

PERFECT PERCUSSION
BUDDY RICH'S
MODERN INTERPRETATION OF
SNARE DRUM RUDIMENTS
Percussion Books £1.00
Net Price 10/- (10/- Post Free)

PETER MAURICE MUSIC CO., LTD.
21, DURHAM ST., LONDON, W.C.2

BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

Musical Express

Incorporating ACCORDION TIMES

No. 152

PRICE FOURPENCE

FRIDAY, SEPTEMBER 2nd, 1949

FARNON'S FORTY-SIX PIECE ORCH.

NEW RADIO SERIES COMMENCES OCT. 2

(Musical Express Staff Reporter)

REAT NEWS FOR HIS TERRIFIC FOLLOWING IN THIS COUNTRY BREAKS THIS WEEK WITH THE ANNOUNCEMENT THAT CANADIAN COMPOSER - CONDUCTOR - ARRANGER BOB FARNON WILL LEAD HIS OWN FORTY-SIX PIECE ORCHESTRA AND TWO SINGERS IN A NEW SERIES. THE SHOW, TO BE PRODUCED BY DAVID MILLER, WILL BE HEARD EVERY SUNDAY UNTIL THE END OF THE YEAR AT 11.15 p.m. IN THE LIGHT PROGRAMME COMMENCING ON OCTOBER 2.

FARNON'S RECENT COMPOSITION "JOURNEY IN TO MELODY" WILL TITLE THE PROGRAMME AND WILL BE THE THEME TUNE, AND ALL ARRANGEMENTS WILL BE DONE BY THIS BRILLIANT MUSICIAN HIMSELF. HIS WORK AS ACCOMPANYING ORCHE-



BOB FARNON

TRA FOR DECCA AND LONDON LABEL ARTISTS AS WELL AS HIS OWN ORCHESTRAL RECORDINGS ARE WELL KNOWN TO THE PROFESSION.

Booking of the musicians is in the hands of the well known Jack Simmons of Decca. Simmons told Musical Express that "you will have the best string section ever produced in this country."

The line-up will consist of two sets of xylophones, four drums, four timpani, French horn, three trombones, two drummers, harp, piano, guitar, four violins, four cellos, two basses and two pianos.

In the past two weeks this newspaper will exclusively give its readers the complete list of famous names who will fill this orchestra. We can, however, tell our readers of several of the well known instrumentalists who are already booked for the series. These are: Benny Baker and Ronnie Priest, Jack Simpson, Ross Burns, Dave Goldberg, Malcolm McLean, Eddie Calvert and Clarence Walsh taking over on trombone from Ken Wray.

On completion of this engagement the band will take a well deserved week's holiday and will return to the air on September 25th at 11.15 p.m. and continue September 29th at 11.15-2 p.m.

During the winter months the number will carry on until one night stand engagements and on October 10th will pay their annual visit to Elstree.

They will continue with their night standers followed by the Theatre Royal, Dublin, where Loss was such a sensation last year. They will return to complete the year at the Empire Theatre, Liverpool, on October 31.

BROADCASTS FOR KING

felix King will be heard in

Music While You Work on

September 8, an early morning transmission on September 14,

and Radio 4 Music on Septem-

ber 22 and 28.

THE O.P.T. THE O.P.T. THE O.P.T.

Accordion Times and

Musical ExpressEditorial and Advertising Offices
33, King Street, London, W.C.2

Telephone: TEMple Bar 4984

READ THROUGHOUT THE WIDE WORLD

You may like "Musical Express" more than you can imagine.

THE VOICE**PRICE CONTROLS**

Price controls are in the musical news again this week, in two diametrically opposite directions. The first instance is in the Bill, by the Board of Trade, of controls on musical merchandise. The second concerns the rigid control of minimum which musicians themselves may accept for an engagement. Let us take the Board's Bill first. This is the result of the movement of musical merchandise was controlled in the margin of profit he could make upon the cost of production. Then the wholesaler or factor was controlled in the margin of profit he could make in selling to the retailer. The retailer, too, was controlled in his own margin of profit. All this legislation was, presumably, for the safeguard of the consumer—the musician. With the rescaling of the regulations governing profit margins, the musicians naturally wants to know how it affects him now.

KEEPING PRICES DOWN

In certain instances the price control enforced some difficulties upon the branches of the trade which produced musical goods, especially accessories. As an example the margins of profit, acceptable enough in those cases, it appears, will not allow for the cost of advertising the goods. One might reasonably assume that this was a good thing, for the musician who bought the goods was spared this additional expense. But is it a good thing? Quite apart from the other benefits of price control, the man who buys the very products he is advertising for, is not he better off to buy advertised goods of repute? At least he knows he is spending money on a branded product, with all the reputation and integrity of the firm that makes it at his assurance of satisfaction. What will be the position of the consumer with the price controls lifted? Will prices go up?

COMMON SENSE

In these difficult times, particularly with taxation so high on musical merchandise, the trade's first consideration should be to keep prices down. The purchase tax on musical instruments, for instance, is reasonable enough. But with 60% Purchase Tax added to it, the retail price is out of all proportion with the commodity itself. The same applies to instrument strings. Six or seven pence for a set of strings is possibly reasonable. But the musician cannot blame the music trade for this terrible situation. It is the Chancellor of the Exchequer who makes it prohibitive for us to purchase the tools and necessities of our profession. The trade must therefore do every possible thing to reduce the price of musical goods with the iniquitous Purchase Tax so high? The answer is, of course, they cannot. I think the trade throughout the country will be guided, by common sense, to keep prices down. There is little doubt that the old established organisations with tremendous reputations to uphold, such as Boosey and Hawkes and Halle's Prowse, will have a rationalising effect where prices are concerned. The enormous goodwill that exists with the profession alone is bound to influence the issue in the musician's favour.

STABILITY

In other words the big houses, whose advertisements are constantly before your eyes in this newspaper, will have a stabilising effect on prices, with the consumer's interest always in mind. Our readers are continually asking me what will happen to prices. One can be certain that the major organisations will not countenance any unreasonable rise in prices, especially with the Purchase Tax at its unbelievable present level. It is curious however, that the musicians' section of the Bill—designed to protect the musician's interests with price controls, the Chancellor of the Exchequer saw fit to impose a tax upon the "tools of trade" of one particular section of the community. The same applies to instrument strings. Six or seven pence for a set of strings is possibly reasonable. But the musician cannot blame the music trade for this terrible situation. It is the Chancellor of the Exchequer who makes it prohibitive for us to purchase the tools and necessities of our profession. The trade must therefore do every possible thing to reduce the price of musical goods with the iniquitous Purchase Tax so high? The answer is, of course, they cannot. I think the trade throughout the country will be guided, by common sense, to keep prices down. There is little doubt that the old established organisations with tremendous reputations to uphold, such as Boosey and Hawkes and Halle's Prowse, will have a rationalising effect where prices are concerned. The enormous goodwill that exists with the profession alone is bound to influence the issue in the musician's favour.

PRICE CUTTING

The second instance of prices being in the news is the prevalence of musicians working below Union minimum. Very often provincial musicians here in London are not aware of the higher fees payable in the metropolis. They are not accepting an excessive amount, either, although they ought to insist on meeting themselves with the Union's minimum tariff. Exploitation of musical "labour" is still going on right under our very noses. Cases have been brought recently to the attention of the Royal Musical Association, and the Union of Musicians. In each case the Union has acted promptly and successfully. This newspaper stands or falls with the Musicians' Union in its fight to wipe out this disgraceful anomaly.

The little old owl says it and so will you

**TOO-WHIT!
TOO-WHOO!****IT'S A SMASH!!**

FOR CONCERT AND BALLAD SINGERS

IN ALL THE WORLD**BILLY REID PUBLICATIONS**
156 Charing Cross Rd., London, W.C.2

Telephone: TEMple Bar 3311

M-G-M MAY GET MUSICRAFT
Transatlantic

By Chick Madison



Vaughn Monroe's orchestra, based on CBS Saturday night "Camp Caravan," has just been voted "All-Around Favorite Band" and number one "Sweet Band" and the singing maestro has been named top "Male Band Vocalist" in the 11th Annual College Poll, just completed by the entertainment newspaper "Billboard."

GRENT Berle Adams is a young through Ray Blalock, a boyish-looking boy of contract suit to be heard early this month. Adams claims that she hasn't paid him since April in spite of the fact that he has done a great deal of work for her. She says she made \$38,000 in 1948 under his management and in previous years without his help, she made about \$6,000 a year. Adams is that the agent booked her without legal right.

* * *

COMMENCING September 29

Wayne King will commence a video show for Standard Oil.

In addition to King and His Orchestra, there will be a variety show, there will be vocalists Nancy Evans and Harry Hall and the Don Large chorus.

MGM records are negotiating

with Musicraft to take over their catalog on a royalty basis. If the deal goes thru, MGM will have access to a host of stars including Olga San Juan, Sarah Vaughan, Artie Shaw, Shep Fields, Mel Torme and many others.

ANITA O'DAY has returned to Chicago's Hi-Note for a stay of twenty-three consecutive weeks.

* * *

ILLIENNE JACQUET will be the guest of St. Louis' Venetian Club, who have combined to establish so many attendance records in previous night club, theater and concert appearances, with team up with the "Sunrise Serenade" and "Circus Girl" on stage at the Cherkot, Hollywood television producer, to make the series and the "Sunrise Serenade" a definite success. Through instruction material to last five years, based on a once-a-week, quarter-hour basis.

The blues will be made open-

and as Carlis feels local sponsors will be quick to buy such a program, he is anxious to have it.

He also wants to present his piano

lessons on stations from Spokane to Miami.

The first 13-week series of Carlis piano clinics will be presented by the author by April 1950, according to the present plans of Carlis and Cherkot.

* * *

ALLEN JONES will have a choice of a Shubert Theatre or key city club dates be-

ginning in November according to word from agent Eddie Shore.

Jones is to be heard at the Latin Quarter in Boston,

Edwards Hotel in New Haven,

The Casino in Cleveland, etc., plus

sellings-in, in the U.S.

return to the U.S.

return to the U.S.

* * *

SECOND THOUGHTS

By Steve Race

I HAVE just spent a

fortnight being a come-

down street. I was paid as musician

a pittance, and had to

neglect him until

last week. Now a scale of charges has been drawn up, and we have been asked to print it. Here goes:

(1) For being told off, in-

shouted, shouted at,

shouted at, or shamed at—5/- per hour.

(2) For having a hand held

over my eyes, brown

shoes on, or being in

any sense a producer or

material... 1/8 a night.

(3) (OMDs only). For be-

ing called Professor,

Sir Thomas, Master,

Professor, Charlie

or just plain Cock

..... half a dollar.

(4) For shouting "Who?"

..... and who she?", and for

obscenely starting the

applause on opening night.

..... pint each all round.

I am glad to be the first

to inform the Skyroneys

of these new ratings: I

hope they have

and they live in

the Union, when Price

List is in every other

Put.

apart so comprehensive,

so fortifying, so commanding

and so inspiring that it

will be a great success.

I hope that the

arrangements for the

Grand Finale of the 1949 Contests

will be Accordion Day on

November 13th at the Central

Hall, Birmingham.

The Champion accordions

from all parts of the country will

be matching their skill, and the

winner will be the Champion of

all England.

* * *

BANDS, TOO!

ACCORDION bands, too, will

come from all over the

country to compete for the

famous Höhner Silver Challenge Cup,

the coveted trophy which

was won in 1948—on Accordion Day—by the Bristol Accordion Band under their well known conductor, Mr. Handel Lovell, F.R.C.O. It had previ-

ously been won for ten years

successively by Joe Gregson's Car-

diff Accordion Band. Any band

which succeeds in winning this cup for three years running will

have the right to compete for the

Grand Finale.

Many well-known Continental

virtuosos have been invited to

take part in the Grand Evening

Festival Concert which follows the

Contests. The players

are directed by Henry Koenig,

too, will be making one of their

few appearances before an ordinary

audience.

Frank—please give him the

name by which we all know him

a happy knock of inspiring confi-

dence in those who work

around him. He is infectious

entertainment. He added valuable

experience to my previous years

with the H.S.B. League, and as

Stage Manager at the annual Accordion Days.

* * *

So, taking it all round, I think

we can be satisfied that the

whole of our Contest Organisa-

tion is doing its job well and

successfully.

I think it is quite safe to forecast

that this will be the outstanding

event in the Accordion World for

many a long year. I advise you

"No one knows who it was did the Christening!"

Says MALCOLM RAYMENT

that one side is half the cost of the record, this work out to be a superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

inferred performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two, for example, for the double bassoon. Both are inferior as regards performance, and not always so very much better recordings.

Malcolm Rayment will not, however, extend to the next set of inferior performances by a

superior one. Or a mixture of the two,

BRITAIN'S OWN "BETTY GRABLE"

OVERLY sunburned hair Jean Kent has just achieved what is probably a unique distinction among film stars: having won every big competition as a dramatic actress—she came second in the "Daily Mail" Film Award this year on her performance in "The Story" and "Sleeping Car To Trieste"—she has now won brilliant new laurels as the singing star in "Tropic Zone." Jean, however, loves it in technicolor, Jean shows what she can do with a comedy role, and sings and dances into the bargain.

But then, trying to interview Jean for a life story is rather like trying to hold a swimmer's competition while remonstrant Ruth Draper! You are never talking to one personality, but to a dozen.

Marie, a career that has quietly progressed through the conventional channels of a dramatic academy. She comes from a theatrical family and started to learn stagecraft as soon as she could walk. By the time she was five she was an experienced fan of the cinema, her geography in trainee touring Europe; her languages talking to Continental policemen.

Tony, a boy who is one of our top-line stars. Seven years ago his name literally didn't exist.

Many who are now her ardent fans must have seen her in shows all over the country under half a dozen different names. She was "Peggy Summers" in "Holland House," "Doris" in "The Blue Room," "Ginette" in "Blackpool," and "Jeanette" in Wales.

Whenever she could get away from school work, she travelled with her parents, and never missed an opportunity of slipping into a performance. Some time ago she approached a family to include her in their own act. If that didn't work they'd discover her walking as the magician's assistant in another act.

There were even times when she would exploit the manager into letting her put on a show, a number of other turns. Every time she was billed under a different name. Her father was the vaudeville star, Dennis Morris. Her real name was Dennis. Her mother was a dancer, Miss Neale, whom began after an exciting meeting in Dublin during the Rebellion.

Jean, who was born in London on June 26, 1923, carried on a family tradition of musical careers. Two of her great-grandmothers were celebrated beauties Mrs. John Neale,



famous as "The Beauty of Calcutta." She was once a member of the Royal Ballet and started to learn stagecraft as soon as she could walk. By the time she was five she was an experienced fan of the cinema, her languages talking to Continental policemen.

Schooldays over, she went to join her parents in a long tour of Germany. Here she made her debut in films. It was during this time she got her first enthusiasm for the cinema. Her friends of the time were the stars of movies in their house, and while her parents were rehearsing she spent hours with them on Chaplin films being run through.

By the time they got back to England, Jean was fourteen and very determined to start a career of her own. She went to see one of the famous families of show business, London's Windmill Theatre, and for three years did five shows a day.

She had a short spell like staying with her, then came the blow. Having won promotion—the dizzy heights of third soutache—she was told she was not "suitable"—she was too reticent. It was probably one of the few things that ever happened to her.

She once again took to the road and toured in a number of Provincial shows, all the time gathering experience. She played in an amateur production at the Ambassadors, and for the first two weeks found herself billed as Nell Gwynn. She did cabaret in a London night club, and at Cheltenham, pantomime. "The Sleeping Beauty" at Hammersmith. A chance in a musical, "The Girl in the Moon," followed when war broke out, and she went into ENSA.

She's been working hard, however, and trying her youth-

ful vitality too much. A bad spell of bronchitis and an enforced rest followed. Then she got a further career-making understanding in the famous Gate Revue at the Ambassadors. Incidentally, it was Hermine Gingold who helped Jean through that break. She saw her at an audition although the part was given to someone else; but when, made in the cast, Hermine Gingold remembered the girl who hadn't got the job and insisted that she come in. She did, and that took quite a while to true Jean who was then on tour in the provinces. Another chance came at the Criterion at Richmond followed. That was in 1939 and she was the youngest principle boy of the company. She was in the Criterion show "Come Out Of Your Shell" which brought her into the real limelight. Then, as lead in "The Girl in the Moon" and "Apple House," she was discovered by Dick Whittington.

Her first picture was a small part in "Penny Handley's." It's That Star Again. Then, when she finally changed her name to Jean Kent—the name she is now bringing her one to Britain—she signed up with such film successes as "Flann" as "Glasgow," "2,000 Miles To Go," "Madame Chrysanthemum," "Waterloo Road," "The Magic Box," "Man With His Gun," "Good Times, Grief," "Broad Street," and "Sleeping Car To Trieste" sent it soaring higher than ever. Following her success in "Sleeping Car To Trieste" no doubt fans will be demanding to hear her singing again, but her next film will be the one she has been working on, "My Favourite Husband," which she says, is a really fast-moving situation comedy which she had the greatest fun in. In the autumn she is scheduled to commence another costume

Her first picture was a small part in "Penny Handley's." It's That Star Again. Then, when she finally changed her name to Jean Kent—the name she is now bringing her one to Britain—she signed up with such film successes as "Flann" as "Glasgow," "2,000 Miles To Go," "Madame Chrysanthemum," "Waterloo Road," "The Magic Box," "Man With His Gun," "Good Times, Grief," "Broad Street," and "Sleeping Car To Trieste" sent it soaring higher than ever. Following her success in "Sleeping Car To Trieste" no doubt fans will be demanding to hear her singing again, but her next film will be the one she has been working on, "My Favourite Husband," which she says, is a really fast-moving situation comedy which she had the greatest fun in. In the autumn she is scheduled to commence another costume

Then, Dick, Barbara, and his Orchestra. She's a home girl. H.M.V. BD 6069 I do! one of the most successful records made in a British

"Haymes, Sinatra, Preager and Loss have their place here"

says
STEVE RACE
in
"The Sound Track"

SEVERAL readers noticed what appeared to be a slight change in policy in this column in recent issues. My reviews for some weeks past have been exclusively given over to new issues which came under the heading of jazz, swing or hop.

The change was intentional, if only temporary. My position is now quite large, and my writing is in considerable numbers, and, apart from records, on just about every subject. I am not able to reply to everyone, though there is now unavoidably some delay in answering the many correspondence letters, or those which entail research. (While on the subject, there is one plus I must make. There is a strong temptation to ask for information which entails considerable research, yet to little productive result. The reason is that who asked for the titles, artists and catalogues numbers of the records? The record companies record got his list, and was, I hope, satisfied with it, but it hardly justified the labour involved. I must add, however, that my correspondence files are full of vocalists who are trying to gather cash the hard way, and I hope that you should be sent to music publishers, not to me.)

The emphasis on swing records in recent editions of the "Sound Track" was due to an interesting correspondence. If I once had the impression that only swing and jazz band records had been on the new record releases, I have been proved wrong. A large number of people have written to ask once again for records, especially vocal, as they come out. I must apologize for this, but I have no time to go into the details of each record. I must say, however, that I am doing my best to keep up with the latest releases, and I hope that my correspondence files are full of vocalists who are trying to gather cash the hard way, and I hope that you should be sent to music publishers, not to me.)

For Mel Torme

She's a home girl
It's too late
Capitol CL 1331
—for Mel Torme has the suggestion which Sonny Calelio took to heart over the moon with them. "Home Girl" is, of course, a highly emotional song, and while one tires of Calelio's whining, Mel Torme makes it sing again. Mel seems almost to be thinking the lyrics instead of singing them. Notice the super easy way he does it. I know now I feel so terribly proud. That, my friend,

Capitol CL 1331
Carnival Time Again
Paris 1948
"Carnival Time" is, as most people know, by an association with carnival, a trumpet showpiece. "Carnival in Venice" Diane Coupland sings it with the Geroldi band as well as with the orchestra. She has a true, sweet and decidedly pleasant voice, but it is utterly impossible to assess her stylistic value. As a general rule, the most experienced singer in the world could make little of this. But, as we all know, the best can sing with sincerity about gay carnivals, bell-ringing and street dancing, when the tempe makes it impossible to do otherwise. Geroldi will give Miss Coupland a suitable song to record at a suitable price.

Decca 29031
Helen Ward
Helen Ward
Music

What did I do?
Ring around the moon
Decca 29031
Piano 3/Td.

is artistry; one kind of artistry which even Stan Kenton didn't think about.

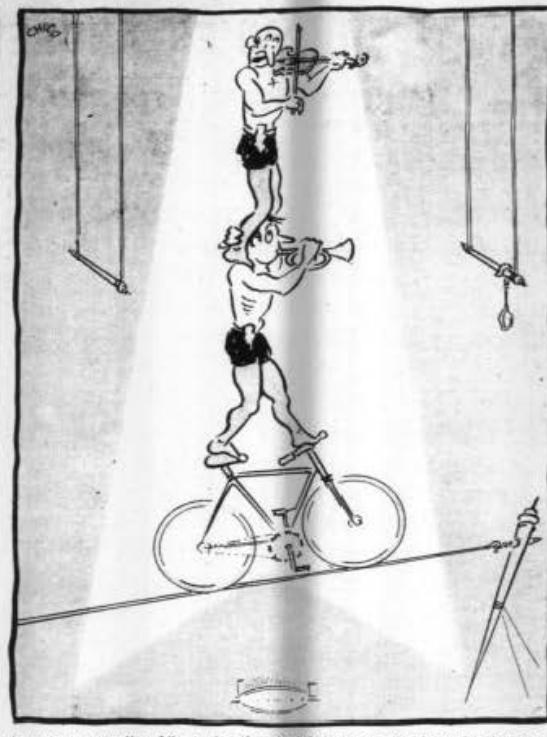
To too late now is another record of "Melakes" no difference now. There is some typically polished De Vol orchestra in the heart of this side, and a neat piano solo. The vocal is a bit of a bridge back into the vocal and as a background for the last chorus. Mel aims jump stuff after this, and I am afraid it will bring fresh honour to the already great tradition of Geroldi vocalists.

On the other side, Eve Boswell has the more refined and a much better time. The lyrics have a story to tell, an emotion to induce, and for all that this is still an excellent record. Miss Boswell seems to have the maturity necessary to put them across. Miss Boswell's voice is wonderfully Stuttart series of chord changes in the first half chorus, and then, with a wonderful transition, she makes an excellent job of the song, in that even-strict style which Dorothy Carrasco originally brought to piano. Eve Boswell has the startlingly novel tonal quality which makes a new star rise, but, least they are starting with the inimitable benefit of pure tone, good diction and intonation.

Then, Dick, Barbara, and his Orchestra. She's a home girl. H.M.V. BD 6069 I do! one of the most success-

(Continued on page 4)

Dorsey's "Huckleback" has ful records made in a British



"I suppose you realise, Albert, that if we hadn't been expelled from the Musician Union we might still have been playing safely on terra firma?"

RECORD OF THE WEEK

Anne Shelton with
Ted Heath
and his
Music



is artistry; one kind of artistry which even Stan Kenton didn't think about.

To too late now is another record of "Melakes" no difference now. There is some typically polished De Vol orchestra in the heart of this side, and a neat piano solo. The vocal is a bit of a bridge back into the vocal and as a background for the last chorus. Mel aims jump stuff after this, and I am afraid it will bring fresh honour to the already great tradition of Geroldi vocalists.

On the other side, Eve Boswell has the more refined and a much better time. The lyrics have a story to tell, an emotion to induce, and for all that this is still an excellent record. Miss Boswell seems to have the maturity necessary to put them across. Miss Boswell's voice is wonderfully Stuttart series of chord changes in the first half chorus, and then, with a wonderful transition, she makes an excellent job of the song, in that even-strict style which Dorothy Carrasco originally brought to piano. Eve Boswell has the startlingly novel tonal quality which makes a new star rise, but, least they are starting with the inimitable benefit of pure tone, good diction and intonation.

Then, Dick, Barbara, and his Orchestra. She's a home girl. H.M.V. BD 6069 I do! one of the most success-

(Continued on page 4)

Dorsey's "Huckleback" has ful records made in a British

studio for months: I certainly haven't been issued in America. Even the slightly signed record in the American press would be hard put to it to be condescending over such an English disc.

"Ring around the moon" is credited on the label to "Russell and Ellington." I don't know whether the Ellington is the title or Duke didn't sing it. Neither does Ted Heath, but I do know that the title is an early one. It's probably about the slightly out-of-tune alto in the middle of this side, but everyone seems to have recorded it and on there two recordings, including arrangers Norman Stenflish and Alan Bristol.

Heath's "Lady Boy" (don't worry, she should have two words and a Y in Bird) was arranged by George Shearing on his last visit home. There are some nice qualities in this melody; the one we have been playing for years, wherein the ninth note is omitted, and created a dotted eighth E. The popular vocal version which Bosworth is just publishing (semi-

(Continued on page 4)

Old Time Dances

NOW READY!
PRINCE CHARMING
VALSE COTILLON



FRANCIS, DAY & HUNTER LTD., 14-16 CHARING CROSS ROAD, W.C.2, TEL. 2944

BEVERLEY

KRUT
Cymbals

No. 1618 10in. 17.2 inc.
No. 1619 11in. 17.4 inc.
No. 1620 12in. 22.5 inc.
No. 1621 13in. 24.7 inc.
No. 1622 14in. 26.8 inc.
No. 1623 15in. 28.9 inc.
No. 1624 16in. 35.4 inc.

THERE IS NO GREATER VALUE
YOUR DEALER HAS THEM

JOIN THE PETER MAURICE ORCH. CLUB
FOR THE BIGGEST BRITISH, AMERICAN & CONTINENTAL HITS!

• HOW CAN YOU BUY KILLARNEY?
• SHE'S A HOME GIRL
• SUMMER SWEETHEART
• COCA ROCA (SAMBA)
• IT HAPPENED IN ADANO
• CLOPIN CLOPANT (PRONOUNCED CLOPIN CLOPOM)
• I'M NOT GOING HOME • DO I LOVE YOU?
LEEDS MUSIC LTD.

• NEED YOU
• HUCKLE-BUCK
• CLANCY LOWERED THE BOOM
• BRUSH THOSE TEARS FROM YOUR EYES
• BEAUTIFUL EYES
• FAR AWAY PLACES

CLUB 1 Small Grid. 24in. 12in. 8 TRIO 7/C (and any other four pieces) PAYMENT BY CHEQUE OR ORDER ON ARRIVAL
THE PETER MAURICE MUSIC CO. LTD., 21 Denvers Rd., W.C.2, TEL. 2944

THE
GUARANTEED
STRINGS

FOR ALL STRING PLAYERS

* IF YOU EVER FIND A FAULTY - ECHO - STRING
PLEASE TAKE IT BACK TO YOUR DEALER FOR REPLACEMENT

*

HOHNER

5, Newgate Street, London, E.C.2

OPEN 8.30-10.30

MONDAY-FRIDAY

9.30-10.30

SATURDAY

10.30-11.30

SUNDAY

11.30-12.30

MONDAY

12.30-1.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.30

SATURDAY

5.30-6.30

SUNDAY

6.30-7.30

MONDAY

7.30-8.30

TUESDAY

8.30-9.30

WEDNESDAY

9.30-10.30

THURSDAY

10.30-11.30

FRIDAY

11.30-12.30

SATURDAY

12.30-1.30

WEDNESDAY

1.30-2.30

THURSDAY

2.30-3.30

FRIDAY

3.30-4.30

SATURDAY

4.30-5.30

SUNDAY

5.30-6.30

MONDAY

6.30-7.30

TUESDAY

7.30-8.30

WEDNESDAY

8.30-9.30

THURSDAY

9.30-10.30

FRIDAY

10.30-11.30

SATURDAY

11.30-12.30

MONDAY

12.30-1.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.30

SATURDAY

5.30-6.30

MONDAY

6.30-7.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.30

SATURDAY

5.30-6.30

MONDAY

6.30-7.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.30

SATURDAY

5.30-6.30

MONDAY

6.30-7.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.30

SATURDAY

5.30-6.30

MONDAY

6.30-7.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.30

SATURDAY

5.30-6.30

MONDAY

6.30-7.30

TUESDAY

1.30-2.30

WEDNESDAY

2.30-3.30

THURSDAY

3.30-4.30

FRIDAY

4.30-5.

From Walt Disney's
PLUTO AND THE ARMADILLO SAMBA
brought with Amazing Sounds!
original arrangement of
EL CUMBANCHERO
S.O.U. P.O. 2/9 Post Free
Latin-American Music Publishing Co. Ltd.
Berkshire St., London, W.C.2 TEL 4252

ELLINGTON FOR N.D.B.C. AT BLACKPOOL

THIRTY Lutonshire bands and one Cheshire band have qualified and entered for the North of England Area Championships (Western Region).—Large and small bands will be presented in the Winter Gardens, Blackpool, on Sunday, September 11. An extra bandstand is being specially erected and separate stands for adjudicators and judges of all disciplines will be engaged for the large and small band sections into which the competition is divided. Entrants are as follows:

Large Bands: Falcons Dance Orchestra (Leigh); Wilf Kirby and His Dance Orchestra (Warrington); Legionaires Dance Orchestra (Lancaster); Small Rotunda Orchestra (Preston); Roy Hall and His Band (Aston-in-Makerfield); Stan Atkiss' Band (Warrington); Bill Davies, Frank Williams and His Band; Leon Salt and The Bopshoppers (Southport); Burns Callister and His Band (Lancaster); Furness; Roy Harris Orchestra (Leyland); Eric and His Music (Manchester); Roy Johnson (Oldham); Eddie and His Fogg Dance Orchestra (Warrington); Al Powell Quintet (Chester).

Appearing in support of the competing bands in a special presentation will be the Roy Quartet and David Miller, who will again act as compere.

Special musical instrument displays are being featured by Messrs. Jack Heyworth, Ltd., of Blackpool; Messrs. R. & K. Phillips, Ltd., of Liverpool; and Messrs. Hancox, Ltd., of Liverpool. Special railway excursions are being run to the event, details of which may be obtained from local railway stations. Contesting commences promptly at 1 p.m. and doors open at 1 p.m. Tickets are obtainable at box office on the day.

THE NATIONAL DANCE BAND CHAMPIONSHIP AREA CHAMPIONSHIPS

WEST OF ENGLAND (large and small bands). Pavilion, Bath. Thursday, September 1st. Dancing 7.30 to Midnight. Personal Appearance: THE REVELL TERRY QUARTET.

MIDLANDS (large and small bands). Astoria Ballroom, Nottingham. Friday, September 2nd. Dancing 8 p.m. to 1 a.m. Personal Appearance: THE BLUE ROCKETS DANCE ORCHESTRA.

Tickets 3s. 6d. obtainable at box-office on sight; or in advance from the Manager, Astoria Ballroom, Nottingham.

NORTH OF ENGLAND (large and small bands). Empire Theatre, Liverpool. Saturday, September 3rd. Concert 7 p.m. to 10 p.m. Special Progressive Music Presentation by: TOMMY SAMPSON & HIS ORCHESTRA featuring The Danny Moss Boys Group; Terry Walsh, Gloria Derval, The Sammies, etc.

Tickets 3s. 6d., 4s., 5s., 6s. (inc. tax) obtainable from The Box-Office Manager, Empire Theatre, Dumbarton; or at box-office on sight.

NORTHERN (Western Region—large and small bands). Empire Ballroom, Winter Gardens, Blackpool. Sunday, September 11th. Concert 2 p.m. to 6 p.m. Special Presentation by: THE RAY ELLINGTON QUARTET.

Tickets 3s. 6d., 4s., 5s., 6s. (inc. tax) obtainable from The Box-Office Manager, Winter Gardens, Blackpool; or at box-office on the day.

ALL WALES (large and small bands). Grand Pavilion, Portmeirion, Wednesday, September 7th. Dancing 7.30 to Midnight. Personal Appearance: HAYDON POWELL & HIS BROADCASTING ORCHESTRA.

Tickets 3s. 6d. obtainable from The Manager, Grand Pavilion, Portmeirion, or at box-offices on sight.

NORTH OF ENGLAND (large and small bands). Rialto Cinema, York. Sunday, September 18th. Concert 3 p.m. to 10 p.m. Special Presentation by: THE RAY ELLINGTON QUARTET.

Tickets 3s. 6d. and 4s. (inc. tax) obtainable from The Box-Office Manager, Rialto Cinema, York.

LONDON & SOUTH OF ENGLAND (large and small bands). Dorking Halls, Dorking, Surrey. Friday, September 23rd. Dancing 8 p.m. to 1 a.m. Special Presentation by: Gavas and His Band. Personal Appearance: RAY ELLINGTON QUARTET.

Tickets 3s. 6d., 4s., 5s., 6s. (inc. tax) obtainable from Cheverton, 344, High Street, Dorking; Doreen, 40, South Street, Dorking; Rythyme of Dorking and Redhill; or 4s. 6d. at door on sight.

Hemifonts and s.e.a. should accompany postal applications, which will be treated in strict rotation.

GRAND FINALS EMPIRE BALLROOM, WINTER GARDENS, BLACKPOOL 1949

NATIONAL DANCE BAND CHAMPIONSHIP of Great Britain.

Sunday, October 2nd.
2 p.m. to 6.30 p.m.

Personal Appearance

GERALD AND HIS ORCHESTRA

Tickets 3s. 6d., 4s., 5s., 6s. (including tax) obtainable from the Box-Office Manager, Winter Gardens, Blackpool; or at box-office on the day. (Postal applicants please mark outside of envelope "N.D.B.C. GRAND FINAL".)

All enquiries should be addressed to the Organiser:

LEWIS BUCKLEY,

28, Carr Lane, Birkdale, Southport, Lancs.

Telephone: Alnwick 2828.

SOUVENIR PROGRAMMES

SPECIAL Souvenir Programmes will be available at all Performances and may be obtained by post from the Organiser, Area Finals (M.D.) Grand Final (1s. 2d.) including postage. Orders will be despatched immediately after the event.

BOWKER ANDREWS IS B.C.'S SAFE VARIETY BET

KENNY BAKER & STEVE RACE JUDGING TONIGHT

THE N.D.B.C. Midlands Area Championship is due to be presented in the Astoria Hall, Nottingham, tonight (Friday, September 11). The Blue Rockets Dance Orchestra acting as house band and supporting attraction to the competing bands as follows:

Large Bands: Arthur Heywood Orchestra and Nat Horner and His Orchestra.

Small Bands: Debonairs (Derby); Small Rotunda (Preston); Roy Hall and His Band (Aston-in-Makerfield); Stan Atkiss' Band (Warrington); Bill Davies, Frank Williams and His Band; Leon Salt and The Bopshoppers (Southport); Burns Callister and His Band (Lancaster); Furness; Roy Harris Orchestra (Leyland); Eric and His Music (Manchester); Roy Johnson (Oldham); Eddie and His Fogg Dance Orchestra (Warrington); Al Powell Quintet (Chester).

In support of the competition will be the Blue Rockets Facilities at this noted Midland ballroom are ideal for contesting and the management has made every provision for the provision of a licensed buffet and full catering arrangements. Special displays and competitions will feature at the event by Messrs. Jack Everett (Derby), Eddie and Everlast (Nottingham), Roy Hall (Lancaster) and Vernon Lee (Warrington).

Adjudicators are Kenny Baker and Steve Race. Facilities at this noted Midland ballroom are ideal for contesting and the management has made every provision for the provision of a licensed buffet and full catering arrangements. Special displays and competitions will feature at the event by Messrs. Jack Everett (Derby), Eddie and Everlast (Nottingham), Roy Hall (Lancaster) and Vernon Lee (Warrington).

TOP TEN

M.P.A. LIST

- Riders In The Sky, E. Morris
- Again, P.D. & H. Morris
- Wedding Of Miss Marlene, Bert & Cox
- How Can You Buy Kil
- Memory, P. Maurice
- Red Roses For A Blue Lady, L. Wright
- Everlasting And Ever, P.D. & H. Morris
- Careless Hands, E. Morris
- While The Angels Was Singing, Southern
- Lavender Blues, Sun.

WHOLESALES LIST

- Riders In The Sky, Morris, Marlene, Bert & Cox
- Again, P.D. & H. Morris
- Red Roses For A Blue Lady, L. Wright
- How Can You Buy Kil
- Memory, Peter Maurice
- "A" You're Adorable, Campbell Connolly
- Everlasting And Ever, P.D. & H. Morris
- Careless Hands, Morris
- While The Angels Was Singing, Southern
- Lavender Blues, Sun.

NEW CLUBS OPENING

THE Skyrise Enterprises will be opening two new Sunday Club rooms on September 4. The Golden Circle, which will be held at the Astor (formerly Nightingale), Berkeley Square, will have dancing to Kenny Baker and His Band, Sid Phillips and His Band from 7.30 to 11.30 p.m. in the Light room, and the Diamond Room, from 10.30 p.m. in the main room. The Diamond Room, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 1949.

The new venue is the Diamond Room, 100, Regent Street, where Ronnie Scott and His Music, Eddie Sheaf, Eddie Williams and Bobbie Green will be present.

Skyline Enterprises will also be running dances at the Victory Hall, Newgate Street. This will be called The Art of Clubs and they will have one-night dancing to Eddie and Everlast, from 10.30 p.m. on Saturday, commencing on Saturday, September 11th, 19