK BUCHANAN SHOW "CASTLES IN THE AIR" WHICH OPENS AT THE ADELPHI NEXT WEDNESDAY.

The group will, in addition to their own distinctive style, be in two prominent spots in between acts of the play. They will also have their own individual brand of music but will also intersperse this with various songs written by the Trio will be presented on a raised pit platform.

Stars of the new comedy will include Cyril Maude, Eric Blore himself, Coral Browne, who has, of course, appeared as Dorothy in the show before, Irene Manning, William Kendall, brother of Henry, etc., and is produced by Bill Haze.

Other dates include: December 1, Blue and White Ball at Manchester; 4, Sunday night concert at the Royal Albert Hall, 8.30 p.m.; December 5, First House, 8.30 p.m.; December 6, at 6.30 p.m.; December 16, Broadcast "Let's Make Music" at 10.30 p.m.

BILLY REID PUBLICATIONS
156, Charing Cross Road
London, W.C.2. (Temple Bar 3311)

TOO-WHIT TOO-WHOO
I've only just
started
But I'm on
my way up!

Now watch me
sweep the country!

**Snowy White
Snow and
Jingle Bells**

JOHNSTON LEAVING SUN MUSIC

JOHNNY JOHNSTON, MANAGER AND A DIRECTOR OF "THE SUN" MUSIC COMPANY, WILL SHORTLY BE LEAVING THAT ORGANISATION, MAYBE ON FRANCIS DAY & HUNTER IN ORDER TO CONCENTRATE MORE ON THE MANAGEMENT AND PROMOTION ACTIVITIES OF THE EVER POPULAR "KEYNOTES" AND ASSOCIATE VOCAL GROUPS.

Johnston has had many friends in the profession for the past three years and especially during his stay with "The Sun," not only one of the top songs of the year but also the biggest, "Sun." Music Company have had since it opened in 1935.

CARPENTER IN ICE PANTO

PAUL CARPENTER will be appearing with Ted Heath at the Swing Session this Sunday at the Palladium. On the same bill will be Johnny Dankworth and Tommy Pollard and the Silver Boys as previously announced. Carpenter is now in training for the pantomime "Buttons" at the Empire, where he will play "Buttons" in Cinderella. Tom Lee, his partner, will sing in a hockey player, and the rest of the cast will play the whole pantomime on ice-skates.

JO STAFFORD DISK JOCKEY ON RADIO LUXEMBOURG



JO STAFFORD

GEAT NEWS FOR HER MANY FANS IN THIS COUNTRY IS THE FACT THAT COMMENCING JANUARY 4 THAT FINE AMERICAN VOCALIST JO STAFFORD WILL COMMENCE HER OWN DISCO JOCKEY PROGRAMME TO BE HEARD OVER RADIO LUXEMBOURG, EVERY WEDNESDAY.

This will be the twenty-fifth disk show specially recorded for her listeners in this country as distinct from many other programmes which are syndicated all over the world.

Further interesting news regarding this versatile artiste is that a new record club has been formed for her in England and it will be in close contact with the American Radio Club for Jo Club". Readers desirous of becoming members can contact its secretary Jack Saunders at 13 Cromwell Road, London, S.E.2.

It is assumed that special arrangements will be made so that she will be dealt with via the fan club here. Time of the show is 10.30-11 p.m. every Wednesday.

BURNS CONTRACT EXTENDED

THOSE BURNS and his Music, who were scheduled to complete their engagement at the Windsor Palace at the end of December, due to the great popularity, had a further extension until the end of February. This Sunday the group will appear at the Empire, Mayfair, Makem's Club, which will commence its winter season at the beginning of 12 noon until 8 p.m.

★ VIDEO ★

Musical Express photographer Hanley paid a visit to Alexandra Palace last Monday and took these exclusive pictures of that fine singer Leo Fuld and the sensational Astor Home playing their famous "Harry the Hound" for television.



BIG PROGRAMMES FOR PETER YORKE

ON CHRISTMAS EVE IN THE B.B.C.'S CHRISTMAS CAVALCADE PETER YORKE AND HIS ORCHESTRA WILL BE HEARD IN AN HOUR'S PROGRAMME TO BE COMPARED BY DONALD PEERS. GUEST ARTISTS WILL BE VERA LYNN, DENNY DENNIS AND THE KEYNOTES.

DICK JAMES IN LONDON VARIETY BILL

Owing to the fact that Dick James will be broadcasting with Nat Temple called "What's Your Luck?" this week, he has had to cancel his variety engagement at the Tivoli on December 5, and instead a booking has been made for him at the East Ham Palace for that evening.

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Accordion Times and

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Telephone : LAngham 2311Managing Editor for Venture Publications Ltd. : JULIEN VEDEY
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to us, but there's a lot more you can do.**THE VOICE**

ELECTIONS
THE London District Branch of the Musicians' Union has announced the pending election of Officers, Committees and Delegates for the year 1940. At the same time the Executive Committee as it now constituted has voted to members of the branch a manifesto which is carefully read and studied. It contains a warning that must not be disregarded. It exhorts members, when exercising their votes, to keep out the Communist-minded elements. It also states that no light must be given to the propaganda of the extremists and that method of setting control. It asserts the vital importance of every member using his vote and whenever possible attending Branch meetings. The Council of the London District Branch is apparently in agreement with the policy of "Musical Express" that politics must be kept out of the noble profession of music.

INTERNATIONAL

MUSIC is, of itself, international. It is the one language understood by all peoples, races and creeds throughout the world. It needs no efforts from man to keep it international. We must see what happened to music under the totalitarian regime. We know what happened to it under Hitler. A song in a man's heart is international. It is a duty of every progressive to control it or condemn it as sacrifice. Interpretation of music in all its forms is undertaken by musicians. This fraternity deserves a broad front from the work. In this spirit, I hope the union's action will be supported by numerical strength, it is reasonable to encourage a concerted movement to protect the working musicians against unfair exploitation and taxation. Such a movement must be based on the principles of justice and mentality. This newspaper is happy to notice among the existing Unions of the London District Branches of the Musicians' Union an increasing number of those requiring that the paper desists from conducting the movement with the utmost consideration for the professional status of their members. They see imminent danger in any political influence where music is concerned, and rightly so.

EXTREME MUSIC

Our musical world would be short if we could not remember the practice of music being banned as exemplary of "Jewish Degeneracy" and of great musicians and artists being called "Fascist Beasts". It is nothing short of a scandal for such political and social war to have been waged in the name of art. There are still some who believe it cannot happen here. If apathy in the ranks of musical folk is not awakened into a resolution of the truth we shall, like the music in "Babylon Reborn" in terms of art, or racial beliefs. And that is not all. The Union which has, today, the right to keep a man out of work for a crime no greater than infringing Union rules, would then have the right to keep him out for his political convictions. Was music ever created for this?

THE TOWER OF BABEEL
POLITICAL, racial and international hatred are exemplified in the famous legend of the Tower of Babeel. While all the workers were in full agreement, the tower was built near the completed, meaning that the builders could no longer understand one another—they quarrelled among themselves and the work remained undone. It is curious, however, that none of them realised that the tower was the height of music, a medium of expression. With a musical theme there is no doubt that mutual understanding might have prevailed. The allegory is mentioned here to prove how great is the difference between man from man in all other industries. For some years now Musical Express has laid this down as its policy. Your politics, religion and way of life are your own. But your music is for the world. Let us hope that the world will be more enlightened and in an atmosphere of complete freedom. Every musician owes it to himself and his art to fight for that freedom, a final solemn vow—to keep politics OUT of the Musicians' Union.

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Guitar)

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C.B.S. SIGNS AL JOLSON

By CHICK MADISON



The Columbia Broadcasting System has entered into an arrangement with Al Jolson, through the William Morris Agency, under which he will appear exclusively for CBS stations for radio and television for the next three years.

DRIVE DAY will be on Saturday, December 10, when Ray Noble's music crew and arrangements will be backstaged, the first time the band has had a chance to play a name band since chirping with the Lee Brown orchestra.

COMIC JACKIE GLEASON up for a London recording contract with Columbia, will record comedy material a la Arthur Godfrey, according to "Bullets" Durgom, who is handling the negotiations.

EDDY HOWARD'S orchestra will play a 12-day date at the Deshler-Baldwin Hotel in Columbia, October 20. The band has been on the road since starting their tour of 56 consecutive midwest nighters in October.

DUKE HAYMES will record a special series of the Gordon Jenkins-Tim Adams operation. Duke will be in New York as well as in album form, testing off with the George M. Cohan tribute. First a few will be made by the end of the month, with the rest to follow in December.

CONNIE HAINES has written the lyrics to a melody by Sylvie Galante of Minnesota, titled "In Love with You," to be recorded by the Bob Hope-Barbara Rupe spinners on a recent visit to Hollywood and plans to visit the other jocks when the show hits Miami.

JACK SMITH will devote weekends, beginning in February, to a special one-night concert in West Coast cities, the first of the new Decade Century Artists. Ltd. is booking Smith plus Frank DeVil's masteries and a bill of top acts, with Smith exceeding the two-hour program.

ALAN JONES and his actress-wife, Irene Harvey, his TV chores.

JACKIE GLEASON, the "Life Is Hell" video headliner, may also provide Hollywood with some in-person laughs as he appears on the stage of his own radio at the El Capitan Theatre, a la "Blackout." In 1939, Gleason starred in several college shows with an illustration from the film on the cover.

JOHNNY BURKE and James Van Heusen, who wrote the music for "Swingin' Crosby Girl," have written eight numbers for Mr. Music," the new musical in which Bing will sing with a cast including Dorothy Kirton, the Merry Ma and a huge choir.

SIX of the eight numbers are "Accidents Will Happen," "High on the List," "And You'll Be Home for Christmas," "I'm a Fool," "Life Is So Peculiar," "The other two are "Once More Blue and White" a college song, and "Mildy."

"Mr. Music" co-stars Bing Crosby, with Charles Coburn, Ruth Henry, Robert Stack and Jeanne Gleason.

VAL FARNELL will introduce "The Magician," Jessie Head, Jack Neford, Jessie Baylin, Al Johnson, and others from Paris, makes his debut here. Covino various mix with the audience. The group will play many of its early morning performances per week.

VAL FARNELL will present his second Palladium piano.

"Piano in Boots" this year. In the true Farnell manner will be lavishly decorated with gaudy sequins. This is the cast: Tommy Trinder, George and Bert Barnard, Tom Gail, Bert Franklin, Lois Green, June D'Ormond, Franckle Foppes, Gordon's Dogs, the Come-Bangs, Charlie and Pauline, and others. Opening date Friday, December 23, 7 p.m.

MORE PANTO news from the Casino. Jessie Head's "Miss Muffet" stars Bert Kirkwood, Richard Murdoch, the Casanova, Lynne Lyons. A company of eighty

MOVIE TALK
By Ken Ryan**Manuscript Acquired by Library of Congress**

THE original, hand-written manuscript copy of Aaron Copland's musical score for William Wyler's "The Heiress" has been acquired by the Library of Congress. Copland made the presentation personally.

Another copy, repertory in the New York Museum of Modern Art.

Copland's background music for the Paramount film, which stars Olivia de Havilland, Montgomery Clift and Sir Ralph Richardson, was also selected.

The manuscript is about

sixty pages long.

It is the first musical composition for the screen.

NOT WANTED Ida Lupino's first film as a producer, introduces two new musical numbers, "Blue Velvet Waltz" and "Concord." Both songs already popular in the States and seem likely to repeat their success over here.

They were played in the film by Lee Penn, a young actor discovered by Miss Lupino and promoted by her to first leading role. Lee Penn has been seen in "The Devil and Miss Campbell, Connally."

An overture which has been prepared to be used for the first time in "Samson and Delilah" will be used for the first time in "Concord." The overture of the Technicolor production at the New York Paramount and Rialto Theatres on December 23.

The recorded overture will run for ten minutes and will include eight or more musical highlights from the film.

"Concord" has also been prepared and will be used for the first time at the world premiere.

THREE attractive tunes, "Tango-ganay," "Guess I'm Through," "Love and I," and "Out of My Mind" were featured in "Lost Boundaries." Louis Armstrong's production about a family of "white negroes" who have been separated by the law.

It is the third musical film of the year to be produced by the very out-of-tune Gillespie band. Billie Holiday's comedy is SO good that she has won the Oscar.

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Behind the American Musical Scene (2)

LAST week I concluded a description of my first visit to Hop City. Of course, I went there several times with the American Shearing Group, but on these subsequent occasions went out for a sandwich with George after each of his performances. George is a real待人 with a kind of enduring again the Jacques band. George is absolutely delighted with the success of his outfit and occasionally asked me to give his best regards to all my friends in England.

I think that a few words here about Hop City itself would be appropriate. It is in the heart of Brooklyn, just off Broadway, between 6th Street and Avenue C. It is a small entrance leading upstairs to the very dimly lit restaurant. The interior is simple and neat, with tables a round the walls, a bar behind the counter, and a large window overlooking the city.

There are six booths, a piano, a juke box, and a large window overlooking the city.

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BOP CITY

BOP CITY
by Howard Lucraft**AUTHOR'S NOTE**

Since writing of the George Shearing outfit, Denzil Best has left and has been replaced by Jimmy Dee

ARTIST

2 dollars Editor), while Leonard Feather, a待人 gentlewoman with arrogant voices put in plugs for local Tea, Alkaline, L.A.'s "Cannery" and "Dinner and Dance."

Leonard Feather, as most people know, is an Englishman who emigrated to the States and became a待人 in respect of modern jazz.

Inside Hop City, has been a jazz best seller. He certainly "knows" and has a course, a待人 of his own, of the positions recorded by the leading American Bop groups.

While I was in New York I met a待人 in Hop City, a train—eaten at all existing and nothing like an "hep" as my cockatoos to "Plenty."

One of the most common occasions I went to visit Mrs. Tawny Nelson and we had a most congenial evening.

This programme was great fun. My cockatoos were a待人 of feather with a待人 of 11th chapter by Feather and myself.

I got in plugs for all my boys, Denzil Best, Benny Goodman so that Howard Lucraft and his Music were in big company.

Bob City claim about 15,000 customers a week and these are about 80% negroes, who are the mainstay of the place. The nature of Dance Music except, I was told, Dixieland Music, although this probably only means that the coloured people at Bob City completely assimilate in and is sort of culture a待人. I am sure that the coloured people at Bob City are much more discriminated, however, and enjoy quite bad and also ultra commercial music as well as some jazz music.

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The

Steve Race greets the specialist record labels

WHILE taking care to observe strict neutrality over the little squabble which has been taking place elsewhere on the subject of personal rights, it may be well to say that, in my opinion, there are now no private record companies left in the field, either minor (and, of course, major) recording companies. It is no longer true to say that the record labels have sold to themselves, with a couple of highly specialised labels nibbling away at the edge of the market.

The companies which I shall in future call "minor," one or two are now an important force in recorded popular music. These labels, or without the author's certificate, may be taken to be considerable, and they have the advantage of being run (mostly by the major companies) of being run by keen jazz enthusiasts who are at least as interested in making music as in making money. When one of them obtains the rights to, say, Boyd Banks' recordings, he can't wait for a year or two to test the public's reaction; he pushes them out as soon as possible, as a supplement, at least so far as is compatible with retaining his shirt.

Since Eustace, Tampa, Mairdie, etc., have now taken the lead in specialist jazz recordings, no record critic can conveniently ignore them or fail to notice their fair share of space. (And I may add here that the only private companies I may seem to ignore are those which have never sent me any of their records.) Accordingly, when it comes to the public's reaction to "Sound Track" in its entirety, as important to the enthusiast as the larger ones, this week's "Sound Track" is given over entirely to the records of many in the past have given over to E.M.I./Decca.

Bop at the Club 11.
Wes Dot.
Miles Davis.
Esquire 50-000.

Scrapbook from the Apple.
Parts 1 and 2.
Bebop.

Lover Man.
Brenavim.
Lover 0-07.

In this, Esquire's third album, the first two parts are by the Ronnie Scott Big Band, and the last two by Johnnie Dankworth's Quartet. All six were recorded at the Apple Club over a year and help to expose the myth that musicians play better stuff in the atmosphere of a recording studio than in the recording studio. There are few musicians who can really play, however, after the first few weeks, the specialist Ronnie Scott seemed to be feeling the strain on this occasion. I expect there is another possibility, though, that he hasn't got the right sort of certainty whether or not it applies, and in any case my job is to judge the records strictly as I judge them.

I find them pretty varied. "Wes Dot," presumably being at the start of the concert, has its quota of good fusion solos, and the rest of the album is a mixed bag, when records are concerned who makes his debut as a featured player!

in "The Sound Track" THE RELATIVE MINOR



Steve Race, James Moody, Miles Davis

With its unbalanced rhythm section, the first of the soloists are oddly disjointed, too, and the phrases—even for bop players—seem to lack phrasing. Only when Ronnie Scott comes in at the end, calm, riding and imaginative, do things perk up sufficiently. The second part of Johnnie Dankworth's "Lover Man" is great, and deserves a mention, though I must say that he doesn't wait for a year or two to test the public's reaction; he pushes them out as soon as possible, as a supplement, at least so far as is compatible with retaining his shirt.

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guitarist Pete Chilver is not so audible as he should be, but recording quality is quite good (vinylite). Micromicron's bass player does a fine job in unison playing, rather more than it gets, perhaps. Once again Leon Currier is present on the session, Jack Parnell—his muted solo; Dankworth not quite so happy, Chilver barely audible but on the whole good.

"Varigro" ("Dizzy—see") is an easy-tempo number with solid, interesting drumming that puts Norman Burns very near the top of his list. He gets some valuable assistance from his partner on the session, Jack Parnell. "Bop Cat" Bill—in relation to ditter—has got lots of characteristic Dankworth as his centerpiece.

I have tried to be impartial in reviewing these discs. If the editor had handed them over to some guest reviewer, the result might have been different. A reader like a "put-up job." As it is, they have their faults, but on the whole I'm pretty pleased with them, and I think you might be too.

Miles Davis All Stars.
Little Willie Lewis.
Charlie Parker All Stars.
Chasing the Bird.
Savoy 577.

Charlie Parker's Be-Bop Boys.
Ko-Ko.

Don Byas Quintet.
How High the Moon.
Savoy 578.

Don Byas Swing Stars.
How High the Moon.
Savoy 579.

Esquire 10-044.

Charlie Parker has not made many records on ten-inch discs, but this one is intended to make the instrument sound somehow like a baritone. I don't think the tempo is quite right, and the vocalise loses its exhilaration, though of course it is always the same record of recorded music, much of it by Charlie Parker from a melodic point of view.

If we had written in hope as some of the purists—er, critics—do, then Charlie Parker would be at length on the front of jazz counterpart in "Chasing the Bird." Actually, Miles Davis' "Bop Cat" Bill is equally happy and independently at the opening and closing of "Chasing" exactly as far as the title suggests. That they do it simultaneously, though, is no attempt is made to increase their respective levels. In "Mars pan," when Johnnie Dankworth starts his solo, through a fault of balance,

(Continued on page 4)

thrilled to death with my own playing here, and as a reward for being frank about it might perhaps be allowed to say that I am not the best. I have a pointed forefinger the size of a banana.

The four sides were recorded on August 10 for Paxton & Co. Ltd., of 30, Dean Street, W.1, from whom, or through dealers to order copies may be obtained. The records have got together a considerable amount of recorded music, much of it by Charlie Parker from a melodic point of view.

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It can hardly be denied that Leon Calvert is outstanding, especially in "Mars pan." The most outstanding side of the four, where he shows many of the qualities of the best jazz band, and takes more than 90% of both brassmen anywhere. Apart from Calvert, there is a good moment at the end of "Black and Blue" when Johnnie Dankworth and Morgan make a very good group, and with a little more effort, probably would make a hard-to-beat British bop team.

One of these additions would be trumpeter Leon Calvert, a man I have heard over a long time, whose records are concerned who makes his debut as a featured player!

The Steve Race Bop Group.
Moorcroft.
Vertigo.
Paxton PR. 514.
Bugsle Bop.
Moorcroft.
PR. 513.

It is, of course, rather a delicate matter reviewing these recordings, since the pianist, the bassist, and the drummer are unknowns, while records are concerned who makes his debut as a featured player!

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OW can a xylophonist—being a xylophonist—win the honours from acts of an entirely different genre? Last Friday night Mr. Ron Wayman, of the English band, "Homesick," was the winner of this competition? What chances are there for an amateur act to get into the programme? I have been brought to my home town in Arkansas—Tulsa—to see what chance there is of winning the contest? In the very first place the whole conception is utterly wrong.

(Continued on page 4)

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FOR A DREAM
with
THE ORGAN MAN
WHILE THE ANGELUS
WAS RINGING

acted w/
I LOVE YOU SO MUCH

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MARK PASQUIN
LEAVES THE VIC
LEWIS ORCHESTRA



Mark Pasquin

MARK PASQUIN, popular young vocalist with the Vic Lewis Orchestra, announced that he is leaving the orchestra to form his own gregarious organization. After fourteen months of touring with the band, he has decided to move now, like so many others, to settle down in town, and concentrate for the time being on his frequent radio and broadcasts. Since joining Vic Lewis, who may well claim to be one of the best vocalists in the business, Pasquin has gained a great deal of experience in every type of singing and has had fine opportunities to sing with anything that comes his way, whether progressive or commercial.

Pasquin would like to emphasize that he is leaving Lewis on the best possible terms, and in fact, he has done so with his grateful thanks to Vic, for all the help and encouragement he has received from the time he first stayed with the band. The date for his actual departure from the orchestra will be given when announced, but it is likely to be as soon as possible. He is also due to make his debut with his new organization at the International Jury.

In every respect he playing beyond the bounds of the usual run of Chopin piano music. Perhaps the most notable aspect of his playing was the remarkable delicacy of touch, though he could, when required, produce a sound that was as d.b. without ever in the least sacrificing tone. Increased tempo was another feature of his playing, and here again he often had no witnesses than his own hands. The two artists taking part were Robert Collet and Frederick Thurston (Clarinet).

His compositions are a combination of the piano and the harp, and the results were excellent.

Equally outstanding was her sense and subtlety of rhythm. The harp played little, if any, role, but her interpretation and rhythmic phrasing sprung entirely from the piano.

The result was that although the tempo was for the most part moderate, there was always an air of freedom. This, combined with the absence of the rubato, resulted in playing that achieved sententiousness, but lost nothing in grace.

Less prominent features were the "Kammer-Pianissimo" and the "Blitz" for piano and harp, both from 1920. The former is a hunch-backed piano on some of the most extreme theories of Beethoven's piano technique. The best that can be said of it is that it is unique. The performance was excellent. M.R.

MAX ROSTAL
IN B.B.C.
CONCERT

The B.B.C. Symphony Concert held at the Albert Hall on Wednesday, November 23, was a memorable event. Bartok's "Violin Concerto No. 2" and his performances that came near to perfection, as anything I have yet heard, were outstanding. Max Rostal, and Sir Malcolm Sargent, who had made no contribution in his score.

In view of this ideal balance there seemed to be no respite placed upon the orchestra, which played with great distinction, featuring always transparent, and I feel that this was due entirely to the accuracy of pronunciation that when in the new section of the score played in the notation manner instead of "les prises de la table," it was as though the orchestra was a unit. Max Rostal must be considered the ideal interpreter of this magnificent concerto, which he frequently performed.

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DEL MAR TO CONDUCT ARNELL WORK

A LTHOUGH Beecham, Barbirolli and Stokowski have conducted his works in 1948, brilliant 32-year-old London composer and conductor Arnell has never had a work performed publicly in London.

Arnell breaks the ice on December 10, at Chelsea Town Hall, when Norman del Mar conducts the Chelsea Symphony Orchestra in the performance of his "Sinfonia," which Beecham conducted in New York and to which the author, who had previously been performing, had a British audience.

LAUNCHING A NEW GROUP

First-night worries

THE Roy Bradley band made a successful debut last week, but prior to this had the usual last-minute worries associated with launching a new group. Two days before the band's first engagement at the Victoria, Roy called up and Eric Warren successfully took his place. At the very last minute, however, he took the place of Ken Goodie who was indisposed.

We understand that Bradley, his wife, and his son, Jack Phillips and all the outfit's business will be handled from Elgar

AROUND THE JAZZ CLUBS

with Norman C. Allen

"The Birds Nest"

SOME of the lightest, brightest music ever played at a London jazz club belongs to the adventurous spirit who foregoes the luxury of a Sunday matinee to sit in the side room in this session of the Bird's Nest Club last week-end.

The style of music best always underlining the intentions of the solists, without ever obstructing the easy flow of the music. These taking into account the variety of music (alto) and Ken Graham (tenor) played beautifully, not only in their own right, but also in carefully contrived ensembles. And leader Victor Feldman and his band, with the imagination in his vibes work.

The group played some excellent pieces, such as "Deadlock" and "The Fourth Man." Harry Klein was a good example of fresh conception and cool clean execution. Here, obviously, were ideals and aspirations, and unconcerned affability, to put them into effect.

The rhythm section, comprising Eddie Blandin (bass) and the remarkable Toey Kinney (drums), played with a clean, buoyant

spirit.

The club's premises are at 35 Cromwell Street, W.C.2, a small pleasant room which was well worth the entrance fee.

Membership is free,

and no cover charge is asked.

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CHOPIN AS HE SHOULD BE PLAYED

By Malcolm Rayment

HELENA STEPANSKA, one of the two first prize winners in the International Chopin Competition held in Warsaw, made her debut at the Wigmore Hall on Saturday, November 25. It was easy to see that she was a born artist, who had already won distinction conferred upon her by the International Jury.

In every respect her playing remained true to the spirit of Chopin's piano music. Perhaps the most notable aspect of her playing was the remarkable delicacy of touch, though she could, when required, produce a sound that was as d.b. without ever in the least sacrificing tone. Increased tempo was another feature of her playing, and here again she often had no witnesses than her own hands. The two artists taking part were Robert Collet and Frederick Thurston (Clarinet).

Her compositions are a combination of the piano and the harp, and the results were excellent.

The result was that although the tempo was for the most part moderate, there was always an air of freedom. This, combined with the absence of the rubato, resulted in playing that achieved sententiousness, but lost nothing in grace.

Less prominent features were the "Kammer-Pianissimo" and the "Blitz" for piano and harp, both from 1920. The former is a hunch-backed piano on some of the most extreme theories of Beethoven's piano technique. The best that can be said of it is that it is unique. The performance was excellent. M.R.

On Thursday, November 24, the Institute of Contemporary Art presented a programme of compositions by Ferruccio Busoni at the R.B.A. Galleries. The occasion was a commemoration of the twenty-fifth anniversary of his death, was given to a small, but select, audience of musicians and connoisseurs.

Two artists who had been

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