

Melody Maker

3d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XX No. 585

SUNDAY'S SUPER "ALL-BRITAIN"

ALL ARRANGEMENTS ARE NOW COMPLETED FOR THE 1944 "ALL-BRITAIN" DANCE BAND CHAMPIONSHIP FINAL THIS SUNDAY (OCTOBER 8) AT THE KING'S HALL, BELLE VUE, MANCHESTER.

It looks as though nothing can prevent this from being in every way the greatest dance band contest that has ever taken place.

It is true that the aggregate attendances at some of the "M.M.'s" pre-war "All-Britains" at Blackpool reached more than the 6,000 who can be accommodated at Belle Vue.

But that was due to the fact that the events consisted of heats in the afternoons and the finals in the evenings.

This year, under the new arrangements which have been necessary in view of the record number of County and District Championships which have taken place, Area Finals, which have already been held in Blackpool, London and Leicester, were substituted for the heats, leaving only the absolute Final to be held at Manchester.

The heavy advance bookings give every reason to believe that it will attract a far greater crowd than it would ever have been possible to cram into even the huge Empress Ballroom of Blackpool's Winter Garden at one sitting.

But, heavy as the advanced bookings are, those who have not yet obtained their tickets will still have a very good chance of getting in, for Organiser Lewis Buckley has wisely arranged for a certain number of seats to be held back for sale at the doors on the day for Forces and others who were unable to book in advance in case at the last moment their war duties might prevent them from being able to make the date.

PROGRAMME

The programme for the afternoon is as follows:

First of all, there will be the contest, with the first of the ten competing bands taking the stand punctually at 2 o'clock.

Then, at approximately 4.45, there will be the grand Battle of Bands between the No. 1 Balloon Centre Dance Orchestra ("Skyrockets"), directed by Cpl. Paul Fenouillet, with vocalist Denny Dennis, and Harry Parry and his Radio Sextette, with the two combinations combining for the finale into one terrific swing ensemble to play a special orchestration scored exclusively for the occasion by Britain's greatest swing arranger, George Evans.

The Battle of Bands is timed to last until approximately 5.40 p.m., after which there will be the announcement of the results and distribution of prizes—prizes which, thanks to the generosity of Organiser Lewis Buckley and the many prominent firms who have contributed to the prize list, will be on a scale that would have been considered lavish even in pre-war days.

The order of playing by the competing bands, decided by a draw undertaken in public at the Mid-Britain Final at Leicester last Friday by an unknown member of the audience, is as follows:

- 1.—Fred Hedley and his Band (London).
- 2.—Stan Fielding and his Band (Wolverhampton).
- 3.—Capitol Sextette (Cardiff).

(Please turn to page 3)

BRITISH LEADERS PAY TRIBUTE TO GLENN MILLER AS PROTEST AGAINST B.B.C.

AS A PROTEST AGAINST THE ATTITUDE OF THE B.B.C. IN STIGMATISING THE MUSIC OF MAJOR GLENN MILLER AND THE AMERICAN BAND OF THE A.E.F. AS "UNSUITABLE FOR THE BRITISH PUBLIC," LEADING BRITISH BANDLEADERS PAID HIM A GRACEFUL AND SPONTANEOUS COMPLIMENT BEFORE HIS WEEKLY BROADCAST ON THE A.E.F. PROGRAMME LAST THURSDAY (28th).

Before an audience of 3,000 members of the Forces of all nations at the London Queensberry All-Services Club, they came on the stage to express in glowing terms their appreciation of Major Glenn Miller's great work for the troops and their admiration for the brilliant quality of his music.

Tommy Trinder introduced the bandleaders, and got a great laugh when he suggested that the B.B.C. was not broadcasting Glenn Miller's Orchestra to listeners at home because it made "British bands sound so shabby."

He then called up Jack Hylton, who paid sincere compliments to Glenn Miller and the men of his orchestra, and then announced to the audience that the B.B.C. had said that the Miller music was not suitable for the British public.

"This was greeted with cries of 'Oh!' and Jack went on to say:—

"I am sure somebody has made a mistake. As far as I am concerned—and I speak for every dance music fan in this country—I could hear him on the air every day"—an opinion that was received with roars of appreciation from the audience.

"MUSIC NOT SUITABLE"!

Similar speeches were made by Harry Roy, Geraldo, Maurice Winnick, Victor Silvester, R.S.M. George Melachrino, and Lieut. Ben Oakley.

Geraldo made a particularly happy speech, referring to himself as "the leader of one of those 'shabby' bands that Tommy Trinder mentioned," and said how honoured the dance music profession was to welcome so great an orchestra as that of Major Glenn Miller.

Background of this unique tribute is that Miller's band is no longer heard on the Home Service, and is shortly coming off the General Forces programme. This means that it will only be heard on the A.E.F. wavelength, which is quite unobtainable in most parts of Britain.

Representing as this orchestra does the finest in dance music, the B.B.C., in suggesting that it is "not suitable for the British public," is casting a slur not only on these great American musicians, but on the whole profession to

which they belong. It was in order to challenge this that the bandleaders made this spontaneous and very well-deserved gesture.

It also showed Major Miller and his boys that the hidebound opinions of the B.B.C. moguls are not shared by the musical profession here.

There has been a quick repercussion to the "M.M." revelations last week of the way that the B.B.C. cold-shoulders the brilliant American stars who perform on the A.E.F. network, by not allowing their programmes to be heard by the British public on the Home or General Forces wavelengths.

The Spike Jones Half-hour—a programme which we specifically mentioned as a case in point—is now at last to be heard on the Home Service. You will have to wait until November 17 (8 to 8.30 p.m.) to hear it, but at least that's a step in the right direction.

Now we would like to know when we may hear some of the "forgotten" Bing Crosby broadcasts; the Glenn Miller-Sam Donohue "band-battle"; and a few of those brilliant "Uptown Hall" sessions which Mel Powell and a group of the Miller boys broadcast regularly on the A.E.F.

WINNICK OFF TO ITALY SOON

TOWARDS the end of this month, Maurice Winnick, with his Orchestra and the whole of his lavish "Dorchester Follies" production, leaves for Italy to undertake a tour for E.N.S.A.

They will play to the troops for about eight or nine weeks, and will give short seasons at Naples, Rome, and other towns of interest.

It will undoubtedly be a really exciting trip, and there must be many musicians who would be only too glad of the chance of making such a memorable tour and, at the same time, giving incalculable pleasure to the Allied Forces there.

If any such musicians happen to play the tenor-sax, trombone, bass, guitar or first trumpet, Maurice Winnick would like to hear from them, as he needs extra instrumentalists for the trip.

As the matter is getting urgent, anyone interested should contact Maurice direct at 18, St. George St., Hanover Square, London, W.1. (Telephone: MAYfair 9631.)

FRANK WEIR FOR ASTOR

ON Monday (October 9) a change in the dance band at the exclusive Astor niterie, Stanhope Gate, W., takes place.

New Astor M.D. will be clarinet star and modernistic bandleader Frank Weir, of Hatchett's Restaurant and broadcasting fame, who will take over with a newly formed octette.

This engagement will in no way affect Frank's commitments at Hatchett's. He will continue to play at the Piccadilly resort, going to the Astor—a late-night establishment which opens about 11 p.m.—after his other job is finished.

With Frank leading on clarinet, the new outfit will feature Fred Ballerini (tenor sax, clarinet, violin and deputy leader); George Shearing (piano); Norman Burns (drums); Lou Nussbaum (bass); Tommy Balderson (trumpet); Bill Lewington and Martin Hayes (saxes).

Popular singing star Anne Lenner, who has been at the Astor for a long time with Eddie Cox's "Woodchoppers," will continue with the new Frank Weir Band, and, of course, Edmundo Ros still officiates as capably as ever in the rumba-division.

RONNIE MUNRO ON THE STAGE

ACE-ARRANGER and pianist Ronnie Munro, who recently resigned from the leadership of the B.B.C. Scottish Variety Orchestra, is to take his own band out on the stage.

Billed as "Ronnie Munro and his Orchestra, of 'Sunday Serenade'" (the three-year-old Sunday morning programme with which he is so closely associated), the band will be about seventeen strong, including five saxes, four brass, four violins, etc.

First date of the tour is the week commencing October 16, when the band kicks off at the Tivoli Theatre, Hull. The following week (October 23) it comes to the Metropolitan, Edgware Road, London, and then goes on to the Hackney Empire (Oct. 30).

Presentation will consist of swing, light and novelty music, with a special feature of Ronnie's own piano-playing.

Vocalists who will tour with the band are Anne Rich, John Ewing (who has just been invalided out of the Navy), and an 18-year-old Edinburgh girl, Margaret Mackay, of whom Ronnie thinks extremely highly and for whom he predicts a great future.

For his stage tour, Ronnie would like to hear from violinists and sax-players. They should contact him c/o "M.M."

VICTORIA HITS

THE BIG FRANK SINATRA HIT

A LOVELY WAY TO SPEND AN EVENING

The New BING CROSBY Hits from the Paramount Picture "Going My Way"

THE DAY AFTER FOREVER GOING MY WAY SWINGING ON A STAR

(PARTS OF THIS NUMBER NOT YET PRINTED)

THE VICTORIA PUBLISHING CO. LTD.

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CALL SHEET

(Week commencing Oct. 9)

Carl BARRITEAU and Band,
Palace, Dundee.
Ivy BENSON and her Ladies' Band,
Palace, Plymouth.
Johnnie CLAES and Claepigeons,
Gliderdrome, Boston.
Billy COTTON and Band,
State Cinema, Dartford.
Gloria GAYE and Band,
Empire, York.
Phil GREEN'S Dixieland Band,
One-night Stands, Midlands.
Henry HALL and Band,
Empire, Swansea.
Joe LOSS and Band,
B.B.C. Band of the Week.
Felix MENDELSSOHN'S Hawaiian
Serenaders,
One-night Stands, Glasgow.
Harry PARRY and Sextette,
Royal, Lincoln.
Jack PAYNE and Orchestra,
Empire, Sunderland.
Oscar RABIN and Band,
Winter Garden, Weston-super-
Mare.
Monty REY,
Empire, Oldham.
Lew STONE and Band,
Green's Playhouse, Glasgow.
Billy THORBURN,
Garrick, Southport.
TROISE and his Mandoliers,
Grand, Blackburn.

JAVA'S WEST END RECORD

A LONG West End record is held by noted violinist-star David Java, who has just completed five years with his own orchestra at the Queen's Brasserie, Leicester Square, W., where he plays for dinner and dancing.

Prior to this job he was at the Café de Paris, Café Anglais, the Hungaria, Ritz, etc., and has been one of the leading lights on fiddle in the West End for a long time now.

Besides giving countless broadcasts with his own orchestra on the Home, G.F. and A.E.F. programmes, David is one of the busiest recording and broadcasting violinists, for he leads the string section of the Eric Winstone Orchestra, plays for Nat Allen and other well-known broadcasting outfits, while another big claim to fame he has is that he is the violinist you hear with Victor Silvester.

Personnel of David Java's Orchestra that you hear on the air is David himself leading Syd Mannikin (vln.); Walter Haywood (harp); Sydney Luder (cello and gtr.); Bill Haines (bass); Anthony Chisholm (cello); Tommy Blades (drums, vibes, etc.); Ralph Wilson (clarinet); Sidney Davey (pno.); and Jimmy Robertson and Reg Hogarth (accdns.).

Reg Hogarth is a very promising young accordion discovery of David's.

BILLY MONK WINS KEEN "MID-BRITAIN"

1944 MID-BRITAIN FINAL RESULTS

First

BILLY MONK'S BAND (four saxes, two trumpets, trombone, piano, bass, drums). All coms.: John E. Wright, 57, Earlsdon Ave., Coventry.

Individualists' awards for alto (Reg Laight); trombone (Dave Mallabourne); piano (Syd Howe); bass (John E. Wright); drums (Gordon Griffiths).

Second

CAPITOL SEXTETTE (alto, clarinet, trumpet, piano, bass, drums). All coms.: Jack Evans, "Ohio," Manor Way, Whitchurch, Cardiff, Glam. ('Phone: Cardiff 5098).

Individualist's award for clarinet (Tom Marriott).

Third

STAN FIELDING AND HIS BAND (four saxes, two trumpets, trombone, piano, bass, drums, conductor).

Individualist's award for trumpet (Ron Hughes).

The above are now eligible for the "All-Britain" Final at Manchester on Sunday, October 8.

Fred Hobson and his Band, of Birmingham, were placed fourth.

Dennis R. Hinton and his Band (Birmingham) secured fifth place and won the individualist's award for tenor (Robert N. H. Gardner).

The Derby Home Guard Band and Frank Proctor's Band (Nuneaton) tied for sixth place.

ATKINS WAXES

A WELCOME addition to the big galaxy of dance bands in the Decca Record list is the polished outfit of Stan Atkins, from the Embassy Ballroom at Welling, Kent. Stan commenced recording for Decca last February, and his records are now on sale to the public.

Released so far have been a special Music While You Work Series (white label) and four popular titles: "Marie"—"Say Si-Si," and "The Night is Young and You're So Beautiful"—"Don't Tell A Soul." There will be further releases shortly.

Four more sides were made at a recent session, and on this occasion famous pianist Pat Dodd, who usually records and broadcasts with Stan Atkins, was unable to turn up. Into the breach, at literally five minutes' notice, stepped young Geoffrey Gradon, a promising young piano recruit from the Embassy Ballroom and, in spite of his inexperience, carried through like a veteran.

For the second time in this war, the Grand Hall of the Embassy Ballroom has been requisitioned by the Council, and for the moment Stan Atkins and his boys are once again playing in the smaller hall there—needless to say, to record crowds at every session.

OUR forecast that the 1944 Mid-Britain Area Final, presented last Friday (September 29) by Arthur Kimbrell at the De Montfort Hall, Leicester, would draw one of the largest and most enthusiastic gatherings the hall had seen for some time proved to be no idle boast.

The attendance totalled over 1,000, and the keenness of the crowd was in keeping with its almost-record size.

Throughout the contest the guests divided themselves about equally between dancing and packing round the stand to listen to the bands, and if the excitement cannot be said to have equalled that seen at the South Britain Final at Hammersmith earlier in the month, at least the enthusiasm was greater than that found at any previous Midlands contest this season.

The early start necessary to enable the eleven bands to be accommodated in the comparatively short time caused a little awkwardness at the outset.

Owing to war work and the difficulties of war-time travelling, some of the bands which were drawn to play early were unable to arrive on time.

This not only delayed the commencement of the contest fifteen minutes, but necessitated a slight rearrangement of the playing order among the first five bands.

BAND DISQUALIFIED

But Arthur Kimbrell's good organisation soon straightened things out, and well before 9 o'clock the lost time had been caught up, and the programme thereafter ran to within a couple of minutes of schedule.

Judges for the occasion were ex-Joe Loss saxophonist Eddie Pratt, who for some while has been doubling band-leading and munition work at Coventry; well-known tenor sax man Don Barrigo, recently invalided out of the Army and now recording and broadcasting regularly with (among others) Frank Weir and Eric Winstone; and "Poggie" Pogson.

Their verdicts, announced by Edgar Jackson, were well received by the majority.

And so they should have been, for it was obvious that none of the other combinations had come within some distance of Billy Monk's Band, the Capitol Sextette of Cardiff, and Stan Fielding's Band, who secured respectively first, second and third places, and thus qualify for the "All-Britain" at Manchester on Sunday.

There was, however, a section of the audience which appeared strongly to favour Frank Proctor's Band, and it made itself heard by booing louder and louder as each succeeding announcement of the results failed to include mention of the combination.

Actually, the Proctor Band did not play up to form. The saxophone section was not always in tune and the solos mostly anything but good, so that the band was only able to tie for sixth place.

Something of a minor sensation was caused by the disqualification of Styx Wilkinson and his Band, of Sedgley (Worcs), due to there being a professional musician in the band.

In fairness it must be explained that neither the bandleader nor the musician himself realised that he was a professional. He had been on munitions for some time, and it was thought that this automatically reverted him to semi-pro status.

The Rule reads, however, that "musicians engaged in any Fighting or other National Service are considered as retaining the status they held immediately prior to joining such Service," and this unfortunate incident should be taken as yet another warning to bands to be sure to read the Rules carefully. Copies are sent to all bandleaders with their contest entry forms.

Incidentally, this disqualification has not seriously affected the band's fortunes, for it was unplaced, and so would not have qualified for the All-Britain anyway.

BANDLEADER Johnny Brown, who distinguished himself in "M.M." contests and later ran his own band at the Streatham Hill Locarno, has been out of the business for some months owing to illness. He is now recovered, and ready to take up the threads of the profession again.

O'NEILL SPENCER PASSES

ALL "M.M." fans will learn with regret of the death of veteran U.S. Negro drummer O'Neill Spencer. He has died in New York, at the age of 35, after two years of failing health.

Born in Ohio, he first started playing in Buffalo, and joined the Mills Blue Rhythm Band in 1931, first under Baron Lee and later under Lucky Millinder.

In 1936 he left to join John Kirby's Orchestra, and remained there up to his death.

He recorded with innumerable pick-up groups, including the Milt Herth Trio (with whom he also sang frequently), the Andrews Sisters, Sidney Bechet, Jimmy Noone, Johnny Dodds, Willie the Lion Smith, etc.

He also led his own Spencer Trio (with Billy Kyle and Buster Bailey) on several records which have been released on the Brunswick label over here.

Spencer was very highly regarded as an excellent all-round drummer.

Harry Leader Branches Out

LONDON Astoria and broadcasting bandleader Harry Leader is branching out and establishing his own executive office in Town.

Reason for the move is because Harry is undertaking a number of one-night stand, concert, and other "outside" engagements from time to time, and also because he is establishing a special arranging service which he hopes to build up into a big thing after the war.

The new Leader office is part of the suite occupied by Oscar Rabin (Rabin-Davis Productions, Ltd.) at 28-30, Gloucester Mansions, Cambridge Circus, Charing Cross Rd., W.C.2, and the Rabin office will handle all Harry Leader's outside business for him.

The arranging side, however, is entirely Harry's own "pigeon." He is running the service with his own organisation, and several members of his own band are established with him as staff arrangers.

These include Eric Siddons, Peter Gray and "Miff" King, who are also the trumpet, piano and trombone respectively in the Leader Band. Arrangements are already being carried out for the Leader outfit, the Rabin Band, and for several other star London orchestras.

Regal Ballroom Re-opens

AN excellent sign of the times in London's West End, has been the reopening of the Regal Ballroom, Marble Arch, where Harry Roy's Lyricals have again been installed to provide the music.

Return of the Lyricals has brought back also well-known bandleader, trumpet and vibraphone expert Jock Salisbury.

With Jock in his eight-piece band are included Harold Crown (drums); Johnny Tilt (piano); Ben Wood (bass); and Manny Prince, Tony Mervin and "Spike" Hornett (saxophones, etc.).

ROY CLARRY THEFT

HARRY ROY has had an unlucky break. He has just had his clarinet stolen—which makes the fifth instrument he has lost to thieves since the war.

It is a Selmer model, and can be easily identified, as it is one of the few clarinets in this country with gold-plated keys and a white plastic mouthpiece.

Will anyone who can give any information about it telephone the nearest police station immediately?

WELL-KNOWN London saxist Fred Cranstone, who used to have his own outfit at Covent Garden Opera House, and who was later a member of Howard Baker's saxophone section at Hammersmith Palais, has now joined up permanently with Lou Preager. He is playing baritone in the Preager six-piece sax section.

TWO GREAT WALTZES

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GREAT BLUES SINGER

EDGAR JACKSON'S Record Reviews

IDA COX AND HER ALL STAR BAND

***Hard Time Blues (Ida Cox) (Am. Okeh W26241).
 ***Take Him Off My Mind (Ida Cox) (Am. Okeh W26242).
 (Parlophone R2948—5s. 4d.)

Ida Cox (blues singer) with Edmond Hall (clart.); "Hot Lips" Page (tpt.); J. C. Higginbotham (tmb.); Fletcher Henderson (pno.); Charlie Christian (gtr.); Artie Bernstein (bass); Lionel Hampton (dms.). Recorded 1939.

To understand Ida Cox one has to understand the blues.

And when I say blues I don't mean Harry James's "Trumpet Blues," or even "Limehouse Blues."

I mean those often improvised and always highly characteristic songs which are one of the most revealing contributions to the whole history of Negro folk music—the songs through which the coloured women, with their rich, often brazen contralto voices, could move their audiences as few other audiences have ever been moved by any other form of music, except perhaps the spirituals to which the blues is so closely related.

For Ida Cox was in her day one of the great blues singers.

She may not have been a second Eva Taylor. She certainly wasn't a second Bessie Smith, or even a second Mamie Smith or a Sara Martin.

DEAD MUSIC

But she was the next best thing, in both authenticity and artistry.

She was at the height of her fame in the 1920's, when she was one of the many great coloured artists featured on American Paramount records.

She still tours America, appearing at the theatres which cater exclusively for the coloured folk.

But such theatres have diminished in both their number and prestige. Bessie Smith is dead; so are many of the other great blues singers.

Or, like Sara Martin and Virginia Liston, they have retired to the comparative obscurity of the churches where they now sing spirituals.

Real blues has become almost a dead music, forgotten by those who once were its greatest disciples, unknown almost to the younger generation.

All that is left of the blues to-day is what swing has allowed to remain—something smart, slick and insincere.

The exclusive Negro theatre has also almost disappeared, because it has become a "mixed" institution where white and coloured audiences rub shoulders and the coloured artistes

provide the sort of entertainment that will appeal mostly to the former in the hope that it may bring them screen and radio fame.

It is a sign of progress to be welcomed to the extent that it tends to lessen colour prejudice.

It is a pity to the extent that it is all too rapidly strangling a music that had all the naïve charm of something that was not only completely natural, but absolutely unique.

BREATH OF THE PAST

However, now and again a breath of the past flashes up as it has in these records.

They were made in 1939 as a result of the American Okeh Company remembering Ida Cox and being enlightened enough to unearth her from her comparative obscurity.

In them you will hear Ida singing with that low-pitched, powerful, almost brassy voice of hers real blues songs of her own composition—singing them in the way the blues was sung when blues meant unaffected abandon and not crocodile tears or cute licks for tricky trumpets.

Of the accompaniments I wish I could say as much. But the fact is they just miss it.

The only one who gets anywhere near down to earth and at the same time shows real artistry is Lips Page.

And even he sounds rather modern for Ida, who, if not the greatest ever, can at least claim to be vintage.

RABIN DRUM-DEP.

RABIN drum notability Bobby Richards was taken ill suddenly recently, and for the Band's series of one-night stand dates in the North last week (September 25-30), Carl Barriteau drum-man Jimmy Benson rushed up from London and stepped valiantly in to the breach. Jimmy's action undoubtedly saved the Rabin-Davis boys a terrible headache, and Oscar is very grateful to him, and to Carl Barriteau for sportingly releasing Jimmy during one of their slack weeks.

Bobby Richards is now fit again, and "tearing 'em up" at Golder's Green Hippodrome this current week with "Drummer Boy."

For the week commencing October 16, Oscar Rabin and his Band will be in Birmingham, and members of the Birmingham Branch of the Oscar Rabin Fan Club are arranging a bumper week in the Band's honour.

There will be a grand reunion dance on Monday, October 16, and a carnival dance on Thursday, October 19—both at the "Golden Eagle," Hill Street, from 7 till 10 p.m. The first function is free to members, with a few tickets for others at 3s. For the second function, admission is 2s. 6d. Oscar Rabin, Harry Davis, and the Band will be present. Further details from Secretary, Cyril Blackwell, at 46, Lozells Street, Birmingham 19.

"ALL-BRITAIN"

(continued from page 1)

4.—Frank Brindle and his Band (Nelson, Lancs).

5.—Fred Mirfield and his Garbage Men (East London).

6.—Derek Dunning's Swing Quartet (York).

7.—Saspa Sextette (Dartford, Kent).

8.—George Chambers and his Band (Manchester).

9.—George Kirchel and his Band (London), the title holders.

10.—Billy Monk's Band (Coventry).

Included in the Board of Adjudicators will be such notabilities as Ronnie Munro, until recently director of the B.B.C.'s Scottish Variety Orchestra and for years one of the country's finest bandleader-arrangers; George Elrick, whose band is too well known through its successful broadcasts for its leader to need any further introduction; and Ray Sonin, Editor of the MELODY MAKER.

An exhaustive canvass has revealed that there is no "favourite" for the championship.

Authorities say that so many of the bands are so close that it is virtually anybody's contest.

The one thing certain is that it will be a terrific fight, for the standard is higher this year than it has ever been and all the competitors will be striving their utmost. They know what it means to win an "All-Britain."



Before Major Glenn Miller's broadcast on the A.E.F. programme last Thursday, famous British bandleaders got together to pay tribute to him and his great Orchestra (see story on the front page). Above you see Major Glenn talking it over afterwards with Harry Roy (left) and Ray Sonin, Editor of the "M.M." Jack Hylton can be seen behind Harry.

GERALDO AND FRANK WEIR FOR JAMBOREE

THE splendid list of attractions for the 1944 Jazz Jamboree is completed this week by the announcement that two other nationally famous orchestras have signed up to appear at this big show of the year at the Stoll, Kingsway, on Sunday week, October 15.

These are Geraldo and his Orchestra; and Frank Weir and his full broadcasting band, an outfit which, with the addition of a string section, will be nearly 30 strong.

One final word about this year's Jamboree—all tickets are long since SOLD OUT, and it is quite useless to apply now.

In regard to the choice of compositions for the Jazz Jamboree Award, a very interesting afternoon was spent during the current week when Van Phillips, Joe Jeanette, Stanley Black, Harry Sarton, of the Decca Record Co., and other celebrities spent many

hours listening to the various compositions, and painstakingly selecting the meritorious ones.

This venture was made possible by the splendid co-operation of the boys in Geraldo's Band, who public-spiritedly gave up a large part of their day to play over the various arrangements and help the judges in their selections.

U.S. HIT PARADE

HERE 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 CBS network:—

1. AMOR, AMOR (2-2-1-43-2-3-6-5-7-7-8-9)
2. SWINGING ON A STAR (3-3-4-2-5-9-6-7-0-9)
3. I'LL BE SEEING YOU (1-1-2-1-1-1-1-1-2-2-3-5-7-7-5)
4. TIME WAITS FOR NO ONE (8-4-6-0-7-8-8-8)
5. I'LL GET BY (4-6-5-5-4-4-7-2-3-3-2-2-3-5-2-5-7-0-7)
6. LONG AGO AND FAR AWAY (5-5-3-3-2-3-1-1-1-1-1-1-3-3-8-7-9)
7. I'LL WALK ALONE (6)
8. IT COULD HAPPEN TO YOU (0-8-9)
9. IS YOU IS OR IS YOU AIN'T MY BABY?

Figures in parentheses indicate previous placings.

London Invalids

THE "M.M." is sorry to report the recent illness of two well-known London percussionists, Johnny Marks, of Phil Green's combo, and Johnny Wise, from the Tommy Rogan Band at the "400" Club.

Johnny Marks has suffered from internal trouble and has been a patient at the London Clinic. Johnny Wise has been away from the Club with severe nervous trouble.

We are very glad to report that both are on the way to recovery.

F. & D.'s BIG HITS!

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THE SAMSON AND HERCULES DANCE BAND GOSSIP

THERE was an amusing sequel to the tribute to Glenn Miller at the Queensberry Club, London, last Thursday (reported on the front page).

After noted British bandleaders had come on the stage to express their admiration of the man who led and played of the Major and his orchestra, Tommy Trinder decided that the occasion was too important, so he immediately set about organising a "jam session".

First a fric he had Jack Hylton sitting down at the piano, and borrowed violins for Maurice Winnick and George Melachrino and a clarinet for Harry Roy. Appointing Victor Silvester as leader, he then used all his wiles to persuade Gerardo to sing the vocal chorus, but in this ambitious suggestion he was not successful.

Well, in response to vigorous shouts from the audience the number selected for this epic combination was "Bless 'Em All" which was duly rendered.

The conducting of Victor Silvester kept it all in strict tempo—and we certainly needed a very strong arrangement to do justice to the instrumental genius of the combatants.

It was all going very well when it wasn't good music!

And speaking of arrangements reminds me that a few days before the occasion chronicled above, Mr. John Harding, Queensberry Club manager, announcing to a packed audience that these events were going to take place, said:

"I am sure to have a big party of British bandleaders here that night, so I have asked Major Glenn Miller to play some of his arrangements at dictation speed!"

It is not often that you start sifting British history in the course of writing about dance bands, but the following interesting bits and pieces about Alan Turing, a man who, when I was trying to find out a few details about the "Samson and Hercules" Ballroom, at "Tomland", an old-timer of the profession Jerry Hoy is at present leading the resident band.

To begin with, Jerry is playing in "Tomland". This, however, isn't as bad as it sounds, for "Tomland" is the name given to the precincts of Norwich Cathedral, in which stands the Samson and Hercules House, an historical mansion of the fourteenth or fifteenth century.

The name "Tomland" is derived from the pure Saxon word "Tomland", which means "a void or empty space", and this name was given to the void space between the Cathedral was built there in 1066.

In amidst all these glories of the past is fitted—into the machinery of the ultra-modern "Samson and Hercules" Ballroom, where Jerry is playing—ultra modern in design, but still commingled in the venerable Samson and Hercules House.

Coming now to a slightly later period in history, we are permitted to see a time-table of the stage coaches which ran from Norwich to London in the days of the "Great Eastern". These seem to compare very favourably with many of the trains which run in England.

Also, Jerry has a lot of work on his own, who used to be on tour with a band show not so long ago, will tell you a most interesting story.

I thought this little bit of history might interest some of our American friends. In the meanwhile, Jerry Hoy and the boys of his outfit are getting on extremely well with the American visitors, and nearly every evening Jerry has a few Americans from various bands in the States, sitting in with his combination.

Also, Jerry has a most appropriate—since an early ancestor of Abraham Lincoln, the great American President, left Norwich in 1805, after many vicissitudes, on the then barren and inhospitable shores of the New World.

Summing up "Tomland," Ballroom in particular, Jerry says: "I have played in it a real holiday from the headaches of theatrical work in the present difficult times."

concerts, they found themselves no exception to this general rule.

The week on the air went well, and the Sunday concert went well also, but then in the very last lap were, of their journeyings, Lou found himself on a "sticky wicket" when he and his men arrived at a prolific station to find mountains of difficulty over the carriages which were supposed to be reserved for them.

There were the carriages all right, with Reserved for Lou Praeger and his Logan. Now over here to enter the windows. Only trouble was that some official had forgotten to lock the doors, so that the suits were all taken when the boys arrived.

Coooped up in the guard's van—yes, it came down to this in the end, Lou and his lads tried to find some means of beguiling the time. The portable radio set was all very well for a while, and it expected there was the usual stock of risqué stories going the rounds, as is usual when musicians are thus amused.

During these amusements, the boys thought of a really good diversion, and scribbled on the side of the corridors to the carriages marked off for Lou Praeger and his band, they scribbled, and they scribbled, then meekly entered with their autographs.

"Can we have your autographs, please?" What the startled passengers thought, goodness knows; but at least one or two of them, rising to the occasion, scribbled on the side of the decipherable hieroglyphics, and sat back with self-satisfied expressions.

Well, the boys were not so lucky, his men got back from that journey covered in bumps and bruises—not from the attack of late passengers, but because they had had to see some all-in wrestling the night before, and beguiled the rest of the time in the guard's van by reading some of the latest turps, twists, clinches, and locks, to the great detrimment of their health, which is not used to such harsh treatment.

JUST back from a hectic nine days of entertaining troops in France—that first little band of the Blue Mariners," bringing back a thrilling story of a trek through Normandy that reads like a novel, and a most interesting cold recital of fact, and whose outstanding impression of the whole journey was one of work with a capital W.

Bass player Al Jennings told us that the boys, who had been waiting on the boat going out, played all through their rough-and-ready journeyings in liberated France, and that the portions of France, played on the boat all the way back again.

In unbroken and unbroken days they made more than a hundred separate appearances; and the boys thoroughly enjoyed their work, and are anxious to go back to make another tour to entertain in liberated Europe.

Also, Freddy Gardner wasn't very well before the tour and there were fears that he might not be able to make the trip, but fortunately he recovered in time. I have a stalwart throughout.

From the Drury Lane E.N.S.A. headquarters, I have a stalwart gone out also to carry on this fine work, but in this case the journeyings have not been made, but across the Channel to liberated France.

Well-remembered West End leader Stanley Barnett—once of London's Café Anglaise—for instance, has lately set off for the East with a production entitled "Café Cabaret". This production includes a band (led, of course, by himself) and has a musical instrumentation of three tenor sax, plus rhythm.

Also, I have the following well-known musicians: Teddy Wilson, Archie Bore, Ronald Cudgett and Jack Wright, with vocalist Jay Baird. Also off for the E.N.S.A. tour, or so back this time for a tour of Egypt, Palestine and the Middle East, David Bromberg, who has a most interesting combination which forms part of the E.N.S.A. production "Romance and Rhythm". I have a stalwart with his partner, publisher, Reg Morgan, that the fine comic, cheerfully Charlie Gately, who has a most interesting and entertaining the troops in newly liberated Brussels.

AN unfortunate little slip last week returned to me, leaving out a mere comma giving quite a wrong



Here is an action picture of Scottish lass who made good in America with her own band. She has been with the troops, she was caught by the camera while singing in the B.B.C.'s Variety Band-Box programme.

Impression regarding the provision of the music at London's Dolphin Square Restaurant.

In order to explain how such a thing could have happened, I must quote from last week's notes, and in particular from the little story which welcomed drummer Harry Landau back into the profession after his long illness.

The story explained that Harry Landau had played for Harry Roy, at the Dolphin Square Restaurant, and elsewhere. The accidental omission of the comma, however, gave the impression to one or two people that Harry Roy directed the band at Dolphin Square.

This, of course, is quite incorrect. Directing the Dolphin Square music, and looking as if he is going to establish one of the profession's records for long service, is the well-known virtuoso, and musical director, JOE ROSEN.

Joe has been leading at Dolphin Square for about seven years, except for one six months' period when he presented his outfit at Les Ambassadeurs Club Mayfair.

At Dolphin Square, besides maintaining a good standard of dance music, Joe fills in the first part of the evening creating a real Continental atmosphere with tangos, tango music, and a few selections, et al.

Joe's band includes that well-known pianist-accordionist, Lane Sylvester, who has been with him for 3 years. Since Harry Landau's illness, a very reliable percussionist in the person of Bill might have been filling in.

Well, that puts that right; and here's offering Joe Rosen very hearty congratulations on his long run, and wishing him another seven years' success at Dolphin Square.

LAST Sunday (1st), Stephenie Gray, who has been with me since the recording of "Variety Band-Box" at the Queensberry Club. He gave a fine exhibition of his vocal fidelities, so that I was particularly unfortunate that the announcer erroneously described him, before his appearance, as a pianist!

Of course, he does play piano—but that instrument is certainly not the one with which he is always associated.

Stephenie, who has been having a holiday through his father, but he has bought a house in Devon, but he is strangely reticent on this point—has been a trifle out of the limelight lately.

His return to Town is more than welcome, but he must be at the Queensberry and, later the same evening, at the Falcon Club, that he is playing the "Seduction" tune, and that his powers of sheer far-analysis are still at their peak.

ADVICE

IN these columns, over the past few weeks, we have chronicled the American "invasion" and have welcomed with open typewriters the prolific galaxy of star talent that has been crossing the Atlantic to bring the best in popular music to the ears of our people in Britain and on the Continent.

So this week I want you to meet the man who is entirely responsible for allowing you to hear these artists on the radio (that's when the B.B.C. prudently decides to lend them the air for a few minutes!).

He is a short, slim, fair-haired Southerner by the name of Colonel E. M. KIRBY, Chief of SHAEF Broadcasting Services, and one of the most charming men you could possibly wish to meet.

We who have been brought up with our own peculiarly British methods of going about things would be a little surprised that the man whom the Americans have placed in charge of their broadcasting is a man whose business happens to be radio!

He was head of the WSM Station at New York, Tennessee, and it was there, in 1934, that he discovered and gave the first break to a young local singer named FANNY ROSE SHORE.

Fanny was a great success and adopted as her signature tune the song "Dinah" Eddie Cantor heard her broadcasting from this station, and made her an offer to come into his own weekly programme as a result of which she rapidly climbed the ladder to fame, on the topmost rung of which she is securely perched to-day.

But "Fanny Rose" is a bit of an encumbrance for any girl, so they changed her name to DINAH SHORE, which better name than that of her signature tune?

It is that ladies and gentlemen, is the true story of how DINAH SHORE rose to fame, and, if you could have seen her greeting Colonel Kirby at the top of the powerful National Association of Broadcasters, and throwing her arms round his neck, you would know that she is eternally grateful to him for all he did for her!

BIG U.S. JOB

When the Colonel went into the Army he gave up one of the most important radio jobs in the States—that of Public Relations Director to the powerful National Association of Broadcasters. He was the link between radio and the public, and his wide experience of the business in this respect has been brought to bear with great success on the intricate matter of providing radio entertainment for the Allied troops under SHAEF.

It was he who inaugurated the "Command Performance Series," and he is the presiding genius behind the A.E.F. Programme—a wavelength that has long ago ousted all other series from the hearts of our readers are concerned who are lucky enough to be able to pick it up.

While he is far too much of a gentleman ever to make any comments on such a peculiar organization as the B.B.C., it needs no stretch of imagination on the part of our readers to realise what he must feel when he hears that Charlie Miller's music, for one, is regarded as "not suitable for the British public."

Ever since the B.B.C. has become used to the B.B.C. and the fact that it is conspicuously out of touch with what its listeners want, he is only apologetic to our American friends.

DINAH'S REVOLVER

Colonel Kirby's duties call for him to be on the move with the stars and fix up their broadcasts, and he told me some most interesting stories about them. I wish you would be so good as to tell yourself: "The incidents that come to life when he describes them, but I'll do my humble best." I have a feeling that he has been with Dinah Shore, for instance, General Patton was so impressed by the grand work that he says that he would like to give her some

THE U.S. "RADIO SHOW"

by RAY SONIN

souvenir of her visit, and asked her to suggest something.

She demurred, but when he persisted, she said she heard that the Germans were using an interesting new lighter revolver, and, as her husband (George Montgomery, the film star) collected weapons, she thought she might like her to take one home to him.

"That was that. She left the front-line and went to Paris, preparatory to returning to England."

"You told me one day thundered a travel-stained despatch-rider. He had ridden a couple of hundred miles, and he brought her a parcel, pressing it into her hands with the remark 'With the compliments of General Patton.'"

"Inside was a German Luger. The Americans had captured it specially for her."

"Then there's another story about Dinah Shore. She was in her little changing-tenk after giving a show to thousands of troops when she heard a madly driven jeep roll up and stop. Then she heard a disgusted American voice say, 'Well, the party's over. And we've driven fifty miles to hear this Shore dame.'"

"Dinah popped her head out of her tent."

"Wait till I've changed, fellers," she called, and I'll come out and give you some of my ammunition."

She was as good as her word. She came out climbed on to the jeep and sang to the boys for forty minutes....

BING AND THE SENTRY

Another story concerns **BING CROSBY**. When he came to London the Colonel asked him where he would like to go, and Bing said he had always had an ambition to see Buckingham Palace.

So off they went, and Bing got out of the car, sucking the end of his pipe, looked up at the venerable pile.

Outside the Palace the sentries were standing stilly at attention in their boxes, for it was a wet, miserable day.

One sentry spotted him. Not a muscle did he wince. The figure moved, but a rosy blush spread up from his collar and suffused his countenance. And, as Bing caught his eye, the soldier winked—twice so slightly, but it was a wink of welcome.

Then the sentry came out of his box. Here was his chance to show the great Bing Crosby the kind of a soldier he was. He marched stiffly along his beat, did his high-stepping about-turns, went through all the intricate manoeuvres of sentry-ship, and, as the number came out of his box, and they went through their paces while Bing Crosby watched.

Then the little act was over. The sentry retreated into his box. He looked at Crosby. His eyebrows went up as low as they could go.

"Bing smiled. "Thanks, fellers," he said, and got back into the car and was driven away.

DRAMA—AND GLENN MILLER

I have hit till last the peak story in Colonel Kirby's reminiscences. It was told by Major **GLENN MILLER** in his presence, and the number came out of his box, and they went through their paces while Bing Crosby watched.

Then the little act was over. The sentry retreated into his box. He looked at Crosby. His eyebrows went up as low as they could go.

"Bing smiled. "Thanks, fellers," he said, and got back into the car and was driven away.

they surprised the three Germans sitting down at a meal, and with the rifles wobbling in their hands and barely able to stand upright, they tried to hold up the Huns.

They would have been overpowered in a minute, but one of the Germans had been fiddling with the radio, and, in that advantageous moment of initial surprise, the set began to function.

And there, in that tense moment in a little farmhouse on the borders of Germany, with the lives of two Americans in dire jeopardy, over the radio came the strains of Major Glenn Miller and his Orchestra playing their signature tune, "Moonlight Serenade."

"It was like a message from home to us," the American told Miller. "It was as if we suddenly realised you guys were rooting for us and, in your own way, giving us strength. We squared our shoulders—we found strength."

What happened after that is one of the stories that has to be left untold, after the war, but suffice it to say that the Germans gave no further trouble, and the Americans got safely to friendly country and finally to England.

ANOTHER RADIO ACE

In the photograph on this page that shows Colonel Kirby with Dinah Shore there is another prominent radio figure whom you ought to know.

He is 36-year-old Sgt. **VICK MANN**, member of the American Forces Network, and, like the Colonel, a square peg in a square hole.

Vick's background is that he was the son of a famous vaudeville actor, Eddie Cantor. Kate Smith, Fred Allen and Ginny Simms' radio programmes in the States, and also produced "Command Performance," before going into the Army. That's enough recognition for anybody, to our way of thinking....

SCOTCH NOTES

By Hugh Hinselwood

It is a real pleasure to meet these American radio acts. Colonel Kirby is unquestionably a very important man in the Allied radio world of things. Yet he is approachable, modest, helpful and full of a personal charm that really gets you.

To meet him is a real pleasure, and gives you a chance to have the opportunity of specialising the sterling work he is doing over here—work which has won him the Prince of Wales Prize if the B.B.C. was co-operative as he is.

EDINBURGH

—For many years the name of George Adams has been associated with the music at what is now the Prince of Wales Ballroom, but which old-timers remember as the Havana Club.

George Adams, a real "brick-in-the-wall," George is leaving to go down South, the band at the ballroom being taken over by Jimmy Rapp, who is now coming to Glasgow.

Jim Walker, trumpet and tenor respectively, while vocals will be supplied by first lady, Miss Jeanie Holton, the organist who looks after the other band at the Palais, has now been regular Sunday date at the other hall, and he is featured at the organ here in the series of Corporation Variations for the Forces.

ROTHSCHILD, who is intervening between Arthur Wallwork's departure and Dick Denny's taking over at the Pavilion was filled in by Dick presented by Louis Freeman and led by Alf Johnstone, who used to be at the piano chair in the line-up was taken by well-known Billy Mason, organist, who is for some time among his sin flocks. Dick Denny line-up will be given later.

CHANGE OF BANDS AT SHERRY'S

INTERESTING changes take place in the band pool at popular Sherry's, Brighton, on Saturday (October 7), when Al Field takes over the leadership of the larger band in place of Ann Shar.

Al is using his present popular Swingette and augmenting it to eight. Two new players are being introduced. They are Tom Grady (of Glasgow), and Johnny Nichols, Tom Grady and Len Rattenbury (well known in Bradford) bass.

A new and novel feature at Sherry's very shortly will be the installation of a novachord into Al Field's band. Complete personnel of Al's outfit now, besides himself, include, is Johnny Nichols (saxes, etc.); Gus Hoerner (trumpet); Bert Stone (piano); Ben Bloom (drums); and Len Rattenbury (bass).

An interesting newcomer to Sherry's takes over to play opposite Al Field when pianist-accompanist, Wal Rogers brings in his own quintette.

Wal has been with Joe Kaye's Band busy seasons at the Playhouse, Box at the Norfolk Hotel for the past six months. He is presenting a very original combination with accordion, two tenor saxes, piano, bass and drums.

With Wal leading on piano and accordion, outfit includes Madyn Powell (trumpet); Reg Dyson (tenor and clarinet); Manny Spiers (piano and accordion); and Fred Butchers (drums).

In the meanwhile, Ann Shar takes over at the Dome, Brighton, where popular Alan Green remains as the comper and expert master of ceremonies.

NORTHERN NEWS NOTES

by JERRY DAWSON

TO lose four out of the five members of one's brass section plumb in the middle of one of the busiest summer seasons on record, and at the same time to have two members of the rhythm section—bass and drums—off duty with sickness, is certainly not my idea of a joke, yet this is exactly what happened to maestro Joe Kirkham at Blackpool Tower some weeks ago.

That "Smiling Joe" was able to overcome these outwardly insurmountable obstacles is a tribute to his own ability, added to the assistance given to him by his musical adviser, Frank Jepson, who proved most helpful.

The whole business was complicated by the fact that, in addition to playing for dancing, the band accompanies nightly the 50-minute Juvenile Ballet, with an elaborate score that needs long and painstaking rehearsal.

It does great credit to the newcomers that they were able to handle this without Joe Public noticing that anything was amiss, and they have now settled into their places in the band to the entire satisfaction of all.

Bassist and drummer are now back in harness, and the full line-up of the band is Jimmy Messias and Cyril Roberts (pianos); Bill Breakell (bass); Harry Hughes (drums); Bill Baron, Harry Bush and Stan Parker (trumpets); Tom Hicking and Jack Tilney (trbs.); Frank Dowe and Tommy Ashton (altos); Harry Green and Harold Southill (tenors), plus vocalist Joan Miller.

Bill Baron came to Blackpool from Eddie McCarry's Band, Harry Bush is a 16-year-old from Sheffield, Stan Parker from Jerry Hoyle's Band, and Tommy Hicking who Jack Cannon and Freddie Platt.

CONGRATULATIONS TO L.A.C. FRANK COCKING

Further news to hand from the Middle East from Cpl. Eric George, of R.A.F. Welfare H.Q., who modestly resents my reference to him—in a recent issue of "mother" to the R.A.F. No. 1 Command Dance Orchestra.

Says it just happened that the department he works in controls all the R.A.F. bands out there, and there are others to whom credit should be given.

He also gives me the exciting news that at last the B.B.C. have recorded the No. 1 band for re-broadcasting in this country, which session included leader Frank Cordell's own composition "Concerto for Bob," specially written for the band's lead alto-clarinet Bob Layzell.

Readers who know I have written about the activities of this band, which is most popular with the lads out East, and I for one will look forward to hearing the band on the air over here—I hope I am not disappointed.

I do hope also that the B.B.C. give us all fair warning if and when the expected broadcast, takes place.

CONGRATULATIONS TO L.A.C. FRANK COCKING

Congratulations to L.A.C. Frank Cocking, whose wife recently presented him with a fine baby boy, and whose R.A.F. "Futurists" band is now nine strong.

Nice work's, Frankie!

Some weeks ago a couple of correspondents called my attention to George BaiWa and his Band at the Dundee Ballroom, Belfast. Since I mentioned the band in this column I have received several letters from various groups in this country, who have written to the Dundee Press asking me to heartily endorse all that was said about George and the boys.

The latest comes from four lads aboard H.M.S. "Black Prince" who claim that the band is the equal of lots of bands they heard in England.

Which I don't doubt for one minute.

NEW RESIDENT AT THE MUSIC SALON AT WAKEFIELD

Now resident at the Music Salon at Wakefield, Yorks, those who are likely to see me in the first year of the boys under the management of Dick O'Connell are more than pleased at the business they are pulling in and plan to hold a Gala Night on December 1 to celebrate their first anniversary.

The line-up includes Tom Mills (alto and fiddle); Horace Dixon (tenor, clarinet); Jack Hughes (trumpet); Roland Thorpe (piano); and Trevor Cook (drums). These last three moving over en bloc from Roland Roy's Aristocrats at the Middleton Arms Ballroom, Leeds.

The boys, particularly some of the lads, are in their good wishes to Stan Jackson (now in the Services), whose band was often featured at the Music Salon in peace time.



Colonel Ed Kirby (right), whom we tell you all about in the adjoining columns, photographed with Dinah Shore and Sergeant Vick Knight. This pic. was shot at the historic H.M.V. recording session in London when Dinah sang with Glenn Miller's Ork.

