

THE MYSTERY OF GLENN MILLER



MAJOR GLENN MILLER

Melody Maker

3d INCORPORATING "RHYTHM"

WEEK ENDING JANUARY 6, 1945

LOU PREAGER COLLAPSES AFTER LAUNCHING NEW WEST END THEATRE-NITERIE

AS we close for press, we learn that popular bandleader Lou Preager has been taken to the London Clinic, following a complete nervous breakdown.

His illness comes at an unfortunate time, for he had just musically launched the highly unusual experiment on Boxing Day of reopening a long-closed West End theatre as London's latest bottle-party.

Venue is the old Royalty Theatre in Dean St., Soho, which has been closed for seven years. Now the interior of this historic place of entertainment, which must be mellowed by the ghosts of famous stage figures of the past, has been very ingeniously and most attractively converted into a smart night club, and Lou Preager presents, and at times has been presiding over with his baton, the lively seven-piece dance band installed.

Conversion of the theatre into the "Royalty" niterie has been carried out by covering-in the gallery and circle, making the dance floor amid the stalls, and housing the band in the front part of the stage, the back part being curtained off.

Effect is extremely novel, apart from the obvious drawback that the band, being separated from the dance floor by the width of the former orchestra pit, seems too far from the dancers to produce that atmosphere of intimacy usual in night resorts.

STYLISH MUSIC

However, any such small drawbacks are nullified by the liveliness of the band. Presided over, at such times as Lou Preager is absent, by Hammersmith clarinet stalwart and stylist Jack Carter, and containing several more of the Hammersmith boys, the outfit goes in for a very bright and modern style.

Jack Carter's first-class clarinet playing is supported by Harry Finch (trumpet), Dennis Cracknell (tenor sax), Don Pearsall (alto sax), Charles Shepherd (piano), Dave Clifford (drums), and Keith Lewis (bass).

Featured vocalist with the outfit is broadcasting and Hammersmith favourite Edna Kaye.

Sharing the honours at the "Royalty" are the seven-piece rumba band of piano-vocal notability Stanley Carter. Coming along from the Slavia Club to the "Royalty" in the late evenings, this outfit plays some lively sessions, and succeeds in imparting a tremendous amount of atmosphere.

Lou Preager returned home in the early morning of January 2, following a hectic day of rehearsal and broadcasting, succeeded by an appearance at the new niterie. He had been ill for days, and had had a doctor almost constantly at his side during the hectic day's work on Monday. On reaching home he collapsed completely, and on the doctor being called to the house, was ordered straight to hospital.

In addition to nervous exhaustion, Lou is suffering from severe internal trouble. He has been ordered several weeks of complete rest.

All our readers will wish him a speedy return to good health.

THERE IS STILL NO NEWS OF MAJOR GLENN MILLER, WHO, AS WE ANNOUNCED IN LAST WEEK'S ISSUE, DISAPPEARED WHILE ON HIS WAY TO PARIS BY AIR ON DECEMBER 15, AND HAS BEEN OFFICIALLY REPORTED MISSING.

Dance music circles all over the world have been buzzing with conjecture, and his legion of friends and admirers hope that, even at this eleventh hour, good news will come through of his whereabouts.

We are officially informed, however, that there is still a complete lack of any information that could in any way cast daylight upon the mysterious fate of Major Miller, whose disappearance on this comparatively short flight across the Channel is one of the strangest occurrences that the Melody Maker has ever had to report.

Before Major Miller's Band left for France it pre-recorded material for six weeks of broadcasting, under the Major's baton. This is being heard on the A.E.F. Programme according to schedule.

At the moment the band is continuing its concerts to the Allied troops on the Continent under the leadership of ace-arranger Sergeant Jerry Gray, and there is a possibility that the band may be brought back to England to record further programmes for the air before going on a tour of France again.

Whether the band will return to America or continue under its present leadership in the European sphere of operations has not at the moment been decided.

Name Band

DEREK HAWKINS TURNS PRO Policy at H'smith

TO inaugurate the New Year, Hammersmith Polals has embarked on a "big band" policy, which has commenced this current week by the introduction of Harry Parry and his Radio Sextet, who were heard broadcasting from the Palais-together with Lou Preager and his Band, and a cabaret which included the one and only Anne Shelton, with Pat Dodd at the piano—on January 1.

The policy will continue next week with the introduction of Phil Green and his Band; and the week after—commencing Monday (15th)—Felix Mendelssohn and his Hawaiian Dance Orchestra will be the Palais' guest stars.

All these bands will be playing the full week, at all sessions, and there will thus be three bands regularly playing at the Palais during these guest appearances, since Lou Preager and his Band, and Sid Simone's Dance Band, will also officiate.

M.D. Lou Preager, in conjunction with the management, fixed the above functions, and others are on the way.

DEREK HAWKINS TURNS PRO

DEREK HAWKINS, probably the best-known British semi-pro, instrumentalist, has turned professional.

He came into the limelight with a bang in May, 1942, when his own five-piece Swingette won the "M.M." All-Surrey Championship at Wimbledon.

Among the Judges on that occasion was trombone-ace Ted Heath, who was so amazed by the genius of this 23-year-old alto and clarinet player that he brought him to the attention of Gerardo, who at once had him featured as a solo attraction in a big swing concert at the Stoll Theatre, London, later in the same month.

Derek's brilliant playing was a sensation, and since that time he has been inundated with offers by all the best-known London leaders to join their bands.

A young man of great principles, far more concerned with enjoying the music he plays than making money out of it, he resisted these offers, and has continued his South London semi-pro work, occasionally doing a job for Ted Heath, Nat Allen and Frank Weir.

ORIGINAL JAZZMAN

Recently he was with the Vic Lewis-Jack Parnell Jazzmen, and was one of the original members of this outfit.

Now he has decided to take advantage of the interesting work that is piling up for him. Last Monday he stepped in at a moment's notice to take over the alto chair in Harry Parry's Sextette for their New Year broadcast from the Hammersmith Palais, and he is now getting ready to take up the jobs that he has been offered in London.

We are always glad to give a send-off to a deserving musician, so leaders interested in this news should contact Derek at Shepherd's Bush 2971.

Miff Ferrie Robbed

DURING the early evening of Friday, December 29, thieves broke into Miff Ferrie's flat and turned the place inside out, making off with Miff's trombone as well as a great deal of other valuable property. The stolen instrument is an Olds trombone, lightweight model with small-medium bore, in gold lacquer finish. It has a special case edged with brass, with red plush interior.

Any reader having information about such an instrument is asked to communicate with the local police or with Miff Ferrie.

BARRITEAU SEASON AT SOTON

CARL BARRITEAU and his Band, who have been enjoying a very long spell of touring with Variety and one-night stands, have now gone into one month's resident engagement at the Court Royal Hotel, Southampton, where they commenced on January 1.

For this, his first resident engagement playing for dancing in a long while, Carl Barriteau is using his full-sized stage combination.

On January 9, the clarinet maestro comes to the microphone as a solo artist in the "Workers' Playtime" programme.

A new tenorman who has already gained many supporters among the discriminating has joined Carl Barriteau in the person of Chris Curtis, who comes to the band fresh from an eighteen months' season with Lew Stone.

A stylish player, Chris, who has already been acclaimed by the London swing world, should not be in the sort of surroundings that suit him down to the ground.

Little Leader for Harry

THE profession will hasten to join us in congratulating London Astoria maestro Harry Leader, whose New Year "gift" took the form of a baby son.

Both Mrs. Leader and the embryo baton-wielder are doing well, and the nearest addition to the Leaders is to be named Andrew.

CHAPPELL'S *****
 * COME OUT COME OUT *
 * WHEREVER YOU ARE *
 * and *
 * As Long As There's Music *
 * Both from the RKO Radio Picture "STEP LIVELY" *
 * WHERE THE *
 * BLUE BEGINS *
 * AND *
 * MY WISH *
 * Both from George Black's London Hippodrome Production "JENNY JONES" *

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CALL SHEET

(Week commencing Jan. 8)

Carl BARRITEAU and Band,
Court Royal Hotel, Southampton.
Billy COTTON and Band,
Hippodrome, Birmingham.
George ELRICK and Band,
Neale's Ballroom, Coventry.
Gloria GAYE and Band,
Grand Opera House, Glasgow.
Phil GREEN'S Drieland Band,
Palais de Danse, Hammersmith.
Henry HALL and Band,
E.N.S.A.
Leslie ("Jiver") HUTCHINSON and
his All-Coloured Band,
One-night Stands, Midlands.
Joe LOSS and Band,
Green's Playhouse, Glasgow.
Harry PARRY and Sextette,
One-night Stands.
Oscar RABIN and Band,
Plaza, Derby.
TROISE and his Mandoliers,
E.N.S.A.

F/O ARTHUR EVERETT IS MISSING

YET another blow has befallen Stan Atkinson and his Band, well-known broadcasting bunch who are setting up records at the Embassy Ballroom, Welling, Kent.
During the last two years no fewer than three of his musicians have died—these being Jack May (trombone), Les Mizzen (tenor), and Dave Westfield (piano).

Now it is our duty to report yet another sad event, for Flying-Officer Arthur Everett, who was lead alto with Stan for many years right back to the days when the outfit was first formed as a semi-pro. unit, was reported missing on Christmas Eve.

Arthur Everett is 32 years of age, and was awarded the D.F.M. last March, when he was a flight-engineer, for his skill and courage on operations. He finished his quota of operations over enemy territory, but volunteered to carry on as a Pathfinder.

12.—Greenford. John Evans makes welcome return to club reel on Jan. 5 at Co-op. Hall. Usual J.S. Committee for 1945 will shortly be announced.

22.—Nottingham. On Jan. 7, committee will review 1944 issues, and on Jan. 14 there will be the usual reel. J.S. Club meets Roscoe's School of Dancing, Bridesmith Gate, Nottingham, every Sunday, 7 p.m.

30.—Blackpool. Club now meeting again on Thursdays, 7.30 p.m. Future programmes include "Jelly Roll" Morton, J. C. Higginbotham, Desert Island Discs, and a competition.

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TERNENT'S MIDDLE EAST TOUR SWITCHED TO CONTINENT

PROBABLY BY THE TIME THESE WORDS APPEAR IN PRINT, BILLY TERNENT AND HIS ORCHESTRA WILL BE ON THE CONTINENT ENTERTAINING THE ALLIED TROOPS THERE UNDER THE AUSPICES OF E.N.S.A.

This is a sudden and surprise switch from the arrangements—already reported in the "Melody Maker"—by which Billy and his boys were to tour the Middle East, and the story behind the change of destination is a particularly interesting one.
When the Middle East project was mooted, Billy and the members of his band undertook the usual medical examinations, and all came through with flying colours—except leader Billy, who was turned down owing to the severe internal trouble from which he has suffered for many years.

Nothing daunted, Billy arranged to go on his own responsibility, but had to produce a certificate from his own doctor to this effect. His private doctor, however, also refused to give his approval to what, for a man in Billy TERNENT'S state of health, is such a grave undertaking.

Appeals to E.N.S.A. were fruitless. The doctors were adamant, and went so far as to mark Billy "Progress Card"—"Home Service Only."

But entertaining the troops only in England was not good enough for tough Novocastrian Billy. He had to be contracted to go out of the country, and he was going through with it. Accordingly, he pulled all the strings he knew and argued and pleaded with the officials until finally he persuaded them to allow him to go to the Continent.

His disappointment at not being allowed to travel to the Middle East has been to a certain extent compensated by the fact that he can go to the Continent, and no one will fail to admire his pluck in getting his own way against the doctors.

Billy's full band will be making the trip, with a Scottish newcomer in the person of Glaswegian pianist Eric Spencer, who used to be with Alec Freer. Swing-singer Molly O'Connor has also joined the band for the tour.

BOMB NARROW ESCAPE

Incidentally, during a recent date in Southern England, a V-bomb came down a hundred yards away from the theatre in which Billy TERNENT and his Band were appearing.

The explosion occurred right in the middle of their act, and rocked the building and brought plaster and dust hurtling down everywhere. Ruth Howard was just in the middle of a quiet vocal-chorus of "Long Ago and Far Away", and only pausing for a split second to steady herself after the bang, she calmly finished the number and received a well-deserved ovation from the audience.

The band finished its act, and it says much for the sangfroid of the British public that less than a handful of the audience left the building.

74.—Cardiff. Retls. for January include: 2nd. rct., "Chicago," by Stewart Williams; 9th, "Tenor Sax in Jazz," by R. Dyer; 16th, "Duke's Mixture," by Van Lewis; 23rd, "The Real Jazz," by Don Kesham; and 30th, "Rhythm," by Terry Dike. All comms. to Stewart Williams; 2, Caerul Park Crescent, Cardiff.

SCOTTISH NOTES

By Hugh Hinselwood

RONNIE MUNRO'S first appearance in Glasgow since he resigned his B.B.C. appointment found him not only doing a week at the Empire, but dipping for the absent Joe Loss at Green's.

This hurriedly arranged date solved the problem caused by Joe's delayed return from his West Front tour.

Ronnie had old favourite Ann Rich singing with him, also Margaret Mackay and Chick Randall.

Broadcasts for "Sunday Serenade" and "Music While You Work" also dispelled the illusion that provincial dates are rest-cures.

BARROWLAND BIRTHDAY

Ten years ago on December 24 Barrowland Ballroom, Glasgow, opened its doors for the first time, the record since that being one of continued expansion and expansion. Sam McIver the proprietor, has plans for still further ambitious improvements after the war.

The "Birth Day" was celebrated by a staff and band get-together, which took place after the Sunday cafe show, the doings finishing around 3 a.m., with everybody happy.

After a long spell in Glasgow, gigging and working with "old man" Neil John McCormack has hit the touring trail again, joining up with George Elrick. John was last with Carl Barriteau, and he came home by reason of a "first-edition" to the family.

Jimmy Coupar, Glasgow trumpet, has just joined up with the resident band at Green's, Jimmy having returned home from the disbanded Lew Stone outfit.

Eric Spencer (piano) has signed up with Billy TERNENT, thus joining old pal drummer Harold Schofield, both of them being in Alec Freer's pre-war Plaza band. Eric has been playing mostly at Scots B.B.C. headquarters since the war.

Smash-and-crabbers made an unsuccessful attempt at Neil McCormack's new shop the other night.

The technique this time, in case anyone is interested, was the preliminary smashing of a side-wire with the insertion of a long wire with a hook on the end. They were disturbed, taking nothing and leaving their hook.

So lucky was drummer Don McDonald, whose ground-floor house was also raided. This time private enterprise got away with Don's trumpet, which he has been studying, also his kid's money-box. Quite a few household articles were left lying neatly tied up in a sheet.

GERALDO AT STOKES

GERALDO and his full orchestra and complete array of broad-casting vocalists will make one of their rare appearances outside London when on Tuesday next week (January 9) they will play for a special date at the King's Hall, Stoke-on-Trent.

The call, which will be from 7.30 to midnight, is being presented by well-known Midlands entertainments promoter Arthur Kimbrell. Tickets are 6s. 6d. in advance of 7a. at the doors on night. Reduced prices for Forces in uniform.

Arthur Kimbrell is also the promoter of a special New Year Ball tomorrow, Friday, January 5, at the St. George's Hall, Hinckley.

It is in aid of Leicestershire and Rutland Institute for the Blind, and Oscar Rabin and his Band have been specially engaged for the occasion.

Midway R.C.—Last meeting of 1944 was attended by an enthusiastic crowd. Guest star of the evening was Frankie Brindle, playing alto and clar., accompanied by group of our own boys, including four rhythm and trumpet. Guest artist for next meeting (7th) will be famous recd star Derek Hawkins.

AIR SCHEME WILL BRING BANDS TO "FORGOTTEN MEN"

A QUITE revolutionary step that will make a vast amount of difference to the provision of much-needed entertainment to Allied Forces in India, Burma, and the rest of the difficult-to-reach South-East Asia Command, is the institution of the Air Priority Scheme, by means of which entertainers are now able to travel to these distant and entertainment-starved battle-fronts in a fraction of the time previously taken for the trip.

The first E.N.S.A. band show to travel out to S.E.A.C. under the new scheme will be embarking very shortly. Musical side of the show is a trio consisting of trumpet, piano, and drums.

Trumpet-man is none other than Larry Lane, well known from his previous associations with Syd Lipton, Billy Cotton, Geraldo, etc., and a player who, besides his dance work is said to possess a repertoire of over eighty solos.

Eddie Humphreys is the pianist; and Johnny Hall is on drums.

There are also with the party two dancing girls, comedians, etc. To the boys and girls goes the honour of inaugurating this system of air-travel, which it is hoped will accelerate into a flood the tiny trickle of entertainment which hitherto is all that has reached our Forces in the Asia battle-fronts, and about which questions have been asked in Parliament.

The Prime Minister's promise in the House that more bands are on their way overseas to the "forgotten men" is now certain of fulfilment, thanks to the air-scheme.

SKYROCKETS' AIR-WEEK

DISCRIMINATING radio fans all over the country are looking forward to some first-class programmes of dance music next week (commencing Monday, January 8) with the popular R.A.F. "Skyrockets" will be heard as the B.B.C. "Band of the Week."

Corporal Paul Fenouillet and his lads will all be enjoying their regular Service leave, and, instead of taking a rest, will be throwing themselves heart and soul into the task of putting over the kind of programmes to please the enormous number of supporters which their fine and modernistic playing has gained them everywhere.

After finishing their full week at the B.B.C., the "Skyrockets" have two more airings to follow immediately on January 14, when they will broadcast to America; and on January 15, when they are in the "Break for Music" programme.

Incidentally, this airing will be followed, the same day, by a recording session at the Parlophone Studios, when some more of their modernistic waxings will be cut, with Benny Lee as the vocalist.

For the week at the B.B.C. a number of changes and additions will be made to the "Skyrockets'" personnel.

Full band which listeners will hear over the air is as follows: Cpl. Paul Fenouillet (conductor-trombone); Harry Roche and Joe Cordell (trumpets); Chick L. Smith, Les Lambert and Ted Allaby (trumpets); Issy Duman, Bill Appa, Aubrey Franks, Basil Skinner and Cliff Townshend (reeds); Jack Parnell (drums); Joe Young (guitar); Jack Reid (bass); and Pat Dodd (piano).

Vocalists will be Denny Dennis and Sergeant Leslie Douglas.

Arrangements played during the week of broadcasting will include works by Paul Fenouillet, George Evans, Woolf Phillips, Jack Penn, Alan Bristow and Harry Gold.

BACK home after four years with the Army in India, well-known Derby leader Wylie Pryce has lost no time in getting back into harness, and is rapidly picking up the threads of the splendid connection he left upon going into the resident job at the Nottingham Palais, a berth he held prior to enlistment.

WE SAID IT FIRST..

by "DETECTOR"

HAVE you ever noticed how some people will suddenly hit on an idea that everyone else has been yelling his head off about for years, and then bring it out with a naive innocence as though it were a completely new notion?

In last Tuesday's "Daily Mirror," Bernard Buckham "discovered" the song-plugging racket. In last Sunday's "Pictorial" St. John Cooper, offering the B.B.C. some New Year resolutions, suggested that dance-band announcers should "stop the maddening habit of trying to be funny announcing dance tunes."

Both these matters have been MELODY MAKER hardy perennials for at least as long as I can remember, and if we haven't dealt with them lately it is simply because we have given up all hope that the B.B.C. will ever be capable of doing anything about them.

But as the subject of dance-band compering has been brought up again, it seems a not inappropriate moment for me to say that lately it has been, if possible, worse than ever.

COMPERING

Whether it is the scripts or the way they are put over that is worse I don't know. Both are bad.

And it isn't only the staff announcers who get one's goat. Often celebrities, who, by repute, ought to be able to do the job well, make the biggest hash of it.

Take, for instance, Jack Buchanan in "All Join In" last Sunday. I don't think I have ever heard such a windy blurb so fatuously spoken, even from the B.B.C.

The question is, of course, what makes a good comper?

Many of you will doubtless reply: "A good script read by someone who can not only speak well, but who understands and is in sympathy with the subject."

Well, I'm not so sure that you will be right. I'm not so sure that it requires anything like so much. I was until the other night, but since then...

It happened like this:— After the B.B.C. had closed down I thought I'd go knob-twiddling just to see what, if anything, was happening. Passing through the usual space

of rhetoric in foreign languages of which I couldn't (probably fortunately) understand a word, I came upon what appeared to be a programme of mixed dance records.

Deciding to give it a trial for a few moments, I was shot all of a doodah by the announcer.

She said no more than a few words about each tune. "I think someone has been creating a little in the next number, because 'You Took Advantage of Me,' was typical of the sort of announcements she made.

But, boy, what a voice! The most captivating and seductive I've ever heard. Outwardly the young lady (and how perfectly she speaks English) was as simple and demure as any schoolgirl, but behind her reserve vibrated everything that ever gave a voice "I."

Except that the time was about 12.30 a.m. and the wavelength just above 400 metres. I can tell you nothing about the station.

It may have been one taken over by us or the Americans on the Continent, or it may have been a Hun.

No identification was made, and immediately the records were over they started off on their foreign-language public again.

But one thing I can tell you is that that girl announcer has everything. It wasn't what she said, it was just the way she said it.

TEN-SHILLING PRIZE

Which seems to prove that it doesn't much matter what you say (as long as you don't open your big mouth long enough to put your foot in it) so long as you've got a way of saying it.

I commend that girl to the attention of all B.B.C. female staff who may ever have to comper dance-band programmes. It would pay them handsomely to sit up for a night or two and try to find her again. I've tried, but without success so far.

Now perhaps some of you girls will try to find her male equivalent. If you do, write and tell me. In fact, write and tell me anyway who you think is the best male dance-band comper you have ever heard, and why.

Ten shillings for the best post-card of not more than 100 words to reach me at the "M.M." 93, Long Acre, London, W.C.2, by first post Wednesday, January 17, next.

There is split equally between David Miller and Leslie Mitchell, but I'm only a mere man, and you probably look at things from a different angle. If I wore your what-you-call-'ems, I probably would myself.

CONGRATULATIONS TO Stephane

Grappelli for his broadcast last week with a smashing quintet, consisting of Monia Litter (pno.); Jack Parnall (drums); Tommy Bromley (bass) and Jack Llewellyn (guitar). Beryl Davis sang charmingly, but full marks for some smashing vocals go to Canadian Paul Carpenter—one of the best and most original voices I've heard on the British radio in years.

I'VE got so many New Year's resolutions I would like to recommend for the B.B.C. that it's impossible even to start putting them down here.

But one which I'm sure will be echoed by many is better programme-planning—more suitable times for the more "popular" features, and better contrasts between the Home and Forces programmes.

As things stand now, the B.B.C. seem to do their best to make the Home and Forces as alike as possible at any one time, instead of as different, with the result that if you don't like symphony music on the Forces your only option is chamber music or the news in Welsh on the Home Service.

P.S.—Will some public-spirited benefactor please give the B.B.C. Variety Orchestra a something-like-decent combi to replace the feeble thing they now use to introduce the march "The Spice of Life" before "Music Hall" every Saturday night?



Besides keeping Christmaside in true musicians' fashion, noted radio vocalist Irene King, and London drum-man Johnny Wise, also celebrated the Yuletide with their wedding ceremony at the Stoke Newington Synagogue. Well-wishers present included bandleader Tommy Rogan, of whose "400" Club outfit Johnny is a member, and who is seen second from left. Also in the picture are saxist Harry Conn; singer Peter Morton; trumpeter Jimmie Lonie, etc. This religious ceremony followed upon the previous civil marriage of Johnny and Irene at a registrar office.

TWO NEGRO JAZZMEN DIE

ALTHOUGH we were able to report the passing of clarinetist Rod Cless, who died on December 8, 1944, some weeks ago, we have only just received news of the prior death of two well-known Negro jazz musicians, both of whom passed away during October.

Their names are Thomas (Steve) Stephenson and Clarence Proft, who played trumpet and piano respectively. Stephenson—known to all as "Steve"—first found fame under the Lunceford banner, where he was in charge of the "scream-up" trumpet work so largely featured by that aggregation.

BEST RECORDS

His best known records over here include Lunceford's "White Heat," "Jazzocracy," "Rose Room" and "Rhythm is our Business," the last named disc winning him almost world-wide renown.

After departing from the Lunceford fold, Steve went over to Don Redman's Band, and he subsequently appeared with the Blanche Calloway and Lucky Millinder outfits.

At the time of his death (he was still a comparatively young man), Steve held down a trumpet chair in the record-breaking Coolie Williams orchestra. Admitted to Bellevue Hospital suffering from lobar pneumonia in early October, he passed away soon afterwards.

Planiat Clarence Proft, relatively uncelebrated in this country, was a Steve held down a trumpet chair in the musician whose work made its greatest appeal to his fellow jazzmen.

Proft had played piano since childhood, learning from his father, who was himself an outstanding musician. Most of Clarence Proft's time lately had been spent playing in trios and small groups, and his last trio was rapidly earning a big name around New York.

There are none of the trio's recordings available here, but something of his style is known to disc collectors from the various washboard recordings on which he appeared. "Washboards Get Together" is one title on which his piano is featured.

Proft had played at nearly every down-town spot in New York at some time or another, besides appearing in a number of films, and he was working in New York when his sudden death on Sunday night, October 22, surprised the Jazz world.

Both Stephenson and Proft leave a wife and children, to whom the MELODY MAKER extends its sympathy.

72.—Oldham. No mtg. Jan 8. Meetings bng. changed to Sunday afternoons in future—watch columns for details. Next session will be "Anniversary Week," including highlights from programmes of the year. All musicians wishing to be included in New Rhythm Club Setnet, which is now being formed, should get in touch with Sec. Miss E. Holmes, 4, Dumfries Av., Denshaw, nr. Oldham; also members with records and jazz mos. to sell or exchange.

Plymouth.—Next mtg. Sun., Jan. 7, Embassy Ballroom, 7.30. Recital on "Negro and Jazz" by T. E. Foster. Best wishes to drummer "Bud" Pomroy, leaving for overseas.

MY FAVOURITE DREAM WHEN WE DANCE AT THE VICTORY BALL THE COCKNEY RHYMING SONG

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BRAND'S ESSENCE

DANCE BAND GOSSIP

THEY also serve—who only stand and sing! That is the phrase of the well-known quotation (writes Ray Sonin) is inspired by an interview I have had with three girls singers just returned from an adventurous tour entertaining the troops. They are girls who deserve a medal for their part in the war effort, and I believe that this account of the hardships which they so pluckily endured will make those people think twice who are too ready to shout that entertainers are having a "cushy time" of it these days.

First meet the girls. Their names are Ann Canning, her sister, Chris Canning, and Pauline de Yong, and they form the famous vocal trio, "The Radio Three," whom you used to hear so often on the air in "Hi, Ganga!" and many other shows.

The story starts fifteen months ago, when they all volunteered for overseas service with E.N.S.A. and cheerfully set off for the Middle East to do their bit.

The first thing that happened to them was that the ship in which they were travelling was torpedoed. It happened in the middle of the night. They managed to get into a crowded lifeboat, and there they were tossed about on stormy seas for three hours in the driving rain before they were picked up by an American destroyer.

They were so glad to have had all their possessions—their stage clothes, their music, their personal belongings, and their money. All they had in the world was the ill-fitting masculine battle-dresses with which they were fitted out.

The whole E.N.S.A. party in which they were travelling—which also included popular art Gregory and his Band—were in the same plight, and I am very pleased to be able to record an extremely charming gesture by the members of the band of the American ship which picked them up.

These sailors spontaneously held a collection for the girls in the party and presented them with £200 to help them redress themselves. But the girls were grateful and touched as they were—wouldn't take the money; after all, seamen in war time don't come by their money too easily.

The girls were brought ashore to a tiny town where they could not get clothes, and where they were accommodated in a house which, up to the previous night, had been used for purposes which would have shocked them had they known about it. And they did not know about it, because intending clients were aware of the change-over—disturbed their sleep all night by knocking at the door and doing quite a lot of argument before they went.

Some troops in the district tried to cheer up the girls by taking them out to their camp and entertaining them. But one such party nearly ended in disaster for Pauline and Chris, for they got involved in a huge cliff landslide and escaped injury by a miracle.

Following so closely on the foregoing incident, the shock to their nerves was understandably tremendous, so they "hitch-hiked" a lift on an aeroplane to Cairo and filled in the time until their new clothes arrived by broadcasting in the "Cairo Calling" and "Café de Cairo" programmes there.

At last the new logs arrived, and they were all set to start. Into a coach they crowded, and off they set to entertain the troops in the Canal Zone.

But the bad luck which dogged them again manifested itself. On the way back the coach in which they were travelling was involved in an accident which turned a double-sault, and finished up in pieces. One of the girls in the party had her leg fractured, others were badly cut and bruised, and "The Radio Three" only Chris was hurt.

She was sitting at the back of the coach, and when the crash came the back door flew open and she hurtled through space to land on her head on the road a long way behind the coach!

She suffered from concussion for three weeks after that, and Ann had to stay with her to look after her; but Pauline carried on with a solo act, singing to the troops all over the desert until her two colleagues could join her again.

After that their story is just of concert after concert—Naples, Mauthorn, Florence, as far forward with the 5th and 8th Armies as they were allowed to go; driving over shelled roads for seven hours in a three-ton lorry in order to get to a group of men who wanted cheering up; and then, finally, a mad dash of 600 miles in two days to catch the boat that brought them home (not forgetting the four shows they did on the ship coming back, and another one during their stop at Gibraltar).

They were asked to go back to Gibraltar, the 8th Army, and to make a special request for them to join them again; and E.N.S.A. wants them to go to France... As soon as they've returned in England they'll make up their minds which one of these offers they will accept, and then—off again, singing and bringing good cheer to troops all over the place.

And nuts to torpedoing, landslides or coach crashes! The job's the thing with these girls, and good luck to them!

Incidentally, there's one bright story about "The Radio Three's" tour that I haven't mentioned yet. The first day out from England on the ill-fated ship which subsequently sank, leader Ann Canning met R.A.P. dental surgeon Squadron Leader Clifford Dawson and Cupid—who had stowed away for the journey—got busy with such good effect that they are now engaged to be married.

I tried to think of a suitable gag here, but the only one that came into my head concerned the fact that they married the manliest, so they fought tooth and nail.

As that doesn't apply anyway, I'll have to fall back on the old-fashioned sincere cliché our hearty congratulations and best wishes to them both.

INTERESTING figure who has recently blown into Town is singer and Variety star Jack Davis. Hailing from Canada, Jack has served in the Canadian Army, and since his discharge from the Porees, has appeared, apart from his Variety dates, as vocalist with Felix Mendelssohn's Hawaiian Serenaders (writes Jack Marshall).

Jack has recently been home to Montreal, and in the course of the past few hectic, globe-trotting weeks, has been stopping in New York—not only spending his time in a mad city of superlative jazz, but adding a good deal of it in company with the guitar maestro Eddie Condon.

Eddie, says Jack Davis, is certainly on the crest of a wave, and then some. Having remained quietly playing first-class guitar for many years, without making any particular fortune and without setting his feet on fire, he suddenly blossomed forth with a series of broadcasts, one-night stands, and his own inimitable jam sessions, into one of the great jazz figures of the day.

Dance bands over there, says Jack Davis, are finding it more and more difficult, and less and less of a going proposition, to keep a really first-class combo in New York and the other big towns.

One-night stands are all the rage now, and famous dance bands habitually fly hundreds of miles to these engagements, sometimes rushing in, with their hats and coats still on, to play a short and hectic session, and then, maybe, rushing off to play a

similar half-hour of frenzied "jam" somewhere else.

New York, says Jack Davis, is definitely now swing mad, with clubs and restaurants where the music is swung doing terrific business.



"The Radio Three"—(left to right) Chris Canning, Ann Canning, and Pauline de Yong—whose adventures are described on this page.

Bandleader who impressed enormously during Jack's stay was Frankie Carle, pianist-bandleader at the Pennsylvania, who not only plays extremely modern piano, but goes in for some super modern arrangements for his whole band.

Frankie, like so many American bandleaders to-day, has a brass complement above everything else, and over their leaders seem to be quibbling each other for the best brass players, whose services are now at a premium everywhere.

The biggest rage in the States to-day? Undoubtedly Frank Sinatra. Although Jack Davis admits that "The Voice" undoubtedly "has something," he thinks, together with thousands of other more sane and reasonable people, that it is mainly the terrific publicity campaign that has infected a whole nation with insipient Sinatra madness.

Jack recalls two incidents in which "The Voice" figured—one when a girl serving at a coffee bar dropped her tray and literally swooned away when a Sinatra record suddenly blared forth from a booth opposite; and the second at election time, when a big crowd of supporters surrounded candidate Thomas Dewey in the lobby of the Waldorf Hotel. Suddenly "The Voice" walked out—and in a few seconds Dewey stood alone.

Back in London to stay, Jack Davis is making plans to go into Variety over here early in 1945.

AND that reminds us—our recent story about Ivy Benson going into hospital produced hundreds and hundreds of letters to her—not only from fans in this country, but from France, Holland, Belgium, the Middle East, and even Canada.

She asks us to thank them all for so kindly writing to her, and to say that she hopes they will not think her discourteous if, owing to her sojourn in hospital, she is unable to reply to them all personally.

Ivy did not spend a very happy Christmas; we're sorry to say. After her second operation, inflammation set up in the wound just when she was on the point of being allowed out of bed.

Hard luck, Ivy; but we're all glad to know that progress is now being well maintained, and we now learn that she will be out of hospital next week—not able to walk yet, of course, but well on the way to recovery.

THE vocal side of Harry Parry's Radio Sextet has suffered a severe loss by the fact that blues-singer Dinah Kays had to leave the band owing to the strain of modern touring interfering with her health. Dinah, who has been with the band for the last six months, has created quite a stir around the country with her unusual deep-voiced vocals.

Dinah intends to free-lance in Town for a while and will probably play a stir around the country with her famous "Dance Orchestra" (C.A.M.B.) directed by Sgt. Hal Bowler.

YANCEY'S BOOGIE-WOOGIE

EDGAR JACKSON'S Record Reviews

JIMMY YANCEY (piano) with FABER SMITH (Blues singer)
East St. Louis Blues (Yancey) (Am. Vocallion W22956)
Received a Letter (Yancey) (Am. Vocallion W22955)
Parlophone R2359—5s. 3d.

ALTHOUGH these two sides have been labelled for their release over here as I have listed them above, i.e., as by Jimmy Yancey with Faber Smith, in America they were presented as by Faber Smith with Jimmy Yancey.

The significance in the difference is, of course, that the American billing suggests that over there Smith was considered to be the featured artist, at any rate, as far as these records were concerned, but whether that is a correct appraisal of his and Yancey's respective merits is a debatable question.

AUTHENTIC SMITH

Faber Smith is a Negro folk music, or blues, singer (you can call him which you like, for both mean much about the same thing) in the most uncompromising sense of the term.

That is to say, he sings this traditional music of his race with the most complete absence imaginable of the artifice or soporific which have been employed by many of the more genuine blues singers in their endeavours to make the blues a too, too cutely naive, or quaint, entertainment for the public at large, and thereby commercialise it.

And while one cannot call him a great singer in the academic sense of the word, his authenticity is none the less obvious because the lyrics of his

two songs are, in their respectively gloomy and morbid ways, so absolutely typical of the blues in its most down-to-earth form.

But I am inclined to think that for all Smith's obvious genuineness, it is Jimmy Yancey's boogie-woogie piano that is the feature of both sides.

Yancey plays the sort of piano that perhaps only he can, and is none the less supreme because part of the time he is accompanying a singer.

BLUES IN THE RAW

Whether the performances will appeal to you, however, will depend to a very great extent not only on your taste in music, but on what you look for in a record.

Purely as entertainment this sort of thing is only for those who have a strong partiality for blue, almost, one might say, in the raw.

But there is often more to records than their purely entertainment aspects. There are the historical and educational values. Whatever else there may be to be said for or against this disc, without doubt its two sides comprise two of the most authentic examples of early Negro blues one could find.

P.S.—When the records were made I have no idea. They were put out by Amstel on October 24th of the late 1930's, but I have reason to believe that they may have had a previous existence on Harmony or one of the other now defunct American labels. The American Vocallion master numbers give no clue to the problem as they may well have been allotted purely for the purpose of the Okeh release.

JERRY DAWSON'S NORTHERN NEWS

IT'S amazing that the "feminine touch" can do—even in the Services!

Delhi used to be quite a dull and rather uninteresting place, particularly at night as the musical life were concerned, until recent months when the powers-that-be drafted a contingent of W.A.A.F.s into the city.

Since this time things have bucked up no end; everyone is throwing parties and dances and what-have-you, as a welcoming gesture to "les girls," and what bands and musicians there are are busy as bees.

This is a large-size outfit consisting of four saxes, two brass, four rhythm, and vocalists. From the ranks of this parent body is drawn a small five-piece styled the Quintet of the Saturday Swing Club, which is broadcast each Saturday evening on the Forces (Far East) Programme, produced by Mester Stewart.

Alan plays alto and clarinet with this unit, which also includes Ken Hayes (trumpet); Lennie Jacobus (piano); "Pinto" Jackson (drums); and Art Dodd (bass).

Recently, as mentioned in these columns, Cpl. Stan Lino, with the R.A.F. in the Middle East, staged the second Cairo Jazz Jamboree, which was again a terrific success, and which was broadcast in its entirety via the local radio.

Featured regularly at the American Red Cross in Liverpool, are "Moderniques" recently enjoyed the privilege of playing opposite the E.L.H. Wood's dance held at the Tower Ballroom, New Brighton.

Led by Ron Baron, who plays trumpet (trombone); Larry Cranshaw and Bill Griffiths (altos); Arthur Galway (tenor); Bill Trowell (piano); Jack Stephenson (bass); Bill Dawson (drum); and vocalist George Dhalliner.



Here is an "M.M." picture of Nat Allen and the super Band which he assembled to entertain over a thousand blitz-raid victims at the Zoo Restaurant, Regent's Park, London, last Monday (1st).

With Nat leading in his usual efficient and polished manner, the line-up of the band was: (l. to r.): John Franz (pno.); Tommy Bromley (bass); George Fierston (drums); Cliff Townsend (saxophone); Nat Allen (piano); and Harry Latham and Jack Coles (alts.); and Harry Roche (trombone).

In front with Nat is his manager, well-known also as radio's "Romantic Troubadour," Burton Seelye.

Among many Governmental officials who were present was Sir Malcolm Trustram, E.C. Chairman of the War Damage Commission, and the tremendous success of this evening and of Nat Allen's pioneer work presage a grand new outlet for dance bands in the months to come.

U.S. JIVE JOTTINGS

LOUIS JORDAN's popular pianist—Arnold (Tommy) L. Thomas—died at Baltimore recently of pneumonia poisoning. Thomas was only 28 years of age. He had been with the Tympani Five since that combo was formed for recording purposes in March, 1938, and he was responsible for the boogie backgrounds on Jordan's "Do You Call That a Buddy?" and "Pinetop's Boogie Woogie."

Thomas's first professional dates were at a Harlem dancing school, and later as piano single at Harlem's Capitol Bar and at the Famous Door in "Swing Alley."

James "Trummie" Young, ex-Luneford trombone man and arranger, now leading his own group, has gone over to promoting weekly jam sessions in New York. The first took place on November 12, and they are run along novel lines inasmuch as the sessions feature the "Stars of Today" competing with those of tomorrow.

As a prelude to the J.S. proper, Trummie has secured such names as Billie Holiday, Dorothy Donegan, and Pearl Bailey to open proceedings in stellar fashion.

Latest jazz waxings include a Milt Gabler New York session under the direction of drummer George Wettling, in which the following men participated: Bill Butterfield (pno.), Wilbur de Paris (sax.), Ed Hall (clar.), Dave Bowman (pno.), Bob Haggart (bass), and George, of course, on drums.

Another interesting date, organised by the Beacon record concern, featured Una Mae Carlisle, singing and playing piano with support from Bill Butterfield, Vernon Brown, Bill Stegmyer (clar.), Wettling and Haggart. This group made "Heart of Stone," "Teasing Me," and "I've Got a Cryin' Need for You."

Which reminds the "Jiveter" of an ever-deepening mystery concerning Feather and trumpet-player Max Kaminsky. You see, Len wrote a piece in one of the big U.S. mags saying that Maxie liked the large band style and preferred Artie Shaw's music to Bunk Johnson's.

A little later, a smaller jazz mag tackled Max, who replied: "Judge me by my actions, not my words. I'm leader of a small jazz band—the kind of a band I'm supposed to have said I disliked."

Now the "M.M." had the last word recently when it reported Teddy Butler, back from the States, as leader of a small jazz band. "Jiveter" made it his business to question Teddy closely about the exact views of Kaminsky on the matter.

Said Maxie to Teddy Butler: "I'm fed up with the big band stuff, and Shaw's job helped to get me that way. It's so machine-like, that kind of music; the mobolony gets you down."

A.E.F. PROGRAMME SCHEDULE

(See "M.M." FOR DEC. 9, 1944)
SUNDAY (January 7)—As for Sunday, December 10, except: 2.10 a.m. Spotlight, 3.30, Rudy Vallée prog. 5.16, A.E.F. Special, 6.45, "Andre Kestelanzet, 7.1, "Jack Benny, 8.15, Orchestral Concert.

MONDAY (January 8)—As for Monday, December 11, except: 6.30 a.m., Rise and Shine (continued), 7.30, Canada Show 12.10 p.m. To be announced, 7.30, "Comedy Caravan, 8.15, "Johnny Mercer's Music Shop, 9.5, Top Ten Tunes.

TUESDAY (January 9)—As for Tuesday, December 12, except: 11.45 a.m., Piano Parade, 12.15 p.m., To be announced, 8.15, "Johnny Mercer's Music Shop, 9.5, Eddie Condon's Jazz Session.

WEDNESDAY (January 10)—As for Wednesday, December 13, except: 5.15 a.m., Amos and Andy; 7.1 p.m., R.C.A.F. Show, 8.15, "Johnny Mercer's Music Shop, 9.5, Eddie Condon's Jazz Session.

THURSDAY (January 11)—As for Thursday, December 14, except: 7.30 a.m., Top Ten Ten, 8.15, "Walltime, 11.45, Piano Parade, 2.10, On the Spot, 10.7, Fred Waring's Pennsylvanians.

FRIDAY (January 12)—As for Friday, December 15, except: 7.30 a.m., American Dance Band, 11.45, Piano Parade, 5.45 p.m., Rhythm Musicale, 7.30, "Frank Smith prog.

SATURDAY (January 13)—As for Saturday, December 16, except: 8.30 p.m., Will Hay.

CLARINET ace Nat Temple would like to thank all the friends who have sent him telegrams and messages of congratulation on the recent acquisition of a daughter. In return, cracks Nat, he'll send them all a wire when they have children!

72.—Glasgow. Last mtg., Dec. 21, see presented some new material in "Christmas Cracker Jazz." Club premises closed for two weeks. Next mtg., Thurs., Jan. 11, 7.30, 5.30, Elm Bank St.

Besides playing sax and trumpet and singing some sort of vocals, Wincy Mannons is justly celebrated for his good-humoured cupping of which dozens of examples have reached print at different times. Lateat concerns a certain talented dog brought to the Jade Club to sing a number with Wincy's band. And the dog really crooned out "Swamp Mist," according to Dave Deater, well-known arflic.

After the breath-taking exhibition was over, it seems, Wincy enthused: "That's the most unusual dog I've ever seen or heard. I'd like to hire him as a special attraction with my band, but his intonation is bad."

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

SOME LIBERATED WAX

CORNERITES will remember Claude Lipscombe, enthusiastic collector and connoisseur of folk-music, who entered the Forces very early in the war. Claude is now back in circulation, doing as well as can be expected in view of the pretty serious leg injury which resulted in his discharge, and he can be contacted at his home, Westchester, Norwich Road, Northwood Hills, Middlesex.

Claude sends the dope on a quantity of records received from the Continent, and we think it sufficiently interesting to devote plenty of space in the Corner to giving it to you—as with—

“Herewith details of some dozen or so discs recently arrived from Brussels. All recent recordings, mostly around 1943, they should give an idea of how jazz progressed during the occupation of France, Holland and Belgium.

“Swing—173. Recorded in Paris, probably 1942. Lune Rousse / Nos Impressions, by Harry Cooper et son Orchestre. Harry Cooper (tp.), Chico Cristobal (alt.), Robert Mavouney (tenor), Robert Castellia (bass), Pierre Gerandot (gitar), Lucien Simons (bass), and E. P. Chadel (drums).

Both tunes are Cooper originals. “Lune Rousse” taken at a medium tempo with a nice alto lead-in creating atmosphere right off. Rhythm section is solid, being particularly strong on bass and piano. A heated tenor solo features around half-way, and a trumpet solo draws away from the melody to Oliver’s famous “Dipper-mouth” theme—a neat retrospect with a Mannone harshness.

“Impressions” nothing really but “Body and Soul”—has trumpet opening which hardly sounds the same man; in his second solo this horn man follows Bill’s improvisations on “I’m Coming Virginia,” which sounds odd but fascinating. Alto and bass are both to the fore, and altogether the disc is honest up-to-date jazz, well recorded.

“Dutch Decca 9119 (Swing Series). Recorded in Antwerp, 1943. “Obsession” David Bee! “Emotion” Jack Ballermann, by the Ramblers Dance Orchestra.

“Obsession” has a fast-tempo intro, in Conga rhythm giving way to a fast stomp rhythm—played by a very solid team. Effective brass and sax passages alternate, then come solos on traps and electric guitar, the latter reminding me strongly of Eddie Durham on the Kaycee 5 recordings. About here the boys begin really jumping, a bass fiddle solo postponing the final riff-out.

“The reverse is in medium jump tempo, featuring muted brass against reeds playing very sweetly, then piano, which set things into the right groove, then a lead-guitar and all-in-playout. Both good arrangements.

“Belgian Decca 8741. Recorded in Belgium about 1941. “Harlem Swing” “The Sheik,” by Gus Deloof et son Orchestre.

“Terrific ensemble drive and fine drumming characterise “Harlem Swing,” which is a Deloof composi-

tion. There are good solos from piano and trumpet (Deloof), and really excellent clarinet against heavy drums—an outstanding drummer, this man!

“The Sheik” is in fast tempo; colossal alto intro, is followed by clarinet, again with heavy traps behind, and Deloof delivers another good chorus. Orchestrations are right up to the minute; the guitar promotes a tremendous rhythm; good piano makes a highspot until the final jam-out. Altogether a very hot record with amazing spirit.

“Another Ramblers coupling on Decca 9115 is “Music for Miltz” / “Twee Klaveren,” recorded 1943.

“Miltz” is an eight-to-the-bar piece with lovely melody and a fine score. The band is high grade, and on this tune the clarinetist provides the highspot with subdued but purely hot solo passage.

“The reverse is typical jump-style music of the ‘39 period. Orchestra lion smacks of “In the Mood,” though the theme is different. The band again sounds well rehearsed, solo spots are dished out as if Bill Challas had been around, and all in all the band does well within these limits.

“Belgian Decca 9160 and 9175. Recorded in Belgium, 1943 (?). “Serenade A Solange” / “Chanson d’amour Cubaine” and “Samo’s Rhythm” / “Pierrette,” by Ernst Van T’Holl et son Orchestre.

“Morates, Clais, Gigasse, Sanders (tps.), Becquet, Brinkhuysen, Vandeveldt (tubs.), Pohl, Van Den Kruck, Bayens, Klercks, Maret (treds), Segers (pno.), Encelen (gitar), Kempf (bass), and De Boeck (drums). For 9175.

“On 9160 Harnie and Bellaerts replace Gigasse and Sanders; Packey replaces Becquet; Bevernage, on sax and clar., takes over from Maret.

“These are pleasant enough records with very modern scoring, even to scream-up trumpet à la Stan Kenton ork. The five reeds are fine, and the alto soloist strong. Most of the trumpet choruses are in the high register. Generally the sides end with insistent riffs supported by good rhythm section, the guitar being particularly lively. The style on the whole is surprisingly up to date.”

(To be continued next week.)

CAPITOL NEWS

Peter Tanner sends the latest information on Capitol releases, and we cannot do better than give it to you in his words:

“Gus Peles.” Here are the details of the new King Cole Album, Capitol Album A-8: “Sweet Lorraine” / “Embraceable You,” “The Man I Love” / “Body and Soul,” “Prelude in C Sharp Minor” / “What Is This Thing Called Love?” / “It’s Only a Paper Moon” / “Easy Listening Blues.”

“The last title sets the style of the whole album—easy listening of quiet, relaxed music; nothing sensational, but a welcome change from swing bands and smart riffs.

“Another interesting Capitol issue is the old Chicagoan classic, “Stomp,

Mr. Henry Lee,” played by Eddie Miller’s Orchestra, backed with “Yesterday,” on Capitol 170. Freddie Slack comes through with two more good sides on No. 172—“Small Batch” / “Nod and Cuban Sugar Mill.” That’s about all for now.

RADIO QUERY

Can any reader help Leonard Allen, 3, Montgomery Drive, Sheffield, who has picked up a fine jazz pianist on 345 metres at 11.30 p.m.—12.45 a.m., sometimes 11.35 p.m.—12.50 a.m.? Sine-tature tune, “Little Sir Echo.” He believes station to be Dutch. Any-body confirm this?

REALLY A KING?

Cliff Jones, Willesden collector, sees it as the Corner’s job to give facts, figures and opinions about true jazzmen and their records. This it is doing to a large extent,” he believes, and goes on to say:

“While upon that subject, I lately received the rare Jelly Roll Morton “High Society” / “Fish Tail Blues” originally on Autograph 606, now reissued on Session 1.

“Line-up includes Jelly (piano); Lee Collins (tmpt.); Roy Palmer (b.n.); and Balls Ball (clar.). Reading isn’t so good, but Ball comes through on “Society” with as fine a variation on this theme as I know. Collins leads the final ensemble home with sturdy support from Ball and Palmer. Fish Tail is less worthy, despite Collins’ efforts to make it go. Of note: Jelly doesn’t take a solo on either side!

“Of even greater interest is Session 1 (originally Auto. 617) of the King Oliver/Morton duet—“King Oliver” / “Tom Cat.” Like the previous disc, it was recorded in Chicago in 1924, and should for ever kill the tales that Oliver couldn’t really play that well. Hearing him again, one has, with a nice edge to his tone, confirms that the old King could play some of the most driving horn twenty years ago . . . and stuff that doesn’t confirm our edition, which should prove something or other.”

And speaking of Oliver reminds us that a certain American collector, resenting some of the slurs cast on the King’s name of recent years, writes (to M. J.): “I have now listened to the Oliver band records on Gramo, Paragon, Okla and Columbia, and can state positively that, contrary to oft-printed opinion, you can hear Oliver (he is the soloist on “Chimes Blues,” not Louis) and he is very very good. I have been listening to his blues accompaniments, too, and they are excellent.”

With most of which I heartily agree (writes M. J.), but I admit to having thought Armstrong responsible for the “Chimes” solo. What is the opinion of Cornerites—who possess the record?

SWAP AND BUY

Rare U.S. discs and cut-outs for auction. Send s.a.e. to Walter Burton, c/o 60, Milton St., New Balderton, Newark, Notts, for lists. Items include Am. Col., of Basie Smith, Washboard Sam, Hodes’ “Snowy Morning,” Jimmy Blythe Signature, etc.

Michael McGeagh, of 7, Meadway, Heswall, Cheshire, wishes to buy any Bix, Muggsy, The Chicagoans, Hot Pives, Sevens, and Red Allens that he can lay hands on—and at once.

Albert J. Pratt, c/o 118, Roland Way, London, S.W.7, offers anything within reason for Senter’s “Christine” on Parlo, and Teddy Wilson’s “Sweet Lorraine” on Bro. Will swap from his collection of 700 if necessary. Chis. Bishop, 87, Catherine St., Reading, offers James’ B.W. Trio “Home James” / “Jesse,” and Yancey’s “Stomp” / “O’Clock Blues,” and wants Herman’s “Yard Bird” and Miller’s “Slow Freight.”

Airgraph from Sgt. P. J. Lynch, in the S.A.E. via Command, who wants a stock of jazz books ready for him when he gets home. If you have any for sale, contact Mr. or Mrs. Lynch, 34, Fraser Rd., Edmonton, London, N.6.

W. R. Kane, 20, Brunswick Rd., Stoke, Plymouth, wants to buy Chicagoans’ “China Boy” (Parlo, R.1031), any Bruns. from 21 Years’ Swing Music and Classic Swing albums, any Luis Russell’s, Beesie Smith’s, Johnny Doodie’s, M. Spanier’s, and Arttrone Hot 5 and 6. Has for swapper the Hawkins’ 4 “Man I Love” / “Sweet Lorraine” on 12 in. Am. Signature label.

Francis Day, 64, Northampton St., Blue Bell Hill, Nottingham, has copy of “American Jazz Music” to exchange for another jazz publication, or discs by Oliver, Armstrong, Bechet, Dadds, or Bonano.

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