

Melody Maker

3^d INCORPORATING "RHYTHM"

EVERY THURSDAY Vol. XXI No. 608

NAT GONELLA RETURNS TO LONDON VARIETY

AFTER BEING ABSENT FROM THE HEADLINES FOR A LONG TIME, A FAMOUS TRUMPET STYLIST NAT GONELLA WILL FLASH INTO THE LONDON SWING FANS' HORIZON AGAIN NEXT WEEK, WHEN HE IS MAKING A SPECIAL APPEARANCE IN VARIETY AT THE CHISWICK EMPIRE.

Dozen of swing fans for many years prior to the war, and playing a style closely inspired by the one and only Armstrong, Nat Gonella built up a great reputation with his "Georgians" before he relinquished all his stage, recording and other work to go into the Army.

Next week's date is made possible because it will be carried out during Nat's regular period of Army leave. Playing trumpet and singing in his own inimitable way, Nat will be supported in his act by pianist Al Dallaway and West End drum notability Carlo Krahrmer.

Immediately prior to his London Variety appearance, Nat will play a concert next Sunday at Cardiff, and Sunday week at Swindon. In the latter date he will co-star with Al Tabor and his Band, from the Bagatelle Restaurant, London.

Nat has done a good deal of playing, both in this country and throughout the Middle East, since he joined up, and we are assured that his trumpets are better than ever.

The fans who have not had a chance for so many years of hearing him play will not miss the opportunity of seeing him in the flesh at Chiswick next week.

Russ Allen and Geoff Watts III

THE MELODY MAKER is sorry to announce the severe illness of famous bassist Russ Allen. Following an operation for acute appendicitis, Russ is lying at the Leicester Royal Infirmary, and it is anticipated that he will be there for several weeks.

Russ, who is serving in the R.A.F., collapsed whilst playing an R.A.F. show last Thursday (16th). He was removed immediately to the sick bay at his R.A.F. camp, and was later taken to the infirmary for an immediate operation.

Russ would be very pleased to have letters from his old friends. Address them to him at the O. Dames Ward, Leicester Royal Infirmary, Leicester.

We are also sorry to learn of the serious indisposition of well-known vocalist-trumpeter Geoff Watts.

Travelling to Reading to take part in a show, Geoff was taken ill whilst there and rushed to the Royal Berkshire Hospital. He has been confined to bed, unable to walk at all, but, we are glad to announce, is now on the mend.

Geoff would be pleased to hear from any old friends, at the Huntley and Palmers Ward, Royal Berkshire Hospital, Reading.

GEORGE ELRICK, fresh from his triumphant E.N.S.A. tour on the Continent, is now in urgent need of lead alto and tenor saxes, plus 2nd and 3rd trumpet, to commence on March 26.

Any who feel interested in these positions should write him, with full details and in confidence, c/o the "M.M." We will gladly forward all letters.

LONDON PIANIST KILLED ON BEN NEVIS

THE "Melody Maker" announces with the deepest regret the death, in a mountaineering accident, of well-known London pianist Cyril Leveson.

Cyril, who was only 23 years of age, was best known from his long association with the Jerry Allen Trio, and he was the original pianist with this outfit when it started at the Prince of Wales Theatre in the late George Black's "Strike a New Note."

He had also played with Johnny Claes, and more recently had his own Variety act, with which he toured prior to the recent undertaking of an E.N.S.A. contract. In Variety, Lang was the name by which he was generally known.

It was under E.N.S.A.'s auspices that Cyril was recently undertaking a tour in Scotland. After playing a factory concert in the morning, he, in company with other members of the band, went off to climb Ben Nevis.

About half-way up the mountain, two of the musicians, Derek Clayton and Rex Morris, decided not to risk going any further, but Cyril Leveson, in company with Ray Waters and Judy Destine, continued the climb.

The last that was heard of Cyril was when Ray Waters heard him scream, and he was later found at the base of the mountain after falling 2,000 feet.

Cyril's home was at 12, Garrick Avenue, Golders Green. We join with his many friends in the profession in expressing our deepest sympathy with his father and mother. The funeral took place last Monday (12th), at Willesden Jewish Cemetery.

PENROSE ON WAX

BILLY PENROSE, stylish young boogie-woogie pianist and composer of Lou Preager's Band, recorded four titles for the Parlophone label last Tuesday (13th) with his own "Boogie-Woogie" Quartet, which Lou Preager is presenting.

All four titles are Billy's own composition. They are "Boogie In The Groove," "Lazy Boogie," "Harlem Boogie," and "Boogie In The Ballroom."

With Billy at the piano, quartet is completed by Paul Rich (suitar); Doug Calderwood (bass); and Morris Grundy (drums).

Billy Penrose has distinguished himself to a marked extent in the Preager Band, and his solo piano work has aroused the enthusiastic comments of fans everywhere, so that this recording plum is an honour which is well justified.

CRIPPLING PURCHASE TAX ON INSTRUMENTS: MUSIC TRADE MOVES

BIG MOVES ARE ON FOOT INSIDE THE MUSICAL INSTRUMENT TRADE TO VENTILATE, AND, IF POSSIBLE, ALLEVIATE, ONE OF THE BIGGEST ANOMALIES OF THE WAR—THE 100 PER CENT. "LUXURY" PURCHASE TAX ON MUSICAL INSTRUMENTS AND ACCESSORIES.

FOLLOWING A MEETING OF THE MUSIC TRADES' ASSOCIATION IN LONDON, THE FOLLOWING LETTER HAS BEEN SENT TO THE CHANCELLOR OF THE EXCHEQUER, SIR JOHN ANDERSON, SIGNED BY THE CHAIRMAN, MR. H. C. BURGESS. IT READS:—

"At a recent meeting of the Council of this Association a resolution was passed at the request of the Band Instrument Dealers' Committee that representations be made to you strongly urging that Purchase Tax on Band Instruments, Educational Instruments and Accessories be abolished or the rate reduced.

"Professional musicians, including ex-Servicemen who use these instruments for the purpose of earning their living, are finding prices prohibitive and are consequently debarred from working. This position is one which will deteriorate as and when more men are released.

"There are certain anomalies in the rate of tax charged; for example, while the rate of tax on musical instrument strings and reeds is 33 per cent., on drum vellums it is 100 per cent. From an educational point of view, the purchase tax requires revision, as poor people cannot afford the high price of recorders and percussion sets, etc., for the use of their children.

"It is hoped that you will be good enough to give this your earnest consideration and grant the concessions asked, which would be of great assistance to schools and youth organisations as well as to the professional musicians."

TOOLS OF THE CRAFT

It has always been a most extraordinary piece of legislation that has decreed that musical instruments should be so heavily taxed, for in no other profession are the tools of a man's craft taxed in the "luxury" class.

The troops are crying out for musical instruments, and the War Office, appreciating this vital need, has spent large sums of money in equipping bands, etc., as it fully realises the high morale value of music.

Unfortunately, the financial authorities do not see eye to eye with the War Office on the subject, and their general attitude, in fact, seems to be

that music is not only completely unimportant, but has no more place in the war effort than a bottle of perfume or a fur coat.

The support of the Musicians' Union, the Orchestral Association, and Youth Movements and schools throughout the country is being asked for by the Music Trades' Association in its campaign, and the "Melody Maker" is very glad to know that at last something is being done to right a very great wrong.

We trust the Chancellor of the Exchequer will give the matter his most sympathetic consideration.

Drummer Duffy Takes Rumba Band Into Millroy

A LONG-DESERVED break comes the way of West End drum notability and rumba expert Billy Duffy this week.

On Monday last (12th), Billy turned bandleader and took over, with his own rumba outfit, at the popular and exclusive "Millroy" Club, in Mayfair.

Billy is not appearing under his own name.

As is the usual tradition with rumba bandleaders, an appropriately sounding nomenclature has been found, and, for the Millroy date, Billy has become "Juan Lopez" and his Band.

Billy Juan was previously at the Millroy with Roberto Inziz and his Rumba Band, which outfit left to take over at the Park Lane Bates' Club.

An expert on the "bongoes," which he learned from some Cuban musicians visiting this country, Billy Duffy has also played with several other rumba outfits, including Deniz Walton, Don Marino Barreto, and Francisco Conde. He has also broadcast with Edmundo Ros. Before taking on his new post, Billy was "doubling" at several London clubs, and was much in-demand.

Before fitting himself wholeheartedly into rumba music, Billy Duffy played drums with several of London's leading dance bands, including Maurice Winnick's.

The new seven-piece Millroy outfit, apart from its leader playing the bongoes, includes a trumpet player, plus Sam Melyneaux (bass); Patrick Gibbs (piano); Noel Brown (maracas); George Sergio (suitar and vocalist); and Frank Pasquale (accordion).

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(Week commencing March 19)

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Palais de Danse, Hammersmith.
Ivy BENSON and her Girls' Band.
Hippodrome, Golders Green.
Johnnie CLAES and Claepegeons.
Savoy Super Ballroom, Oldham.
Billy COTTON and Band.
Hippodrome, Wolverhampton.
GERALDO and Orchestra.
Empire, Edinburgh.
Adelaide HALL.
Empire, Wood Green.
Henry HALL and Band.
Palace, Chelsea.
Leslie ("Jiver") HUTCHINSON and his Band.
Grand Theatre, Clapham.
Joe LOSS and Band.
Empire, Sheffield.
Felix MENDELSSOHN and his Hawaiian Serenaders.
Empire, Nottingham.
Harry PARRY and his Radio Dance Orchestra.
Palace, Blackpool.
George SCOTT-WOOD and Band.
Green's Playhouse, Glasgow.
Anne SHELTON.
Alhambra, Bradford.

CHARLIE BOTTERILL OUT OF R.A.F.

FAMOUS drummer-timpanist-vibraphonist of pre-war days, Charlie Botterill, has recently been discharged from the R.A.F. after three years' service, and, by undertaking a few broadcasting and film sessions, etc., is slowly resuming the top-line position he held in the profession before donning uniform.

Charlie's discharge has been entirely through ill-health, and he is getting back to complete strength and vigour before undertaking a full-time job again.

Before the war, Charlie Botterill played, at one time and another, with nearly all the leading bands in the country, including Henry Hall, Debrov Somers, Percival Mackey, etc. He was also a prolific free-lance. During his war service he has played frequently with that famous R.A.F. combination, the "Bomber Command" Band.

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 Tanco Co., and broadcast in their "Your Hit Parade" Programme over the CBS network:—

1. DON'T FENCE ME IN (1-1-1-2-3-5).
2. THERE GOES THAT SONG AGAIN (2-2-3-4-7-0-9).
3. I'M MAKING BELIEVE (5-3-3-4-2-3-6-7-8-0-0-9).
4. I DREAM OF YOU (4-4-6-7-6-8).
5. THE TROLLEY SONG (3-5-2-2-1-1-1-1-3-6-3).
6. ACCENTUATE THE POSITIVE.
7. I DIDN'T KNOW ABOUT YOU.
8. DANCE WITH A DOLLY (7-8-7-5-8-5-2-2-4-1-2-2-2-4).
9. ALWAYS.

Figures in parentheses indicate previous placings. 0 = Not in the first nine.

SAM DONOHUE'S SWELL FAREWELL B.B.C. SESSION

FANS will learn with satisfaction that the departure of the famous U.S. Naval Dance Orchestra from these shores was delayed by unforeseen circumstances. This gave Sam Donohue and the boys opportunity for several more exciting sessions, not the least of which was a B.B.C. recording date this week at which two half-hour jazz programmes were waxed for use on the A.E.F. wavelength in the near future.

Not that these were by any means exclusively American affairs. Described as "Anglo-American Jam Sessions," they featured five members of Sam Donohue's Navy Band, a dozen of Britain's star Band, a dozen of "Allied Guest" in the person of French ace-violinist Stephane Grappelly.

These musicians split up into various groups and gave out with some of the most spirited jazz heard in many weeks. Under the direction of enterprising B.B.C. producer Pat Dixon, the show went ahead with the utmost informality—so necessary to the production of relaxed jazz music. Sessions were organised by guitarist Vic Lewis, who saw to it that some sadly neglected old favourites came into their own that evening.

BEST IS BEST

Such tunes as "Liza," "Yellow Dog Blues," "Ja-Da" and "I Know That You Know" were used as a basis for the improvisation of "Rocky" Coluccio and Pat Dodd (piano); Ralph La Polla (clarinet); Aubrey Franks and Sam Donohue (tenors); John Best, Arthur Mouncey and Kenny Baker (trumpets); Tak Tavorak Woolf (Phillips and Lad Busby (trombones); Derek Hawkins (clarinet and alto); Ron Chamberlain (alto and soprano sax); Carlo Kraemer (drums); Joe Nussbaum (bass); Vic Lewis and Lauderick Caton (guitars); etc.

Some of the highlights of the show were Johnny Best's magnificent trumpet work on "Talk of the Town," Ralph La Polla's unbelievably powerful clarinetting on "Ja-Da," and by way of a contrast, the Caton-Lewis guitar duet on a blues theme.

First of the shows—to be named "Jazz Is Where You Find It"—closed to the strains of "What's New?" Then, following brief instructions and hasty reshuffling of personnel, the second programme went on record.

This time Stephane Grappelly, who had not previously played, took the limelight for a couple of numbers, ably supported by a rhythm team sparked by "Rocky." Coluccio's mighty piano, "Rocky" also came through with a swell solo on "The Man I Love," and Arthur Mouncey was spotted on "If I Could Be With You." The rest of the items were all-out jams which on occasions reached a high pitch of excitement.

Fans should keep a sharp lookout for these air shows, which, besides presenting thirty minutes of "Allied" jazz, will give the listeners another "last chance" to enjoy the grand musicianship of Sam Donohue and his merry men as recorded over here.

That same afternoon, incidentally,

Vic Lewis took several of the above investors to the Star Sound Studios, to cut four memorable sides. Stephane Grappelly, John Best, Ron Chamberlain, Derek Hawkins, Tommy Bromley, Carlo Kraemer, and Vic Lewis recorded "Talk of the Town," "I Never Knew," "I Found a New Baby," and a fast blues tune. On the second title Stephane played piano, and Derek Hawkins dropped out of the last sides.

The quality of both the performance and the recording makes these really outstanding examples of local jazz. John Best's solo work on "Talk of the Town" in particular stands out for the beauty of its tone and phrasing. The return of these American musicians to their home country will leave a great gap here, and the influence and inspiration which they have provided for English dance musicians will be felt for a long time.

"M.M." CONTEST RESULT.

Central Yorks Championship, Tuesday, March 13, at Leeds.
First: New Style Swingtette (Mexborough).
Second: Blue Gremlins (Hull).
Third: Leeds Ambassadors (Leeds).
Full report next week.

JOE LOSS TO PLAY FOR M.U. BRADFORD RALLY

LANCE L. KEY, East District Musicians' Union Organiser, is busy arranging another sensational date for Yorkshire dance-band musicians.

This affair will follow up the meeting and jam session which featured Ivor Mairants and stars from Geraldo's Band, at Leeds recently. Scheduled for this Saturday (17th) at the Co-operative Hall, Southgate, Bradford, this latest affair will feature Joe Loss and the members of his famous band.

An invitation is extended to all dance-band musicians, residing in Bradford, Halifax, Huddersfield, Dewsbury, Keighley, Leeds and other towns in the area to meet Joe Loss and his full ensemble, who will play excerpts from their popular repertoire, whilst some of the boys will also be addressing the meeting.

Musicians who attend will also be meeting Harry Pollard and Sam Wilson (Bradford Branch, M.U.); Albert Wallace (vice-president, Bradford Trades Council); Major Ackroyd, famous instrument factor, of Leeds; and Lance L. Key, those who attend should bring their "pro." card or other dance-band credentials.

There is also some late M.U. news from Leeds. That town's V.O.C. has commenced to function. Convenor is C. Taylor, 32, Harold Rd., Leeds 8, with whom all Leeds dance musicians are asked to communicate.



Above is seen the new Rabin chirpette, Margaret Shaw, who hails from Sunderland. Margaret, who has been with this band for only three months, is already making a hit with the fans wherever the band appears, and hopes to do the same with the boys on the Continent. She is twenty-one years old, and her appearance with Oscar Rabin is largely due to ex-Henry Hall vocalist Miff Smith, who "discovered" her at a local "hoop" in Sunderland.

Margaret has been featured in one or two broadcasts, the first of which was from Weston-super-Mare in a "Saturday Night at the Palais" airing. Margaret specialises in the Anne Shelton style of vocalising, and we should be hearing a lot of her in the future.

SCOTTISH NOTES

By HUGH HINSHELWOOD

FROM Glasgow's Locarno Ballroom. It is via bandleader Eddie Shaw and Mecca executive Larry Kirsch, comes a news item which sounds like a revolution in the "palais" business.

Starting early in April, Eddie will augment his band by four strings. As Eddie says, all bands are getting to sound alike nowadays, and this fresh departure should certainly bring a new tone-colour into the ballroom and give arrangers some further scope.

The man to lead the strings is Johnnie McMeighan, perhaps the best man for the job in this or any other part of the country. Johnnie has just returned from a long spell with E.N.S.A., Phil Green and Jack Payne, and this new fixing has got him more excited, if that were possible, than anything he has ever done. He plays, thinks and eats fiddle, having been born with one under his chin, and is equally accomplished in symphony or swing.

If Mecca's enterprise is a success, economically and otherwise, it is certainly hoped that other concerns will fall into line and give the business some chance of competing with American ideas.

Before the war, in maestro Chalmers Wood's Glasgow office worked Ralph Jaconelli, who arranged and played sax for C. W.

Ralph has now seen five years of war in practically every theatre of this business and, in addition to soldiering, is one of the band attached to the Balmoral Concert Party, with a famous Highland unit.

He was home on leave recently, got married, but slipped out of town without giving his old pals any chance to offer contrals.

However, Ralph writes us to say he is now back with his mates again and gives us the band line-up, which contains one solitary Sassenach, who will probably have heard plenty about Bannockburn by this time.

The band is made up of Bill McLellan (piano), from Airdrie; Alec Milne (drums), Alexandria; Rex Richardson (accordion), Fife; Dinky McNeil (guitar), Fort William; George McAlvie (violin), Saltcoats; Ralph Jaconelli (sax), Glasgow; Denny McGe (vocals), Riddrie; and Len Choules (trumpet), from Reading.

WILL Harry Joseph, well known in London dance-band circles before the war, and last heard of at Blandford, Dorset, please contact, Jack Hankin, 20, Bedford Street, Glasgow, C.67 Business reasons.

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Somebody Stole My Gal

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Preager Renews H'smith Contract

POPULAR Hammersmith M.D. Lou Preager has recently signed up for a further 12 months at the Palais, where he has built up a combination of first-class quality.

The success of the band, in fact, has fully justified Lou's policy of going in for the thoroughly unorthodox instrumentation of six saxes, three trumpets, and four rhythm, although when he first made the change-over there were critics who predicted that the new idea would not work out.

Lou's rather unique contract with the Hammersmith management remains unchanged; he will, as usual, be able to play a certain number of outside engagements away from the Palais, and will naturally be concentrating, as before, on all his many broadcasts.

THE TWO HARRY'S— JAMES AND HAYES

EDGAR JACKSON'S Record Reviews

HARRY JAMES AND HIS ORCHESTRA

Memphis Blues (Handy) (Am. Columbia HC913)
Sleepy Time Gal (Alden, Egan, Lorenzo, Whiting) (Am. Columbia WC2800)
(Parlophone R2963—5s. 4;d.)

913.—James (tpt.), with Claude Roger Lakey, John Morgan McAtee, George Clinton Davis, Sam Morowitz, Gene Patrick Corcoran (reeds.); Claude Melvin Bowen, Dominick Buono, Alexander D. Guzzo (pts.); Dalton August Rizzotto, Hoyt Hallett Bohannon, Harry Howard Rodgers (tms.); Willard Thorpe Culley (French horn); Leo Zorn, Jack Lee, Samuel Caplan, Phil Towbin, John Peter Voogdt (violins); Abraham Hochstein, William Spear (violols); Elias Al. Friede (cello); Albert Lerner (pno.); Ben Heller (gitar); Thurman Rayne Teague (bass); Michael Vincent Scrima (dms.). Recorded July 31, 1942.

2800.—James (tpt.), with rhythm section (personnel unavailable).

MEMPHIS BLUES is certainly likely to go places, but I don't think it is going to find the amenities quite so pleasant in all of them.

There will certainly be many who will mark it up for an immediate presence in the heaven they reserve for their most cherished possessions, for without doubt this is the sort of record that sends certain sections of modern swing fans into nothing short of ecstasy.

But others are likely to consign it to a somewhat warmer climate, and I have to confess to being among them.

INSTRUMENTAL DEXTERITY

I can see in this big-band effusion nothing more than a vulgarity masquerading under the guise of swing.

Admittedly it is conspicuous for a display of instrumental dexterity that could have meant plenty had it been devoted to more worthy ends, and that remark doesn't apply only to our Mr. James as usual quite phenomenal trumpet technique.

But the whole thing is such an orgy of ostentation and extravagance that all I can find in it is a very good explanation of how Harry James managed to secure his unenviably high placing of third (to Spike Jones and Guy Lombardo) in

the King of Corn section in "Down Beat's" most recent popularity poll.

However, that the Horn can do the right, if not the completely righteous, thing when the spirit moves him is proved by his much more prepossessing contributions to "Sleepy Time Gal."

In contrast to the 25-strong band on the other side, this is entirely a trumpet solo by the maestro accompanied by just a four-piece rhythm section.

Whether the ex-Benny Goodman valve juggler plays jazz or swing more according to their traditions or to his own lights is for the moment neither here nor there.

The point is that what he plays is good of its kind.

My first reaction to this side was that it was again somewhat pretentious. But I have since remembered the conclusion to which I was forced (though rather reluctantly, I admit) some years ago that no one can have as much technique as Harry James has without the purely technical aspects of his playing becoming major considerations.

And in this record it can at least be said that Mr. J. uses his technique more as a means to an end than as an end in itself.

His imaginative improvisation is usually tasteful enough, and no one can fairly say that he does not play (in this record!) with a real sense of rhythm in the modern swing meaning of the word.

HARRY HAYES AND HIS BAND

Drop Me Off At Harlem (Ellington) (H.M.V. OEA10402)
First Edition (Harry Hayes) (H.M.V. OEA10345)
(H.M.V. B9409—5s. 4;d.)

Hayes (alto), with Kenny Baker (tpt.); George Chisholm (tmb.); Norman Stenfalt. (pno.); Archie Slavin (gitar); Tommy Bromley (bass); George Fierstone (dms.). Recorded February 7, 1945.

IN saying the first words on his "Drop Me Off At Harlem" in his 1933 recording (Parlophone R2870), Ellington probably said also the greatest.

But please don't take that as meaning that this new Harry Hayes version is something to be ignored. It has solos by Kenny Baker, Norman Stenfalt, George Chisholm (who has at last managed to make his recording date with this group), and Harry himself, which show all these top-flight British swing stars at their best, and that alone would make this, or any other record of which the same could be said, very much worth having.

THE RIGHT IDEA

But there is something else about this combo which, while it may not be so prominently spectacular or immediately recognisable as the work of the soloists, nevertheless contributes in no small measure to the success of records, and it is the general lines on which the band is developed.

The whole outfit has so much of the right idea.

To put it briefly, it plays swing in a way that retains much of what was best in jazz—or, if you so prefer it, it would be equally correct to say that it plays jazz brought up to date by the incorporation of the best that has been arrived at in the metamorphosis of jazz into swing.

It is to a great extent a development of the John Kirby idea—the small orchestra based on improvised solos with pre-scored routines and ensembles.

But it is one up on the Kirby procedure in that instead of attempting to adapt often quite unnecessarily intricate jazz and swing idioms to music which was never designed for these idioms, it adheres to music which is on the whole as typical of the jazz and swing modes as is the way in which it is played.

And that near enough covers all that "First Edition," even if it must be said that this riff piece is not quite such a good tune as even Harry Hayes' "Five Flat Flurry" let alone the Duke's fascinating "Drop Me Off At Harlem."

JERRY DAWSON'S NORTHERN NEWS

ONE of Manchester's most progressive Palais these days is the Astoria in Plymouth Grove, where, with Tony Stuart at the helm, two bands are featured, one being Eric Tee Johnson and his Quintet, whilst Tony himself fronts a large-size aggregation with Tommy Ashworth, Dick Mason and Harold Whitehead (trumpets); Sid Powell and Harry Thompson (trombones); George Chambers and Ernie Joyce (altos); Bernie Bethel and Reuben Platt (tenors); Jack Cravaghan (bari.); Alan Stevens (piano); Freddy Baines (drums); Jimmie Mac (bass); and vocaliste Virginia Henry.

This outfit occasionally takes a night off to play out of town, and was recently featured for one night at the Carlton Ballroom, Rochdale.

* * *

During their sojourn in Manchester for the period that Ivy Benson was in hospital, at least two of her girls found themselves with plenty to do, and would appear to have spent a very happy time.

Trombonist Olive Broad asks me through this column to convey her sincere thanks to the many people who offered her work whilst she was in the city. She spent most of her time at the Harpurhey Baths Ballroom with Percy Pease and his Band, filling in Sundays at the Astoria with Tony Stuart.

Owing to an attack of bronchial catarrh, she was obliged to leave Manchester suddenly and was unable to say "Good-bye" to the many friends she has made.

Olive is now back with Ivy Benson and is looking forward to renewing acquaintances when the Benson bevy plays the Palace Theatre, Manchester, in June.

* * *

Whilst Olive Broad was at Harpurhey, tenor saxist Joan Taylor was competently holding down the chair with Roy Tomkins' Band at the Palais de Danse, Levenshulme. She, too, has rejoined Ivy, and her "send-off" took the form of a dinner party at which she received presents of a compact (from the management), a handbag (from the boys in the band), and a dressing-table pin-cushion from the staff.

There must still be some nice people in this business of ours.

* * *

Currently touring the India and Burma fronts is an eight-piece R.A.F. outfit known as the Touring Band No. 2—"Gypsy to Swing," directed by violinist Al Goldstein, and which includes in its personnel noted Manchester trumpeter Arnold Briggs (recently promoted to the rank of sergeant).

The rest of the boys are: Taffy Davies (tmb.); Al Lee (alto and clar.); Jack Segal (tenor and clar.); Mick Michelson (piano); Les Collins (bass); and Bill Rooms (drums).

This is claimed to be the first R.A.F. official band to tour Burma, and to give readers some idea of the vastness of their territory, Arnold Briggs tells me that in the first five weeks of their tour they covered no less than 3,000 miles, averaging three shows each two days, including two broadcasts over the All-India Radio.

Most of their shows are of necessity given in the open, and their current idea of luxury is four walls and a roof under which to perform.

With Johnny Rosen in 1936-37, thence to London to the Astoria, Tussaud's, and the Regal Ballroom until in 1940 he was called up and has since served throughout the Desert campaign and is now in Italy with the Royal Artillery.

Such is the record of trombonist Eddie Rapp, and I am certain that the many friends he made in the North will be delighted to hear that he is fit and well, even though since joining up he has not even fingered a slip-horn, and has, in fact, heard little in the way of music.

That his time has been fully occupied with more serious matters is evidenced by the news that most of the many friends he made in the famous 4th Indian Division, about which much has been written in the lay Press.

He asks particularly to be remembered to Norman Cooke, Alf Banks and Joe Kershaw—all colleagues of his Rosen days at Manchester and Liverpool.

Playing the second half of Saturday's 17th "Saturday Night at the Palais" will be Benny Nelson and his Blue Rhythm Boys broadcasting from the Queen's Rink Ballroom, West Hartlepool.

The last time Benny was on the air was way back in 1938, and it is a sign of the times that only two of the boys who were with him then still remain—the pianist and lead trumpet.

The calls of war work interfere from time to time with the line-up, which is usually as follows: Bob Thompson, Billy Watson, Jackie Walker and Johnny Burnup, with, occasionally, Tom Burgon (saxes); Tommy Lough, Cliff Linsley and Jimmy Preston (tpts.), with Danny Alway sitting in from time to time; Arthur Brown and Albert Buller (tms.); Harold Marsden and Brian Halbert (pianos); Billy Woodhouse (bass); and Lil Gardner (vocals).

The drum chair—owing to working arrangements—is shared by two brothers, Les and Tommy Loynes, whilst Benny, of course, wields the baton.

FELDMAN STARS

ONLY seats priced at £1 1s., and 15s. (apart from a very few at 12s 6d.) are left for the Feldman Club "Tribute to Swing" Concert, to take place at the Stoll Theatre, London, on Sunday, April 8, and immediate application is advised for this terrific show.

List of attractions include Leslie ("Jiver") Hutchinson and his All-Star Band; the R.A.F. "Squadronairs"; the Lewis-Parnell "Jazzmen"; Victor Feldman and his Sextet; the Dixieland Band from the Canada Show; Carl Barriteau engagements permitting; Beryl Davis; and Cab Quave; with Derek Roy as comedian-comper.

Write for tickets immediately, with remittance and s.a.c. to Secretary, "Tribute to Swing" Concert, 12, Stone Grove Park, Edgware, Middx.

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Pic. Harry Jaeger

VERY interesting visitor to the Melody Maker offices last week was well-known American drummer Pfc. Harry Jaeger, now over here leading a band of his own in the U.S. Army Air Force.

Harry had a distinguished career on the skins back home, playing with Ben Pollack, Red Nichols, Bob Chester, Vaughn Monroe and the one-and-only Benny Goodman.

Leading on drums, Harry has with him Pfc. Jerry Schwartzberg (piano and arranger); Sgt. Morton Bernard (bass); Cpl. Ziggy Waushal (trumpet); Pfc. Kenneth Nestle (tenor); Sgt. Clarence Magnuson (alto); and Sgt. Alex Colburn (trombone).

Harry is married to noted and glamorous U.S. vocalist Betty Jerome, and, having seen her photograph, we quite understand why he is very anxious for the war to be over so that he can get back home!

IN conversation with genial musician publisher Irwin Dash the other day, I was surprised to find that there is one subject that interests him even more than how "Just a Little Fond Affection" is doing in the "Hit Parade."

BRAND'S ESSENCE DANCE BAND GOSSIP

His usual practice seems to be to get into touch with girls on buses, and the description we have of him is that he is a small and dark young man who usually wears corduroy trousers and a sports jacket.

When a young man wants to get to the top in this business there are no lengths to which he will not go, and nothing that is too much trouble to him.

These thoughts are inspired by the case of Welsh cabinet-maker Cliff Carl, who travels up every Wednesday from Bargoed (Glamorgan) to London to take singing lessons from that well-known teacher Maestro Mario.

Cliff makes the journey there and back in a day, which is pretty tough going for anyone, and all for a one-hour lesson. But he will not miss it on any account, as his heart is set on being a dance band singer.

We who have heard him sing can personally vouch for the fact that he has a lovely voice which would grace any band, and he has already sung with local outfits and also with Felix Mendelssohn.

Perseverance always deserves encouragement, and Cliff is certainly persevering. He well deserves a broadcast, and if any bandleader is interested, write to us and we can fix everything up.

Incidentally, talking of Maestro Mario reminds us that another of his pupils is doing very well for himself. This is Billy Lang, who—as we previously mentioned in this feature—is now a biker at Northwood Hills, Middlesex, after having been invalided out of the Army following being blown up while at his work with the Bomb Disposal Squad.

Billy's voice has now received the attention of Leonard Urry who is putting him in his "May We Introduce . . ." feature in the "Monday Night at 8" programme on April 9.

"M.M." award for that instrument. Another prize-winner of peace days that George encountered out there was Alex Stevens, the bass player, whom I remember taking a bass award in one of this paper's Scottish contests back in 1938.

Planist with the show was John Pritchett, who formerly held the position of M.D. with Herbert Farjeon's Gate Revues.

Finally, George spoke highly of the good work being done by Lt. Eddie Carroll, now engaged on various shows in conjunction with E.N.S.A. and Army Welfare.

All these boys asked to be remembered to their friends in the profession. George's picture is inset.

CONTEST FIXTURES

LONDON AREA Thursday next, March 22.—Baths Hall, Latimer Road, Wimbledon (7 to 11.30 p.m.). The 1945 South London Championship.

Friday, April 15.—Regent Palais de Danse, 183, High Street, Tooting, S.W.17 (2.30 to 6 p.m.). The 1945 South-West London Dance Band Championship.

Provinces CREWE.—Tuesday next, March 20, at the Town Hall (8 p.m. to 1 a.m.). The 1945 Western Counties Championship.

NOTTINGHAM A.M.—Wednesday, April 11, at the Victoria (Exhibition) Hall (7-11 p.m.). The 1945 Nottinghamshire Championship.



Cliff Carl

Syd and Joe have written and produced a unit revue, entitled "Foolish, But It's Fun," in which they appear as a double act, calling themselves The Dryden Brothers.

Another pleasure was a broadcast on the B.B.C. Mobile Station, "Voice of the 8th Army," which is supervised by Leslie Porwone.

CONTEST FIXTURES

CARDIFF.—Friday, April 13, at the City Hall (7.30 p.m. to midnight). The 1945 South Wales Championship.

GILLINGHAM (Kent).—Friday, April 20, at the New Pavilion Ballroom, Canterbury Street (7.30 to midnight). The 1945 North Kent Championship.

HULL.—Monday, April 23, at the Fulford Ballroom (7.30 p.m. to midnight). The 1945 East Yorks Championship.

MAESTRO Teddy Foster, at the Grand Casino, Birmingham, is still in need of a good trumpet player—an expert reader and jazzman.

BURTON-ON-TRENT BAND WINS BRUM CONTEST

1945 BIRMINGHAM DISTRICT CHAMPIONSHIP. New Baths Ballroom, Smethwick. Tuesday, March 6, 1945

DOGIE POGSON and Johnny Marks were given what must have been one of the busiest and fastest-moving evenings any contest adjudicators have had to face when on Tuesday of last week (6th) they judged the 1945 Birmingham District Championship presented by Arthur Kimbrell at the New Baths Ballroom, Smethwick.

This was a short evening for a contest anyway, the hall having to be vacated by 11 p.m. But the maximum permissible number of twelve bands had not only entered, but duly put in an appearance, and to make matters none the easier for the judges, they were denied the experienced assistance of Edgar Jackson.

Second: REG BARTLAM'S WINDSOR BAND (four saxes, two trumpets, trombone, piano, bass, drums). 25, Honor Avenue, Wolverhampton, Staffs. ('Phone: Penn 36855.)

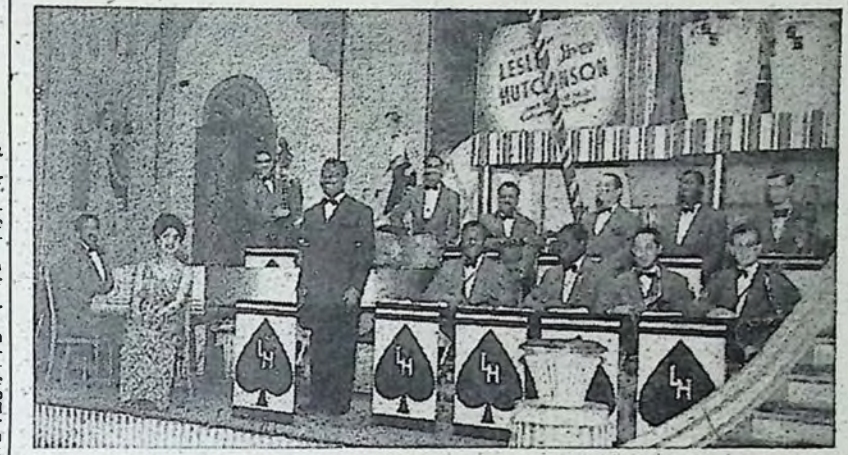
JURGES' REPORT

IF this contest proved one thing more than any other it was the need for some outspoken words on the often stressed, but still sadly neglected, subject of tuning.

Others with sufficient ear to enable them to realise they were not in tune made a pretence of adjusting their slides or mouthpieces, as the case may have been, but altered their pitch mainly by tightening or loosening their embouchures.

Harry Leader's "Band of the Week" NEXT week, commencing Monday, March 19, B.B.C. Band Leader and his Band.

WALTERS: LEN REYNOLDS AND HIS METRO DANCE ORCHESTRA (four saxes, two trumpets, piano, bass, drums): 29, Bridge Street, Burton-on-



U.S. JIVE JOTTINGS

DUKE ELLINGTON scored a figurative knock-out to usher in the New Year. The dynamic composer-arranger-bandleader not only socked his way to championship honours via "Esquire" magazine's Gold Award bestowed upon him as best arranger of the year and upon his redoubtable crew as best band, but also won top honours in the "Down Beat" and "Metronome" magazine polls.

George B. Evans, noted New York publicist, writes to tell us that a young lady approached Jose Hurbi after one of his recitals, curtisled and asked the Spanish-born pianist to start her off in life by giving her her first autograph of a celebrity.

Harry James makes the headlines again in "Down Beat" mag. And once again it's not for his musical ability, but for his dignity and courage as a private guy turning down tempting offers, and generally refusing to play the fool in public.

YOUR A.E.F. SCHEDULE

(See "M.M." for March 10, 1945) SUNDAY, MARCH 11.—As for Sunday, March 11, except: 11.6 a.m., Charlie McCarthy; 1.1 p.m., Adele Dixon "Singing for You"; 2.25 p.m., Atlantic Spotlight; 4.1 p.m., Spotlight with Ronald Chesney, et al.; 4.15 p.m., B.B.C. Theatre Orch.; 7.1, Jack Benny; 8.15, Jazz is Where You Find It.

Following on the heels of the "white" fan-mags' band polls, Negro weekly, "Chicago Defender," stages its own annual "Band of the Year" ballot. Naturally enough, the voting shows very different trends from that in "Metronome's" and "Down Beat's" polls.

MELODY MAKER Incorporating RHYTHM WEEK ENDING MARCH 17, 1945 Editorial, Advertising and Business Offices: 93, LONG ACRE, W.C.2 Editor: RAY SONIN Telephone: Temple Bar 1525 Advertisement Manager: F. S. PALMER

READERS' REQUESTS.

COLLECTOR Roy Simon, of Leeds, now of Ceylon, wishes us to make it known to readers concerned that he has organised a permanent jazz club known as the Colombo Rhythm Club, c/o Information Bureau, SWOC, Colombo, Ceylon. Membership is fixed at 6 rupees per quarter, and an active part in the club is being taken by Rudy Jackson, the Ellington clarinetist of early records, who Roy tells us "plays as fine as ever."

Readers will remember our review here of the Australian jazzmag, "Jazz Notes." Now that paper announces a change of editors, Bill Miller having decided to concentrate on issuing a series of jazz pamphlets along lines which should be familiar to many readers. The old mag. is to continue publication also, but in other hands.

Ralph Venables informs us he is open to receive an unlimited quantity of subs.; 8s. for eight successive pamphlets. P.O.s should be sent to RGV at "The Moors," Tilford, Farnham, Surrey, or can be sent (left blank) direct to Bill Miller, Box 2440 V.G.P.O., Melbourne, Australia.

WINGY MANNONE DISCOGRAPHY
(Concluded)

November, 1936.
"In The Groove" (0551), Bd. B. 4616.
"Let Me Call You Sweetheart" (0552), Bd. B. 6618.
"Easy Like" (0553), Bd. B. 6618.
"I Can't Pretend" (0554), Bd. B. 6606.
"Floatin' Down To Coffea Town" (0555), Bd. B. 6605.
"A Fine Romance" (0556), Bd. B. 6626.

Mannone (tpt. and vcl.); Brunis (tmb.); Matlock (clar.); Marsala (ten.); Lanoue (pno.); Shapiro (bass); Danny Alvin (dms.), Feb., 1937.
"Formal Night In Harlem" (04565), Bd. B. 6816, Regal-Zono, MR. 2438.
"Sweet Lorraine" (04566), Bd. B. 6816.
"Boo Hoo" (04567), Bd. B. 6806, Regal-Zono, MR. 2414.
"You Showed Me The Way" (04568), Bd. B. 6804.
"I Can't Lose That Longing For You" (04570), Bd. B. 6806, Regal-Zono, MR. 2438.

Mannone (tpt. and vcl.); probably Marsala (clar.); Babe Russin (ten.); remainder uncertain. May, 1937.
"The Image Of You" (010246), Bd. B7003.
"Don't Ever Change" (010247), Bd. B7002.
"Life Without You" (010248), Bd. B7003.

COLLECTORS' CORNER

by REX HARRIS and MAX JONES

"You're Precious To Me" (010249), Bd. B7002.
"It Must Be Religion" (010250), Bd. B7014.
"The Prisoners' Song" (010251), Bd. B7014.

Mannone (tpt. and vocal); Marsala (clar.); Russin (tenor); Lanoue (pno.); Lemaire (g'tar); Shapiro (bass); Alvin (drums), September, 1937.
"I Ain't Got Nobody" (013880), Bd. B7189.

"I've Got My Heart Set On You" (013881), Bd. B7214, Regal-Zono, MR2659.
"Everything You Said Came True" (013882), Bd. B7197.

"Getting Some Fun Out Of Life" (013883), Bd. B7197, Regal-Zono, MR2640.
"Jazz-Me Blues" (013884), Bd. B7198.

"Laugh Your Way Through Life" (013885), Bd. B7214, Regal-Zono, MR2659.
Manone (tpt. and vocal); Marsala (clar.); Chu Berry (tenor); rhythm section probably as for previous session, January, 1938.

"Annie Laurie" (018321), Bd. B7389, Regal-Zono, MR2732.
"Loch Lomond" (018322), Bd. B7389, Regal-Zono, MR2732.

"Down Stream" (018323), Bd. B7391.
"Where's the Waiter?" (018324), Bd. B7391.
"My Mariacca" (018325), Bd. B7395.

"In the Land of Yamo Yamo" (018326), Bd. B7395, Regal-Zono, MR2850.
Manone (tpt. and vocal); Brad Gowans (tmb.); Al Kavich (reeds); Wilder Chase (pno.); Bob Bennett (g'tar); Sid Jacobs (bass); Danny Alvin (drums), July, 1938.

"Heart Of Mine" (023416), Bd. B7622.
"Let's Break the Good News" (023416), Bd. B7633, Regal-Zono, MR2850.

"Martha" (023417), Bd. B7621, Regal-Zono, MR2812.
"Mannone Blues" (023418), Bd. B7633.

"Flat Foot Floogie" (023419), Bd. B7621, Regal-Zono, MR2812.
"Little Joe From Chicago" (023420), Bd. B7622.

Mannone (tpt. and vocal); Buster Baile (clar.); Chu Berry (tenor); Lanoue (pno.); Zeb Julian (g'tar.); Jules Cassari (bass); Cozy Cole (drums), April, 1939.
"Downright Diskusted" (036534), Bd. B10296.

"Corrine Corrina" (036535), Bd. B10289, H.M.V. B9352.
"I'm a Real Kinda Poppa" (036534), Bd. B10266.

"Jumpy Nerves" (036537), Bd. B10289, H.M.V. B9352.
"Casey Jones" (036538), Bd. B10289, H.M.V. B9360.

"Boogie Woogie" (036539), Bd. B10296.
Zeb Julian replaced by Dan Barker (g'tar) June, 1939.

"Royal Garden Blues" (037729), Bd. B10351.
"Beale Street Blues" (037730), Bd. B10401, H.M.V. B9360.

"In the Barrel" (037731), Bd. B10331, H.M.V. B9360.
"Farewell Blues" (037732), Bd. B10401.

"Fare Thee Well" (037733), Bd. B10432.
"Limehouse Blues" (037734), Bd. B10432.

Mannone (tpt. and vocal); Buck Scott (tmb.); Gus Fetterer (clar.); Chu Berry (tenor); Ernie Hughes (pno.); Julian (g'tar); Jacobs (bass); Cole (drums), Sept., 1939.
"Blue Lou" (041971), Bd. B10749.

"Sudan" (041972), Bd. B10560.
"How-Long Blues" (041973), Bd. B10749.

"When the Saints Go Marching In" (041974), Bd. B10560.
"My Honey's Lovin' Arms" (041975), Bd. 30-0801, H.M.V. B9313.

"Whun My Sugar Walks Down the Street" (041976), Bd. 30-0801, H.M.V. B9313.
Mannone (tpt. and vocal); Scott (tmb.); Phil Olvvalz (clar.); Lanoue (pno.); Julian (g'tar); Jacobs (bass); Alvin (drums), Jan., 1940.

"She's Crying for Me" (045934), Bd. B10773.
"South with the Boarder" (045935), Bd. B10604, H.M.V. B9155.

"The Mosquito Song" (045936), Bd. B10773.
"Put On Your Old Grey Bonnet" (045937), Bd. B10604.

Mannone (tpt. and vocal); Archie Rosati (clar.); Babe Bowman (tenor); Stan Wrightsman (pno.); Russell Soule (g'tar); Bill Jones (bass); Dick Cornell (drums), Sept., 1940.
"Rhythm On the River" (049801), Bd. B10844.

"Ain't It a Shame About Mame" (049801), Bd. B10844.
"Dinner for the Duchess" (049802), Bd. B10909.

"When I Get You Alone To-night" (049803), Bd. B10909.
Mannone (tpt. and vocal); George Brunis (tmb.); Joe Marsala (clar.); Mel Powell (pno.); Carmen Mastren (g'tar); Al Morgan (bass); Zutty Singleton (drums), March, 1941.

"Orchi Chornya" (062858), Bd. B11298.
"Mama's Gone, Good-bye" (062859), Bd. B11107.

"The Boogie Beat'll Getcha" (062860), Bd. B11298.
"Stop the War" (062861), Bd. B11107.

WINGY MANNONE AND EDDIE MARR (vocal), with Band, Aug., 1941.
"Jam and Jive" (2693/8), De. 13235 7 (parts 1 to 6).

WINGY MANNONE AND HIS ORCHESTRA, Mannone (tpt. and vocal); Jake Flores, Abe Lincoln, Floyd O'Brien (tmb.); Matty Matlock (clar.); Stanley Wrightsman (pno.); Nappy Laniare (g'tar); Phil Stephens (bass); Zutty Singleton (drums), March, 1944.

"Put the Tailgate Down," Capitol.
"Besame Mucho," Capitol.
"Paper Doll," Capitol.
"Sister Kate," Capitol.

And there ends the recording activities of Joseph "Wingie" Mannone, except for sporadic performances with the Arcadia Srenaders, the Red Heads, the Five Pennies, Benny Goodman's Boys, Adrian Rollini's Tap Room Gang, Russ Morgan and Gene Gifford. Wingie is forty years old now. Give him a hand, boys, for the long and lasting contribution to jazz which he has embedded in wax.

* * *
SWAP AND BUY.
Elliott Goldman, 97, Hendon Lane, Pinchley, N.3, and Stan Dance, Little Bradford, Bocking, Braintree, Essex, will offer £10 cash for the Kid Rena set on Delta; also Stan needs a copy of Louis Dumaine's "Pretty Audrey" on local H.M.V.

Max Jones urgently requires photos of Jazz (not swing) musicians, suitable for reproduction in photo book. He'll be pleased to buy, hire or borrow on promise of safe return. Rare pics. as O.D.J.E., N.O.R.K. and Hot Five, Oliver, etc. especially wanted. Also in market for "R. on R.", "Kingdom of Swing" and "The Real Jazz," also some N.O. and blues piano discs, including George Hartman's Keynotes and the Kid Rena Deltas, Dadds, Little Brother, etc. Good cash or swaps, including Paramounts, etc.

Lionel Stevens, of 123, Queen's Gate, London, S.W.7, has some good discs for swap and also a copy of "Hot Discog," waiting for a new owner who has discs for exchange.

Now an urgent plea for jazz records from Ple. J. Grantham, who is in hospital and badly in need of boogie-woogie discs, also those of Waller, Mercer, Morton, etc. Write him c/o this office.

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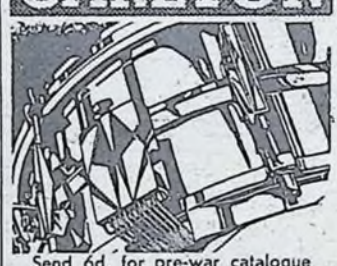
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SMALL LIBRARY of light music for full orchestra, about 70 pieces.—List and prices: 33, Homefield Rd., Wembley.

183 STRAUSS Waltzes, suites, overtures, etc., P.O. and S.O., nearly new; what offers?—Box 7094, MELODY MAKER.

DRESS SUITS (single and double-breasted dinner-jackets) and evening overcoat. Best quality, as new, slim man, medium height, £25, would separate.—McCarthy, 34, North Side, Clapham Common, S.W.4.

DINNER JACKET SUIT, 40 in. chest, 31 in. leg, almost new, £3 10s., also tall coat, fine quality, 40 in. chest, £3 10s.—Bunneybell, 15, East St., Lindley, Huddersfield.

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WANTED, 1st tenor sax, start immediately, 6 nights, 2 afternoons.—Palais de Danse, Bury.

YOUNG swing musicians under 18 years, all saxes, trumpets, trombones, violins and Hammond organists for famous collegiate band.—Full parties. to Musical Director, Egyptian House, 170, Piccadilly, London, W.1.

GOOD 1st TRUMPET wanted, North-West; Palais, 24 1/2 hr. wk., good job.—State terms, MELODY MAKER.

GOOD PIANIST, Palais, 6 afternoons, nights, comfy job.—Details, Les Logan, Regent, Weymouth.

MUSICIANS, "Rhumba" exp., willing to rehearse with view to West End engagement.—Phone: Paddington 0996.

WANTED URGENTLY, first-class lead alto/sax dblg. clar., afternoons and evens, daily resident.—Jack Dale, Masque Ballroom, Birmingham.

ALL INSTRUMENTS, s/d, res., coast.—Particulars and terms to Box 8005, MELODY MAKER.

LEAD Alto/Clar., stylish, for known provincial Palais band, big money to good man; concerts, broadcasts extra, no Sundays, comfortable job.—Partic., Box 8004, MELODY MAKER.

TENOR SAX and trombone req.—Apply Cyril Brooker, Regent Dance Hall, Brighton.

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

ENGAGEMENTS WANTED

ALTO CLAR., player desires work in East Anglia or London district, moderate reader, own history, willing to rehearse, gigs or perm.—W. S. Armstrong, 16, Oceanic Ave., Belfast, N.I.

YOUNG LADY requires position in band, good piano accordion player.—Box 7099, MELODY MAKER.

ALTO dblg. clar., gigs or 2-night perm., free Thurs., Sun. incls.—Reg Rawlings, 6, Wood End Close, Northolt Park, Middx.

ALTO and TENOR Sax dblg. clar. and violin.—Leslie James, Bowes Park 556.

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

PIANIST and/or drummer and bassist, experienced, free for gigs.—Transport, Waxlow 2462.

PIANIST, read, busk, dance or straight, seeks gigs.—Phone Mal. 3206.

ALTO, TENOR, clar., good tone reader, open for gigs.—J. F. Jones, 6, Balfour Rd., N.5.

DRUMMER avail. for evens, once or twice weekly, full kit.—L. Duff, 71, Cherrywood Lane, Morden, Surrey.

GUITARIST, read and busk anything.—Wai Smith, 774A, Finchley Rd., N.W.11, Mil. 4125 (9-5).

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