

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 617

Now It Can Be Told!

BLITZED AND BANDAGED— BUT THE BAND PLAYED ON!

WITH THE END OF THE WAR IN EUROPE, THE "MELODY MAKER" IS NOW ABLE TO REVEAL IN MORE DETAIL THE TREMENDOUS PART PLAYED BY DANCE BANDS IN KEEPING UP MORALE UNDER CONDITIONS OF THE GREATEST DIFFICULTY AND DANGER.

This week we pay tribute to a band that has been in the forefront of all the German attacks on Britain, but which has the proud record of never having missed one session throughout the war.

The band is that of Stan Atkins, and it has had a resident job at the Embassy Ballrooms, Welling, Kent, since March, 1940.

The hall was definitely situated in a danger area. Not only was it along the path of all the German aeroplanes, flying bombs and rockets, but it was in a centre of great military importance and was surrounded by large munition factories.

No sooner had Stan and his band been installed in their job there than the Battle of Britain was fought over their heads—and since then, in Stan's own words: "We had to take everything that Jerry could sling at us."

BOMBINGS

Here are some of the things that happened to this intrepid band:

Two high-explosive bombs, one of 1,000 lb. and one of 500 lb., fell in the car-park of the ballroom while the band were playing.

The bandroom was completely gutted by an incendiary bomb, and the musicians themselves fought the flames until the small hours of the morning and then went on without sleep to broadcast from the B.B.C.

While the hall was full of people, incendiary bombs came through the roof and set fire to the dance floor itself. Once again the boys acted as fire-fighters and the dance went on as soon as immediate danger had been overcome.

Two flying-bombs and two rockets fell within 200 yards of the building; the roof was lifted off twice and severely damaged on many occasions, and the windows went early in the war.

Despite all this, it is an amazing fact that Stan Atkins and his Band have never once missed a session.

DANCERS' SPIRIT

Stan Atkins told the MELODY MAKER:

"We feel very proud of what we have done, but we could not let our dancers down. They are nearly all munition workers, and they cheerfully journeyed through bombs and shrapnel to dance to us, after a very hard day's work."

"I know of cases of people dug out of the bomb damage during the afternoon who have been dancing to our music in the evening, soon after getting their injuries dressed."

"How could we let such fine people down?"

"I would also sincerely like to pay tribute to all the pros. and semi-pros. who have carried on in this 'Bomb Alley' and without whose grand support we could not have fulfilled every session."

The semi-pros., in particular, have worked very long hours in the war factories around Welling and have come straight on to play in the evening. They have been hurt by enemy action themselves, and have lied their

homes bombed and blasted, but they have never let me down."

"Somehow they have always managed to get to the hall and play their part to the hilt, although they have often been injured and in bandages."

"In addition, we have done over 50 broadcasts during the war, and how we managed to get to the B.B.C. some of the time, after nights of sleepless anxiety that we spent I really don't know."

"Many a time have I slept in a public shelter with the band's broadcast parts under my head to make reasonably sure of keeping them safe."

My attitude was that if I was spared the parts would be spared too, and we could then do the broadcast, and if I went, well, there was not much use in keeping the parts!"

There must be many stories all around the country—particularly in London and South-East England—of the bravery of dance bands, but we think our readers will agree that Stan Atkins is particularly well deserving of the tribute that we pay to him here.

He and his boys have all been in the front line throughout and have never flinched in their duty to their management and patrons, their profession and their own self-respect.

We heartily congratulate them, and, to paraphrase a well-known saying: "They also serve who only sit and play!"

WINSTONE BACK FROM HISTORIC CONTINENTAL TOUR

ERIC WINSTONE and his Orchestra returned to London at the beginning of this week after a six-weeks' E.N.S.A. tour of the Continent that, from the history point of view, must rank as one of the most exciting journeys ever undertaken by a dance band.

While the fighting was still going on, Eric and his boys and girls crossed the Rhine and had the distinction of being the first British orchestra of its kind to play inside Germany.

They were at Nijmegen when Holland was liberated, and spent VE-Day in Paris!

With such wild rejoicings in which to partake, it can hardly be wondered that they all still looked a little tired when they reached London!

CONGRATULATIONS to well-known swing trumpet player Harry Finch, of Lou Preager's Band, on the recent acquisition of a daughter.

Both Mrs. Finch and the baby are doing well, and it is perfectly certain that the new arrival's birthday will never be forgotten. She was born on VE-Day plus one!

DANCE BANDS IN FOREFRONT OF NATION'S VICTORY REJOICING

FREQUENTLY MISUNDERSTOOD, AND OCCASIONALLY EVEN UNJUSTLY ABUSED, DURING THE WAR YEARS, THE DANCE BAND PROFESSION OF BRITAIN CAME MAJESTICALLY INTO ITS OWN ON VE-DAY.

From one end of the country to the other, people, relaxing after nearly six years of the most terrible anxieties, wanted to dance. Everywhere—from the smallest village hall to the sumptuous restaurants of Mayfair—musicians gladly worked double, and even treble, hours to bring to the war-weary populace their chance of relaxing with dancing on this gladdest of all days.

Not only did the boys work valiantly and unstintingly to bring enjoyment to the Victory-excited populace; they put up with all kinds of discomfort themselves—being unable to buy any food all day in most of the big cities was only one of these—but, after playing, in almost every case, until the wee small hours of the morning, they had, more frequently than not, to walk long distances home after all transport services had closed down. They deserve the greatest praise for their endeavours.

Yes, the country's dancers certainly relaxed—and how they relaxed on this inopportune day is well worth a little description.

ORDERLY CROWDS

Following the plainly expressed Governmental wish, practically all the big "public" dance halls remained open on VE-Day.

Speaking from the offices of the biggest of all dance hall circuits, Mecca Cafés, Ltd., managing director C. L. Heimann told the MELODY MAKER:

"Like all dance hall managements, we were determined to remain open and give our usual unstinting service to the public, but, naturally, we had felt just a slight apprehension as to whether the crowds, abnormally excited on this greatest day of their lives, might not become a little unruly here and there."

"However, it was a risk we had to take, and by opening and giving our patrons many extra hours of dancing, we seemed, in a manner of speaking, to be putting the public on their honour to see that there were no unruly scenes. Anyhow, it worked—perfectly."

"Although capacity attendances were, of course, reached everywhere, I have had no reports of any really unruly behaviour from any of our

(Please turn to page 2)

Wallace Kicks Off in Variety

JACK WALLACE and his Band, from the London Embassy Club, are planning a season in Variety.

For their first date—which will be largely in the nature of a try-out, and to provide London agents and bookers with an opportunity to see the act—the boys are playing a week's engagement commencing next Monday (May 21) at the Camberwell Palace, London.

Band is a thoroughly versatile outfit which should be capable of sustaining a varied stage production, and Jack Wallace himself has had extensive stage experience in the past.

Vocalising with the act will be popular Julie Dawn, just back from her E.N.S.A. Continental tour with Eric Winstone, and the regular Jack Wallace male vocal heart-throb Bobby Young. Jack will also be singing himself.

PARRY SAXIST IN BROADCAST DRAMA

WHILE making a late-night broadcast with Harry Parry's Radio Dance Orchestra from the B.B.C. Edinburgh studio last Thursday night (May 3), first alto Kingsley Stockwell collapsed while the band was on the air.

Hurried switch-over moved second alto up to place of Stockwell, and Parry himself finished the broadcast on second alto.

Stockwell had been feeling off-colour the whole week but had continued to carry on with Parry's band at the local Theatre Royal. He is now detained in an Edinburgh nursing home, suffering from double pneumonia.

His place in the band for the Friday and Saturday night's theatre shows was taken by local boy Harry Murray.

FOR the B.B.C.'s very successful Wednesday "Band Show" Series, Eric Winstone, fresh from Continental triumphs, was heard yesterday (16th); and next Wednesday (23rd) the R.A.F. "Skyrockets" are appearing. Jack Jackson will be heard the week after that (30th); whilst for Wednesday, June 6, Ted Heath is booked. Originally expected to appear, Nat Temple will not, after all, be featured.

SOUTHERN MUSIC CO.

TWO NEW SMASH HIT SONGS !!

PABLO

THE DREAMER

The melody featured in the Columbia Picture
"TOGETHER AGAIN"
starring Irene Dunne and Charles Boyer.

YOU BELONG TO MY HEART

from the new Walt Disney film
"THREE CABALLEROS"

Southern Music Publishers Co., Ltd., 8, Denmark St., London, W.C.2—TEM 4524

Melody Maker

Incorporating RHYTHM
WEEK ENDING MAY 19, 1945
Editorial, Advertising & Business Offices:
93, LONG ACRE, W.C.2
Editor: RAY SONIN
Telephone: TEMple Bar 2466
Advertisement Manager: F. S. PALMER

CALL SHEET

(Week commencing May 21)

Nat ALLEN and Broadcasting Orchestra.
One-night Stands, North-East England.
Ivy BENSON and Girls' Band.
Empire, Edinburgh.
Johnnie CLAES and Clacpigeons.
Gliderdrome, Boston.
Billy GOTTON and Band.
Empire, Sunderland.
George ELRIK and Band.
Opera House, Worthington.
Gloria GAYE and Band.
Palace, Newcastle.
Phil GREEN and Radio Dance Band.
Empire, Chiswick.
Adelaide HALL.
Palace, Blackpool.
Joa LOSS'S Band.
One-night Stands, Midlands.
Vera LYNN.
Metropolitan, Edgware Road.
Felix MENDELSSOHN and Hawaiian Serenaders.
Empire, Finsbury Park.
Ronnie MUNRO and Orchestra.
Theatre Royal, Edinburgh.
Harry PARRY and Radio Dance Orchestra.
Green's Playhouse, Glasgow.
Oscar RABIN and Band.
One-night Stands, Manchester district.
Monte REY.
Empire, Sheffield.
Harry ROY and Band.
Hippodrome, Golders Green.
Anne SHELTON.
Lido, Bolton.
Billy TERNENT and Orchestra.
Empire, Shepherd's Bush.
Billy THORBURN.
Tivoli, New Brighton.
TROISE and Mandolins.
Hippodrome, Dudley.

"Yes, My Darling Daughter!"

CONGRATULATIONS are in order to popular chirpette Irene King and her husband, drummer Johnny Wise, on the birth of a baby daughter last Friday (May 11).

Irene and the baby are doing well, although there is no truth in the rumour that mother and child are already rehearsing a duet version of "Accentuate the Positive".

The baby is being named Penelope, which means that when she finally goes on the radio (as she is bound to, coming from such good musical stock), she will be called Penny Wise!

159.—Medway (Gillingham). At last mtg pianist Arthur Greenslade was spotlighted, backed up by Ronnie Verrall (drms.), Alan (Weeds), Macdonald (bass), and Les Huxley (gtr.).
Next Sunday (20th), Don Macaffer.



Laurdric Caton, whose Caribbean Club Trio is making a big name for itself these days, is hero seen working with Denis Preston on a forthcoming Radio Rhythm Club programme.

The current R.R.C. series, "Foundations of Jazz," which has introduced Spencer Williams, Billy Jones, Dick Katz and Pat Dodd to the air, is coming to an end with a boogie-woogie programme on June 8. Enterprising Denis Preston, now in charge of R.R.C., has lined up a new series entitled "Masters of Jazz," of which "Ellingtonia"—spotlighting Caton's Trio, who are renowned for their brilliant interpretations of Dical compositions—is to be the first.

Denis is to be congratulated for giving fans their first opportunity of hearing this star outfit over the air.

FIVE "ROCKETS" LAND IN LONDON!

FIVE members of the famous R.A.O.C. "Blue Rockets" are now stationed in London and are broadcasting regularly with George Melachrino's British Band of the A.E.P.

They are Lew Stevenson (drums); Benny Daniels (tenor); George Clouston (alto); and Tommy Keith and George Hawkins (trumpets).

For the moment, the once famous "Rockets"—considered as a complete unit—are no more. In addition to the five boys mentioned above, three of the remaining stalwarts are in the process of being drafted abroad. They are Sam Gelsley (guitar); Ronnie Rand (trombone); and Jack Baverstock (violin and secretary).

"Blue Rockets" leader Lee Street is in Germany just now as a member of the "Stars in Battledress"; and saxist Victor Knight is also with the "Stars," although he is still entertaining in England. The band's earlier leader and celebrity, Eric Fann, has, of course, been discharged from the Army for some considerable time, so that the "Rockets" are, indeed, scattered.

However, drummer Lew Stevenson and some of the other boys assure us that this state of affairs is only temporary and that a second "Blue Rockets," containing at least a number of the original boys, will be got together again before so very long.

We sincerely hope that this will come to pass. The original "Rockets" built up a very solid reputation in their day.

SCOTTISH NOTES

by Hugh Hlinhelcodd

NEXT Glasgow band to broadcast in the "Saturday Night at the Palais" series is Bennie Loban's Band from the Plaza, from 11 till 11.30 on Saturday of this week, May 19.

On the following day, Bennie will take his band to Cragburn Pavilion, Gourack, to provide the music at another venture of the Glasgow Musicians' Club.

This will take the form of a Variety bill, with Bennie and his band on the stage in their own act and also supporting Glasgow favourites in the Harkness Sisters and Jackie Short, vocalists, with other guest artists. The Sisters were with Bennie last summer on E.N.S.A. and broadcast in the Scottish Half-hour recently, following this up by an appearance with Bennie in the VE-Night broadcast from the Plaza.

For this Club venture, which has been promoted for fund-raising purposes, Chalmers Wood has kindly donated his Cragburn Pavilion, and Bennie and the boys are also supplying their services gratis.

And a reminder to Club members—anyone compelled to be in town throughout the daytime should take advantage of the excellent catering facilities supplied by Mr. Ferguson, the job being looked after most efficiently by Mrs. Rutherford. By giving a couple of hours' notice, members can arrange for satisfying the inner man immediately prior to going on the job.

Glasgow celebrated its V-Days in the expected manner, the city ballrooms all having late extensions, with long queues which lined up before the starting time. Then, of course, closed doors were the rule.

Bennie Loban and his band broadcast from the Plaza during the evening, arrangements for this having been made at a quite late hour. At Barrowland those unable to get in were able to dance to the band in the streets outside, loud-speakers having been prepared in advance.

Harry Parry was the fortunate visitor to Green's at the time, Harry doing a short season here at the moment.

At the Locarno, Eddie Shaw once again fronted his band, Eddie having had a spell of quimsy trouble, but is now quite fit.

AS already announced, guitarist, and nowadays promoter, Sid Gross, is running the third of his "Swing Shop" Concerts at Wembley Town Hall on Sunday, June 10 (3.15).

Line-up of bands and stars includes the Parnell-Lewis "Jazzmen"; a return visit from the Caribbean Club Trio; appearances by tenor stars Aubrey Franks and Freddy Grant; trumpet-stylist Kenny Baker, (R.A.F. duties permitting), etc.

Tickets are 7s. 6d., 5s. and 3s. 6d. (all reserved), and may be obtained from Sid Gross, at 132, Dollis Hill Lane, N.W.2, or direct from Wembley Town Hall.

VE-DAY DANCING

(Continued from page 1)

managements all over the country. Crowds were naturally tremendously big, and there were scenes of the most terrific hilarity everywhere, but scarcely any 'horse-play' or conduct to which any exception could really be taken.

Whilst on the subject of VE-Day, I should like to pay tribute to the musicians and staff at the various dance halls, who loyally honoured their agreements to us and the public so that the thousands of dancers were able to enjoy the greatest day of dancing in all our history.

The experiences of Mecca Cafés were repeated, broadly speaking, at the other big dance halls all over the country. At Hammersmith Palais, so great were the crowds that doors had to be closed less than an hour after opening time.

EXCITEMENT AND HILARITY

Determined that those unable to obtain admission should not miss all the fun, however, the management had arranged loud-speakers outside the Palais, and the music of Lou Preager's and Jack Amlett's bands were relayed to the crowds, and an impromptu dancing session was carried on with tremendous verve in the street.

Scenes of great excitement and hilarity also went on at the West End restaurants in London. At Hatchett's famous restaurant in Piccadilly, the fun waxed ever more fast and furious, until the evening was finished up with many of the waiters wearing the red coats of the Hatters' bandsmen, whilst the musicians finished on of the most terrific sessions of all time dressed as waiters!

A day or so before VE-Day, Hatchett's leader, Chappie D'Amato, enjoyed a memorable evening when he accompanied great comic Tommy Trinder—with whom he appears as guitarist at the London Palladium show—to Windsor to appear for their Majesties the King and Queen, with the Royal Princesses.

Also present on this great occasion were Jack Hylton; Vera Lynn, with husband, Harry Lewis, and pianist Len Edwards; Pat Taylor and her pianist; "Monsieur" Eddie Gray; Arthur Askey and pianist, etc., etc. Having the honour of actually meeting their Majesties, Chappie regarded this as one of the proudest days of his life, and when, a day or so later, he found himself in the early morning of VE-Day-plus-one, having to walk all the way from Piccadilly to his home in the suburbs, he still felt that the Victory season had been such a time of great experience for all West End bandsmen that it had all been well worth while.

HARRY LEADER'S HONOUR

Some of the London niteries remained closed. Among those which opened, and functioned to capacity business in an atmosphere of extraordinarily good fun and cheer was the Astor, where maestros Edmundos and Frank Weir report a memorable evening, when everyone in London seemed to be there—and half London seemed to be among the unlucky people left outside when it became impossible for any more to be squeezed in.

From all over the country—and, in fact, from all over Europe—come similar reports of the great party played in the celebrations by the dance bands and musicians.

Honour of being the first British dance band to broadcast to a country at peace went to maestro Harry Leader, although Harry was denied the pleasure of playing to his usual public in the evening, since the Astoria dance hall was closed. Harry and his band broadcast from 8.15 to 10 a.m. on VE-Day, and the programmes included many old numbers and much music strictly appropriate to the occasion.

NEXT Saturday (May 19) Arthur Rowberry and his Orchestra, from Birmingham, open up at the Cambridge Ballroom, Southport. Owing to the sudden call-up of one member and the illness of another, Arthur finds himself still short of tenor sax and trumpet. Anyone who is interested should apply to Arthur, c/o the Cambridge Ballroom, right away.

WRIGHT HITS

FLASH! HEAR LOU PREAGER ("BAND OF THE WEEK," NEXT WEEK)
BROADCAST THE NEW WALTZ SENSATION

THE LAST WALTZ OF THE EVENING

ORCHESTRATIONS IN THE PRESS

TWO POPULAR HITS

HE'S THE IMAGE OF YOU DOWN OUR WAY

DOUBLE S.O. 3/-

LAWRENCE WRIGHT
MUSIC COMPANY LTD.

WRIGHT HOUSE, DENMARK ST.,
LONDON, W.C.2. TEM. 2141

MEZZ AND LADNIER

EDGAR JACKSON'S Record Reviews

MEZZROW-LADNIER QUINTET

***If You See Me Comin' (Bunn, Mezzrow) (V. by Teddy Bunn) (Am. Bluebird OA030453).

***Royal Garden Blues (Spencer and Clarence Williams) (Am. Bluebird OA030450). (H.M.V. B9416—5s. 4jd.)

Mezz Mezzrow (clar.) Tommy Ladnier (tp.), with Teddy Bunn (gitar); George "Pops" Foster (bass); Manzie Johnson (dms.). Recorded December 10, 1938.

LIKE "Weary Blues" and "When You and I Were Young," Messie, by Tommy Ladnier and his Orchestra, issued last February on H.M.V. B9411, these two sides owe their release to the demands of collectors for more records to add to the few available over here featuring Tommy Ladnier, one of the now almost legendary pillars of Fletcher Henderson's famous band of the 1920's.

As recording companies have more than once discovered to their sorrow, collectors' requests are not always all that some people would like us to believe they are.

Often these enthusiasts press for records which they have never heard, purely on the reputations of the artists or on hearsay from American critics, who, like themselves, have become such fanatical worshippers of old-time jazz that they cannot discriminate between good and not so good examples of it, and the results have sometimes been little short of ridiculous.

THE REAL BLUES

Typical instances were the much-boosted Eddie Condon Quartet recordings of "Indiana" and "Oh, Baby."

However, while all this is something which is just as well kept in mind, it is perhaps for the moment a little beside the point, because these two Mezzrow-Ladnier sides are at least worth their place in the supplement on more grounds than those of purely historical interest.

Even if "Royal Garden Blues" is not the equal of either of the aforementioned Ladnier-Ork performances, at least it is a fair sample of Ladnier's trumpet playing.

Also it has a good enough short solo by Teddy Bunn's guitar, and these features go some way to compensate for the general lack of

variety in the way this good ole good ole has been treated and the fact that while Mezzrow is a spirited player with the real jazz style, his tone is not even as good as Bechet's (for all Bechet's exaggerated vibrato and he lacks both Bechet's imagination and terrific verve.

But "If You See Me Comin'" goes a better way to make up for the shortcomings of its backing.

This is blues in the most complete and probably not so far from best sense of the word.

It opens with a vamp by Bunn's guitar and the bass and drums which is notable for both its swing and tunefulness, and follows on with a vocal chorus in which Teddy Bunn shows that he is as good a blues singer as he is a guitarist.

More of the Bunn guitar comes next, in which the ex-Spirits of Rhythm maestro gives a perfect example of how to play single-string guitar blues, and then, after a not too brilliant effort by Mezz Mezzrow, the side finishes with two choruses in which Ladnier's trumpet is at its best.

HARRY JAMES AND HIS ORCHESTRA

***James Session (James, Mathias) (Am. Columbia HC0826).

***Jump Town (James, Mathias) (Am. Columbia HC0865). (Parlophone R2969—5s. 4jd.)

820.—James (tp.), with Claude Roger Lahey, George Clinton Davis, Sam Morowitz, Gene Patrick, Corcoran (reeds); Claude Melvin Bowen, Dominick Buono, Alexander D. Guozzo (tpts.); Dalton August Rizzotto, Hoyt Ballett, Bohanon, Harry Howard Rogers (tubs.); Leo Zorn, Samuel (French horn); Leo Zorn, Samuel Ganlan, John Peter de Vogt (vlns.); William Spear (viola); Elias Al Friede (cello); Albert Lerner (pno.); Ben Heller (gitar); Thurman Payne Teague (bass); Michael Vincent Scrima (dms.). Recorded June 5, 1942.

886.—As above, plus Jack Lee, Cyril Tobwin (vlns.); Abraham Hochstein (viola). Recorded July 23, 1942.

I'VE heard some nasty recording, but "James Session" is about as nasty as any I've heard for a long time.

Excessive studio resonance has made the loud parts sound shrill and harsh, but at the same time distant, and there is an unpleasant "boxy" tone throughout the side.

But even if the recording had been perfect I don't think I'd have liked the record much better.

This is just another of those extravagant swing effusions which seem to be concocted for no better reason than to give bands an opportunity to tear it up at fast tempo.

I'd be the last to deny that this sort of thing not only calls for, and in this case gets, plenty of instrumental technique, also that when heard live in a ballroom where an appropriate atmosphere can be created it can not only provide a good incentive for live dancing, but also plenty of superficial excitement for listeners and dancers alike.

MODERN SWING MODE

But most people listen to records in their homes, where quieter conditions prevail and no synthetically produced excitement exists to distract one's attention from the less artificial aspects of the music. Under such circumstances records like this do no more than force one to the realisation that all is not gold—at any rate musically speaking—that jitters.

"Jump Town" is not only somewhat better recorded, but also more palatable. The tempo is slower and the whole thing, being less extravagant, is more tasteful.

It opens with a riff melody which is no better than these things so often are. But this is soon followed by a trumpet solo by Harry James which, while it won't mean much to the diehard jazz enthusiasts, is a more (than good enough) example of the modern swing mode, and, generally speaking, as swing the record has its points.

P.S.—I have given the personnels as they were sent over by the American Columbia Company, but for all one can hear of the strings behind the rest of the band on either side, they might not have been playing—and probably weren't!



Owing to our V-E issue, we were unable to print last week pictures of the Gerald Swing Club Concert on April 23. We repair the omission above and on the next page, and here the Gerald Orchestra is seen in action

TERRIFIC LINE-UP FOR SWING CELEBRITY SERIES

ALL roads leading to the London Winter Garden Theatre, Drury Lane, should be well worn by the feet of innumerable fans from June 3 onwards.

On this date theatrical impresario Clifford Webb, in conjunction with the Countess Maia de la Marr, is presenting the first of the fortnightly series of Sunday Swing Celebrity Concerts at which a sensational collection of top-line swing stars are being booked to appear.

Latest exciting addition to the programme for Sunday, June 3 (2.30 p.m.) is that of tenor ace Buddy Featherstonhaugh and his famous Radio Rhythm Club Sextet. The Sextet has had several airings just lately, so that it is likely that most fans will need no reminder of the really grand way it is playing these days, with Buddy's own stylish tenor, Don Macaffer's terrific trombone, and the ultra-modernistic contributions of the Sextet's latest recruits, star pianoman Malcolm Lockyer, and young guitar wizard Alan Metcalfe.

REINHARDT PROJECT

As has already been announced, bill for the first show includes, besides Buddy and Sextet, the full Leslie ("Jiver") Hutchinson Band; the renowned Vic Lewis-Jack Parnell "Jazzmen"; the Ludovic Gatou Caribbean Club Trio; George Webb and his "Dixielanders"; several discoveries from the Phil Green radio show, including the young clarinet star Johnny Dankworth; plus what should, with all this talent available, be a really sensational jam session, the whole composed by radio-ace David Miller.

All sorts of sensations and surprises are being lined up for these concerts, and the most famous swing bands in the country—plus such trans-Atlantic talent as is nowadays available over here—will be featured in this series. A keen spring fan himself, producer Clifford Webb has an almost inexhaustible fund of new ideas.

His greatest ambition—which he hopes he may bring to a practical

fruition at one of his forthcoming concerts—is to contact the great French guitarist Django Rheinhardt, bring him across to England, and team him up with his old "china" of Hot Club De France days, the one and only Stephane Grappelli.

Readers may be sure that the "M.M." will keep them well posted of the details if such a sensational project becomes possible.

Prices of admission to the Winter Garden Theatre Sunday concerts are 3s. 6d. (unreserved), 5s., 7s. 6d., 8s. 9d., 10s. 6d. and 12s. 6d. You can write direct (or call in person) to the Winter Garden Theatre, Drury Lane, London, W.C., or these seats may be obtained from all theatre booking agencies.

17.—Wimbledon. Recl. May 18, by Dennis Leek, on "Comparisons." All usual features; refreshments. All comms: C. Byott, 23, Central Rd., Morden, Surrey. All instrumentalists welcomed—free of charge and refreshments supplied free.

30.—Blackpool. Mtrs. 31, Queen St., Thurs. 7.30. May 24, Ted Oldbury presents "Queens of the Blues." Victory celebration follows. On May 31, Brian Wilcocks gives rec. on Bobcats, and D. Mosedale on "Johnny Dodds." New Sec., E. N. Boden, 51, St. Chad's Rd., Blackpool.

68.—Edinburgh. Still a few chairs left for intmdg mbrs and visitors. All services especially invited to Methven Simpsons, Princes St., Monds. 7 p.m.

74.—Cardiff. Club running successfully, newcomers welcome. Comms: Sec. Stewart Williams, 2, Caerau Park Cres., Ely, Cardiff.

122.—Colchester. Mtrs now one a month—first Fri. in each month. J.S.s continue when possible. All comms: R. Dixie, 7, Winchester Rd., Colchester.

130.—Bexley Heath thanks Bill Lovell, Brian Mills, Dick Farley and Les Pook and Bill Bailey for recent grand recs. Last mtr included record recd. G. Webb's Dixielanders, etc. Mtrs 7.30 p.m., "Red Barn," Barnhurst. Fans welcome.

"RHYTHM-STYLE" SERIES

HARRY JAMES
and his Orchestra
James Session; Jump Town
R 2969

BILLY PENROSE
QUARTET
Boogie in the Groove; Lazy Boogie
R 2968

VIC LEWIS & JACK
PARNELL'S JAZZ MEN
Someday Sweetheart; Get Happy
R 2965

COUNT BASIE
and his Orchestra
with Paul Robeson
King Joe (Joe Louis Blues)
R 2966

Parlophone
RECORDS
The Parlophone Co. Ltd., Hayes, Middx.

FRANCIS & DAY'S
POPULAR STANDARD ORCHESTRATIONS. Price 4/- Per Set. Posted 4/2

Gay 90's (Waltz Medley)
Get Together (Paul Jones)
Kunz Medley of Strauss Waltzes
Irving Berlin's Waltz Medley
Ragtime Memories Selection
Dancing Time

Elegant 80's (Waltz Medley)
Marry-Go-Round (Paul Jones)
Kunz Medley of Popular Waltzes
Harry Lauder Song Selection
Stars and Stripes Selection
Waltz Time

Price 3/- Per Set. Posted 3/2

The Valota (Original)
Au Revoir (J'Attendrai)
Boston Two Step

AMERICAN HIT REVIVAL SERIES. Price 3/9 Per Set. Posted 3/11

Alice Blue Gown
Anchor's Aweigh
One O'Clock Jump
Blue Skies
South Rampart St. Parade
St. Louis Blues
Chinatown, My Chinatown
Two O'Clock Jump

Choc (Song of the Swamp)
Deep Purple
Maxina (Original)

Price 3/9 Per Set. Posted 3/11

Dark Town Strutters Ball
My Blue Heaven
My Melancholy Baby
Remember
You Made Me Love You
Stompin' at the Savoy
Some of Those Days
Somebody Stole My Gal

FRANCIS, DAY & HUNTER LIMITED
138/140, CHARING CROSS ROAD, LONDON, W.C.2. Phone: TEMple Bar 9351.



This happy picture of the late Teddy Weatherford was taken on his wedding-day at Calcutta in 1942, by noted jazz-expert F./Lieut. Sinclair Trill, a personal friend of Teddy's

THE LATE TEDDY WEATHERFORD
TEDDY WEATHERFORD'S death was reported in last week's "M.M." Since then we have looked up the reference books to find out something about this piano player whose name was known to every collector, although few could have owned a record by him.

But most of the books are silent on the subject of Weatherford. "Jazzmen" twice refers to him—when he played at the Vendome Theatre in Chicago and again when some of King Oliver's musicians threatened to leave for China and the big money, following the example of Weatherford, who seems to have been established there by 1926.

So we can only briefly sketch his career until he settled in India. Born in Bluefield, West Virginia, in 1902, Teddy showed early promise on the piano, but became known to the public only after he had moved to Chicago. More than one writer, commenting on jazz in the Windy City during the early 'twenties, has paid homage to Teddy's ability as soloist when he worked at the Vendome. While he was there he made the recording of "Stattie Strut" ("Stamp Off, Let's Go," featuring Louis Armstrong's trumpet and plenty of fine Weatherford piano.

It is one of the very few samples of Teddy's playing available from the U.S. period of his career, but it reveals him as a powerful soloist in the blues tradition—using that last phrase purely for descriptive purposes. Blues, too, worked at the Vendome, and these two obviously listened to one another's playing.

Outside of the Vendome engagement Teddy's Chicago activities are clouded in obscurity. He may have worked for Oliver at some time; Ken Brown informs us he was featured at the Cotton Club also. At any rate, little was heard of him after his spell with Erskine Tate's "Little Symphony" until he showed up in the Far East

COLLECTORS' CORNER

by REX HARRIS
and MAX JONES

It has been given as late 1924, when he left Chicago for Shanghai. It is true, that means he returned to the States around '26.

Reports indicate that he fared well out East, making good money and enjoying himself generally. His journeys landed him in India finally, according to Ken Brown, who writes from there saying:—

"He first visited Calcutta in 1929, but later returned to America to form his all-coloured band with which he embarked on a tour of Europe."

Teddy travelled pretty well half-way round the world, and it is at present hard to set dates by his various visits to the Far East. Ken claims that his first European trip was followed by a lengthy tour which embraced China, Japan, Malaya and Java.

"He only returned once to the States," writes Ken. "That was in 1933 to collect musicians for an engagement at Shanghai. In 1937 Weatherford took his band into Bombay's famous Taj Mahal Hotel. We know that a tour of Europe in the middle 'thirties took in Germany, Italy, Switzerland, the Scandinavian countries, and wound up in France, where Teddy cut some sides for the Swing label."

"The one side we have heard—'Weather Beaten Blues'—showed Teddy to be a fine pianist still. The session occurred in 1937, and some time that year he left France, making his way to India."

One newspaper report states that he arrived there in 1938 and played at the Taj Mahal Hotel for three years. Ken Brown plumps for '37 as the date of the opening, but agrees that Weatherford stayed three years, afterwards moving to Colombo, where he worked for a year at the Galle Face Hotel. Upon the expiry of that contract he went to Calcutta, formed a band of local musicians, and was booked by the Grand Hotel.

Ken continues: "His popularity increased and he was often heard over the Calcutta radio and featured on Columbia records both with his band and as soloist. Also he regularly gave his services to the Allied Red Cross organisations for Forces' entertainment."

Teddy Weatherford was suddenly stricken with cholera on Friday, April 20, and rushed immediately to the Presidency General Hospital, where he died five days later.

His records (Indian Columbia) are not much known over here, but those who have them assure us that the jazz lover will find in them little of interest. Even such titles as "Memphis Blues" and "Beale Street" are treated commercially, while "Blues in the Night" featured Weatherford singing as well as playing.

In India his discs were widely popular, especially those made in accompaniment to Beryl Templeman, the singer who recently appeared in the E.N.S.A. production "Music Hath Charms."

Some months back, in a letter to "M. J.," Iain Lang referred to Teddy, whom he had met in Calcutta. Lang wrote that, despite the commercial nature of Teddy's routine work, he could still play with charm and jazz spirit, and that he gave evidence of this one evening playing for a few acquaintances in his room.

We feel we cannot conclude this tribute to Weatherford better than with the phrase contained in Ken Brown's most helpful letter:—

"Teddy was married in 1942 in Calcutta, and after the war he intended returning to Chicago to open a billiard saloon and snack-bar. Although he had not played much jazz of recent years, jazz music has nevertheless lost one of its great pioneers."

POINTERS ON THORNS.

One of the things which exercises a collector's mind every so often is the needle problem. Through the years controversy rages, steel versus fibre, and side issues relating to graphite dust, or a preparation called "Beautytone."

And the war has brought the thorn to a head by removing from the market every steel needle except the long-playing variety and a particularly loud-tone job which resembles a builder's spike and wears the records visibly.

Neither is suited to the enthusiast. Even when fine needles could be had we were inclined to favour the tone produced by thorns properly pointed. As for the war, no end of responsible parties have shown us charts and graphs alleged to prove that thorns wear the grooves more than steels, only in a different way. And it could be true, but our ears and eyes tell another story.

Records we've owned, and played and played, wear the years with thorn needles, still possess that bright look and reproduce the same way. But take a disc that's been steeled consistently for one year only, under the average pick-up, and reproduction is harsh and distorted.

There are exceptions; the combination of a light-weight pick-up and fine point will give decent reproduction with minimum wear, but we believe any permanent or semi-permanent point fails to give satisfaction after a relatively few playings.

Since war began, the quality of thorns available has sadly deteriorated, too, but their use is still to be advised, for even the poorest thorn gives one or two sides of distortion-free playing. Of late, readers have besieged us with queries about reliable thorns—what can we advise, which brand do we recommend?

And so we have been carrying out tests, albeit unscientifically, with both needles and pointers.

Here are our findings: First, there is a really satisfactory needle-sharpener on the market. We have three different patterns, here, all have been well tried, and our decision goes to the "Universal" pointer. This was better when its abrasives were mounted on cardboard; now cotton-wool packing has to suffice, and its give allows the needle point sometimes to penetrate the abrasive, which is then useless. However, most of us are capable of rectifying this defect, when the pointer will be found to do an adequate job.

There is still a great need for something efficient and cheap in this line, though. All the well-known brands we tried are fur and away too dear, and their designs seem to us unnecessarily complicated. Surely a simple foolproof pointer can be designed with a minimum of friction-point?

The present articles have weak spots here and there, so that if one thing is in order another is just wearing out. No wonder so many tire of the struggle and revert to steels!

THE BURMESE THORN.

We have given "Universal's" pointer a deserved plug and, in the past, their thorns have been praised in this column. Perhaps we have been unlucky, but it seems to us to have become increasingly difficult to get their thorns of late; also we have been a little disappointed with the quality of them, and most of the needles, this last year or two.

Looking at specimen packets of different brands, we observed that no attempt had been made to grade the needles according to size.

This is a definite fault, because some pick-ups refuse to admit fat points, while others won't retain thin ones. Again, for portable grams the thickest needle is required so that a reasonable volume results. Other imperfections included bad twist and a tendency to split under slight pressure.

It was with feelings of relief, then, that we opened six packets of Burmese Thorn needles—in three grades, thick, thin and medium, two packets of each.

First, these thorns are graded and

apparently selected with care. They are the right length, so that the tone produced is full and bright, and each grade (that we examined) was made up of needles of uniform thickness. When you ask for thin you get thin and nothing else, and the same with the other sizes.

The advantages of being able to choose the thickness required are manifestly clear, for our case (with a Rothermel de-luxe model pick-up) the medium Burmese were most suitable, the thin being apt to work loose after a time and the thick being a little too sturdy. Tests were also made on our portable machine, for which the latter type were eminently suited.

One disadvantage, though, was that none of our pointers seemed equipped to deal with a thick needle, the result being a struggle every time the needle needed re-pointing.

That is the only criticism. Really it is directed at sharpeners rather than the thorns. Otherwise we can report a very satisfactory performance for the Burmese thorn.

It is resistant to wear—perhaps the greatest attribute of a thorn—but figures give no clear indication of the extent of this. On wartime wax we averaged three sides per point; on old but good-condition records, nearly double the number. A super-light pick-up would obviously give better results.

Summing-up, the Burmese thorn is in every respect as good as—and in the ways particularised above, superior to—any needles we have come across.

Supplies can be obtained from Messrs. Charles Ferritt, Ltd., 242, Freeman Street, Grimsby, Lincs, for 2s. 6d. a packet, post free.

* SWAP AND BUY.

The Ashford Rhythm Club are forming a Club Library, and would be obliged if readers could supply information on how to obtain books. Any details of jazz publications for sale will be most welcome. Contact M. J. Nevard, Hon. Sec., 7, Church Road, Ashford, Kent.

Some readers in the Forces urgently require records, old and unwanted, cracked, corny or otherwise. Their spokesman, L.F.C. Jenkins, says he is willing to pay reasonable prices for them. He's stationed in South Africa, so write him, care of "M.M."

A. B. Louis D. Brunton has need of a copy of "Rhythm on Record," for which he's prepared to pay good cash plus some back numbers of "M.M." "Metronome" or the Beat. Write him care of "ATTENTION!"

FORCES "ATTENTION!" Arthur Clarke, of 21, West Square, Brook Drive, London, S.E.11, has something special in the way of offers. In fact, he has 260 records of various types which he wishes to give away, ten at a time, to the first 26 Servicemen writing in. But he means writing, and doesn't want any callers.

H.G. Venables has for disposal some good jazz—namely, Jazz Record Book, the new French De-launey (1943 edition), and also "Index to Jazz" and "Jazz Discography" (reviewed in C.C. recently). Ralph says he has several copies of each to go to the highest bidder. He's at "The Moors," Tilford, Farnham, Surrey.

John Fryer has 60 swing discs, as new, for sale at a figure of 20/10s the lot. Includes Carter, Calloway, Louis, Duke, Allen, Miller, Dorsey, Redman, etc. Free delivery if applicant in London. Write John, at 159, Hornsey Park Road, N.8.

Geo. A. Gottstein, H.Q. C.O.X.E., Terridge House, Westward Ho, N. Devon, wants to buy any Gene Autrey OKeh and Am. Voc. Ted Lewis' "On the Sunny Side" swing discs by Hawkins, Shaw, Basle, Goodman, etc. Has for swap Hawkins' "I Wish I Were Twins" and Jungle Band's "Runnin' Wild," etc.

Geo. Heward, 25, Fordwick Rd., Welwyn Garden City, Herts, offers for sale to highest bidder the Jelly Roll Morton Album piano solos on General. (Five discs—perfect.)

G. Rothwell, 60, Gjebe St., Great Harwood, Blackburn, Lancs, has for sale Miller's "Slow Freight," Basie's "Doggin'," Berigan's "Can't Get Started," Shaw's "Concerto For Cl." and Powell's "Ode To Spring."

If you have any of the following, contact F/5pt. H. Tobie, c/o 3, Ivy Road, Gosforth, Newcastle-on-Tyne 3. Don't expect immediate reply, as this is his home address. He wants: H. M. V. BD5546/65/67/66, 5612/17/26/32/33/44/54/85; B8909, 9102, C2936, B9393, 8969.

CINEPHONIC

AGAIN PRODUCE, AS PROMISED, THE COUNTRY'S BIGGEST SONG

ROSANNA

AND THE NEXT ONE

LONESOME

BACKED BY THE LOVELY SLOW FOX-TROT

TOO MUCH ILLUSION

MORNING TRAIN • BOOGIE IN THE GROOVE
JIVIN' AT THE JAMBOREE • JAZZ BAND
JUMP • SULTAN GOES TO HARLEM

CINEPHONIC MUSIC CO. LTD.

"Cinemuse" 100, CHARING CROSS RD., LONDON, W.C.2 TEL. 2856

The war in Europe is over. Here—for the especial benefit of those of you who have been out of touch—is the story of those five years in the

DANCE BAND HISTORY OF THE WAR

by REX PARDOE

THIS is the story of a small community of the British Public whose gallantry earned them no medals, but who carried on through indescribable difficulties.

I refer, of course, to the dance band profession, who contributed to the morale of our Fighting Forces to an extent which most people outside the business have never quite realised.

The commencement of the war on September 3, 1939, brought many changes to the musical profession. Editor Mathison Brooks and his assistant Dan Ingman, left the "M.M." to join the Forces, leaving the paper in the hands of Grade 4 "crack" Ray Sonin.

Most of the musicians joined one or other of the newly-formed Civil Defence services, and the musical world was in a state of chaos. Many West End managements, totally disregarding their obligations, sacked their bands at a minute's notice, and commenced to take advantage of the position in which they found themselves by attempting to engage smaller bands at a much cheaper rate.

WEST END BOOMS

Things soon began to settle down, however, and the resumption of the 1914-18 organisation, E.N.S.A., whose object it was to supply entertainment for the troops, gave employment to many musicians, stepping into the breach when things looked pretty hopeless.

Then came a drastic change. Conditions began to get better, and after we had experienced two months of war, the West End was humming again, and the restaurants, night clubs, etc., were experiencing one of the biggest booms known.

Examples of this were shown by figures at the Cafe de Paris and the Cafe Anglais, where the late Ken Johnson and Harry Roy respectively were pulling in record crowds. And no wonder, when one comes to glance at the line-up of Ken's band: Carl Barriateau (alto and ctt.); George Roberts (saxes); Leslie Hutchinson, Dave Wilkins, Wally Bowen (tpits), Freddie Butt (tmb.); Yorke De Sousa (pno.); Joe Deniz (gtr.); Ernie Stevens (bass); Tom Wilson (drums).

Yes, business was certainly looking up. Four more bands came back to town during December. Jack Harris and Lew Stone's outfits went into the El Morocco. Ambrose took his band into residence at the Mayfair and Jack Jackson's Orchestra was in at the new Rector's Club, after a tour of the provinces.



Personalities mentioned in this week's instalment: (l. to r.) the late Teddy Joyce; Sam Browne; Elsie Carlisle; Max Bacon.

1940

Jack Payne's was the first dance band to go to France, followed closely by Joe Loss and Billy Cotton and their bands. Yes, the troops certainly had a musical Christmas and New Year during what we were then calling (but how mistakenly we only realised later!) the "phony war."

During the first four months of war we were singing: "There'll Always Be An England," "We'll Meet Again," "Booms a Daisy," "Wishing," "Wish Me Luck As You Wave Me Good-bye," "Hang Up The Washing On The Siegfried Line," etc.

Jack Payne, on his return from France, was immediately up in arms against the bad organisation of entertainment for the troops overseas.

Following this, a slur was cast on the profession by one of our leading evening newspapers, when it suggested that musicians were trying to keep out of the Forces. Needless to say, the "M.M." denounced the insinuation.

THE BLITZ

Joe Loss and his Band left the Astoria Ballroom on March 23 to undertake a tour of the provinces. His successor was Jack White.

Call-up certainly robbed the profession of some of its leading members. From Ambrose's Band alone went: George Chisholm, Tommy McQuater, Andy McDavit, Jack Cummings, Sid Colin, Jimmy Miller and Harry Lewis to join the R.A.F.

A gigantic ball was held at the Opera House, Covent Garden, on Monday, March 18, in aid of the dependants of the late Jack Butterworth, who was connected with the MELODY MAKER for so many years. There were 1,500 people in attendance, and many name bands played.

Another new Services band sprang up about this time, led by Leslie Holmes. The band was called the R.A.F. "Squadronaires" and reports held that they were good. (It's all right, boys, I'm kidding.)

Elsie Carlisle was one of the profession's first members to come into contact with the Nazi's ruthless bombing, whilst returning from a provincial theatre. Danny Dennis entered the R.A.F.

Jack Harris who left this country for a short stay in America, formed his own band in the States, and soon started pulling in the crowds with an all-star line-up including ex-Ambrose clarinetist Danny Polo. The outfit recorded for Victor.

Frankie Trumbauer, one of Jazz's great saxophonists, quit the business to become an inspector for the civil aeronautics authorities of Kansas City.

The biggest American news came when we heard of the disbanding of Benny Goodman and Paul Whiteman's Bands. The explanations were:

Benny's ill-health, and the fact that Whiteman, after 21 years as a band leader, decided to rest on his laurels.

Ambrose launched a new band for young musicians, aged 16-19, and it was called "Cadets of Swing."

The death of one of Jazz's greats, Johnny Dodds, occurred in September, about the same time as the bombing of this country began to become a regular affair.

The profession carried on with undaunted courage, as did everyone who had the misfortune to live in London, the suburbs and anywhere that the Hun considered a suitable target. The bands played for shelterers, etc., and kept up the morale that was never to be broken.

Clubs and theatres were forced to close by the small attendances, and for the second time in 12 months, many bands found themselves unemployed.

The result of all this was a meeting of the M.U. on October 8 to discuss the grave predicament of the dance band profession. The next move was the employment of 40 bands by E.N.S.A.

November brought another break for bands when the theatres decided to brave the blitz and reopen, the first being the Le Sulvy, Cafe de Paris and the Embassy Club.

Two more Forces bands were formed in late November, the first in less pleasant surroundings than the latter. The first players of war band led by Roland Ford was formed. The second band was the R.A.O.C. "Blue-rocketts," led by Leo Street.

Two casualties in the profession

occurred in the latter part of the year. The first was when Hatchett's maestro Arthur Young was hurt in an air raid. The second was when Ambrose drummer and comedy-act, Max Bacon, was seriously hurt in a car crash on his way to an E.N.S.A. concert, and both his legs were broken.

Two B.B.C. appointments were made, also at the termination of the year. Harry Parry became leader of the Radio Rhythm Club Sextet, and Ronno Munro, the leader of the B.B.C. Scottish Variety Orchestra, Green's Playhouse, Glasgow, commenced their name-band policy, with Joe Loss playing a season of several weeks.

Henry Hall and his Band were unfortunate enough to be in Sheffield when that city was made the object of the Luftwaffe's attack. Luckily, nobody in the band was hurt.

During 1940 we were singing: "Somewhere In France," "An Apple For The Teacher," "Run, Rabbit, Run," "P.D.R. Jones," "Seventeen Candles," "Let The People Sing," "Indian Summer," "Scatterbrain," "When You Wish Upon a Star," "Walking Through Mocking Bird Lane," "Faithful Forever," "Over The Rainbow," etc.

1941

The first three months of '41 were certainly not happy ones for the profession. Four deaths occurred, the first being American bandleader Hal Kemp, who was killed in a motor-car accident. Then came the news of the death, in Belvedere Hospital, Glasgow, of popular Teddy Joyce, due to overwork. The third and fourth came when the Cafe de Paris became the object of the Luftwaffe's ruthless bombing.

Ken Johnson, who was leading the resident outfit and his tenor player Dave Williams were killed. This was a real blow to the profession, as Ken was not only a great leader and musician, but a member of the dance band world who was respected, admired and liked by everyone.

The Dance Band Directors' Association, who realised the position that would prevail if all the musicians were called up, asked the Ministry of Labour for the exemption of all members of the dance band profession over the age of 25.

By the small margin of eight votes, the opening of theatres on Sundays was banned by the Commons. Two more deaths occurred in April: Casper Reardon, the U.S. Jazz harpist, and the great Al Bowly, who was killed in one of London's heaviest blitzes.

The Jazz-minded troops got their break in May, when the Army Educational Corps arranged for experts to give jazz recitals to Forces all over the country.

The B.B.C. informed Ambrose that they could no longer fit his band in with any broadcasts, as they already had quite sufficient dance bands on their payroll!

(To be continued.)

ASCHERBERG'S

Famous Standards

- LIMEHOUSE BLUES
- WHEN YOU WORE A TULIP
- TRES MOUTARDE
- JUNGLE JITTERS
- WALTZING MATILDA
- SIESTA (Ronnie Binge)
- TRANSATLANTIC LULLABY

Waltzes

- DREAMING
- LOVE HERE IS MY HEART
- SKATERS
- REQUEST (Pomone)
- SPEAK TO ME OF LOVE
- TIME TO SAY GOODNIGHT
- INTIMATE (Dolores)

Duke Ellington's Classic
DON'T YOU KNOW I CARE

16, MORTIMER ST., LONDON, W.1
MUS. 3562

PETER MAURICE CLUB

I'LL REMEMBER APRIL

WHAT A DIFFERENCE
A DAY MADE

MY BEAUTIFUL SARIE MARAIS

DO YOU EVER DREAM
OF TOMORROW

PRICES—Small Orch. 24/-, Full Orch. £1.12.0. TRIO P.C. (and any other two parts) 16/-, Extra P.C. 13/6, Other parts 4/-, Piano Solo (song copies) 13/6

TWO GREAT SWINGAROO'S!

MY GUY'S COME BACK
THE COSSACK PATROL

Piano copies 1/- each. 3/6 per set.

THE PETER MAURICE MUSIC Co., Ltd., 21, Denmark St., W.C.2. TEL. 3856.
In conjunction with the World Wide Music Co., Ltd. & MacMelodies, Ltd.

BRAND'S ESSENCE

DANCE BAND GOSSIP



The two Gerald Swing Club compares—David Miller (left) and George Monaghan

OVERSEAS TELEGRAM
To "Melody Maker," 93, Long
Acre, London, W.C.2.

**PLEASE CONVEY TO ALL
FRIENDS IN BRITISH
DANCE - MUSIC WORLD
CONGRATULATIONS VICTORY
PEACE.**

Felix Faecq and Jack Kluger,
International Music Company and Victory Records,
13, Rue Madeleine,
Brussels.

READERS and friends of the *Melody Maker* before the war will all remember Dan Ingman, for many years Associate Editor of this paper and a well-known musician around Town in his time.

Dan volunteered for the Army in 1939, and was taken as a second-lieutenant in the R.A.O.C.

Since then, his rise has been meteoric, and he has been all through the Italian campaign with the rank of lieutenant-colonel.

That's pretty good, in all conscience, but there's even more to come, for we have just heard that he has been awarded the O.B.E.

Hearty congratulations, Dan!

ANOTHER dance music figure who has made the grade in a big way is pre-war London saxist and sax-teacher Henry Nicholls.

Henry started from the ranks, became a technical expert on radio-location, and then rose up to a major. You will remember that his battery was one of the "aces" in shooting down flying-bombs on the coast, and as a gunnery expert he became famous.

But Henry always likes to try something new, and he volunteered for a course, as a result of which he is now in Germany as a British Military Governor.

DESPERDENT figure visiting the R.M.M. offices recently, after a long absence, turned out to be well-known clarinetist of the pre-39 era, Teddy Butler, nowadays having a pretty exciting time as Radio Officer in the Merchant Navy.

Ted has been aloof for nearly the whole of the war period; many readers will remember his exciting accounts of a few days—or, rather, nights—in New York which we published a few months back.

After an exciting period of traveling to and from the Continent, Ted was expected to be so back to the City of skyscrapers—so look for some more stirring tales of nocturnal visits to the places over there where the music is always swung.

I never realised the full degree of Teddy Butler's enterprise until I chanced to ask him casually how he spent his summer vacation, or leave, last year. Teddy, apparently, went in for a bit of farm work, and was returning with no more idea than to have a few days in an interesting occupation in the open air, and knowing nothing whatever about the land, he persevered to such good effect that at the end of a fortnight he found himself appointed foreman over quite a large group of workers.

Teddy had the most interesting holiday of his life, and yet managed to save money as well—a combination of circumstances which not a few of us would like to emulate.

SIX crowded years were bridged in a flash when famous vocalist Gene Grooley, gazing idly down from

managing director Dave Toff's office in the Southern Music Company's building in Denmark Street, suddenly espied Maestro Bram Martin entering the front door.

Diving to the piano, Gene strummed out the opening bars of the Bram Martin signature tune, "Out of a Clear Blue Sky," so that the melody was the first thing that greeted Bram as he came bursting into the office a few minutes later. This certainly was an occasion. Together at the Holborn Restaurant six years ago, Gene and Bram had never met since, until this chance Tin Pan Alley encounter.

In the meanwhile great things had happened to both. You will not need to be told the progress towards radio stardom which Gene has made, and he is now a prolific broadcaster favourite, since he was invalided out of the Army.

Bram, of course, is back in Blackpool again for his umpteenth summer season, but in the meanwhile he has also branched out into an entirely new activity.

Down at Brighton, he is now Bram Martin, restaurateur. The resplendent Palladium Restaurant on the seafront is Bram's property, and he intends to devote much of his time in the winter months to attending to this new undertaking, leaving the place competently managed for him whilst he is playing his usual full summer season at Blackpool.

IN the great rush of preparing last week's Victory issue (*writes* Ray Sontag), I inadvertently omitted the names of some well-known dance music personalities who had given their lives in the war.

Chief among these is that grand vocalist Robert Ashley, who was killed while flying in the R.A.F. Bob was a swell fellow and a fine singer. I humbly pay tribute to his memory.

Bandleader Stan Atkins also reminds me that two of his boys deserve mention.

Les Mizen was killed in action in the R.A.F., and Arthur Everett, also R.A.F., has been posted as missing since Christmas.

Incidentally, will readers please let us have the names of professional and semi-professional musicians who have fallen in the War, or died as a result of it, so that we may pay honour to them in our columns.

THE famous Piccadilly Stage Door Canteen has been the scene of several musical sensations (it certainly kicked off with a man-sized one when Bing Crosby sang there on the opening night), but it is doubtful if any visiting dance band has appeared so thoroughly to the crowds of swing-minded men and women of the Services who dance there as the U.S. Eighth Air Force "Fighter Comets."

A fourteen-piece outfit, the "Fighter Comets" are the official orchestra of Lieut.-Col. Clalborne H. Kinnard's high-scoring 355th Fighter Group. The normally placid voice of Mr. Harold Thackrah, manager of the Stage Door Canteen, sounded really worked up and excited when he came through to the "M.M." offices saying: "Without a doubt the best band that has ever played here. Please come down and give yourselves a treat."

We duly went along—and we certainly had a treat all right. This band rides like nobody's business—

HERE are two people who make news. First British croonette to to cross the Rhine—that is the proud record of ex-lyric Bonson and Carl Barrioreau swing stylist and good-looker Mac Cooper (picture on left).

Mac is with the E.N.S.A. "Swing Parade" Company—the first static company of entertainers, she says, to set across the great German waterway.

Plotted on the right you will see the famous West End rumba maestro Francisco Conde, who has just renewed his contract, and is thus entering his third year at the Piccadilly Potomac and Princess Restaurants.

If you can't get along to these Piccadilly haunts, don't worry; you can hear Franz and his Latin-American Orchestra, impeccably playing the latest rumba hits, on Decca records.

All Conde business affairs are negotiated by his personal manager, Edward Sommerfield.

but then it ought to be considered in some of the men in it. Take, for instance, the lead alto, Cpl. Arthur Walters, who played sax with Kay Kyser and Hal Kemp for eight years.

Alto player (Sergeant) Robert Rilk spent much of his pre-army time playing sax with Jack Teagarden; whilst tenor saxman Second-Lieut. Harrison T. Price, fighter pilot from La Grange, Ill., played tenor for Billie Holiday and Ray McKinley before taking up his actual duties.

Cpl. Harold Wheatley, who is on baritone sax, does most of the "Comets'" arrangements. He arranged and played, for Bobby Mesker and Al Donahue before donning khaki.

One of the "Comets'" most whole-hearted supporters is Lieut.-Col. Kinnard himself. In civilian life, back in the States, the Colonel led his own orchestra both at college (Yankee University) and in various night clubs. Believe it or not, he once had a female vocalist whose name was Fanny Rose—and few among our readers will need telling that Fanny was singled out by a great destiny to skyrocket to the heights of world-wide stardom under the name of Dinah Shore.

The Colonel knows his guns as well as he knows his music. He has destroyed 25 enemy planes, and is the second highest-scoring fighter-pilot in the E.T.O. as a whole has accounted for 831 enemy planes—351 in the air, 500 on the ground—and is the third highest-scoring fighter group in the Eighth Air Force.

The "Comets" made their first public appearance as a seven-piece outfit only in September, 1943, at the inaugural dance of the base Red Cross Aero Club. They were then headed by Lieut. John J. De George, fighter pilot who had drummed with Horace Holley's Orchestra on Coney Street.

After his return to the States, Master-Sergeant Edward Logan took up his position as "front man," and Lieut. Lawrence Roman, of Long Island, N.Y., added the extra task of acting as officer-in-charge of the band to his job of holding down the No. 1 trumpet spot.

In the beginning the boys' biggest problem was obtaining instruments. They (1) borrowed from the Red Cross, (2) pooled their money and bought what they could, and (3) "pulled a lot of tricks that aren't in the books and had better not be accused."

Anyway, that the lack-of-instruments handicap was well overcome is obvious from the fact that the orchestra played at least six times per month at the canteen (it was soon as possible) for the Red Cross, and at various station functions. Colonels and privates alike waxed enthusiastic about the music, as the band played at dances in the Red Cross, officers' and non-commissioned officers' clubs, etc.

In September, 1944, the "Comets," now twelve strong, and sporting some nifty blue-and-silver music stands, were ready to make their bow to an outside world. There followed a triumphant series of appearances at officers' and Red Cross clubs, etc.; finally, trips to London and appearances at that crowded crossroads of the London G.I. world, Rainbow Corner, and later the Stage Door Canteen. At the latter spot, after



Leading lady tenorist, Kathleen, sings a chorus at the Gerald Swing Club concert

playing a two-days' engagement they were brought back by overwhelming and constant public demand, some time later, to play a complete week of afternoon and evening shows. They also broadcast from the "Canteen."

For their second visit to this spot another stellar performer had been added to the star-studded roster—fighter-pilot Lieut. Frank E. Gelsone (guitar and vocals), who proved that British girls would swoon over Sinatra (yes, they really all but swooned over the pleasing-personality Gelsone).

"Space" alas, does not permit a big build-up for everyone just now, but don't worry, I shall return to the subject of this band later.

In the meanwhile the rest of the boys—apart from those already mentioned—are: Pfc. Ralph G. Leopold (piano), Staff-Sergeant Clarence W. Hart (drums), Pfc. Thomas T. Hamelin (bass), Cpl. Howard L. Wigell (tenor sax), Cpl. Joseph O'Dennis (who ran the Archie Alexander and his many trumpet), Sgt. John Pannas (trumpet), Sgt. Douglas Steward (trombone), Cpl. Addison Tinker (trombone).

General manager is Cpl. Erich W. Arpe, of City Island, New York City, who arranges bookings, transportation, helps set up the band, acts as "father confessor and wet nurse," and most of the time is "busier than a bubble dancer in a cactus patch."

FOLLOWING my recent paragraph by Archie Alexander and his many interesting war-time activities comes a note from the Maestro, now back in Aberdeen, telling me that he urgently needs a first-class trumpet player, to start up there as soon as possible (*writes* Jack Marshall).

Archie takes me to task (very justifiably, I fear) for telling the world at large that he is resident at the Beach Dance Hall, Aberdeen, whereas he is, of course, at the Palais de Danses there. Many apologies, Archie; a little slip, caused entirely by too much celebration over the Victory news, I am afraid.

"Swing Sundae" this Sunday

NEXT Sunday's (20th) "Swing Sundae," which is being presented by Jay Kay Management, at the Town Hall, Wembley, at 3.15 p.m., looks like being an even more ambitious affair than first announcements indicated.

As already stated in these columns, the artists will include Stephano Grappelli, Aubrey Franks, Billy Haddock, Harry Roche, George Shearing, Vic Lewis, Tommy Bromley, Jack Parrnell, and the full Freddie Astaire Band, with Edgar Jackson as compere.

We are now informed that to this array will be added Jack Walker, the brilliant swing clarinetist of the Canadian Band of the A.E.F. and the Dixieland Band of the Canada Snow broadcasts; Cpl. Jack Power, better known as the "Soldier with a Song," of the American Forces Network; and George Monaghan, of the A.E.F. radio programme's "On the Record" feature.

A few tickets at 3s. 6d., 5s. 3d., 7s. 6d. and 10s. 6d. (including Entertainment Tax) are still available at the Wembley Town Hall, or by post from Jay Kay Management, 14, Golders Green Crescent, London, N.W.11.

BELGIAN JAZZ IS BOOMING

Says F/Lieut. SINCLAIR TRAILL

HAVING already heard during the past four years the standards of jazz as played in South Africa, India, China and other far-flung places, I have lately had the opportunity of hearing what the Continental bands were doing.

One would have thought that after nearly five years' oppression under the Nazi heel, during which time swing was strictly banned, the Continental musicians would have become old-fashioned and stodgy. But this is not the case.

Ask any of our musicians who have toured Belgium and Holland under E.N.S.A. and they will tell you that the Continental bands are well rehearsed, play good arrangements in the modern manner, and show a high standard of musicianship.

NAZIS' SECRET SWING

It is amusing to note that although the Germans labelled swing as "filibustious depraved and obscene," fit only for uneducated Negroes and the profligate British and Americans, I was told by the owner of the largest record shop in Brussels that over a year had a regular weekly visit from four Nazi officers. Each Sunday morning they arrived, cleared the shop of customers, bolted the doors and then played swing records for some hours.

Perhaps it is not surprising that their particular favourite was Duke Ellington; the Germans have always been admirers of organisation!

The enthusiasm for jazz across the Channel is enormous. My first sight of this terrific zeal for it was when I assisted Capt. Sidney Lipton in judging the yearly "Amateur Jazz Band Contest" run by the United Hot Clubs of Belgium at the Cirque Royale in Brussels.

This contest was held on a particularly cold Sunday afternoon, and the Cirque Royale has no heating facilities. Sidney Lipton and myself, together with three other judges, sat huddled in our overcoats in the centre of the circus ring in the middle of this huge building.

Around us on all sides an audience of over 4,000 people stamped their feet and clapped their hands. The competing bands were placed on a stand high above us, but we had an excellent view of them from the feet up! Except that we were not caged, the judges had a perfect lion's-eye view of the proceedings.

It must be admitted that owing to the enthusiasm, and perhaps in a small measure to the coldness of that enormous hall it was sometimes a little difficult to hear what was going on, but it was not a difficult contest to judge.

30,000 HOT BELGIANS!

The Kalamazoo Band, from Ghent, playing in the Dixieland tradition, put up an excellent show and walked away with the honours. A number of praise to the R.A.F. sergeant who, at a moment's notice, acted as English compere. With no amplification, in a huge building with peculiar acoustics, not a word was lost!

It was suggested to me that when things in Europe are more settled, inter-country jazz contests would be a big draw. Well, the United Hot Clubs of Belgium have a membership of over 30,000, and they wouldn't be wanting for spectators.

Incidentally, this U.H.C.B. is a wonderful organisation. They have kept going during the occupation and are having new members every day. They have excellent offices in Brussels, the whole being most competently managed by M. De Cort and his charming wife.

Rhythm Clubs have never been able to get together in this way? Aren't we co-operative, or what is the reason?

So much for the amateurs; now a word about their professional brothers. As I have already said, the standard is quite high, and as the bands are now allowed to play as they please, *le hot est de rigueur*.

The best band I heard on the Continent was an eight-piece under the leadership of Jef de Boeck playing at the "Seure-Bleu" in Brussels. Jef is a fine drummer and, together with other members of the rhythm section—namely, Henri Segers (piano);

M. Peigny (bass); and Wally Slulzer (guitar) they produce a drive which really sends his front-line soloists.

Of these, special mention must be made of the terrific trombone playing by Van Brinkhuysen and the Carter-like alto of Van Baeyens, but the standard of the tenor-sax, Van Ingevelt, and the trumpet, J. Morales, is not far behind them.

Incidentally, Wally Slulzer, besides playing guitar, is a vocalist that many English leaders would be overjoyed to employ.

Round the corner from the "Heure-Bleu" can be heard the Fud Cardiff-John Ollwerx Ensemble. Fud is still a wonderful tenor player, and his partner Ollwerx a pianist of more than usual ability, but the peculiar line-up of this band does not give the necessary backing to these two soloists.

It is to be hoped that, now the European conflict is over, we shall be able to receive many of these Continental musicians as our guests. There should be no international barriers where musicians are concerned, for surely there is room for all.

Leicester R.C. Mts. now changed to Thursdays, 7.30 p.m., still at 78, High St. Mts. May 17, "Trumpet in Jazz," by Michael Smith; disc auction, "Story of Jazz," Pt. 6, "Chicago," by Tony Harnden and Harry Walton. Also J.S. All interested invited, especially musicians.

CONTEST FIXTURES

SCOTLAND

KIRKCALDY (Fife).—Thursday, July 6, at the Ice Rink (8 p.m. to midnight). The 1945 "All-Scotland" Championship.

This, being the only championship to be held in Scotland this season, will rank as an Area Final, and the winning band will be eligible to go direct to the 1945 "All-Britain Final."

Organiser: The Manager, The Ice Rink, Rosslyn Street, Kirkcaldy, Fife, Scotland (phone: Dysart 5251).

LONDON AREA

SUNDAY, May 27.—Town Hall, WEMBLEY (3 to 5.30 p.m.) before a sold-out audience. The 1945 Middlesex Championship.

"House" Band: George Shearing and his Hatchett's Quartet.

Buffet open 2.30 p.m. Special 2s. tea after contest. Provided tickets for a meal obtained from Organiser, eight days in advance.

Organiser: Mr. Reg. V. Bates, 11, Glenfield Crescent, Ruislip, Middlesex. (Phone: Ruislip 4104).

TUESDAY, May 22.—Co-operative House, Rye Lane, PECKHAM, S.E. (7.30 to 11.30 p.m.). The 1945 South-East London Championship.

Organiser: Mr. Ed. Waller, 154, South Norwood Hill, S.E.25. (Phone: LIVINGSTONE 1577).

FRIDAY, June 22.—Town Hall, WALTHAM ABBEY (Herts) (7 to 11.30 p.m.). The 1945 Lea Valley Championship.

Organisers: Messrs. S. Harding and Jimmy Dee, 55, Bluehouse Lane, Chingford, London, E.4. (Phone: LARKSTONE 3781).

WEDNESDAY, June 27.—Porchester Hall, Porchester Road, BAYSWATER, W.2 (7 to 10.30 p.m.). The 1945 Central London Championship.

Organisers: Messrs. E. W. Thompson and Reg. Bates, 18, Rammoor Gardens, Marlborough Hill, Harrow, Middlesex.

WEDNESDAY, July 11.—Palais du Danco, Epsom (7.30 p.m. to midnight). The 1945 "Palace" Championship.

Organiser: Mr. Frank J. Flvosh, 88, Allcroft Road, Catford, London, S.E.6. (Phone: HITCHER GREEN 2534; RAVENSDOWN 6084).

PROVINCES

KIDDERMINSTER.—To-night, Thursday, May 17, at the Gildersleepe (7.30 p.m. to midnight). The 1945 Worcestershire Championship.

Organisers: Mr. Arthur Kimbrell, 39, Highgate Road, Hinckley, Leicestershire. (Phone: Hinckley 563).



★ Most original bit of "exterior decorating" in London's VE-Day revels was that staged by the Peter Maurice Music Co., Ltd., outside their building in Denmark Street, Charing Cross Road. They strung a clothes-line full of washing across the street, and tied it up with their 1940 hit-song by a big notice which read: "We said we'd hang out the washing on the Siegfried Line." Here you see General Manager Jimmy Phillips with European Manager Otto Hoin behind him, and the P.M. lovelies in close support, beaming at "M.M.'s" Jack Marshall as he took this picture of a very neat display.

U.S. JIVE JOTTINGS

I ATTEST recruit to the ranks of the bandleaders is saxman Dave Matthews, once a sideman of Benny Goodman's and later with Harry James. Matthews' front, which has been described as "a high-powered crew" including Les Robinson on alto, Neal Hefti (late of Woody Herman) on trumpet, and Jerry Foster on trombone. Arrangements are by Matthews himself and Tommy Todd.

Matthews organised his own group once before, patterned on the Ellington orchestra with Dave's alto featured a la Hodges. This was, however, a relatively short-lived venture. Now, Dave has powerful backing and an enterprising manager in Dave "Ace" Hudkins, late right-hand man to Artie Shaw. Vocalist with the band is Kat Starr—the outfit is being handled by the William Morris Agency.

On April 15, Lionel Hampton took his band into Carnegie Hall for its first concert there. The usual Hampton highspots were present—Dizzy Gillespie, screaming trumpeter, and Herbie Fields on tenor sax—and visiting celebrities included guitarist Remo Palmieri and clarinetist Aaron Sachs.

A special feature of the concert was Hamp's 32-piece string section imported for the occasion. This mammoth team went into action under the leadership of Eddie South.

A subsequent Carnegie Hall presentation, of particular interest to piano-music fans, was the James P. Johnson concert which took place on May 4. First of a series of such concerts named "The 1945 Jazzfest," this Johnson show incorporated both jazz and popular music, and even included excerpts from some of James P.'s more ambitious works.

Besides all that, the pianist introduced two entirely new pieces of his own: a tone poem entitled "Reflections," and a choral number, "Ode to Dorrie Miller." Miller was one of the first American Negro soldiers to fall at Pearl Harbour, and he is widely feted by the coloured section of America's population. Johnson's was not the first musical tribute to have been paid to him.

Kid Ory's Band still gets together from time to time on the West Coast to dispense the righteous stuff. Recently they assembled at NBC's studio for another airing in the series sponsored by Standard Oil. Bill Colburn, noted West Coast collector, is said to be recording the band for Decca. This is good news for British enthusiasts, as up to the present Ory's band has recorded only on the private Crescent label, which cannot be issued over here.

Best news for many moons on the Jazz front concerns Victor's release of a series of Hot Jazz Albums. Of special interest to jazz lovers are albums one and five devoted to Louis Armstrong and Jelly Roll Morton, respectively, although the Louis discs are those which have appeared on local H.M.V., but which are now hard to get.

Morton's are all rare titles, never previously reissued. "Dead Man Blues," "Sidekick Blues," "Deep Creek," "Red Hot Pepper," "Pretty Lil'," "Burnin' the Iceberg," "Little Louie," and "Ponchartrain Blues," make up this super-sounding set which sells at four dollars twenty on a special label.

For the opening of the summer season at the Dorsey Brothers' Casino Gardens Ballroom, out in Ocean Park, Los Angeles, Artie Shaw and his Orchestra have been signed to play a series of week-end dates.

There will be six of them in all, commencing on May 11, and the band will play Friday, Saturday and Sunday each week. Among the musicians working in this new band of Shaw's are several newcomers, including Lou Prisky and Rudy Panza (alto); Paul Cohen and Bernie Glow (trumpets); Bob Swift, Ollie Wilson, and Gus Dixon on trombones.

We've got
SOMETHING TO SING
S.O. 3/- **ABOUT NOW** S.O. 3/-
BACKED WITH
THE WEDDING WALTZ
Orchestrations Ready Soon

DOWN TOWN · EAST OF BROADWAY S.O. 2/6

STANDARD NUMBERS	3/6	MUSICAL TYPIST	PUNCH AND JUDY POLKA	FANCY PANTS	SHOOTIN' A LINE
---------------------	-----	-------------------	-------------------------	----------------	--------------------

NOEL GAY MUSIC Co. Ltd., 24, DENMARK STREET, TEMPLE BAR
LONDON, W.C.2 3941-5

"K.P." 32ND STAR PARCEL
SEVEN DAYS A WEEK
— Kate Smith's Latest Hit —
coupled with **SWING FEVER**
Featured in "STRIKE IT AGAIN" at the Prince of Wales Theatre, London

SILVER SHADOWS & GOLDEN DREAMS
WALTZ
Featured in Monogram's Ico-Travaganza "LADY LET'S DANCE"
DANCE ORCHS. of the above 3 Numbers 4/- Post Free.
KEITH PROWSE & CO., LTD., 42-43, POLAND ST., LONDON, W.1

PUT DASH IN YOUR PROGRAMMES
The Nation's Next No. 1 Song

<p>*** WAITING IN SWEETHEART VALLEY } 3/- I WANT TO SLEEP IN FEVERS</p> <p style="text-align: center;">A Haunting Waltz</p> <p>*** DREAMS OF YESTERDAY } 3/- I'LL BE THINKING OF YOU EASTER SUNDAY</p> <p style="text-align: center;">Turn on the Heat with HARRY ROY'S</p> <p>* THE PIVOT and NINE O'CLOCK BOUNCE } 3/6 and BUCK RAM'S</p> <p>* DASHING AROUND — PICCADILLY PASTIME } each * CONCERTO FOR DRUMS — RHAPSODY FOR REEDS</p>	<p>} 3/-</p> <p>} 3/-</p> <p>} 3/6</p> <p>each</p>
--	--

IRWIN DASH MUSIC Co. Ltd., 17, Berners St., W.1 Mus. 7475-6-7

I DIDN'T KNOW ABOUT YOU NEW DUKE ELLINGTON HIT
CANDY ALSO IN THE HIT PARADE

The Boy Next Door
Cuban Lullaby
Gonna Build a Big Fence Around Texas • **Someone to Love**

3/3 Each. Double Nos. as above from the **SUN** MUSIC PUBLISHING CO. LTD.
23, Denmark St., London, W.C.2

BING CROSBY'S HITS from "HERE COME THE WAVES"
AC-CENT-TCHU-ATE THE POSITIVE
AND
LET'S TAKE THE LONG WAY HOME
ORCHESTRAL EDITION SOLD OUT

I PROMISE YOU } NOW
backed with **THE HONEY SONG** } READY

THE VICTORIA PUBLISHING CO. LTD.
52, MADDOX STREET, LONDON, W.1. Telephone: MAYfair 3668/9.

HOW THE NORTH DANCED ON VE-DAY

JERRY DAWSON'S NORTHERN NOTES

FOR the past two years at least, the provinces—and the North in particular—have enjoyed and profited by the undoubted boom in dancing that has been rife.

Always popular with dancers and fans, one-night visits of star bands have reached a new high in terms of box-office figures, whilst in a number of places resident seasons by these name-bands have become commonplace.

Venues that spring readily to the mind are Green's Playhouse Ballroom, Glasgow, and the Plaza, Derby. Then—out of the blue—came perhaps the biggest attraction that the entertainment world has ever known—VE-Night.

The pent-up emotions of a nation released after more than five long, weary, worrying years of war against the foulest enemy that ever descended upon a normally peace-loving world, were given full and unrestrained play to the accompaniment of rejoicing and celebration of an unheard-of magnitude.

And again, the people chose dancing—and the music that goes with it—as their means of expressing a thankfulness that no words could possibly portray.

They danced in the street, in the public square, around bonfires in the meadows, in the alley, and on innumerable bombed sites—a significant gesture.

They also danced in the ballrooms on a scale that eclipsed all the records that have ever been set up, including some Christmas and New Year figures that one never imagined could be approached.

At the Grafton Rooms in Liverpool, Mrs. Will Hamer and her Band played to a crowd of over 2,000 wildly excited dancers, this after a 1,500 crowd on the previous night, when the R.A.F. Skyrockets' (under Sergt. Paul Fenouillet—congratulations on the promotion Paul!) were the attraction.

The Rialto Ballroom, the Tower Ballroom across the Mersey at New Brighton, and all the smaller halls and assemblies were packed to almost suffocation. Nobody cared—they merely wanted to make certain that they added their voice to those of the cheering thousands.

At the Majestic Ballroom, Ellesmere Port, manager Dan O'Connor and maestro Harry Fields report record business on VE-Day and VE-plus-1.

The figure of 2,000 was also eclipsed at the Palais at Ashton-under-Lyne, where Harry Wood and his lads worked like Trojans; whilst in Manchester the scale of business beggars description with the exception of the two leading halls in the town—the Mecca-run Ritz and Plaza.

At both these spots elaborate preparations had been made well in advance for this night of nights and tickets had been in sale in advance, with the result that despatching of obtaining admission without a ticket, hundreds of people—including regular patrons—stayed away, this coupled with the fact that a fairly high price was charged.

The result of this anomalous situation was that possibly the best dancing strictly from the dancers' point of view—was obtained in the two places that were expected to be packed to suffocation.

At both ballrooms the crowd was big—but not terrific in numbers, though they made up for this in enthusiasm.

There was, of course, the obvious reaction on VE-Day-plus-1, and when I called in during the matinee session a typical holiday crowd was gaily departing itself despite a hot sun outside, and obviously working itself up for a "grand slam" finale in the evening.

And so the reports continue to come in from all parts of the Northern Counties—of midnight dancing in the streets at Winsford and Chester (Ches.); of the beautifully flood-lit exterior of the "Good Companions" hostelry at Holmes Chapel; of the enthusiastic—if slightly inebriated—lady who, fully clothed, dived joyfully into the fountain in the town's gardens in my little locality!

Yes, the North let itself go in no mean spirit, and dancing, dance bands and popular music of all sorts once again offered a great contribution to the merry makings that just had to be made. The curse was gone for ever—the biggest half of the ludicrous monstrosity that had grown from the—believeably—innocuous seed of the totalitarian state, had at last succumbed to the forces of righteousness.

Truly a "Pavanne to a Dead Prince"—of Devils.

CURRENTLY working for the Harry Roy organisation is a youthful femme chairper who has during the past twelve months crowded in a whole lot of useful experience.

Just over a year ago June Scott was singing with an East London semi-pro band when she was heard by pianist Johnny Franz, who liked her singing a lot and introduced her to Sydney Kyte, with whom she worked for several months.

Next she was for a short time featured with Oscar Rabin's Embassy Band, then toured the provinces in whirlwind fashion with maestro-compre David Miller.

After a resident season at Neale's Ballroom, Coventry, with Johnny Gines, she returned to the West End, and is adding to her already considerable laurels doing classy gigs for "Hotcha" Harry.

Which isn't a bad record for only one year's professional work—we should be seeing and hearing a lot more of June Scott ere long.

After only three months in the "smoke," where he is playing currently with Harry Leader at the Astoria, Warrington pianist-arranger Tom Saville is rapidly establishing himself.

He is strongly featured on all Harry's broadcasts, whilst on April 15 he played a 15 minutes' solo spot in the A.E.F. programme featuring two of his own numbers—"Bookie As Usual" and "Southpaw Special."

This latter number has been accepted for publication and will be on sale any time now with a grand arrangement by Den Berry. The Cinephonic Music Co., Ltd., will be handling this number.

Tom recently entered for the matrimonial stakes when he became engaged to Miss Audrey Dolman, whom he met during his short sojourn with Les Thorpe at Nottingham prior to joining Harry Leader.

If any of his Lancashire pals happen to be in London, Tom will be happy to see them at the Astoria.

Manchester dancers will no doubt remember Hal Jones, who was the live-wire manager of the Plaza Ballroom in Oxford Street before the Mecca people took it over.

Hal, who is now a Flying Officer in the R.A.F., is in the Middle East and has taken over management of the R.A.F. Command Dance Orchestra directed by Sgt. Ronnie Austin—a recorded programme by whom was heard last Sunday week in the G.F. Programme.

Ronnie and the boys are determined to stick together after the war and have a grand commercial angle to their offering, in the unique record they have established overseas.

Up to date they have travelled over 120,000 miles, played to audiences numbering over 2,000,000 people in 11 different countries, and have played a Command Performance before King Farouk of Egypt.

This would look like a good line for some enterprising agent for the post-war years.



June Scott

LUTON AND ACCRINGTON "M.M." CONTEST REPORTS

1045 BEDFORDSHIRE CHAMPIONSHIP,
Monday, May 7, 1945,
George Hotel, Luton.

THIS event, presented by Fred Beavill in association with the noted pre-war organisers Lyn Morgan and Charlie Cooper, took place on Monday of last week, when everybody was expecting the announcement that the war in Europe was over.

Whether the anticipation by the public of the great news tended to lessen or increase the attendance it is difficult to say.

But in every way the evening was an outstanding success.

Against last year's entry list of seven bands which dwindled by the night to a mere three, this time the entry list carried eight bands, of which seven actually appeared, and at just on 500 the attendance was 200 up on last year.

Needless to say, the gathering was full of high spirits, and it gave vent to them in the way it vociferously cheered the bands and the announcements of the results.

Len Bolton's swell orchestra, which won the contest, received a terrific and well-deserved ovation.

But the greatest reception was given to Harry Hayes, who, after helping to judge the contest, joined up with the rhythm section individualist prize winners in another of those impromptu jam sessions which never fail to create a sensation.

The crowd packed itself solid round the stand as Harry treated it to a sample of his own special brand of alto swing and so insistent were the demands for encores that it was only with difficulty that Harry was able eventually to pack up his instrument to go home.

JUDGES' REPORT

Adjudicators: Harry Hayes, Lieut. John M. McLachlan, Edgar Jackson (President).

Winners: LEN BOLTON AND HIS ORCHESTRA (four saxes, two trumpets, trombone, piano, bass, drums). All coms.: Dennis Cuneo, 31, Newcome Road, Luton, Beds. (Phone: Luton 3488).

Individualists' awards for: Alto (Harry Kane); Tenor (Frank Plain); Trumpet (Len Bolton); Trombone (George Wilkinson); Bass (Frank Bolton); Drums (Jerry Blain). Hon. mention for: Piano (Dave Wildman).

THERE is little but praise to be said of this in every way outstandingly good band.

It will be remembered that it tied third at the South-West London Championship at Tooting on April 15 last. But on referring to the judges' sheets for that event we find that that placing hardly gives a correct impression of the band's ability, for not only was the standard of the first four bands unusually high, but the markings for all four were unusually close.

The only adverse criticisms that the Tooting judges made of the band were that the vibratos as set by the leaders of the brass and sax teams were so fast that they made the whole front line sound a little tense and jerky, and that the saxes might have shown a more incisive attack in the waltz.

These faults, the sheets add, were pointed out to the band after the contest, and to such good effect, it would seem, that there was no trace of them here at Luton and, all round, the band, with its good arrangements, brilliant young trumpet leader (Len Bolton himself), excellent musicianship, and exhilarating punch, gave a performance beside which the playing of many of our better-known pro. broadcasting bands sounds no more than dull and even corny.

Second: GEOFF STOKES AND HIS BAND (alto, trumpet, piano, guitar, bass, drums). 12, Meadow Road, Luton, Beds.

Individualists' award for: Guitar (Jimmy Ironmonger). Hon. mention for: Bass (Jimmy Hallam); Drums (Gerry Phillips).

Since its appearance in the Hertfordshire Championship at Watford, which opened the current contesting season last February, this band has been augmented to a sextet by the inclusion of a trumpet.

It is questionable whether the addition can yet be termed an asset. Neither the style nor technique of the

player is quite up to that of the other members of the band, added to which he did not seem to fit in very well.

But there have been great improvements in this small swing group, which again showed that it knows how to use its instrumentalism in the right way.

The guitarist, who was complimented by the Watford judges on his excellent Hawaiian solos (again conspicuous on this occasion), but criticised for lack of repose when playing rhythm on Spanish guitar, has acquired an ease which made him a pillar of strength in the all-round first-class rhythm section—a section that is none the worse because it has a new drummer or because the bass tone seemed so much better.

More than adequate piano solos also scored for the band.

The alto/clarinet was not quite so successful. He did well enough in his alto solo in the quick-step, but rather surprisingly showed neither such good style nor technique in the easier slow foxtrot and waltz, and his clarinet technique was at no time really up to the necessary standard.

Fred Jones's Band, of Dunstable, led by George Ashby, were placed third and secured an hon. mention for: Trumpet (George Ashby).

Norman Cardall and his Dixieland Band (Luton) came fourth and won Individualists' awards for: Baritone (Norman Cardall) and Piano (Lloyd Connitt).

Erich Gross of the "Aristocrats" of Knebworth (Herts) secured an hon. mention for Piano.

1046 EAST LANCES CHAMPIONSHIP,
Friday, May 11, 1945,
Majestic Ballroom, Accrington.

AN incident occurred at this contest, presented by Mr. and Mrs. Lewis Buckley, which, although small in itself, was of considerable importance because it turned the limelight on an unsatisfactory state of affairs that has been found at far too many contests.

It concerned the piano.

In the Schedule of Arrangements and Conditions which constitutes the agreement between the "M.M." and its contest organisers it distinctly states that a good-quality piano must be provided for the use of the competing bands, and that it must be tuned on the day of the contest.

At this contest the piano was conspicuous mainly for its age and the fact that it was almost half a semitone below standard flat pitch. Fortunately the position was saved by the good nature of Eddie McGarry, Eddie, whose band plays regularly at the hall, has his own private piano there, and, at the request of Edgar Jackson, generously had it brought out from backstage for the use of the competitors.

But what the position would have been had Eddie's piano not been available can be better imagined than described, and contest organisers are warned that for all future contests the presiding judge will be instructed to cancel the contest on the spot if the piano is not found to be of reasonable quality and in tune.

Apart from the fact that this piano incident (bitingly commented on by Edgar Jackson, who has more than once voiced his protests against the pianos which some halls have the impertinence to offer) held up the dance for nearly a quarter of an hour, this East Lanes Championship was another notably successful event. Well over 600 dancers were treated to an at least average standard night between eight bands, and the enthusiasm the customers showed left one in no doubt that they were thoroughly enjoying themselves.

JUDGES' REPORT

Adjudicators: Flight-Lieut. Jimmy Smalley, Edgar Jackson.

Winners: RONNIE ODDIE AND HIS BAND (three saxes, two trumpets, trombone, piano, guitar, bass, drums). 120, Cedar Street, Blackburn, Lancs.

Individualists' awards for: Alto (Ronnie Oddie), Tenor (Roland Aspin), Piano (Joseph W. Buttle), Guitar (Harry Brunton).

Except for the in every way good

sax team, this band is perhaps not the most stylish ever. Suspicions which the brass had raised when playing as a team were confirmed when the trumpet and trombone took solos in the quickstep. The phrasing was a little near the ribs. Also until the quickstep the rhythm section was more conspicuous for steadiness and reliability than lift.

But these shortcomings were more than sufficiently offset by the honest-to-goodness musical competence of this well-rehearsed, well-directed combination which plays with a confidence that makes its music both effective and convincing.

Second: FALCONS (A.T.C.) DANCE BAND (four saxes, two trumpets, piano, guitar, bass, drums). All coms.: Charles Grundy, 123, Pennington Road, Leigh, Lancs. (Phone: Leigh 114.)

Individualists' awards for: Trumpet (William Clark), Drums (Frank Smith). Hon. mention for: Clarinet (Vincent Hayes), Piano (Birkitt Hodson), Bass (Thomas Jackson).

This band's piece de résistance being its slow foxtrot—or more accurately a blues—it kept it until last.

This would have been good strategy had it not resulted in the band starting off with its quickstep. Quicksteps are usually best left until a band has had a chance to warm itself up with at least one other number, and with no such procedure adopted in this case the band found itself launched on its fastest piece before it had had time to get comfortable and relax. The result was a rather shaky and not very steady or convincing performance.

But by the time the band reached its blues it had played itself in, and the change was quite astonishing.

This combo consists entirely of young A.T.C. lads, but already they have, both individually and collectively, more understanding, more ability, and more sense of swing than many groups of players double their age.

The lads went through twelve choruses of blues, but so well conceived and executed were they, and so effectively did the routine build up to its climax of riff choruses, with the riff developed as each of the last few choruses succeeded each other, that even we, hardened sinners as we are, were sorry when the piece ended.

With the possible exception of that by tenor (rather uninspired), all the solos were good, and as a whole the band played with such good style and lift that any minor failings there may have been in the finer points of musicianship meant comparatively little.

If this band had played all its numbers as well as it played this blues it would have won this contest as easily as it should be able to win some other before long.

Charlie Thompson's Band, of Newton-le-Willows, were placed third and secured the individualist's prize for Bass (John Jarrett) and an hon. mention for Piano (Neville Bradley).

Frank Boardman and his Orchestra, of Rochdale, were placed fourth.

Robert Hodgkinson, of Jack Wallace's Band, of Accrington (Herts), won the trombone prize.

Eric Walmsley, of the Palatine Players, of Nelson (sixth), won the clarinet prize.

U.S. HIT PARADE

THERE is the latest available list of the nine most popular tunes in America, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the C.B.S. network.

1. MY DREAMS ARE GETTING BETTER (3-1-4-3-0-0-5).
2. I'M BEGINNING TO SEE THE LIGHT (2-1-7-7).
3. CANDY (4-7).
4. A LITTLE ON THE LONELY SIDE (3-2-2-1-3-5-8-6).
5. SATURDAY NIGHT (5-4-1-2-2-4-4-5).
6. MORE AND MORE (0-9-0-5-0-7-0-0-0-9).
7. ALL OF MY LIFE (6-8-5-6-4-9-7-7).
8. RUM AND COCA COLA (6-8-5-6-4-9-7-7).
9. ACCENTUATE THE POSITIVE (6-3-3-1-1-2-1-3-4-6).

Figures in brackets indicate previous placings. 0—Not in the first nine.

A new FUD LIVINGSTON arrangement of WHISPERING

Just issued in our "Rhythm Airs" Series for small orchestra ... 2/6

Instrumentation: Piano, 1st Eb Alto Sax., 2nd Bb Tenor Sax., 3rd Eb Alto Sax., 1st Bb Trumpet, Bass (with guitar chords), Drums.

Other Orchestrations by Jack Mason 3/- And Larry Clinton ... 4/-

JELLY ROLL MORTON'S

Book of Blues & Stomps for Piano... 4/-

Containing: King Porter Stomp, Wolverine Blues, Chicago Breakdown, New Orleans Blues, The Pearls, Black Bottom Stomp, Kansas City Stomp, London Blues, Sheerpoint Stomp

From all Music Dealers or direct from:

DAREWSKI MUSIC PUBLISHING CO. 9, 10, NEW COMPTON ST., LONDON, W.C.2

RHUMBAS

LA CUCURACHA

BACKED WITH HARRY PEPPER'S

BEAUTIFUL DAY

Full Dance 3/6 net

TANGOS

MAJANAH - MELANCOLIA

OJOS LINDOS - TIERRA LEJANA

LLORAR Y REIR - CLASICO

Full Dance 3/- net

CONGAS

LA CONGA DE JARUCO - LA GUAJIRA

Full Dance 3/- net

DIX LTD. 8, NEW COMPTON ST. LONDON, W.C.

THE BILLY MAYERL

MODERN

PIANO METHOD

Devised and written by

BILLY MAYERL

A new and infallible method whereby

the student is able to play the piano

at once. Price 5/- per copy (postage 7d. extra)

WEST'S LTD., 125-129, SHAFTESBURY AVENUE, W.C.2

MERRIN MUSIC CO.

Temporary London Address:

8, PRINCES ST., HANOVER SQ.,

London, W.1 Phone: Mayfair 4750

CURRENT SUCCESSES

BUT I DIDN'T KNOW

GOODNIGHT and GOD BLESS YOU

ACKROYDS
(Musical Instruments) Ltd.
24, KING CHARLES ST.,
LEEDS 1. Phone: 28486.

ALWAYS
HAVE FOR SALE

the Best Band Instruments in good condition at reasonable prices.

SAXOPHONES - TRUMPETS - CLARINETS - PIANO ACCORDIONS - TUNABLE TOM-TOMS - GUITARS - ELECTRIC HAWAIIAN GUITARS - STRING BASSES - DRUMS, etc., etc.

Write NOW Stating Your Needs
Part Exchange with pleasure

SWING STYLE for TROMBONE
By JAY ARNOLD Ed. by JACK LACEY

Syncretized rhythm patterns; rhythm patterns with rests—in dotted 8ths and 16ths—in triplets; breath accents, gliss., exagg. vibrato, rip, wh p, smca.; flare, etc., etc. 47 pp.—over 60 exercises—by post, 7/6. Still the unrivalled best aid to improving and knowledge of Chords and Progressions is Frank Skinner's "Methods for Modern Arranging"—over 90 pp., acknowledged new classic in his sphere—post 13/—

HAROLD BRADLEY
22, Dundas Place, GLASGOW

NEW!

Cathedral Tropical Steel Strings—Rustless, Stainless—Excellent Tone. For all fretted instruments. Write for special leaflet and Retail Catalogue, enclosing 1d. stamp.

CATHEDRAL STRINGS CO.
Giant Model Works,
130, Shacklewell Lane, LONDON, E.8

BESSON
World Famous for
Military Brass and
Orchestral Instruments
ACCESSORIES REPAIRS.

New West End Service Depot,
15, West St., Charing Cross Road,
W.C.2 (opp. Palace Theatre)

DRUMMERS! READ TO LEARN
AT PRE-WAR PRICES

MAX-ON-SWING by Max Bacon... 9/6
PREMIER MODERN TUTOR by Eric Little... 2/6

Premier Publications From your Dealer

DANCE-BAND INSTRUMENT SUPPLIERS
SPECIALISE IN DOUBLE BASSES

Basses Bought, Sold & Part Exchanged

Dance Band Instrument Suppliers,
24, RUPERT STREET, LONDON, W.1
GERard 7486

TUITION

GEORGE EVANS for the only real Arranging Tuition, with specimen scores, and homework personally checked, corrected and criticised.—Write now for syllabus and terms to 31, Church Crescent, N.20.

HARRY HAYES offers personal and postal tuition in technique, hot playing, and phrasing for alto and tenor; also list of hot choruses. S.A.E.—803, Beauty House, Dolphin Square, London, S.W.1, Vic. 5629.

ACCORDIONISTS—The British College of Accordionists has a few vac. for beginners and advanced players, day or evening tuition; also first-class postal courses; large repertoire of accordion music.—179, Tottenham Court Rd., Lond., W.1, Mus. 9421.

MAURICE BURMAN has vacancies for personal drum tuition and personal lesson in sight reading; also postal course now ready.—25, The White House, Regent's Park, N.W.1, Eus. 1200, Ext. 293.

TRUMPET TUITION, personal and postal, by George Swift; beginners and players apply.—48, Mountbel Rd., Belmont Pk., Stanmore Harrow 3174.

NAT TEMPLE, individual clarinet tuition, personal and by correspondence; also request swing choruses. S.A.E.—140, Bethune Road, London, N.16.

CLAUDE BAMPTON, personal and postal tuition, dance, style piano, solo, band, boogie-woogie, etc. S.A.E. terms.—102, Merrivills Drive, Enfield.

CHAS. MERRICK, Goytre, Pontypool, teaches harmony, arranging for swing hot style, by post.

DRUMMERS, improve your style by modern tuition from Carlo Krahmer.—Write or phone for terms, 76, Bedford Court Mansions, Bedford Avenue, W.C.1 Mus. 1810.

FRANKIE BROWN has a few vacancies for drum tuition, also postal.—Pinner 42, Deane Croft Road, Eastcote Middx.

ASHBURNHAM PIANO METHOD, course of tuition (syncopated styles), less than 1s. per week.—Full details given in "Modern Music," price 6d., from 94, Elm Walk, London, S.W.20.

POSTAL SWING style drum tuition by the Etoman Method, elementary and advanced courses.—Send S.A.E. for details; Bob Eton, 35, Pleasance Road, London, S.W.15.

GUITAR: learn to play guitar in easy specially designed stages, right from beginners to advanced.—S.A.E. for particulars: L. Stewart, 67, Oliver Street, Cleethorpes.

TUITION

PIANO, Swing, syncopation, etc., rapidly taught.—Write for full details of my "Pay as you Learn" correspondence method, Morris (M.) Studio, 89, Raby Street, Manchester, 15.

PERSONAL and Postal drum tuition, by well-known drummer, low fees.—Letters, 33, Melbourne Ave., Ealing.

PIANOFORTE LESSONS, modern syncopation and classical lessons given; Hampstead, West End and N. London.—Lilian Eden, 25, Albany Rd., N.4, Mountview 1835.

PIANIST, Accordionist, swing tuition, postal, personal, hot choruses.—S.A.E.: Cliff Rogers, 48, Thorpe Rd., Walthamstow.

MUSICAL SERVICES

ARRANGING, building a hot chorus and harmony are necessary accomplishments for a good position.—Particulars free from the School of Modern Music, 19, Bouch St., Shildon, Co. Durham.

BILLY MONK offers special orchestration for dance bands, contest and broadcast work a speciality.—43, Warwick Avenue, Coventry.

MELODIES, piano scores to airs, music taken from voice.—Rigby Arons, 19, Olney Rd., S.W.9 (nr. Oval).

HOW TO WRITE SONGS by famous author-composer of 100's of songs published by Francis Day and Hunter, Feldman and Co. Lawrence Wright, etc. price 7d. post free; I quote charge for criticism, revisions and songs.—Critic, 356, Kenninnton Rd., S.E.11.

EXCLUSIVE CONTEST ORCHESTRATIONS: swing choruses, also Song-writers' Service, folio tuition.—Dot Priestley, 3, Oakdene Ct., Lewin Rd., London, S.W.16. Streatham 0288.

MUSIC

PIANISTS, send 1/6 for six latest hits.—Gemusico, 12, Duke Street, St. James, S.W.1

GREAT NEW Swing Number that's sweeping the Continent! "Fading" Also 3 other smashers: "Ebony Spirit," "Idylle," and "Goodnight Cherie"—From Brons, 55-59, Oxford St., London, or Hartleys, Leeds.

PRINTING

200 MEMOS, cards or tickets, 5/6, 500 10/8; posters, roll tickets, rubber stamps; samples, 2d.—"M. Tices," 11, Oaklands Grove, London, W.12.

SELL YOUR INSTRUMENT NOW

TO BRITAIN'S BIGGEST DANCE BAND INSTRUMENT HOUSE

We Pay Highest Prices
POST THIS FORM NOW

Instrument.....
Maker's Name.....
Age, if possible.....
Name & Pitch.....
Condition.....
Finish.....
Price required.....
Name.....
Address.....

Selmer
114/116, CHARING CROSS RD., W.C.2

MUSIC for ALL!
We invite you to send us for SETS of DANCE or STRAIGHT ORCHESTRATIONS

NOTE—The following particulars must be sent with your request:

- (1) Pro. Card or Printed Letter Heading.
- (2) Private Address.
- (3) Address where Band playing.
- (4) Exact make-up of Orchestra.
- (5) State if interested in Dance, Straight, or both.
- (6) Do you make return to the P.R.S.? N.B. A charge of 5/- will be made to cover production, postal costs, etc., but to return a large parcel of works will be sent. Double parcels for 10/- also available.

DON'T MISS THIS SPECIAL OFFER
PAXTON'S, 36-38, Dean St., London, W.1.

BRON'S
55-59, OXFORD STREET
(Entrance in Soho Street)
LONDON, W.1
Nearest Station—Tottenham Court Road

"HOT" & HIT REVIVAL ORCHESTRATIONS.	STANDARD SUCCESS DANCE BAND ARRANGEMENTS.	Jeannie Light Brown Hair Beautiful Dreamer 4/-
Pro. Price "S.O. & P.C."	Baro Dance .. 2 11	Boston Bonanza .. 4/-
Alexander's Sax Band .. 1 5	Berlin White Melody .. 4	Bombay Tumbah .. 3 0
California, Here I Come .. 3 6	Blaze Away (8.8.) .. 3 6	Walking in the Rain .. 2 0
At the Military Ball .. 3 6	Destiny Waltz .. 3 6	Last Night in Dreams (W.) .. 2 0
Bean St. Blues .. 3 6	Ecstasy Waltz .. 2 6	East of Broadway .. 2 0
Black Eyes (P.T.) .. 3 0	Gay 90's Waltz Medley .. 4	Together (Waltz) .. 3 0
Begle Call Bar .. 3 0	Concern .. 2 6	I Kissed My .. 2 0
Canadian Capers .. 3 0	Love Will Find a Way .. 2 6	Waltz Serenade .. 2 11
Japanese Bandman .. 3 0	Modern Waltz Medley .. 4 0	Ebony Spirit .. 3 0
Centroc Bossa .. 3 6	Moonlight on Alster (W.) .. 3 0	Idylle .. 3 0
Cherokee .. 3 6	My Hero (W.) .. 3 0	Come and Get It .. 3 6
Chinatown .. 3 6	Resublim Ohio (W.) .. 5 0	You Ain't Nowhere .. 3 6
Cow Cow Boogie .. 3 6	Sally Gilda .. 4 0	Covered Wagon .. 3 6
Darkest Whistlers .. 3 6	Paul Jones .. 4 0	Q and to St. Quentin .. 3 6
I've Found a New Baby .. 3 6	Sea Me Dance the Polka .. 3 6	I Love You Truly Waltz .. 3 6
Everybody Loves Baby .. 3 6	Skater's Waltz .. 3 6	Memphis Blues .. 3 6
Fan It .. 3 6	Speak to Me of Love .. 3 6	Just Two Hearts and a Waltz .. 3 6
Farwell Blues .. 3 6	St. Bernard's Waltz .. 4	Nice O'Clock Bonanza .. 3 6
Free Lance Louie (7 pieces) .. 3 6	Stress Waltz .. 4	Jiving at the Jamboree .. 3 6
Honeyuckle Boy .. 3 6	Time to Say Goodnight .. 2 6	Cossack Patrol (Dave Rose) .. 3 6
Honky Tonk Trio .. 3 6	Vienna (Original) .. 3	Cossacks on Patrol (Cardew) .. 3 6
In Firsttop Footsteps .. 3 6	Vienna City of Dream .. 3	Piccadilly Pastime .. 3 6
In the Mood .. 3 6	TUNES OF THE MOMENT.	Time On My Hands (7-pce.) .. 2 6
Jim for Joan (7 pieces) .. 2 6	We'll Gather Lilies .. 3	Goodnight, Sweetnight (7-pce.) .. 2 6
King of the Sweetheart .. 3 6	Love in My Heart .. 3	Jazz Band Jump (8-pce.) .. 3 6
Living in Grease .. 3 6	Love in My Heart .. 3	Just a Little While .. 2 6
March of the Stars .. 3 6	Love in My Heart .. 3	Moonlight Serenade .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Chloe .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Dashin' Around .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Ode to Spring .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Barrel House Boogie .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	My Guy's Come Back .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Florida Special .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Special Delivery Stamp .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	One, Two, Three, Four Jump .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	I Break My Heart Again .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Jungle Jive .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Pony Pants .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Barben Mornin' .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Yankee in Barbank .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Atlanta Jive .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Saturday Night Jump .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Tishomingo Blues (8-pce.) .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Torpedo Manolin .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	March Train .. 3 6
March Mood .. 3 6	Love in My Heart .. 3	Blister Charles (7-pce.) .. 2 6
March Mood .. 3 6	Love in My Heart .. 3	Damark (7-pce.) .. 2 6
March Mood .. 3 6	Love in My Heart .. 3	Teardrop Light (7-pce.) .. 2 6
March Mood .. 3 6	Love in My Heart .. 3	Love's Dream Waltz .. 3 0
March Mood .. 3 6	Love in My Heart .. 3	Dr. Liliencron .. 3 0
March Mood .. 3 6	Love in My Heart .. 3	Sammit Ridge Drive .. 2 0

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Prices quoted are strictly nett. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST.
GERard 3895. April Nos. 186 and 311

LIP MOULDED

The **AUTOCRAT** MOUTHPIECE the PERFECT DESIGN FOR Trumpet Players

FROM YOUR DEALER

TRADE:

ROSE MORRIS & CO. LTD
74-76, IRONMONGER ROW, LONDON, E.C.1

VIC FILMER'S "NUWAY" Piano Learning

You teach yourself—No drudgery—No five finger exercises—No dreary boring finger studies—A short cut that gives you two years' normal training in two months—No help wanted—Everything fully explained—Learning becomes a joy—No age limit—Any one between 8 and 60 can easily learn through this system—It is really "Piano without tears"—Begins from zero—And by the fifth lesson you learn your first Boogie Woogie & Blues! Send 2/- for 1st lesson. Only 12 lessons, and each lesson can be mastered in from one to three days.

VIC FILMER, A.Mus.L.C.M.,
84a, Stapleton Road, London, S.W.17

THE GREAT SALE

OVER 1,000 INSTRUMENTS IN STOCK
Please state your requirements and the approximate price you wish to pay.
YOUR INSTRUMENT TAKEN IN PART EXCHANGE
Every instrument on 5 days' approval against cash.

ALEX BURNS LTD. 116, Shaftesbury Ave., London, W.1 (Hours: 10-5 Daily 10-1 Sats.)

ALTO SAXOPHONES—Conn. silver plated. Buescher, True Tone, gold lacquered. Buescher, True Tone, silver plated. Buescher Aristocrat, silver plated. Sigma, newly gold lacquered, new pads. Selmer Super, gold lacquered. Selmer, 1st action, silver plated. York, U.S.A., silver plated. Selmer Super, newly overhauled. A great stock of Soprano, Alto, Tenors, O Melodias and Baritone and all accessories.

SAX STANDS Latest Model Price 27/6.

CLARINET PADS Albert System 4/6 Boehm System 9/1
CLARINETS—Bb Bobet, Boehm system, descending to low E₂ G rings. Bb Clarinet, Boehm, Albert Brucels, new pads. Bb Clarinet, Selmer, Boehm, newly overhauled. Bb Clarinet, Dueschbet, B Console, sax. fingerings. A natural Bussan, sax. fingerings. Bb Bowsy, Albert system. Anatural Selmer, Albert system. A great stock of Clarinets in E₂, C, B₁, A, E₂ Alto and Bass.

None of the employment adverts. relates to a woman between 18 and 41 (inclusive) unless such a woman (a) has living with her a child of hers under the age of 14, or (b) is registered under the Blind Persons Acts, or (c) has a Ministry of Labour permit to allow her to obtain employment by individual effort.

ENGAGEMENTS WANTED
STYLISH DRUMMER open for gigs or perm.—M. Nyman, 14, Durham Rd., E. Finchley, N.2. Tudor 4224.

PIANIST, S.P. seeks good gigs, experienced, reliable.—Eddie Maitland, Sta. 1573.

PIANIST seeks gigs or perm.; read, busk; library.—Putney 8320, after 6.30 p.m.

PIANIST, restaurant, club, Palais experience.—Rodney 4787.

ALTO CLARINET, open for gigs, read and busk.—Art Barugh, 'phone Wimbledon 2832.

STRING BASS Vocals seeks gigs or perm., read or busk, N.W. or W. pref.—Bill Elliott, 12, Trevelyan Crescent, Kenton, Harrow.

BASS, stylist, vacant res. or tour, South pref.—Box 8089, Melody Maker.

SWING CLARINET, would like to join good sextet or similar.—Craydon, 56, Briarwood Rd., S.W.4.

DRUMMER with a "Lift" own trans., show kit, lib., mic., free evs., w-ends.—113, Onslow Gardens, Wallington, 1171.

BASSIST playing with town's popular combos, reader, stylist, for gigs.—Rings, Berker, Primrose 2754.

BANDLEADER playing several instruments and arranger with thoroughly efficient band seeks coast engagement, season or perm.; free from June.—Box 8091, "M.M."

DOUBLE BASSIST, now free, seeks orchestral work. Write in first instance to Box 8092, MELODY MAKER.

LADY PIANISTE and soloist, d/s, seeks engagements.—Lillian Eden, 25, Albany Rd., N.4, Mountview 1835.

FOR SALE
PHOTOGRAPHS of Glenn Miller, his players and his orchestra, set of 12, postcard size, 15/-, 10 days delivery.—Manfred Dessau, 28, Ramsdale Crescent, Sherwood, Nottingham.

2-1,000 w. spotlights and mirror-bowl; offers or exchange for L.P. alto.—Goody, 92, Salisbury Road, Reading.

COMPLETE ORCHESTRAL library, 500 copies, operas, extracts, etc.—Kieran, 114, Paramount Ct., London, N.W.1. Phone (after 7) Eus. 5851 (Ext. 114).

25 SMASHING dance, social and novelty stunts, 1/- per free.—Band-leader (Butlins) Hostel, Askern, Yks.

SERVICE
MONOMARKS: permanent London address; letters redirected, 5/- p.a.—Write, Monomark BM/MONOSJ, W.O.1.

SEYMOUR BURNS says:—
I invite the attention of all those who are not yet acquainted with the fact that the prices of my instruments are the most generous on the market.

S.A.E. with all enquiries, please
68, WALTON ST., OXFORD.

Selmer presents the **"JIFFY"** SAX STAND
Built from 1 1/2 sq. steel tube. Hinged padded crook rest. Black beech clarinet peg. Single thumb screw adjustment. Folds to fit sax. bell. Alto or tenor. Complete in bag.
From your dealer or Selmer
114, CHARING CROSS ROAD, W.C.2

SITUATIONS VACANT

MALE RECEPTIONIST and Floor Supervisor for large b'room, Scotland; must be tall, sober and tactful, good character.—Write fully, stating age, height, if married, prev. exp., references, salary.—Box 8000, "MM."

MUSICIANS WANTED

VARIETY DRUMMER, first-class, wanted immediately. State salary req. and refs.—Musical Director, Empire Theatre, Glasgow.

SEMI-PRO musicians required to rebuild dance band (young prof.); 1st and 2nd alto saxes, tenor sax, 1st or 2nd trumpet, bass.—Apply, 71, Cherrywood Lane, Morden, Surrey.

BLANCHE COLEMAN req. first-class lady musicians, all instruments; exc. salary.—Opera House, Covent Garden, Empire Theatre, Glasgow.

PIANIST for trio, Hammond organ, piano, drums; pref. young, interested in turning pro. in near future, prepared rehearse evgs., etc.—Basil Tye, The Cottage, Blackhall Lane, Sevenoaks, Kent. Seal 26, after 8 p.m.

SOLOISTS on clarinet, tpt., trombone and sax req. at once for Staff band of Royal Corps of Signals; applicants must be willing to sign on for Regular Army; perm. station, band pay, rec. broadcasts and other cognmts.—Apply, Box 8080, MELODY MAKER.

TENOR and Alto Saxes dblg. clarinet, good readers; perm. job.—Billy Smith, Grand Casino, Birmingham.

VIC ARNOLD requires dance musicians for new band.—Write Manager, Charles Dennis, 98, Tynemouth Road, Mitcham, Surrey.

TENOR SAX, instrument loaned, also bass player for High Wycombe area (12 miles radius), good gigs.—Box 8093, MELODY MAKER.

SEMI-PRO musicians to rebuild dance band; all instruments, good readers and willing to rehearse, London area.—Box 8094, MELODY MAKER.

WANTED, LADIES, trumpet, guitar, flautist; attractive, willing to rehearse.—Rings Jaumite, Amb. 1089.

URGENT, S.P., trombone and trumpet players, good readers.—Apply, 50, Ockendon Rd., Islington, N.1.

ALTO and tenor saxophonist wanted immediately, perm.—Apply, Leslie Thorpe, Palais de Danse, Nottingham.

BASS, pref. dblg. a melody instrument, for small combination, £10 10s. per week, no afternoons, no Sunday; must read and busk.—Dick Emmott, c/o New Yorker, Lord St., Southampton.

WANTED IMMEDIATELY, stylish alto or tenor sax, dblg., or exp. violinist, dblg.; good reading essential, straight and swing, first-class date for good man top wages.—Apply, Grand Hotel, Sheffield, 1.

URGENT, S.P., trombone and trumpet players, good readers.—Apply, 50, Ockendon Rd., Islington, N.1.

ALTO and tenor saxophonist wanted immediately, perm.—Apply, Leslie Thorpe, Palais de Danse, Nottingham.

BASS, pref. dblg. a melody instrument, for small combination, £10 10s. per week, no afternoons, no Sunday; must read and busk.—Dick Emmott, c/o New Yorker, Lord St., Southampton.

WANTED IMMEDIATELY, stylish alto or tenor sax, dblg., or exp. violinist, dblg.; good reading essential, straight and swing, first-class date for good man top wages.—Apply, Grand Hotel, Sheffield, 1.

URGENT, S.P., trombone and trumpet players, good readers.—Apply, 50, Ockendon Rd., Islington, N.1.

ALTO and tenor saxophonist wanted immediately, perm.—Apply, Leslie Thorpe, Palais de Danse, Nottingham.

BASS, pref. dblg. a melody instrument, for small combination, £10 10s. per week, no afternoons, no Sunday; must read and busk.—Dick Emmott, c/o New Yorker, Lord St., Southampton.

WANTED IMMEDIATELY, stylish alto or tenor sax, dblg., or exp. violinist, dblg.; good reading essential, straight and swing, first-class date for good man top wages.—Apply, Grand Hotel, Sheffield, 1.

URGENT, S.P., trombone and trumpet players, good readers.—Apply, 50, Ockendon Rd., Islington, N.1.

ALTO and tenor saxophonist wanted immediately, perm.—Apply, Leslie Thorpe, Palais de Danse, Nottingham.

BASS, pref. dblg. a melody instrument, for small combination, £10 10s. per week, no afternoons, no Sunday; must read and busk.—Dick Emmott, c/o New Yorker, Lord St., Southampton.

WANTED IMMEDIATELY, stylish alto or tenor sax, dblg., or exp. violinist, dblg.; good reading essential, straight and swing, first-class date for good man top wages.—Apply, Grand Hotel, Sheffield, 1.

URGENT, S.P., trombone and trumpet players, good readers.—Apply, 50, Ockendon Rd., Islington, N.1.

ALTO and tenor saxophonist wanted immediately, perm.—Apply, Leslie Thorpe, Palais de Danse, Nottingham.

BASS, pref. dblg. a melody instrument, for small combination, £10 10s. per week, no afternoons, no Sunday; must read and busk.—Dick Emmott, c/o New Yorker, Lord St., Southampton.

WANTED IMMEDIATELY, stylish alto or tenor sax, dblg., or exp. violinist, dblg.; good reading essential, straight and swing, first-class date for good man top wages.—Apply, Grand Hotel, Sheffield, 1.

URGENT, S.P., trombone and trumpet players, good readers.—Apply, 50, Ockendon Rd., Islington, N.1.

ALTO and tenor saxophonist wanted immediately, perm.—Apply, Leslie Thorpe, Palais de Danse, Nottingham.

BASS, pref. dblg. a melody instrument, for small combination, £10 10s. per week, no afternoons, no Sunday; must read and busk.—Dick Emmott, c/o New Yorker, Lord St., Southampton.

WANTED IMMEDIATELY, stylish alto or tenor sax, dblg., or exp. violinist, dblg.; good reading essential, straight and swing, first-class date for good man top wages.—Apply, Grand Hotel, Sheffield, 1.

BANDS VACANT

PETER LEIGH ORCH., first-class bands, vocalists, cabaret; private dances, one-night stands, Sunday concerts; res. anywhere.—17, Shaftesbury Ave., W.1. Ger. 7411, Riv. 5760.

HOWARD BAKER and Band, as broadcast, late Hammersmith Palais, accepting first-class engagements; other bands also for offer.—69, Glenwood Gardens, Ilford, Valentin's 4043.

BLUE LYRICALS, now available for engagements, first-class 5/8-piece band, own amplification.—All comms.: 137, Graham St., Islington, N.1. Ter. 5040.

REDDY ROMAINE ORCH., 6/15-piece, open gigs, one-night stands, etc.; first-class arrangements.—Phone: Bat. 7030.

SID SIMMONS, bands for all functions.—33, Melbourn Avenue, W.13. Phone: Ealing 3564.

STAN GRAHAM'S Orpheans Dance Band, and vocalist, 7-10 piece, open first-class dates, 5/8, Gayford Rd., Shepherd's Bush, W.12. Ph. 5377.

FRED HEDLEY and His Band, winners South Britain Finals, 1944—50, Lavenham Rd., S.W.18. Putney 7643.

GEORGE BRIGHTWELL'S Band, exc. music under capable direction, seaside Palais week and Lond. parks series fixed, various open dates.—89, Lakeside Road, N.13. Ph. 5377.

5-PIECE band req. res. engmt. on Kent Coast, expd. hotel, Palais and stage work.—Box 8087, "M.M."

CLIFF ROGERS "Aces of Swing" Band, any time, anywhere.—Phone Larkwood 1519, 48, Thorpe Rd., Walthamstow.

THE NEW PEARLESS Dance Orch. have few vacant dates, own transport, amplification.—Waxlow 2742.

SANDY LAURENCE and His Band, 4-5 piece, stylish, has vacant Sats.—All comms.: Eric Giles, 28, Summit Rd., Northolt.

INSTRUMENTS WANTED
WANTED, Trumpet and Sax; good price paid.—23, Tillingbourne Gans., Pinchley, London, N.3.

SAXOPHONES, clarinets, accordions, etc., purchased for cash; cheque by return.—W. Pumphrey, Ltd., 92-94, Storkwell Road, S.W.9. Phone: Brixton 2605.

SAXOPHONE wanted, alto or tenor, H. or L.P.—25, Lucien Rd., Wimbledon Park, S.W.19. Wim. 3693.

PAIR TUN, tom-toms (state size) and 14 in. Chinese cym. wanted.—22, Stanstead Rd., Hoddesdon, Herts. Hoad. 3177.

DRUMS
DRUMS bought, sold, exch., repaired at short notice, Jolley, 176, Gower St., N.W.1 (off Euston Rd.). Eus. 3520.

DRUMS BY AN EXPERT—All sizes super canvas b/drum and t.tom covers; thin cym.; s/d stands; latest t-toms; adjustable metal stool; cym. arms.—Bert Jackson, 6, Clarendon Road, London, W.11. Park 6512.

EXCHANGE
DRUMMER has hi-hat pedal and cym., brand new, exchange for 13 in. double head, metal rim tunable and fitting.—R. Payne, Acton, nr. Stourport-on-Severn, Worcs.

SOUND EQUIPMENT
V.S.E. CONSTRUCTION Co., Ltd., 10, Golden Square, London, W.1 (Ger. 6634), for amplifying equipment of all kinds; construction to specification and needs, including amplifiers for electric guitars.

PUBLICATIONS

EVERY DANCE musician should get a copy of "Guit. & Buskers," 2/6, and "Buskin' Around Melodias," 6/-; the two together, 8/6, post free.—Vic Place, A Mus., L.C.M., Penzance.

"THIS IS JIVE," by Victor Silvester. Simple instructions in attractive booklet form. Send 2/9, post free, to Danceland Publications, Ltd., Dept. M.M., 59, New Oxford St., London, W.O.1.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

FOR HIRE
HIGH-GRADE sound amplifying equipment available for hire, any period, as used by Britain's leading dance bands and artists.—Write for details, Pavater, "St. Julian," Upper High St., Taunton. Telephone: 4582.

CLUBS

THE FELDMAN SWING CLUB, 100, Oxford St., Sundays only; next Sunday, May 20, all-star line-up.—S.A.E. for application forms, 9, Oakleigh Gdns., Edgware.

WEST LONDON R.C. announce 1945 Riverboat Show, Sunday, June 10; guest band, George Webb's Dixielanders and Club Group; tickets, £1 inclusive from 181, Old Oak Rd., Acton, W.3.

DANCES
HOVE RALLI Hall, Whit. Sat. and Mond., Dudley Sheered and His Stringette, featuring Dougie Mann the drummer boy; dancing from 7.30 p.m. till 11.30 p.m., admission 2/-, H.M.P. 1/6 at door.

DANCE HALLS
DANCE HALL required, two or three nights weekly, in or near London; also same in Kent or Sussex.—Full particulars, Walton Productions, 12, Grosvenor Crescent, St. Leonards-on-Sea, Sussex.

RECORDS WANTED
VOCALIONS, any Bonano, Trizie Smith, Eldridge, Htrman, Banks' Who's Sorry, Honey Hill Boogie, Billie's Blues, etc.—Saunders, 14, Legatt Road, S.E.9.

RECORDS FOR SALE
SWING and Classical Records at reduced prices. No lists. Callers only. Records bought and exchanged.—Morris, 89, Tottenham Court Road, W.1 (middle).

JAZZ RECORDS, some cut-outs, incl. one Commodore, also British Vocalions—Apply, Aizlewood, 7, Harrington Court, Kensington, S.W.7.

RECORD AUCTION: Paramount's, Gennett's, O.K.'s, Harmon's, Black Swan, etc.—S.A.E. for lists: Advertiser, 29, Meadowcroft Rd., Palmers Green.

RECORDING STUDIOS
R. G. JONES Recording Studios now open Sat. aftns. and Sundays; personal attention—first-class recording.—R. G. Jones, Morden Park Sound Studios, London Rd., Morden, Mitcham 3668 (day and night).

ACCESSORIES
"BETCHA" Plastic reeds, American; clarinet, 5/3, alto 6/9, tenor 7/9 each, including postage.—Charles Ferritt, Ltd., 242, Freeman St., Grimsby, Lincs.

RHYTHM BRUSHES, natural polished wood handles, best-quality plated wire, price 10/- pair, post free; full cash refunded if you are not satisfied.—Gordon Simpson, Ltd., 6, Stafford St., Edinburgh.

LEN WOOD
The Drummer's Paradise
59, FRITH ST., W.1. Ger. 1346
DRUM SETS from £35 (20 sets in stock). Hi-Hats, Krupa Cymbal Holders, Sticks, Spurs, U.S. Style Tom-Toms, Consoles from £8, Trap Trays, Side Drum Heads, Best Calif. returned same day 35/-
WE HAVE THE BEST REPAIR SERVICE.
Write Your Drum Requirements
EVERYTHING FOR THE MODERN DRUMMER IN STOCK
CONSOLES ARE CHEAP
Write for Lists

LARGEST STOCKS IN LONDON OF FINE CALF DRUM AND TYMPANI HEADS

L. W. HUNT DRUM CO.
DRUMMERS' EQUIPMENT EXPERTS
THE DRUMMERS' HEADQUARTERS
ARCHER STREET WORKS
10-11, ARCHER ST., LONDON, W.1
Ger. 8911/2/3. Night Service: TER. 4517
For Faster and Better Drumming get 'THE DRUMMERS' DAILY DOZEN'
BY L.W.H. Price 5/6 post free.
L.W.H. WIRE BRUSHES are the world's finest—12/6 per pair. POST 9d.
24-HOUR SERVICE ON ALL HEADS

FRANCIS, DAY & HUNTER LTD 158, CHANCING CROSS RD W.C.2 TEL: TEN BAR 9351

Traders buying and selling here under must observe the Restrictions of Resale Order S.R. & O. 1942, No. 358.

INSTRUMENTS FOR SALE

TRUVOICE AMPLIFIER, 15 watt, AC/DC, twin speakers, M.C. mike and stand. £18. Truivoice Special guitar amplifier, AC/DC, powerful. £12.—Leeds, 151, Belle Vue Rd., Leeds 3.

GUITAR, small, flat top, working order, complete in case, £4 10s.—Rav. 2425, Slater, Sunny House, Clarence Rd., Bickley, Kent.

DRUM KIT, side drum, bass drum, snare, cymbals, all fittings plated. Premier pedal. £35.—Huggett, 50, Belle Vue Rd., E.17, Lar. 1667 (6-7 p.m.).

BASS SAX, Conn £65; trombone, Boosey and Hawkes, £25; trumpet, £12; all in perf. cond., sold separately or the lot, £97.—Applications by post to W. Langskaff, Wick's Bldgs., Junction Rd., Kirkwall, Orkney.

HAWKES B flat Boehm system L.P. clarinet, absolutely new cond., with case, £35.—Barelay, 84, Queen's Park, Brechin, Scotland.

KING ZEPHYR tenor, laque, as new, super case.—Clissold 4973, Levett, 348, Essex Road, London, N.1.

GENUINE Joseph Klotz violin, lovely tone, £50; also old Italian violin, £45; no dealers or offers.—Kieran, 114, Paragon Ct., London, N.1. Phone after 7.

TRUMPET, Brunswick International, S.P.G.B. slide change to A, octagonal valve, sleeves, pearl tips, perf. cond. with case; offers over £25.—Fisher, 65, Culvers Way, Carshaton, Surrey.

TROMBONE, Martin, M.B.L.P., perf. cond., £50 or nrst offer.—E. Hughes, 223, Sewall Highway, Bell Green, Coventry.

MELODY MAKER amplifier, absolutely new, used once only, £25.—Grant, 63, Queen's Gdns., W.2, Pad. 4911.

STRING BASS, new strings, complete with bag, £40.—Philips, 14, Belairs Drive, Chadwell Heath, Romford.

SUPER SELMER alto, new cond., £49; Pan American, £45; sax nrst, clarinet, £22; Boosey trumpets; Dixie cello guitar.—Smith, 44, Sydney St., Brighton, 3895.

PIANO ACCORDION, Casali-Verona, £3 bass and coupler, complete with case, as new.—Senior, 200, Locking Rd., Weston-super-Mare.

PREMIER MARVEL S.T. side drum, size 13x5, all metal, £5.—Bryant, 8, Granville Rd., Harrogate, Yorks.

BESSON INTERNATIONAL trumpet, in case, exc. cond., £40 or near offer.—Evans, 129, Malvern Avenue, South Harrow, Middx.

AMPLIFIER, R.S. moving coil mike, twin speakers, adaptable gram., output 10 watt, cost £42; Otto Link No. 5 table, also Vocaltone medium open alto metal M.P.s.—Cranstone, Lawrence Cottage, Hadleigh, Highstone, Barnet.

CONN ALTO, G.L.P., underslung octave, Dick Stable M.P., De Luxe case; Conn Barrie, S.P.C.B., L.P. Conn M.P., Jiffey stand, Conn-shaped case; swap for good tenor, cash adjust.—Schnable, 54, Carr Rd., Greenford, Byr. 4676 (after 7).

ALVARI Piano-Accordion, 144 bass, no coupler, complete with carrying case and music, £40.—Gadbury, 12, Walmer Gds., West Ealing, W.13.

INSTRUMENTS FOR SALE

TRUMPET, also cornet, good makes.—Partles, R. D. Rose, "Windsmoor," Sherill Lane, Bingley, Yorks.

PAYTON'S MUSIC STORE, est. 1881, saxes, tpns, clarits, accdns, Gutes, drms., vlms., cellos, gtrs., strings, fics.; repairs all instrum. and drms.; instruments bought.—112, Ishington High St., N.1, Can. 2680.

DRUM KIT, Krupa style, two new tom-toms, £65; must sell complete.—Jones, 54, High Street, Rickmansworth, Rickmansworth 3101.

THE GIG SHOP, 4, Union Street, Birmingham (Phone: Central 5253), for musical instruments and accessories; everything for the pro. and semi-pro.; repairs, reconditioning, etc., to all instruments.—Write for quotations.

TRUMPET, cup mutes; new Buescher S.P. trumpet; Pennsylvania E flat alto; G.L. Zenith trumpet; G.L. new Hawkes 20th Century B flat Boehm metal clarinet; all L.P.—Johnson, 151, Melrose Ave., London, N.W.2.

CHROME S.D. 146; pair of H.H. cym., as new.—Letters only, Simmons, 33, Melbourne Ave., Ealing, W.3.

COURTOIS B flat cornet, plated, high and low pitch, in case, £2.2; also B.T.H. carbon m.c., £3.—Cave, Larklands Lodge, Park Rd., Banstead, Surrey.

BESSON TRUMPET, S.P.G.B. H and L.P. rot change to A, cond. as new, £35, no offers.—A. Holt, c/o Crosswell, 45, Fairmount Rd., S.W.8.

CHROME folding hi-hat, £6 10s., high speed, £5 10s., both new.—Armstrong, 144, Worpole Rd., Raynes Park, S.W.15.

PREMIER 4 oct xylophone, prof. stage model, first-class cond.; best offer secure.—Mantor, 69, Woodfield Park Drive, Leikh-on-Sa., Essex. Phone: Leigh 78965.

AJAX MARIMBA xylo, 4 oct., as new, £90.—Call or phone after 3: Fones, 34, Hazlewell Road, Putney, London S.W.15. Pkt. 875.

PREMIER XYLOPHONE, 4 oct., brand-new con. blue and gold finish, £35.—Bert Mason, 23, Rushmore Rd., Clapton, E.5.

COUTURE B flat clarinet, L.P. Simple system, ebony, perf. cond., good case, bargain, £18, cash.—Denson, Clifton Hotel, Scarborough, Yorks.

BRUNSWICK alto sax, L.P.S.P., brown leather clip on pads, perfect condition, £45.—Porter, 68, Manor Lane, S.E.13.

HARTLEY'S

FOR ORCHESTRATIONS

ALL POPULAR & STANDARD DANCE ORCHESTRATIONS STOCKED

All orders over 5/- sent post paid, C.O.D. Lists on receipt of postcard.

HARTLEY'S MUSIC STORES

79, VICAR LANE, LEEDS

Phone: 25505

LEW DAVIS

SIX REASONS WHY IT PAYS YOU TO

SELL US YOUR UNWANTED INSTRUMENTS NOW:

- * We pay more.
- * We pay spot cash.
- * We buy anything.
- * We reply at once.
- * We pay return carriage if no deal.
- * We pay half rail expenses.

"A STRAIGHT DEAL GUARANTEED"

DRUMS AND ACCESSORIES

Bass Drum, 28 x 16, Db. Ten., white, new £20
Bass Drum, 26 x 14, Db. Ten., black, new £25
Snare Drum, 14 x 7, Db. Ten., bl., new £17.10
Snare Drum, 14 x 6, Db. Ten., black, new, £13.10
12 in. brass cymbals 25", 11 in. 18.6, 10 in. 15.6, 8 in. 12.6 and brushes 3/- pr. Tap boxes road, Hudders 12.5, Good quality white 4/6
Heads 18.8, Cell 29.6, Taped to own hoop 4/- extra. Hot Snap Huzzes 13.6. Bass Drum Pedals, Junior 12, De Luxe 13.6. Krupa Cymbal Arms 17/8.

TROMBONES

Pelner Elementary Trpt., Clar., Sax. 6/-; Rubber Guitar, 5/3; Hot Horns, 4/3; Soprano Accordion, 7/9; Drummers Daily (200) (200) 6/5; Boosey for Beginners (200) 5/3; Octavo M.P.s 5/8 Quire.

TRUMPETS

Spanish Flute, Clarinet and Amplifier, 6/6; 14 Spanish Flute, Clarinet and Amplifier, 6/6; 14 Spanish Flute, Clarinet and Amplifier, 6/6.

AMPLIFIERS

Selmer Traveller, 10 watt, AC/DC twin input, M.C. Mic. and Public Address, new, £52 10s. P.A.A. 15 w. Universal, 100 watts, Mic. 40 pps.

134, Charing Cross Rd., London, W.C.2
TEL. 6562

CHAPPELL'S—The House of Great Songs

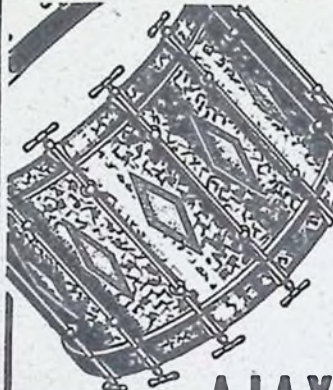
JEROME KERN'S present **MORE AND MORE**

COLE PORTER'S **DON'T FENCE ME IN**

IVOR NOVELLO'S **WE'LL GATHER LILACS**

LOVE IS MY REASON

50, NEW BOND STREET, LONDON, W.1



AJAX

drums are only on part production as yet—but you will soon hear about the post-war models in the "Melody-Maker"



BOOSEY & HAWKES LIMITED
295, REGENT STREET, W.1.

DALLAS Publications

RHYTHMIC VARIATIONS of Four-in-a-Bar fully explained in

SWING by SID PHILLIPS

Enabling the performer to master any complicated Rhythms.—

Contents: Rhythms featuring Rests, Quavers—even and dotted, Phrasing, Glissando, Exaggerated Vibrato, The Smear, Swing Studies, etc.

BOOK A: ALTO SAXOPHONE
BOOK B: CLARINET, TRUMPET & TENOR SAXOPHONE

Arranged for individual or ensemble playing. Price 5/- Each Book. Post 3d.

"RHYTHM STYLE" ARRANGING

by SID PHILLIPS

A concise guide to Dance Band Arranging, invaluable to all "Swing" enthusiasts.

Contents: Foundation of Chord Building—Scale Formations—Inversions—Instrumentation and Practical Writing Rules—Mutes and their uses—Transposing Ranges—Arranging How to Score—Fully illustrated, etc., etc.

Price 5/- Post 3d.

TREATISE ON BOEHM CLARINET

by RUDOLPH DUNBAR

A tutor which is a teacher. 142 pages, fully illustrated. Bound cloth covers.

12/6 net. Post 6d. Of all Musical Dealers

JOHN C. DALLAS & SONS LTD
10, GRAY AVENUE, ST. MARY GRAY, KENT.

MEMORISE YOUR MUSIC

and play confidently from sight

If you can play at all from music, write for my FREE book (postage 2/6). "The Master Method of Memory-Playing and Sight-Reading" and learn how YOU can play from memory with confidence and at sight with ease and certainty. Now knowledge of Harmony required. State whether you play the Piano, Piano-Accordion, Violin, Sax, Clarinet or Organ, and if a moderate or advanced player to:

REGINALD FOOT, P.R.C.O. STUDIO 4,
14, EDGEWORTH CRESCENT, LONDON, N.W.4

ALL THE PUBLISHERS ORCHESTRATIONS NOW IN STOCK

ARRANGED LIST OF SWING ARRANGEMENTS

Black Eyes, Goodbye Decca, Lincolnshire Blues, Oak, Scotch, Bird & Topsy, Double Serenade, Transatlantic Lullaby, Sometimes

The Happy, BACK 3.

Ain't Nobody's Business but My Own, Back 51, Bop, Back 52, The Fantasy, Blue Duet, A Duet, Back 53, Back 54, Back 55, Back 56, Back 57, Back 58, Back 59, Back 60, Back 61, Back 62, Back 63, Back 64, Back 65, Back 66, Back 67, Back 68, Back 69, Back 70, Back 71, Back 72, Back 73, Back 74, Back 75, Back 76, Back 77, Back 78, Back 79, Back 80, Back 81, Back 82, Back 83, Back 84, Back 85, Back 86, Back 87, Back 88, Back 89, Back 90, Back 91, Back 92, Back 93, Back 94, Back 95, Back 96, Back 97, Back 98, Back 99, Back 100.

Back 101, Back 102, Back 103, Back 104, Back 105, Back 106, Back 107, Back 108, Back 109, Back 110, Back 111, Back 112, Back 113, Back 114, Back 115, Back 116, Back 117, Back 118, Back 119, Back 120, Back 121, Back 122, Back 123, Back 124, Back 125, Back 126, Back 127, Back 128, Back 129, Back 130, Back 131, Back 132, Back 133, Back 134, Back 135, Back 136, Back 137, Back 138, Back 139, Back 140, Back 141, Back 142, Back 143, Back 144, Back 145, Back 146, Back 147, Back 148, Back 149, Back 150.

Back 151, Back 152, Back 153, Back 154, Back 155, Back 156, Back 157, Back 158, Back 159, Back 160, Back 161, Back 162, Back 163, Back 164, Back 165, Back 166, Back 167, Back 168, Back 169, Back 170, Back 171, Back 172, Back 173, Back 174, Back 175, Back 176, Back 177, Back 178, Back 179, Back 180, Back 181, Back 182, Back 183, Back 184, Back 185, Back 186, Back 187, Back 188, Back 189, Back 190, Back 191, Back 192, Back 193, Back 194, Back 195, Back 196, Back 197, Back 198, Back 199, Back 200.

Back 201, Back 202, Back 203, Back 204, Back 205, Back 206, Back 207, Back 208, Back 209, Back 210, Back 211, Back 212, Back 213, Back 214, Back 215, Back 216, Back 217, Back 218, Back 219, Back 220, Back 221, Back 222, Back 223, Back 224, Back 225, Back 226, Back 227, Back 228, Back 229, Back 230, Back 231, Back 232, Back 233, Back 234, Back 235, Back 236, Back 237, Back 238, Back 239, Back 240, Back 241, Back 242, Back 243, Back 244, Back 245, Back 246, Back 247, Back 248, Back 249, Back 250.

Back 251, Back 252, Back 253, Back 254, Back 255, Back 256, Back 257, Back 258, Back 259, Back 260, Back 261, Back 262, Back 263, Back 264, Back 265, Back 266, Back 267, Back 268, Back 269, Back 270, Back 271, Back 272, Back 273, Back 274, Back 275, Back 276, Back 277, Back 278, Back 279, Back 280, Back 281, Back 282, Back 283, Back 284, Back 285, Back 286, Back 287, Back 288, Back 289, Back 290, Back 291, Back 292, Back 293, Back 294, Back 295, Back 296, Back 297, Back 298, Back 299, Back 300.

Back 301, Back 302, Back 303, Back 304, Back 305, Back 306, Back 307, Back 308, Back 309, Back 310, Back 311, Back 312, Back 313, Back 314, Back 315, Back 316, Back 317, Back 318, Back 319, Back 320, Back 321, Back 322, Back 323, Back 324, Back 325, Back 326, Back 327, Back 328, Back 329, Back 330, Back 331, Back 332, Back 333, Back 334, Back 335, Back 336, Back 337, Back 338, Back 339, Back 340, Back 341, Back 342, Back 343, Back 344, Back 345, Back 346, Back 347, Back 348, Back 349, Back 350.

Back 351, Back 352, Back 353, Back 354, Back 355, Back 356, Back 357, Back 358, Back 359, Back 360, Back 361, Back 362, Back 363, Back 364, Back 365, Back 366, Back 367, Back 368, Back 369, Back 370, Back 371, Back 372, Back 373, Back 374, Back 375, Back 376, Back 377, Back 378, Back 379, Back 380, Back 381, Back 382, Back 383, Back 384, Back 385, Back 386, Back 387, Back 388, Back 389, Back 390, Back 391, Back 392, Back 393, Back 394, Back 395, Back 396, Back 397, Back 398, Back 399, Back 400.

Back 401, Back 402, Back 403, Back 404, Back 405, Back 406, Back 407, Back 408, Back 409, Back 410, Back 411, Back 412, Back 413, Back 414, Back 415, Back 416, Back 417, Back 418, Back 419, Back 420, Back 421, Back 422, Back 423, Back 424, Back 425, Back 426, Back 427, Back 428, Back 429, Back 430, Back 431, Back 432, Back 433, Back 434, Back 435, Back 436, Back 437, Back 438, Back 439, Back 440, Back 441, Back 442, Back 443, Back 444, Back 445, Back 446, Back 447, Back 448, Back 449, Back 450.

Back 451, Back 452, Back 453, Back 454, Back 455, Back 456, Back 457, Back 458, Back 459, Back 460, Back 461, Back 462, Back 463, Back 464, Back 465, Back 466, Back 467, Back 468, Back 469, Back 470, Back 471, Back 472, Back 473, Back 474, Back 475, Back 476, Back 477, Back 478, Back 479, Back 480, Back 481, Back 482, Back 483, Back 484, Back 485, Back 486, Back 487, Back 488, Back 489, Back 490, Back 491, Back 492, Back 493, Back 494, Back 495, Back 496, Back 497, Back 498, Back 499, Back 500.

Back 501, Back 502, Back 503, Back 504, Back 505, Back 506, Back 507, Back 508, Back 509, Back 510, Back 511, Back 512, Back 513, Back 514, Back 515, Back 516, Back 517, Back 518, Back 519, Back 520, Back 521, Back 522, Back 523, Back 524, Back 525, Back 526, Back 527, Back 528, Back 529, Back 530, Back 531, Back 532, Back 533, Back 534, Back 535, Back 536, Back 537, Back 538, Back 539, Back 540, Back 541, Back 542, Back 543, Back 544, Back 545, Back 546, Back 547, Back 548, Back 549, Back 550.

Back 551, Back 552, Back 553, Back 554, Back 555, Back 556, Back 557, Back 558, Back 559, Back 560, Back 561, Back 562, Back 563, Back 564, Back 565, Back 566, Back 567, Back 568, Back 569, Back 570, Back 571, Back 572, Back 573, Back 574, Back 575, Back 576, Back 577, Back 578, Back 579, Back 580, Back 581, Back 582, Back 583, Back 584, Back 585, Back 586, Back 587, Back 588, Back 589, Back 590, Back 591, Back 592, Back 593, Back 594, Back 595, Back 596, Back 597, Back 598, Back 599, Back 600.

Back 601, Back 602, Back 603, Back 604, Back 605, Back 606, Back 607, Back 608, Back 609, Back 610, Back 611, Back 612, Back 613, Back 614, Back 615, Back 616, Back 617, Back 618, Back 619, Back 620, Back 621, Back 622, Back 623, Back 624, Back 625, Back 626, Back 627, Back 628, Back 629, Back 630, Back 631, Back 632, Back 633, Back 634, Back 635, Back 636, Back 637, Back 638, Back 639, Back 640, Back 641, Back 642, Back 643, Back 644, Back 645, Back 646, Back 647, Back 648, Back 649, Back 650.

Back 651, Back 652, Back 653, Back 654, Back 655, Back 656, Back 657, Back 658, Back 659, Back 660, Back 661, Back 662, Back 663, Back 664, Back 665, Back 666, Back 667, Back 668, Back 669, Back 670, Back 671, Back 672, Back 673, Back 674, Back 675, Back 676, Back 677, Back 678, Back 679, Back 680, Back 681, Back 682, Back 683, Back 684, Back 685, Back 686, Back 687, Back 688, Back 689, Back 690, Back 691, Back 692, Back 693, Back 694, Back 695, Back 696, Back 697, Back 698, Back 699, Back 700.

Back 701, Back 702, Back 703, Back 704, Back 705, Back 706, Back 707, Back 708, Back 709, Back 710, Back 711, Back 712, Back 713, Back 714, Back 715, Back 716, Back 717, Back 718, Back 719, Back 720, Back 721, Back 722, Back 723, Back 724, Back 725, Back 726, Back 727, Back 728, Back 729, Back 730, Back 731, Back 732, Back 733, Back 734, Back 735, Back 736, Back 737, Back 738, Back 739, Back 740, Back 741, Back 742, Back 743, Back 744, Back 745, Back 746, Back 747, Back 748, Back 749, Back 750.

Back 751, Back 752, Back 753, Back 754, Back 755, Back 756, Back 757, Back 758, Back 759, Back 760, Back 761, Back 762, Back 763, Back 764, Back 765, Back 766, Back 767, Back 768, Back 769, Back 770, Back 771, Back 772, Back 773, Back 774, Back 775, Back 776, Back 777, Back 778, Back 779, Back 780, Back 781, Back 782, Back 783, Back 784, Back 785, Back 786, Back 787, Back 788, Back 789, Back 790, Back 791, Back 792, Back 793, Back 794, Back 795, Back 796, Back 797, Back 798, Back 799, Back 800.

Back 801, Back 802, Back 803, Back 804, Back 805, Back 806, Back 807, Back 808, Back 809, Back 810, Back 811, Back 812, Back 813, Back 814, Back 815, Back 816, Back 817, Back 818, Back 819, Back 820, Back 821, Back 822, Back 823, Back 824, Back 825, Back 826, Back 827, Back 828, Back 829, Back 830, Back 831, Back 832, Back 833, Back 834, Back 835, Back 836, Back 837, Back 838, Back 839, Back 840, Back 841, Back 842, Back 843, Back 844, Back 845, Back 846, Back 847, Back 848, Back 849, Back 850.

Back 851, Back 852, Back 853, Back 854, Back 855, Back 856, Back 857, Back 858, Back 859, Back 860, Back 861, Back 862, Back 863, Back 864, Back 865, Back 866, Back 867, Back 868, Back 869, Back 870, Back 871, Back 872, Back 873, Back 874, Back 875, Back 876, Back 877, Back 878, Back 879, Back 880, Back 881, Back 882, Back 883, Back 884, Back 885, Back 886, Back 887, Back 888, Back 889, Back 890, Back 891, Back 892, Back 893, Back 894, Back 895, Back 896, Back 897, Back 898, Back 899, Back 900.

Back 901, Back 902, Back 903, Back 904, Back 905, Back 906, Back 907, Back 908, Back 909, Back 910, Back 911, Back 912, Back 913, Back 914, Back 915, Back 916, Back 917, Back 918