



July, 1952

International Musician

in
NEW YORK*

the trend
 is toward

Leblanc



Buddy
 De Franco



Vincent Abato



Gloria Compione



Sam Marowitz



Jack Kreiselman



Ernest Mauro

"Peanuts" Hucko

* ...and wherever performance counts. The Leblanc Symphonie is more than just a fine artist clarinet. It is an instrument created especially for *your* needs... designed by experienced musicians to give you confidence, inspiration and new opportunities to progress. We invite you to test the resources of these amazing new Leblancs—to discover for yourself this thrilling new concept of fine clarinet performance.



Leblanc
 woodwinds
 are available
 in New York City
 through Henry
 Adler Music Co.,
 136 W. 46th St.

G. LEBLANC COMPANY

WRITE LEBLANC, KENOSHA, WIS., FOR FREE CATALOG AND NAME OF YOUR NEAREST DEALER.



Vincent LOPEZ

RECOMMENDS

VIBRATOR

Reg. U. S. Pat. Off.

REEDS

... the famous brand with modern design!!



Vincent Lopez * ... Internationally famous Band Leader, recommends that his Clarinet and Saxophone section use "VIBRATOR REEDS" ... "Finest reed ever made."

NEW . . . SUPERIOR TONAL PERFECTION . . .

• Our research department and master craftsmen are constantly improving VIBRATOR REEDS . . . in design . . . cane buying . . . and curing treatments for today's modern instruments . . . That's why so many saxophone and clarinet players have switched to VIBRATOR REEDS and prefer them to all others.

If your dealer cannot supply you, write to us.

• H. CHIRON CO. inc. • 1650 Broadway • New York 19, N. Y.

* 13th year playing (luncheon and dinner) at the Hotel Toffi Grill, N.Y.C. . . "Luncheon with Lopez" . . . Mutual Network * 1:30 to 2 P.M. Mon. thru Fri., (EDST) . . . "Shake the Maracas" . . . WJZ (ABC network) Sat. 1:30 to 2 P.M. (EDST).



Insist on "VIBRATORS"
stamped
"MADE IN FRANCE"

"Take it from me
- they're Tops"

... says
RAY ANTHONY
"The Young Man With a Horn"

... about the famous new
SHURE slender gradient¹
high-fidelity bi-directional

microphones



For high-fidelity, true-tone reproduction of voice and music, these small and rugged microphones are destined to be the favorites of leading singers—instrumentalists—and bands throughout the world.

● These microphones will outperform all other "slender" microphones—because of their advanced acoustical, electrical, and mechanical features. Both models provide a bi-directional pickup pattern—permitting greater performer freedom (performers can stand at a 73% greater distance from the microphone!) The "300" and "315" will pick up voice and music from front and back—yet discriminate against unwanted noises from the sides. They reduce reverberation and the pickup of distracting random noises by 66%!

● Model "300" Broadcast is specially designed to meet the exacting requirements of TV, radio broadcasting, and recording. It has a special "Grayje"SM subdued, non-reflecting finish—ideal for all applications where the microphones should blend into the background and give the spotlight to the performer. It has a "Voice-Music" switch for perfect reproduction of the announcer or soloist working at close range, or for the distant instruments of the orchestra. The special vibration-isolation unit practically eliminates "handling" noises and the pickup of floor vibrations. Model "315" General Purpose is similar in size, design and technical features to the Model "300". It is finished in rich, soft chrome—ideal for those public address applications where its streamlined design and beauty lend prestige to any setting in which it is used.

More Patents Pending

SHURE

SHURE BROTHERS, Inc. ★ Manufacturers of Microphones and Acoustic Devices
225 West Huron Street, Chicago 10, Illinois * Cable Address: SHUREMICRO

**INTERNATIONAL
• MUSICIAN •**

— OFFICIAL JOURNAL OF THE —
**AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA**

Entered as Second Class Matter July 28, 1922,
at the Post Office at Newark, N. J.

"Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street,
Newark 2, New Jersey



LEO CLUESMANN.....Editor and Publisher
S. STEPHENSON SMITH.....Managing Editor
HOPE STODDARD.....Associate Editor

Subscription Price

Member.....60 Cents a Year
Non-Member.....\$1.00 a Year

ADVERTISING RATES

Apply to **LEO CLUESMANN**, Publisher
39 Division Street, Newark 2, N. J.

Vol. LI JULY, 1952 No. 1

*International Officers of the
American Federation of Musicians*

JAMES C. PETRILLO.....President
570 Lexington Avenue
New York 22, N. Y.
175 West Washington Street
Chicago 2, Illinois

C. L. BAGLEY.....Vice-President
900 Continental Bldg., 408 So. Spring St.
Los Angeles 13, California

LEO CLUESMANN.....Secretary
220 Mt. Pleasant Ave., Newark 4, N. J.

HARRY J. STEEPER.....Treasurer
220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENIN.....359 S. W. Morrison St.
Portland 4, Oregon

GEORGE V. CLANCY.....5562 Second Blvd.
Detroit 2, Michigan

STANLEY BALLARD.....32 Glenwood Ave.
Minneapolis 3, Minnesota

WILLIAM J. HARRIS.....1918 Live Oak St
Dallas 1, Texas

WALTER M. MURDOCH.....279 Yonge St.
Toronto 1, Ontario, Canada

INTERNATIONAL MUSICIAN



THE FINEST CANE REED YOU'VE EVER PLAYED

Brilhart
REG. T. M.



THE RECOGNIZED STANDARD IN QUALITY MOUTHPIECE PERFORMANCE

See your dealer
or

Send for descriptive booklets

BRILHART MUSICAL INSTRUMENT CORPORATION

BOX 36

HUNTINGTON, N. Y.



"In the final showdown, what we have on our side is honesty and truth, and we'll fight to keep it that way."

"What we are battling for is a principle that will help all musicians, not only a few... We must keep the royalty principle."

"Governor Warren is a great liberal Republican, a member of the musicians' union, and a clarinet player."

"About graft in government... the giver should be held as guilty as the taker... the big shots dirty everybody up."

BOTH the immediate and long-range interests of music and musicians were brought into focus by the fifty-fifth Annual Convention of the American Federation of Musicians, which met in the National Guard Armory at Santa Barbara, California, from Monday, June 9, through Thursday, June 12. The 955 delegates from 559 Locals legislated for the immediate interests of organized musicians in a businesslike session; on the last day of the meeting, they looked to the future, and listened to President Petrillo report on his canvass of the Presidential candidates of both parties, to see where they stood on a proposal to establish a Federal Department of Fine Arts, with a Cabinet head to represent the claims of music and the other arts in the councils of the nation.

MONDAY With the visitors' gallery filled, the traditional musical prelude to the Convention began at 1 P. M., with Robert L. Foxen conducting the thirty-four piece Santa Barbara Municipal Band. The concert featured a first rendition of a Convention March, dedicated to President Petrillo by the composer, Walter Bollhorn, a member of the Santa Barbara Local.

At 2 P. M. President Petrillo joined the members of the International Executive Board on the stage, to prolonged standing applause. After the playing of the United States and Canadian national anthems, the invocation was given by Father Conan Lee, O.F.M.

Acting as temporary chairman, Harry Chanson, President of Santa Barbara Local 308,

expressed the appreciation of a small Local for the opportunity to play host to the Convention, and spoke in warm terms of the efficient way in which International Treasurer Harry Steeper had handled the arrangements for the Convention. Next, Mr. Chanson introduced a number of speakers, who made the delegates feel the warmth of a California welcome.

at the instruction of the Convention; also he told how he had enjoyed his personal visit to the Hawaii Local.

As to the place of music in radio, President Petrillo pointed out how the networks are in a position to hire former members of the Federal Communications Commission at fancy salaries, and that this very fact impairs the effectiveness

The Fifty-fifth

Mayor Norris Montgomery of Santa Barbara strongly praised the civic contributions made by the host Local, and expressed the city's gratitude for the concerts made possible by the Music Performance Trust Fund of the Recording Industry. Thomas Pitt, President of the California State Federation of Labor, welcomed the delegates on behalf of organized labor in the state, and predicted that the A. F. of M. would continue to make active progress under its enlightened leadership. William Dean, President of the Santa Barbara Building Trades Council, brought the fraternal greetings of his organization to the Convention.

Then, in turning back the gavel to President Petrillo, Temporary Chairman Chanson spoke with feeling of his practical and inspirational leadership during the past eleven years—a sentiment which the Convention echoed by a prolonged standing ovation.

"State of the Union" Message

Responding to this tribute, President Petrillo promised, in a tone of deep emotion, that he would try to be always a kindly leader—"despite the scars I carry."

"They've called me everything else," he said, "but they've never called me dishonest," and without further preface he went on, in a seventy minute address, to make his annual report to the delegates—what might be called his "state of the union" message.

The Lester Petrillo Memorial Fund, which, as the members would recall, was created at the last Convention, had achieved its initial goal of \$50,000.

Repeal of the wartime admissions tax on symphonies was a step toward eventual abolition of all such taxes that impinge upon the entertainment industry, President Petrillo said, but so long as the cold war continues there is little hope for complete relief.

Mexican musicians hold no threat to music employment in the United States he said, telling of the visit he made to Mexico City last Winter

of the regulatory body in looking after the interests of live music on the air and over TV. There was, he said, a glaring case that had just occurred.

After repeated invitations to former Chairman Wayne Coy to address A. F. of M. Conventions without result, President Petrillo said he had thought it high time to send Mr. Coy "a Petrillo telegram." He read a blistering wire to the former chairman in which he inferred that Mr. Coy would leave his public post to accept employment with the broadcasting industry. Three months later, President Petrillo pointed out, Mr. Coy did, in fact, accept such employment with *Time Magazine's* television interests.

Turning to the broad labor scene, President Petrillo told how he had been almost alone among labor leaders in advocating acceptance of Senator Taft's "half loaf" proposal for amendments to the Taft-Hartley Law in 1950. He said he had been successful in getting the American Federation of Labor Council to consider recommended amendments. Among these would be provisions for a return of the Transcription Fund to Federation control, and relief from the stringencies against secondary boycotts.

Discussing sympathy strikes, President Petrillo disclosed that the first duty of A. F. of M. locals is to fulfill their work contracts. "Sympathy starts at home," he reminded the delegates. There is too much of unions fighting unions while the employers sit back and reap the benefits of strife under the Taft-Hartley bill.

Collective bargaining is the only answer today when the economic strength of unions is at a low ebb, President Petrillo said. "Take it easy—watch your step—the courts are ruling against the unions"—was his advice.

"About graft in government, I've been asked what I think," he said. "Well that's not my department, but remember this, it's the big shots who dirty everybody up. The \$4,000,000-a-year thefts by little revenue agents have saved the big shots four billion dollars, but you never read about them.

INTERNATIONAL MUSICIAN

International Musician

JULY, 1952

The Fifty-fifth Annual Convention.....	6
Actions of the Convention.....	11
Convention Proceedings.....	12
Where They are Playing.....	16
Abravanel in Salt Lake City.....	17
Traveler's Guide to Live Music.....	18
Technique of Percussion—Stone.....	20
Violin: Views and Reviews—Babitz.....	22
Music in Maine.....	24
Local Highlights.....	27
More Recording and Transcription	
Companies Sign.....	27
Dance Bands in Maine.....	28
Trumpet Talk—Tetzlaff.....	30
St. Joseph Municipal Band.....	35
Closing Chord.....	37
News Nuggets.....	37
Official Business.....	38
With the Theater Conductors.....	39
Bookers' Licenses Revoked.....	40
Defaulters List.....	42
Unfair List.....	45

"The giver should be held as guilty as the taker," President Petrillo insisted, as the Convention applauded.

He told of a visit by "a man from Wall Street" who asked him some years ago how he (Petrillo) would like to "make twenty million bucks." President Petrillo said he took the man before his Executive Board and it developed that juke boxes were concerned. It developed what was desired was for the A. F. of M. to police the juke box industry. "I told him we were not in that business," President Petrillo recounted.

Concluding on an emotional note, President Petrillo said: "In the final showdown what we have on our side is honesty and truth and you and I are going to fight to keep it that way." As he ended this account of his stewardship, the President was heartily applauded.

Salute to "Chess" Gillette

The President, after the applause had subsided, presented to the Convention J. W. Gillette, long-time Studio Representative of the

testifying to the affection and regard which they had for him.

The first day's session concluded with a preliminary report from Paula Day, appointed Chairman of the Credentials Committee, with the appointment by the Chair of the standing committees to serve during the sessions of the Convention; and with the reading by Secretary Cluesmann of letters of greeting to the Convention.

TUESDAY On the second day, the Convention, reconvening at 10 A. M., proceeded with vigor and despatch to take up its legislative tasks. Lee Repp, Chairman of the Law Committee, presented findings of the Committee on resolutions. Three of the measures accepted by the Convention were of widespread interest to all members. One was a provision to the effect that a member playing a traveling theatrical engagement remains in the category of a traveling member, even when the engagement is played in his own jurisdiction, and he may

THEY GREETED THE CONVENTION



Raymond F. Leheney
Secretary-Treasurer,
AFL Union Label
Trades Department

Thomas Pitt
President
California State
Federation of Labor



Norris Montgomery
Mayor
Santa Barbara,
California

Harry Chanson
President of
Host Local 308,
Santa Barbara

A third important change concerned a new system instead of transfer cards and traveling books. Instead of presenting a transfer card when locating in another jurisdiction, a mem-

Annual Convention

Federation in Hollywood, who after a severe illness had recovered sufficiently to appear and address the Convention. Mr. Gillette expressed his appreciation for the fine cooperation he had had from officers and members during his term of service. The delegates, the veterans among whom remembered Gillette's yeoman service also as Chairman of the Law Committee at many conventions, responded with sustained applause,

not be included as one of the minimum number required by the Local.

A second proposal of great interest was to the effect that the Federation should issue printed, illustrated leaflets, portraying briefly and pointedly the advantages of membership in the Federation, and the nature of its work—these leaflets to be handed by the Secretary of each Local to new members upon their initiation.

THE CONVENTION IN SESSION IN THE SANTA BARBARA NATIONAL GUARD ARMORY





Governor Warren is escorted to the platform by a Committee headed by Mrs. Florence Cadrez, Recording Secretary of Los Angeles Local 767, who is also President of the California-Arizona-Nevada Conference. She is walking at the Governor's left. The Delegates gave Governor Warren a standing ovation.

J. W. Gillette, long-time AFM Studio Representative in Hollywood, makes an address to the Convention.

ber presents his paid-up card and then is issued a transfer membership receipt by the Secretary of the Local where he desires to locate. A traveling member, instead of presenting a traveling book, presents his paid-up card to the Local in whose jurisdiction he is playing a traveling

engagement and then is issued a traveling membership receipt by the Secretary of that Local.

The afternoon session began with the annual memorial service for deceased members, conducted by Vice-President Charles L. Bagley. A string orchestra of Santa Barbara musicians,

At a reception which President Petrillo gave for Governor Warren at Santa Barbara's Hotel Biltmore: (left to right) International Board members Charles Iucci, Herman D. Kenin, Walter Murdoch; Governor Warren with President Petrillo; AFM Vice-President Charles Bagley, Board Members George Clancy and Stanley Ballard.



under the leadership of Henry Cantor, played selections from Handel and Vivaldi. Vice-President Bagley then pronounced moving eulogies upon the thirty-seven members who had passed on during the year. He spoke at length about James V. Campiglia, Jr., long-time Secretary-Treasurer of Santa Barbara Local 308, delegate to many Conventions, and delegate-elect to this one, who had died untimely, just a month before the Convention, at which he had anticipated a chance to welcome the delegates to his home city. Next, Mr. Bagley sketched the career of Frank Carothers, at the time of his death in January of this year the only living ex-president of the Federation. Finally, the Vice-President gave a fine tribute to his old friend and comrade Chauncey A. Weaver, for thirty-two years an active Executive Board Member, and five years an Honorary Board Member.

Following the memorial service, the Convention proceeded to the nomination of officers. Incumbent officers were renominated to succeed themselves; incumbent International Executive Board members were also renominated; and in addition, for the United States, William J. Harris, Local 147, Dallas Texas, and for Canada, Carmon T. Adams, Local 566, Windsor, Ontario.

When J. W. Gillette placed the name of Mr. Petrillo before the Convention to succeed himself as President and there were no other nominations—the delegates gave their leader a standing ovation, signaling the fact that nomination was here tantamount to election—though the balloting was not due until the next day.

Genuinely moved, President Petrillo responded by saying: "Yours is a tribute that money cannot buy . . . Looking back, I discover that I have been a war-time president of this union—hot wars, cold wars, injunctions, court battles, and Congressional investigations . . . My life is dedicated to this Federation and its members. I'll stay as long as you want me, health permitting . . ."

He then said that he wanted to take the opportunity while he was on his feet to explain a

INTERNATIONAL MUSICIAN

Inter
of the
Local
Presi

Bob H
the Co
trophy
veteran
Petrillo



International Secretary Leo Cluesmann (at the right) swears in the newly elected officers of the Southern Conference (left to right): Secretary-Treasurer, Steve E. Grunhart of Local 116, Shreveport, La.; President, George Cooper, Local 257, Nashville, Tenn.; Vice-President, Paul Wolfe, Local 655, Miami, Fla.



International Treasurer Harry J. Steeper tells the assembled Delegates about arrangements and procedures.

matter on which many delegates had questioned him: the five per cent royalty on TV film rentals, —an agreement which so far had brought \$186,000 into the second Music Performance Trust Fund created by the Federation's efforts. Some members of Local 47 in Los Angeles had, he said, urged the substitution of a fixed fee for the five per cent of rental royalty principle. But at a recent meeting in Hollywood, it developed, that employers who were objecting to the royalty principle, and who were claiming that there would be larger employment for musicians if it were abrogated, such employers had failed to come up with an offer of "even one more piano player." The Federation should hold to the royalty principle, he maintained.

"You can't build these things overnight," Mr. Petrillo continued. "We are trying to create something that we can pass along to the next generation. We may not have the best formula, but it happens that our plan is being followed widely not only in this country but in Europe as well. Television is motion pictures over again, but so far, we know little about where it is going . . . We must keep the royalty principle. What we are battling for is a principle that will

help all musicians, not just a few," he concluded —and the warm applause from all over the floor indicated the strong approval of the delegates.

WEDNESDAY Morning and early afternoon of the third day were occupied with legislative matters, and appropriately enough, while on this legal business, the Convention heard an address by Henry Kaiser, one of the attorneys for the Federation. He called to the members' attention a recent decision which indicates that symphony orchestras are not subject to the Taft-Hartley Act, since they are not in interstate commerce. He analyzed next the resolution of the Wage Stabilization Board exempting casual employees from its jurisdiction—adding his own views on what constitutes permanent as distinct from casual employment. Next he explained the Akron,

President Petrillo takes part in Bob Hope show, rebroadcast over NBC June 17. Nobody was quite sure who was "straight man," who was comedian. Good time was had by all.

Ohio, Theater case, indicating the inconsistencies in the Court's opinion. Finally, Mr. Kaiser paid tribute to the calibre of leadership which the Federation enjoyed—and the Convention applauded both the sentiment and the speaker.

Governor Warren Arrives

As the delegates proceeded further in dealing with resolutions, there was a stir and a hum of subdued talk at the back of the hall, signaling the arrival of Governor Earl Warren. He was escorted to the platform by a committee of California delegates, headed by Mrs. Florence C Cadrez, Recording Secretary of Local 767, Los Angeles, and President of the California-Arizona-Nevada Conference. When the prolonged applause had subsided, and the delegates had resumed their seats after a standing ovation, President Petrillo introduced Governor Warren as "a great liberal Republican of our time, a member of the musicians' union, and a clarinet player."

Governor Warren said that he wished to amend the introduction and make it read: "a former clarinet player!"

Bob Hope, at his Monday night show staged before the Convention, thanks the A. F. of M. for the trophy presented him for his efforts in entertaining veterans on three continents, while President Petrillo and Singer Peggy Lee look on.



Just after President Petrillo said "Take five," he gives Bob Hope the famous Petrillo handshake while Hope's bandleader, Les Brown, looks on. The script had plenty of good-humored "kidding" in which all three figured.





E. E. Stokes, of Houston, Texas, (with his back to the camera) swears in the International Officers and Board Members. In the foreground from left to right are President Petrillo, Vice-President Bagley, and Walter Murdoch; in the second row, left to right, Secretary Leo Cluesmann, Treasurer Harry J. Steeper, William J. Harris (newly elected Board Member), George V. Clancy, Stanley Ballard, and Herman D. Kenin.

He then proceeded to speak from the heart, in an address which was poles asunder from the usual perfunctory occasional speech. He showed so intimate a grasp of musicians' problems and economic hazards, and had so much to offer by way of statesmanlike proposals for improving the status of music, that everyone who heard him felt new hope. As he moved from this sphere to the larger issues affecting labor on the national and world stage, he constantly threw new light on our country's situation. His language was simple, direct, and moving throughout—and any musician scanning the printed version will find that it reads almost as well as it sounded.

THURSDAY First order of business when the Convention reconvened at 10 A. M. of the fourth day, was the report of the Election Committee. It showed all incumbents but one returned to office. Charles R. Iucci of Local 802, New York City was replaced on the International Executive Board by William J. Harris, Local 147, Dallas, Texas.

Chosen by the delegates to represent the A. F. of M. at the American Federation of Labor Convention in 1953 were Edward P. Ringius, Frank B. Field, Harry J. Steeper, Charles L. Bagley, "Pete" Kleinkauf, and Albert A. Greenbaum.

In accordance with a resolution which met with warm acceptance, President Petrillo was made a life member at large of the Federation, an honor to be evidenced by a gold card.

As the Convention proceeded to work its way through the rest of the legislative business, President Petrillo, seizing an opportune moment, brought up a matter which might well prove to be one of the most important ever considered by a Convention. He observed that it was his



New Executive Board Member

WILLIAM J. ("BILL") HARRIS, newly elected member of the International Executive Board, has been a Federation member for forty years, having joined Waco, Texas, Local 306 in 1912; for most of his career he has been in Local 147, Dallas, Texas, having been elected an executive board member in 1921, Vice-President in 1926, and President in 1928. Playing a leading role in labor affairs in the Southwest, he was chosen President of the Texas State Federation of Labor in 1946, and re-elected unanimously for 1952.

The son of a musician, Mr. Harris started to learn the cornet at an early age; he played with carnival bands and theaters over the state until he joined the armed forces in 1917, playing in the Signal Corps (Air Force) Band. Returning to Dallas in November of 1920, he played theaters until 1930, then shifted to radio, symphony orchestra, and job work until 1936, when he became full time with Local 147; since then, except for playing with the Shrine and American Legion Bands, he has devoted his major energies to the work of the Local.

duty to discuss with the delegates some of the candidates for president and their reactions to conditions affecting music and musicians. He explained that he had sent to all avowed candidates a letter asking their reaction to a suggestion for the creation of a Federal Department of the Arts at full cabinet level as a means of elevating the low estate of music and all the arts.

All of the candidates had responded with the exception of Senator Taft—and President Petrillo proceeded to pay his "respects" to the author of the Taft-Hartley law, to the accompaniment of applause from the floor. "That guy, if elected, will break this union in two years; the attorney-general he would appoint would be as cold as he is. I'm not telling you how to vote, but I am telling you that if Taft gets into office we'll be indicted twice a year," President Petrillo predicted.

President Petrillo then requested that his letter to all of the candidates, asking their reaction to a suggestion for the creation of a Federal Department of the Arts, be read, along with the responses. The Federation's letter pointed out the low estate of music and musicians and said this condition was typical of all of the arts and that governmental assistance is necessary if they are to continue as a cornerstone of our civilization.

Senator Richard B. Russell's office responded without commitment.

Senator Estes Kefauver said the Copyright Act must be strengthened, but that creation of a new Federal department required more study; that any well conceived proposal to safeguard music and the arts would receive his careful consideration.

Senator Brien McMahon said the department of the arts suggestion was new and he had not had opportunity to give it the study it deserves; that he did concur with President Petrillo's estimate of the low estate of music and the arts.

Arthur Vandenburg, Jr., responding from General Eisenhower's headquarters, said the General still was in Europe at the time and hoped an expression would be possible before the time of the musicians' convention.

Governor Earl Warren said he was not familiar with the proposal for a Federal Department of the Arts, but that he felt that it could do for the arts what other cabinet posts had accomplished for other national needs.

Senator Robert H. Kerr said he fully agreed that the preservation of the arts is of prime importance and that he would give consideration to any proposal that promised to aid.

W. Averill Harriman said he would favor every feasible measure to encourage American arts and artists and that President Petrillo's arguments in behalf of the need for assistance were completely valid.

Harold E. Stassen did not favor the suggestion and did not agree that music and the arts are in decline.

After hearing these varying responses, the delegates applauded, indicating their approval alike of the idea of canvassing the candidates' views, and of the proposal itself.

Toward the end of the session, the Location Committee recommended, and the Convention approved, the designation of Quebec as the Convention City for 1953.

In adjourning the fifty-fifth Annual Convention sine die, shortly before 4 P. M., President Petrillo described this as one of the best conventions in his memory.

Actions of the Convention

THE FOLLOWING ACTIONS WERE TAKEN BY THE 1952 CONVENTION IN SANTA BARBARA, CALIFORNIA. THOSE WHICH CONSTITUTE NEW LAWS OR CHANGES IN THE CONSTITUTION AND BY-LAWS WILL BECOME EFFECTIVE SEPTEMBER 15, 1952, UNLESS OTHERWISE SPECIFIED. MEMBERS ARE DIRECTED TO GOVERN THEMSELVES ACCORDINGLY.

President Petrillo made a life member of Federation.

The following Resolution was unanimously adopted by the Convention:

WHEREAS, James C. Petrillo has served the membership of the American Federation of Musicians with unfailing devotion and inspiring leadership, and

WHEREAS, We the delegates of this convention wish to show our appreciation for his contributions to our cause

BE IT RESOLVED, That James C. Petrillo by the adoption of this resolution shall be made a life member at large of the American Federation of Musicians and that as a fitting token of our esteem and appreciation of his services the Federation shall provide him with a gold membership card suitably engraved certifying him as a life member of the Federation.

Members need not be licensed as booking agents.

Section 2 of Article 25 is amended to read:

"Members of locals who merely book incidental engagements outside of their jurisdiction NEED NOT be licensed as agents, neither NEED they be licensed as such if they merely book engagements in the jurisdiction of their own locals."

Traveling musicians with theatrical companies do not change status when playing in own jurisdiction.

A member playing a traveling theatrical engagement remains in the category of a traveling member, even when the engagement is played in his own jurisdiction and may not be included as one of the minimum number required by the local. (This has been the policy of the President.)

New system instead of transfer cards and traveling books.

A recommendation of the Secretary and Treasurer was concurred in by the Convention that instead of presenting a transfer card when locating in another jurisdiction, the member presents his paid up card and then is issued a transfer membership receipt by the secretary of the local where he desires to locate. A traveling member, instead of presenting a traveling book, presents his paid up card to the local in whose jurisdiction he is playing a traveling engagement and then is issued a traveling membership receipt by the Secretary of that local.

These amendments refer to Articles 14 and 17 and will be fully set forth in the Proceedings of the Convention in a subsequent issue of the *International Musician*.

International Executive Board has right to dispose of funds recovered in cases where there is collusion between employers and members of Federation.

In any case where a member has agreed with an employer or booking agent to violate the Constitution or By-Laws of the Federation or of a Local thereof, the Board has authority to direct that any sums due such member be forfeited and may apply those sums to any purpose, including the General Fund of the Federation or any Local thereof.

New amendment to Article 9 of By-Laws relating to submission and determination of claims, disputes and grievances.

This amendment further sets out the jurisdiction of the International Executive Board in hearing cases, and indicates that certain cases come within the original jurisdiction of the International Executive Board.

The entire amendment will be set forth in the Proceedings of the Convention in a subsequent issue of the *International Musician*.

New amendments to Article 7 gives International Executive Board sole jurisdiction to try cases covered by Articles 23 and 24 and includes television in "Rules for Radio."

The purpose of the following AMENDMENTS is to include television in the By-Laws:

AMENDMENT TO ARTICLE 7:

Article 7—Trials and Penalties:

Section 6. Insert after "International By-Laws" (second line), "excepting Articles 23 and 24 . . ."

Add Section D. "A member charged with the violation of Article 23 or 24 must be tried by the International Executive Board."

AMENDMENT TO ARTICLE 23:

Article 23—Rules for Radio:

Change title to read: "Article 23. Rules for Radio and Television."

Section 1. Whenever the word "radio" appears, insert the words "and/or television" after it.

Section 2. After the word "radio" wherever it appears, insert the words "and/or television." Before the word "radio" on line three, insert the words "coast-to-coast."

Section 3. Change this section to read as follows:

"The full amount is to be collected by each local and forwarded each week to the International Treasurer, who in turn shall pay 1/5 of amount received to the local remitting same, at the end of each month. The remaining 4/5 to be retained by the Federation. In case a local fails to collect the 15% tax, the orchestra leader from whom it should have been collected is then obliged to send same direct to the International Treasurer.

A leader who plays a radio and/or television engagement, which is subject to the 15% tax, and fails to pay his 15% tax, shall be subject to a penalty of not more than \$50.00 for each offense, which shall be in the discretion of the International Treasurer. After the leader has been notified and has failed to pay the taxes owing, plus the penalty, he shall be considered as having resigned from the Federation, and any local to which he belongs is obliged, on receipt of notice from the International Treasurer, to strike his name from its membership list. To become reinstated such resigned member must pay all arrearages in taxes and fines, and in addition, he shall pay a National Reinstatement Fee, or meet such conditions as the International Executive Board may determine."

Section 4. See change under "Increases in Scales."

Section 5. To read as follows:

"There shall be no tax levied on radio or television rebroadcasts played on the same day and date."

Section 6. To remain as is.

Section 7. After the word "radio" insert the words "and/or television."

Section 8. After the word "radio" wherever it appears, insert the words "and/or television."

Section 9. After the word "radio" wherever it appears, insert the words "or television."

Section 10. After the word "radio," insert the words "and/or television."

Section 11. After the word "radio" insert the words "and/or television."

This amendment adds the words AND TELEVISION to "Rules for Radio." It also provides in Section J that wherever the word RADIO appears, the words AND/OR TELEVISION shall be added.

In Section 2, after the word RADIO wherever it appears, insert the words AND/OR TELEVISION, and before the word RADIO on line three insert the words COAST-TO-COAST.

In Section 3 add "In case a local fails to collect the 15% tax, the orchestra leader from whom it should have been collected is then obliged to send same direct to the International Treasurer . . . etc."

AMENDMENT TO ARTICLE 24:

This amendment refers to employment in making sound track or film for television and reads as follows:

Article 24—Records and Transcriptions:

Section 4. This is a new section to be inserted and should read as follows:

"No member or members of the American Federation of Musicians shall take engagements or employment or become engaged or employed in the making and manufacturing of sound track or film for television unless the person, firm or corporation providing such engagement or employment shall have previously entered into a written agreement with the Federation relating thereto.

Members are not permitted to make transcriptions to be used with television film, nor are they permitted to make recordings or transcriptions to be used for live television programs, except by clearance with the President's office.

Section 5. This is old Section 4 concerning prices and conditions for motion picture recordings. In view of the insertion of the new Section 4, it is necessary to renumber this Section.

New members to be presented with printed information regarding the Federation.

The Federation is to issue illustrated leaflets portraying the advantages of the A. F. of M. and membership therein, to be handed by Secretaries of Locals to new members upon their initiation.

Special Convention postcards.

The Public Relations Department is to prepare a special Convention postcard containing a picture pertaining to the Federation, these cards to be placed at the disposal of Delegates at cost price for the purpose of mailing as many as possible to people connected with our profession.

Assistant to the President to be on duty Saturdays.

The President's office shall have one of the Assistants on duty Saturdays to take care of any emergency business from locals.

(Continued on page forty-one)

June 9, 1952.

President Petrillo calls the Convention to order at 2:00 P. M. and turns the gavel over to Harry Chanson, President of Local 308, Santa Barbara, Calif.

The Santa Barbara Municipal Band under the leadership of Bob Foxen played the "Star-Spangled Banner," and "God Save the Queen."

President Chanson addresses the Convention and extends a hearty welcome to all the Delegates and Guests and hopes that they like Santa Barbara so well that they will have a future Convention of the A. F. of M. in the city.

The invocation is delivered by Father Conan Lee, O.F.M.

Mayor Norris Montgomery of Santa Barbara welcomes the Convention and tells of the encouragement of the city for musical culture. He also mentions that the support of the Music Performance Trust Fund has been greatly appreciated and states that the local union has always given its fullest cooperation for anything of a civic nature.

Mr. Thomas Pitt, President of the California Federation of Labor, welcomes the delegates on behalf of the four million members of the State Federation of Labor, and hopes that this will be the greatest Convention of all time.

William Dean, President of the Santa Barbara Building Trades Council, welcomes the Convention on behalf of his organization.

President Chanson now introduces President Petrillo. He receives a great ovation from the Delegates. He is proud to report that the Lester Petrillo Memorial Fund for Disabled Musicians has now reached the \$50,000.00 mark. He refers to the elimination of the 20% tax on symphony orchestras and

OFFICIAL PROCEEDINGS

Of the Fifty-fifth Annual Convention of the American Federation of Musicians

OPENING SESSION

NATIONAL GUARD ARMORY — SANTA BARBARA, CALIF.

non-profit opera companies. He tells of his visits to Mexico and Hawaii. He speaks on the radio situation and tells how the large corporations are in a position to engage the services of former members of the Federal Communications Commission. He touches on various matters in connection with the structure of the Federation and also on its financial position. He points out how the labor situation has been adversely affected by the Taft-Hartley Law and how the Lea Bill affects our own organization. He also mentions the attitude of the courts in favoring big business over the workers. He mentions the graft which has been uncovered by investigating committees and points out the unfairness of prosecuting the receiver and letting the giver of the bribe off without any penalty. He states it is difficult for a labor leader to remain honest but that the A. F. of M. is based on honesty and truth and he will fight to keep it that way.

At the close of his address he is cheered by the Delegates.

Treasurer Steeper makes several announcements including the fact that the Memorial Service will be held on Tuesday afternoon.

President Petrillo now presents J. W. Gillette, Studio Representative, who after a severe illness has sufficiently recovered to appear and address the Convention. He ex-

presses his regret at being unable to continue in his position as Studio Representative and also expresses his thanks to the Delegates. He is heartily applauded.

Vice-President Bagley in the chair.

The following Committee on Credentials is appointed:

CREDENTIALS

Paula Day (Chairman), R. C. Light, Jerome D. Edie, Oscar Apple, Leon Knapp, Max Adkins, Ben Bulough, James R. Hurley, Mada Cetta, Peter J. Kleinkauf, John J. Morrissey, Theodore F. Patnoe, Carl S. Schaipp, Ramsay Eversoll, R. T. Payne, Ernest W. Horner, H. Kenneth Watson, Ed. B. Wheeler, E. D. Graham, H. A. Pollock, Biagio Casciano, Henry Jackson, Alvah E. Shirey.

The Committee on Credentials reports through Chairman Paula Day.

REPORT OF THE CREDENTIAL COMMITTEE

55TH ANNUAL CONVENTION AMERICAN FEDERATION OF MUSICIANS

The Credential Committee examined all credentials and find all in order. The delegates representing these Locals are entitled to be seated.

There are 1,023 credentials, representing 593 Locals.

The Credential Committee recommends that all Locals be reminded that credentials should be properly prepared and submitted with a clear and legible seal of the Local, and that the President and Secretary sign them—not to be typed. The phrase "Hand Signature Required" to be printed on same.

Further, we wish to commend the efficient preparation and presentation to the Committee of the Credentials and the records by Secretary Leo Cluesmann and Treasurer Harry J. Steeper and respective staffs.

Respectfully submitted:

(MISS) PAULA DAY,
Chairman.

LIST OF DELEGATES

Local No. 1, Cincinnati, Ohio—Arthur Bowen, Robert L. Sidell, Alvin Welman.

Local No. 2, St. Louis, Mo.—Ken J. Farmer, Clarence E. Maurer, Samuel P. Meyers.

Local No. 3, Indianapolis, Ind.—George M. Frelje, John H. Goll, James P. Robinson.

Local No. 4, Cleveland, Ohio—B. W. Costello, Don Duprey, Lee Repp.

Local No. 5, Detroit, Mich.—Jack E. Cooper, A. B. "Buddy" Fields, Eduard Werner.

Local No. 6, San Francisco, Calif.—Eddie T. Burns, Albert A. (Al) Greenbaum, Charles H. (Pop) Kennedy.

Local No. 8, Milwaukee, Wis.—Volmer Dahlstrand, Roland Kohler, Ray Weyland.

Local No. 9, Boston, Mass.—Gus F. Fischer, Pat LaSelva, Bert Nickerson.

Local No. 10, Chicago, Ill.—Edward A. Benkert, David Katz, James J. Petrillo.

Local No. 11, Louisville, Ky.—Harry S. Currie, Joe C. Stone, Adam W. Stuebling.

Local No. 12, Sacramento, Calif.—John E. Deus, Rodney McWilliam, Dan Parenti.

Local No. 13, Troy, N. Y.—Henry W. Baylis, Harry P. Murnane, Charles N. Ruhtz.

Local No. 14, Albany, N. Y.—Irving Doling.

Local No. 15, Toledo, Ohio—Hal R. Carr.

Local No. 16, Newark, N. J.—Thomas R. Nicasro.

Local No. 17, Erie, Pa.—Oscar L. Nutter.

Local No. 18, Duluth, Minn.—James Branca, Sigurd Erickson, Bruce Rapp.

Local No. 19, Springfield, Ill.—Lou Hahn, August Rusch, Horace Sweet.

Local No. 20, Denver, Colo.—R. J. Ekander, Charles C. Keys, Michael Muro.

Local No. 21, Columbia, S. C.—Ben A. Gardner.

Local No. 22, Sedalia, Mo.—Tom H. Yount.

Local No. 23, San Antonio, Texas—Bert J. Harry, Jean J. Saril, Eddie Vrazel.

Local No. 24, Akron, Ohio—Reg. C. Light, James A. Richards, Logan O. Teagle.

Local No. 25, Terre Haute, Ind.—Paul D. Johnson, Charles L. Seward, Franz E. Tomlinson.

Local No. 26, Peoria, Ill.—Jerome D. Edie, Alvin T. McCormick, Robert A. Wilhelm.

Local No. 27, New Castle, Pa.—Michael Isabella.

Local No. 28, Leadville, Colo.—Joe Jakopic.

Local No. 29, Belleville, Ill.—Henry J. Eltzenhefer, Walter D. Hurst, Earl W. Lorenz.

Local No. 30, St. Paul, Minn.—F. R. "Dick" Kadrie, Edward P. Ringius, Joe Vavro.

Local No. 31, Hamilton, Ohio—Charles E. Fordyce.

Local No. 32, Anderson, Ind.—Chessel Carter, Randolph Covington, Glen Hancock.

Local No. 33, Port Huron, Mich.—William J. Dart.

Local No. 34, Kansas City, Mo.—Charles Dickert, Ted Dreher, Hubert Willis.

Local No. 35, Evansville, Ind.—David Holzman, Mark Metcalfe, R. H. Zachary.

Local No. 36, Topeka, Kans.—Louis H. Eversole, E. R. Gunnerson.

Local No. 37, Joliet, Ill.—Darwin H. Allen, Harry Hohenshell, Robert H. Pierce.

Local No. 38, Larchmont, N. Y.—Thomas J. Minichino, Emil Paolucci, Jack Solfo.

Local No. 39, Marinette, Wis.—Menominee, Mich.—Loren Harbick.

Local No. 40, Baltimore, Md.—Oscar Apple, Joseph Bertorelli, J. Elmer Martin.



The Southern Conference, with delegates from seventy-four Locals, in session, Sunday, June 8, heard International Secretary Leo Cluesmann report on his trip to Geneva, Switzerland, representing President Petrillo at the International Labor Organization Conference on musicians' rights in mechanicals; the Conference also elected new officers, and made policy plans for the forthcoming year.

- Local No. 41, Johnstown, Pa.—Harry W. Anderson, James R. Speicher, S. S. Stahl.
- Local No. 42, Racine, Wis.—W. Clayton Dow, Adam Harold Hareus, Robert J. Matheson.
- Local No. 43, Buffalo, N. Y.—George B. D'Anna, Bert Lapetina, Salvatore A. Rizzo.
- Local No. 45, Marion, Ind.—Wayne Stroup.
- Local No. 46, Oshkosh, Wis.—A. E. Gomoll, Charles R. Haidlinger.
- Local No. 47, Los Angeles, Calif.—H. C. (Charles) Green, Maury Paul, John te Groen.
- Local No. 48, Elgin, Ill.—Raymond F. Frish, F. J. Miller.
- Local No. 49, Hanover, Pa.—Teddy T. Baker, A. F. Shanabrook.
- Local No. 50, St. Joseph, Mo.—Dan Cook, Lloyd Harris.
- Local No. 51, Utica, N. Y.—A. Pat Soldano, Stewart J. Wagner.
- Local No. 52, South Norwalk, Conn.—Frank B. Field.
- Local No. 53, Logansport, Ind.—Dan W. Erb, William P. Marocco.
- Local No. 54, Zanesville, Ohio—Louis C. Roberts.
- Local No. 55, Meriden, Conn.—Rocco D. Logozzo.
- Local No. 56, Grand Rapids, Mich.—Clyde Falk, Leon Knapp, Robert C. Wilkinson.
- Local No. 57, Saginaw, Mich.—Carl M. Hinte, Zeph Phillips.
- Local No. 58, Fort Wayne, Ind.—William M. Miller.
- Local No. 59, Kenosha, Wis.—Fred W. Zbanek.
- Local No. 60, Pittsburgh, Pa.—Max Adkins, Hal C. Davis, George H. Wilkins.
- Local No. 62, Trenton, N. J.—Alvah R. Cook, John E. Curry, Harry B. Gledlin.
- Local No. 63, Bridgeport, Conn.—Samuel Davey, Harold William Hartley, John McClure.
- Local No. 64, Ottumwa, Iowa—I. R. Carlson.
- Local No. 65, Houston, Texas—Lawrence R. Lambert, Anthony Russo, E. E. Stokes.
- Local No. 66, Rochester, N. Y.—Thomas R. McCarthy, Theodore Stenzel, Charles L. VanHaute.
- Local No. 67, Davenport, Iowa—L. E. Kautz, E. A. Meyers, Arthur A. Petersen.
- Local No. 68, Alliance, Ohio—W. Bruce Ruff.
- Local No. 69, Pueblo, Colo.—Mike Frazzin, Charles Quaranta.
- Local No. 70, Omaha, Neb.—David J. Majors, Frank R. Serpan.
- Local No. 71, Memphis, Tenn.—Verne Adams, Ozy Blumberg, Vincent E. Skillman.
- Local No. 72, Fort Worth, Texas—Jerry Albright, Paul Huffor, Perry Sandifer.
- Local No. 73, Minneapolis, Minn.—H. O. Carciofini, John R. (Dick) Long, George E. Murk.
- Local No. 74, Galveston, Texas—F. W. Bavoux, Felix Stella.
- Local No. 75, Des Moines, Iowa—Sandy A. Dalziel, Ray H. Johnson, Jr.
- Local No. 76, Seattle, Wash.—Ed. J. Carey, Harry L. Reed, John J. (Jack) Smith.
- Local No. 77, Philadelphia, Pa.—Frank P. Liuzzi, James Perri, A. A. Tomel.
- Local No. 78, Syracuse, N. Y.—Carl L. Bly.
- Local No. 79, Clinton, Iowa—Wilber A. Leonard.
- Local No. 80, Chattanooga, Tenn.—J. Ralph Cooper, Sam M. Wade.
- Local No. 81, Anaconda, Mont.—Walter L. Nelson.
- Local No. 82, Beaver Falls, Pa.—Marcellus Conti.
- Local No. 83, Lowell, Mass.—Richard J. Campbell, Warren Hookway.
- Local No. 84, Bradford, Pa.—Raymond A. Arnold, Everett Samuelson.
- Local No. 85, Schenectady, N. Y.—James W. Lavell, Albert J. Mastriano, Abraham C. Rapp.
- Local No. 86, Youngstown, Ohio—Albert D'Orsi, Harry Joyce, Herbert MacPherson.
- Local No. 88, Benld, Ill.—Mario Berutti, Anton Fassero, Frank Pella.
- Local No. 89, Decatur, Ill.—E. R. Hamman, Clarence O. Seip.
- Local No. 90, Danville, Ill.—Paul E. Blair, Thurman Frock.
- Local No. 93, Watseka, Ill.—Mrs. Simone A. McShanog.
- Local No. 94, Tulsa, Okla.—Paul Cumiskey, Grafton James Fox, W. B. Weymouth Young.
- Local No. 95, Sheboygan, Wis.—Michael Brandzej, Hubert Buhk, Victor E. Nicla.
- Local No. 96, North Adams, Mass.—Gordon L. Benoit.
- Local No. 98, Edwardsville, Ill.—Peter J. Anesi, Walter W. Schlemer.
- Local No. 99, Portland, Ore.—C. Ashley Cook, Howard R. Rich, Elliot Wright.
- Local No. 100, Kewanee, Ill.—Ralph Hunt.
- Local No. 101, Dayton, Ohio—George Becker, Ralph H. Shellhouse.
- Local No. 102, Bloomington, Ill.—Vincent Dornaus, Sr., William Peterson.
- Local No. 103, Columbus, Ohio—William F. Curran, William M. Greene, Evan M. Hughes.
- Local No. 104, Salt Lake City, Utah—Verdi Breinholt, Ben Bulough, Guy W. Heric.
- Local No. 105, Spokane, Wash.—George T. Davis, Fred Hartley, George Hill.
- Local No. 106, Niagara Falls, N. Y.—Lawrence Gasbarre, Joseph Justiana.
- Local No. 107, Ashtabula, Ohio—James R. Hurley, Don N. McKee.
- Local No. 108, Dunkirk, N. Y.—Carl Dispenza.
- Local No. 110, Hutchinson, Kans.—A. R. Ashley.
- Local No. 111, Canton-Massillon, Ohio—Carl F. Shields, Charles W. Weeks.
- Local No. 113, Redding, Calif.—Arch Merrifield.
- Local No. 114, Sioux Falls, S. D.—Russ D. Henegar.
- Local No. 115, Olean, N. Y.—Robert W. Easley.
- Local No. 116, Shreveport, La.—Steve E. Grunhart, Robert A. Hogan, Jack C. Payne.
- Local No. 117, Tacoma, Wash.—George A. Doll, Grady Morehead, Francis J. Wallace.
- Local No. 118, Warren, Ohio—Charles F. Corlett, Mathew B. Lake, Ben Lehto.
- Local No. 119, Quebec, P. Q., Canada—J. Raymond Fortin.
- Local No. 120, Scranton, Pa.—Ferdie Bistocchi, Madea Cetta, James Parette.
- Local No. 121, Fostoria, Ohio—W. D. Kuhn.
- Local No. 122, Newark, Ohio—F. R. Muhleman.
- Local No. 123, Richmond, Va.—Henry F. Liscio, Marshall Rotella, James A. Whitley.
- Local No. 124, Olympia, Wash.—Ray W. Walker.
- Local No. 125, Norfolk, Va.—A. Clarke Godfrey, John Pezzella, Sam Simmons.
- Local No. 126, Lynn, Mass.—Chester E. Wheeler, Chester S. Young.
- Local No. 127, Bay City, Mich.—Kenneth Brown, Brad F. Shephard.
- Local No. 128, Jacksonville, Ill.—Adam Ehrsgott.
- Local No. 129, Glens Falls, N. Y.—Ronald E. Beswick, Ernest J. Larouche.
- Local No. 130, Carbondale, Pa.—James Craparo.
- Local No. 131, Streator, Ill.—Angelo Petrotte.
- Local No. 132, Ithaca, N. Y.—Richard Bethke, Lawrence Richardson.
- Local No. 134, Jamestown, N. Y.—Victor D. Swanson.
- Local No. 135, Reading, Pa.—W. Earl Boyer, Daniel H. Gehret, Charles S. Keller, Jr.
- Local No. 136, Charleston, W. Va.—R. Blumberg, J. Merle Hammett.
- Local No. 137, Cedar Rapids, Iowa—Leo F. Cole, Joseph H. Kitchin, J. W. Stoddard.
- Local No. 138, Brockton, Mass.—A. Leon Curtis.
- Local No. 139, Hazleton, Pa.—Joseph Baradzlej, John Garbackik, Michael Lapchak.
- Local No. 140, Wilkes-Barre, Pa.—Guy Hall, Peter J. Kleinkauf, Frank Magalski.
- Local No. 141, Kokomo, Ind.—Robert K. Harvey, H. Ralph Hutto.
- Local No. 142, Wheeling, W. Va.—Alex. Jobb, R. C. Muhleman, Nicholas Von Berg.
- Local No. 143, Worcester, Mass.—George E. Gallagher, John J. Morrissey.
- Local No. 144, Holyoke, Mass.—Raymond A. Schirch, Charles L. Wall, William M. Weid.
- Local No. 145, Vancouver, B. C., Canada—Robert Hope, George E. Leach, William Pilling.
- Local No. 146, Lorain and Elyria, Ohio—Edward Kiefer, Henry Rimbach.
- Local No. 147, Dallas, Texas—Wm. J. Harris, Charles Lindquist, Jack W. Russell.
- Local No. 148, Atlanta, Ga.—C. L. Sneed, Herman Steinichen, A. H. Thorpe.
- Local No. 149, Toronto, Ont., Can.—Gordon Delamont, John Orde, Gurney Titmarsh.
- Local No. 150, Springfield, Mo.—Walter E. Matthis, Virgil Phillips.
- Local No. 151, Elizabeth, N. J.—William O. Mueller.
- Local No. 153, San Jose, Calif.—A. E. (Tony) Bauer, Theodore F. (Ted) Patnoe, A. D. (Doc) Rowe.
- Local No. 154, Colorado Springs, Colo.—Harold W. Kane.
- Local No. 155, Hyannis, Mass.—Melvin von Rosenvinge.
- Local No. 156, International Falls, Minn.—Roy Mason.
- Local No. 157, Lynchburg, Va.—McCoy Miller.
- Local No. 158, Marysville, Calif.—W. D. Kerley.
- Local No. 159, Mansfield, Ohio—H. A. Beilstein.
- Local No. 160, Springfield, Ohio—Edwin G. Babb, John S. Brown.
- Local No. 161, Washington, D. C.—J. Martin Emerson, Paul J. Schwarz, James A. Sheaffer.
- Local No. 162, Lafayette, Ind.—Grady James, Mrs. Crystal O. Printy, Russ R. Printy.
- Local No. 163, Gloversville, N. Y.—Sidney M. Batty, Carl Sandersky Schnipp.
- Local No. 164, Grand Junction, Colo.—Roy W. Weaver.
- Local No. 165, Roanoke, Va.—Lee Burditt.
- Local No. 166, Madison, Wis.—Benjamin Ehr, Frank P. Fosgate, Charles C. Halvorsen.
- Local No. 167, San Bernardino, Calif.—Lee E. Logan.
- Local No. 169, Manhattan, Kans.—Hubert F. Adams.
- Local No. 170, Mahanoy City, Pa.—Joseph August, John F. Twardzik, Walter M. Twardzik.
- Local No. 171, Springfield, Mass.—Robert W. Cizek, James L. Favey, Edwin H. Lyman.
- Local No. 173, Fitchburg, Mass.—George Peters.
- Local No. 174, New Orleans, La.—Charles F. Hartmann, John Scheuermann, Jr., David Winstein.
- Local No. 175, Trenton, Ill.—Edgar Hagnauer.
- Local No. 176, Marshalltown, Iowa—Leonard Rasmussen.
- Local No. 177, Morristown, N. J.—Harry Monaco.
- Local No. 178, Galesburg, Ill.—I. J. Parrish.
- Local No. 179, Marietta, Ohio—John E. Hardy.



Retiring Southern Conference President Grafton J. ("Daddy") Fox, of Tulsa, Oklahoma, is presented with a past president's certificate in appreciation of his fine work, by newly elected Conference President George Cooper of Nashville, Tennessee.

Local No. 180, Ottawa, Ont., Can.—John Defalco, Al J. Saunders, Vivian Snowdon.
 Local No. 181, Aurora, Ill.—Kenneth Christian, Roger Vogtmann.
 Local No. 182, Neenah and Menasha, Wis.—Earl Nemitz.
 Local No. 183, Beloit, Wis.—Verward L. Sanborn.
 Local No. 184, Everett, Wash.—Roy R. Briggs, Mrs. Winnifred N. Hultgren.
 Local No. 185, Parkersburg, West Virginia—Jesse Hicks.
 Local No. 186—Waterbury, Conn.—Sherwood Beardslee, Cosimo Venditti.
 Local No. 187, Sharon, Pa.—Emil Bossick, Phil King, Carl E. Meyer.
 Local No. 188, Butler, Pa.—Clyde A. Hartung.
 Local No. 189, Stockton, Calif.—Elbert Bidwell, John R. Hanna, Vincent "Google" Richette.
 Local No. 190, Winnipeg, Man., Canada—Harold Hunter, Al. Mann, Leo M. Martin.
 Local No. 191, Peterborough, Ont., Canada—R. Cecil Searles.
 Local 192, Elkhart, Ind.—Francis Eckstein, Marion E. Fuller.
 Local No. 193, Waukesha, Wis.—Edwin Ackerknecht, Frank Hayek.
 Local No. 194, Abbotsford, Wis.—Kenneth Langteau.
 Local No. 195, Manitowoc, Wis.—Walter A. Ahrens, Donald E. Hacker, Walter J. Korzinek.
 Local No. 196, Champlain, Ill.—Stanley Wm. Rahn, D. Mark Slatery.
 Local No. 197, St. Louis, Mo.—John C. Cotter, James H. Harris, George L. Smith.
 Local No. 198, Providence, R. I.—Francis Cappalli, Andrew E. Thompson.
 Local No. 199, Newport News, Va.—E. L. Wilson.
 Local No. 200, Paducah, Ky.—Charles Emerson, Rudy H. Heise.
 Local No. 201, La Crosse, Wis.—Earl Mahnke, Roy E. Smith, Merritt Wagner.
 Local No. 202, Key West, Fla.—Mark D. Stanley.
 Local No. 203, Hammond, Ind.—Ramsay Eversoll, Dorian M. Klumpner, Joe (Shep) Sherpetosky.
 Local No. 204, New Brunswick, N. J.—Joseph H. Gross, Charles Krauss, Oscar J. Walen.
 Local No. 205, Green Bay, Wis.—Regis Brault, Harrison Haskins, Bernard E. Neumann.
 Local No. 206, Fremont, Ohio—Jack Stierwalt.
 Local No. 207, Salina, Kans.—Tweed Shedden, Jr.
 Local No. 208, Chicago, Ill.—Kenneth W. Anderson, Harry W. Gray, William Everett Samuels.
 Local No. 210, Fresno, Calif.—Henry Boettcher, Leonard Bowen, Chip Essley.
 Local No. 212, Ely, Nev.—L. "Bud" Guyman.
 Local No. 213, Stevens Point, Wis.—Ray Jacobs.
 Local No. 214, New Bedford, Mass.—Adolph F. Coimbra, James A. Hanrahan, Walter M. Wayland.
 Local No. 215, Kingston, N. Y.—Michael J. Marchuk, Joseph Vigna.
 Local No. 217, Jefferson City, Mo.—Frank G. Buehler.
 Local No. 218, Marquette, Mich.—Gordon A. Lawry.
 Local No. 220, Northampton, Mass.—Edmund J. Schott, Donald T. Pepper.
 Local No. 222, Salem, Ohio—Arthur H. White.

Local No. 223, Steubenville, Ohio—Arthur H. Arbaugh, Maurice Rothstein, Robert E. Shock.
 Local No. 224, Mattoon, Ill.—Roy Ellis, Ken Jakle.
 Local No. 225, Coeur D'Alene, Idaho—John F. Essley.
 Local No. 226, Kitchener, Ont., Canada—Hilton H. Jeans, Al Kuhn, Oscar Lauber.
 Local No. 227, Shawano, Wis.—Fred Laehn.
 Local No. 228, Kalamazoo, Mich.—Don Brocato, Theodore Caldron.
 Local No. 230, Mason City, Iowa—Mrs. Mabel C. Kelso.
 Local No. 231, Taunton, Mass.—William F. Lott, Louis H. Pero.
 Local No. 232, Benton Harbor, Mich.—C. E. Cushing, Sal Stocco.
 Local No. 233, Wenatchee, Wash.—L. O. Carpenter.
 Local No. 234, New Haven, Conn.—Harry L. Benson, John F. Cipriano, Robert Schecter.
 Local No. 237, Dover, N. J.—Joseph A. Briggs, Jason Sacks.
 Local No. 238, Poughkeepsie, N. Y.—Fred W. Stitzel.
 Local No. 240, Rockford, Ill.—Morry Hill, Ray Mann, John J. Weinand.
 Local No. 241, Butte, Mont.—J. W. "Chess" Gillette, Albert Kreitinger.
 Local No. 242, Youngstown, Ohio—Charles S. Exum.
 Local No. 243, Monroe, Wis.—John Page.
 Local No. 245, Muncie, Ind.—Roland Eastman, Edward C. Souders.
 Local No. 247, Victoria, B. C., Canada—Charles W. Hunt, Fred Usher.
 Local No. 248, Paterson, N. J.—Joseph Carrafiello, Albert Derrick.
 Local No. 249, Iron Mountain, Mich.—James C. Perino, J. F. Rubbo.
 Local No. 250, Parsons, Kans.—Joe Maylen.
 Local No. 252, Muskegon, Mich.—Victor J. Blakeman, E. D. Lupien, Ransom Sabin.
 Local No. 254, Sioux City, Iowa—Harold W. Henderson, F. A. (Pat) Lynch.
 Local No. 255, Yankton, S. D.—Eddie Texel.
 Local No. 256, Birmingham, Ala.—Ted Brooks, Frank Manning, Charles M. Plske.
 Local No. 257, Nashville, Tenn.—Cecil Bailey, George W. Cooper, Jr., R. T. Payne.
 Local No. 259, Parkersburg, West Virginia—Smith P. Astorg.
 Local No. 260, Superior, Wis.—Vertrum W. Knickerbocker.
 Local No. 263, Bakersfield, Calif.—Donald L. Conner, Lawrence H. Foster, Darrel Schuetz.
 Local No. 264, Keokuk, Iowa—J. E. Peterson.
 Local No. 265, Quincy, Ill.—Carl A. Landrum.
 Local No. 266, Little Rock, Ark.—Ben F. Thompson, James W. Wilson.
 Local No. 267, Fulton, N. Y.—Joseph Cortini.
 Local No. 268, Lincoln, Ill.—Glenn E. Town.
 Local No. 269, Harrisburg, Pa.—Matt Callen, Lewis W. Cohan.
 Local No. 270, Marshfield, Wis.—Victor I. Carpenter, Lynn Winch, Jr.
 Local No. 271, Oskaloosa, Iowa—William O. McMains.
 Local No. 272, Provo, Utah—Winston Mercer.
 Local No. 274, Philadelphia, Pa.—James E. Adams, Henry Lowe, Franklin E. Walker.



At a dinner given jointly by Convention Host Local 308 and Los Angeles Local 47 for the officers and board members of the AFM, are (left to right) Mrs. Charles L. Bagley, Vice-President Bagley, Mrs. Harry J. Steeper, President Petrillo, and John te Groen, President of Local 47; Harry Chanson, President of Santa Barbara Local 308 is standing.

Local No. 275, Boulder, Colo.—William Matthiesen.
 Local No. 276, Sault Ste. Marie, Ont., Canada—H. L. Sargeant.
 Local No. 278, South Bend, Ind.—Gene Crouse, Edmund Jaroszewski, Wilford Walz.
 Local No. 279, London, Ont., Can.—F. Earl Johnston, Ernest W. Horner, Lionel O. Thornton.
 Local No. 280, Herrin, Ill.—C. B. Nesler.
 Local No. 282, Alton, Ill.—Byron W. Hale, Henry F. Penning.
 Local No. 283, Pensacola, Fla.—Charles J. Cetti.
 Local No. 284, Waukegan, Ill.—Arvo Karjala, George W. Pritchard, Percy G. Snow.
 Local No. 285, New London, Conn.—Francis R. Fain, Mrs. Florence A. Tibbals.
 Local No. 286, Toledo, Ohio—Velmor Mason.
 Local No. 288, Kankakee, Ill.—Everl Bourelle, Ed. Morrisette.
 Local No. 289, Dubuque, Iowa—Frank T. Nagele, Bert A. Vogel.
 Local No. 291, Newburgh, N. Y.—George M. Yesse.
 Local No. 292, Santa Rosa, Calif.—Russell Colwell, Cliff Dont, Paul Giudice.
 Local No. 293, Hamilton, Ont., Can.—John H. Addison, Fred G. Brant, Jack Stewart.
 Local No. 294, Lancaster, Pa.—Charles Buckwalter, Andrew Kerner, John H. Peffer, Jr.
 Local No. 295, Pocatello, Idaho—George C. Hart.
 Local No. 297, Wichita, Kans.—Robert W. Bashford, Clifton W. Sproul, H. Kenneth Watson.
 Local No. 298, Niagara Falls, Ont., Canada—Louis J. Scott, Arthur Williams.
 Local No. 299, St. Catharines, Ont., Can.—Floyd A. Crabtree, Joseph C. Phelan.
 Local No. 300, New London, Wis.—Art Hildeman.
 Local No. 301, Pekin, Ill.—Robert Barrons.
 Local No. 302, Haverhill, Mass.—Moses "Ted" Wright, Jr.
 Local No. 303, Lansing, Mich.—R. Bruce Satteria, C. V. (Bud) Tooley.
 Local No. 304, Canton, Ill.—Finis D. Turner.
 Local No. 305, San Luis Obispo, Calif.—William W. Sutherland.
 Local No. 306, Waco, Texas—John H. Vanston.
 Local No. 307, La Salle, Ill.—Oscar Grabowski, Peter Mattioda, Ralph F. Schmoeger.
 Local No. 308, Santa Barbara, California—Harry Chanson, Clyde Welch.
 Local No. 309, Fond du Lac, Wis.—Lynn N. Fairbanks, E. J. Wenzlaff.
 Local No. 311, Wilmington, Del.—Lewis Knowles, James A. LeFevre, Ray Reager.
 Local No. 312, Medina, N. Y.—Edmund H. Bielinski.
 Local No. 313, Rome, N. Y.—Anthony Badalato, Clarence Benedict.
 Local No. 315, Salem, Oregon—Glenn L. Hoar.
 Local No. 316, Bartlesville, Okla.—C. H. Van Sant.
 Local No. 317, Ridgway, Pa.—Frank S. Frederico.
 Local No. 318, Mechanicville, N. Y.—Christopher Miller.
 Local No. 319, Milford, Mass.—John E. Chapman.
 Local No. 320, Lima, Ohio—Jack C. Bigelow, Edwin D. McElderry.
 Local No. 323, Coal City, Ill.—Frank J. Wesley.
 Local No. 325, San Diego, Calif.—Zebe Mann, Charles D. Safford, Edward B. Wheeler.
 Local No. 327, Baraboo, Wis.—Paul Luckey.
 Local No. 328, Jamesville, Wis.—Glen A. Sweet.
 Local No. 329, Sterling, Ill.—O. L. McGinn.
 Local No. 330, Macomb, Ill.—Russell Williams.
 Local No. 331, Columbus, Ga.—D. O. McSwain.
 Local No. 333, Eureka, Calif.—Sal Nygard.
 Local No. 334, Waterloo, Iowa—L. S. Duke, W. Lyle Harvey, Carl B. Schulz.
 Local No. 335, Hartford, Conn.—James R. Bacote.
 Local No. 337, Appleton, Wis.—Orville Brinkman, Roy Stroessenreuther.
 Local No. 338, Mt. Vernon, Ohio—Albert L. Swank.
 Local No. 339, Greensburg, Pa.—R. B. Barkell, H. N. Griffith, R. L. Lynn.
 Local No. 340, Freeport, Ill.—Karl H. Kubitz, Willard C. Rubendall.
 Local No. 341, Norristown, Pa.—Raymond Hutchison, William S. March, Clarence G. Treisbach.
 Local No. 342, Charlotte, N. C.—S. R. Jordan, Jack S. Paschal.
 Local No. 343, Norwood, Mass.—J. C. Neyland, D. J. Patnaude.
 Local No. 344, Meadville, Pa.—Francis F. Forbes.
 Local No. 345, Eau Claire, Wis.—Bert B. Ross.
 Local No. 346, Santa Cruz, Calif.—L. A. (Skip) Larson.
 Local No. 347, Imperial Valley, Calif.—George DeRubels.
 Local No. 348, Sheridan, Wyo.—John W. Brandt.
 Local No. 349, Manchester, N. H.—Roger Barrette, Alfred Engel.
 Local No. 350, Collinsville, Ill.—William Elmore, Edward Schanuel, Jr.
 Local No. 351, Burlington, Vt.—Max Ahrens.

- Local No. 352, Frankfort, Ind.—Walter Ivar Sheets.
- Local No. 353, Long Beach, Calif.—Mrs. Mary E. Dickinson, Paul C. Hannel, J. Leigh Kennedy.
- Local No. 354, Virden, Ill.—Albert J. Drap.
- Local No. 356, Ogden, Utah—W. Earl Thompson.
- Local No. 358, Livingston, Mont.—Earl Jackson.
- Local No. 360, Renton-Auburn, Wash.—Mrs. Hazel F. Hass, Joe M. Petsche, Mrs. Gladys Woodman.
- Local No. 361, San Angelo, Texas—Sammy Daulong.
- Local No. 362, Huntington, W. Va.—Harry S. Damron, Howard Jennings.
- Local No. 365, Great Falls, Mont.—Robert R. McAllister, George F. McGovern.
- Local No. 367, Vallejo, Calif.—Jack K. Butler, Byrd Farmer, Alfred J. Rose.
- Local No. 368, Reno, Nevada—Tommy Blake, Miss Paula Day, Lon LeVitt.
- Local No. 369, Las Vegas, Nevada—Robert H. Calkins, Herbie Dell, Roy Jarvis.
- Local No. 371, Rexburg, Idaho—Dell Watts.
- Local No. 372, Lawrence, Mass.—Arthur J. DeFusco, John W. Griffin, Andrew G. Izzi.
- Local No. 373, Perth Amboy, N. J.—Louis F. Horner, Victor P. Ricci.
- Local No. 374, Concord, N. H.—Paul W. Heath, James E. Quimby.
- Local No. 375, Oklahoma City, Okla.—E. D. Graham, Mike Peshek, Jr., George H. Unger.
- Local No. 376, Portsmouth, N. H.—Merrow P. Bodge, Frank Ollis.
- Local No. 380, Binghamton, N. Y.—Mrs. Betty Golden Smith, Harold P. Smith, Edward Volkay.
- Local No. 381, Casper, Wyo.—Milo A. Briggs, Kenneth E. Storms.
- Local No. 382, Fargo, N. D.—Harry M. Rudd, Mrs. Mag Delin Rudd.
- Local No. 384, Brockville, Ont., Canada—C. H. Bell.
- Local No. 385, Fort Smith, Ark.—Robert E. Revell.
- Local No. 387, Jackson, Mich.—Walter B. Timerman, John W. Zimmerman.
- Local No. 388, Richmond, Ind.—Harry A. Pollock, Carl E. Shaffer.
- Local No. 389, Orlando, Fla.—Mrs. Esther Martin.
- Local No. 390, Edmonton, Alta., Canada—Herbert G. Turner.
- Local No. 391, Ottawa, Ill.—Clarence Wentz.
- Local No. 392, Fort Worth, Texas—Frank M. Jones.
- Local No. 393, Natick-Framingham, Mass.—Paul Ambler.
- Local No. 395, Port Angeles, Wash.—Elmer L. Stark.
- Local No. 396, Greeley, Colo.—Fred H. Werner.
- Local No. 397, Grand Coulee, Wash.—Louis L. Peone.
- Local No. 398, Ossining, N. Y.—William G. Coleman.
- Local No. 399, Asbury Park, N. J.—Chet Arthur, Ray Coreale, J. Thomas Gagen.
- Local No. 400, Hartford, Conn.—Joseph Dorenbaum, E. George Gorsky, Michael C. Rogers.
- Local No. 402, Yonkers, N. Y.—Joseph Friedman, William C. Rice, Joseph N. White.
- Local No. 404, New Philadelphia-Dover, Ohio—Donald L. Angel.
- Local No. 406, Montreal, P. Q., Canada—Ed. Charette, C. J. Lewis, Andy Tipaldi.
- Local No. 407, Mobile, Ala.—Walter W. Wise.
- Local No. 410, West Frankfort, Ill.—Theodore W. Pascheday.
- Local No. 411, Bethlehem, Pa.—Edwin Yeisley.
- Local No. 413, Columbia, Mo.—Bill McCurdy.
- Local No. 415, Cambridge, Ohio—Dr. Richard Cain.
- Local No. 417, Connellsville, Pa.—John H. Merritt.
- Local No. 418, Stratford, Ont., Can.—Gordon E. Beadle, Edward J. Eglinton.
- Local No. 419, Bluefield, W. Va.—Louis Jones.
- Local No. 421, LaPorte, Ind.—John P. Baer, Mrs. Della M. Baer.
- Local No. 422, Beaver Dam, Wis.—Alvin Kaftanski.
- Local No. 423, Nampa, Idaho—Louis J. Koutnik.
- Local No. 424, Richmond, Calif.—Gay G. Vargas.
- Local No. 426, Monroe, La.—R. H. Terrell.
- Local No. 427, St. Petersburg, Fla.—Robert E. Burkley, A. B. Cintura, Charles L. C. Hatch.
- Local No. 429, Miles City, Mont.—Charles J. Fuiks.
- Local No. 431, Princeton, Ill.—Marvin Stone.
- Local No. 433, Austin, Texas—Charles S. Huntley, W. Hope Tilley.
- Local No. 434, Detroit Lakes, Minn.—Mrs. Beatrice Wisted.
- Local No. 435, Tuscaloosa, Ala.—Tut Yarbrough.
- Local No. 437, Rochester, Minn.—Francis N. Greten, Lee Gustine.
- Local No. 439, Billings, Mont.—Kenneth R. Anderson, Denis H. O'Brien.
- Local No. 440, New Britain, Conn.—Ralph J. Recano, John L. Sullivan.
- Local No. 441, Oswego, N. Y.—Weldon M. Grose.
- Local No. 442, Yakima, Wash.—William L. Barber, Donald E. McCutcheon.
- Local No. 444, Jacksonville, Fla.—Sheldon L. Hornbuckle, L. F. Langford.
- Local No. 446, Regina, Sask., Canada—Henry Rosson.
- Local No. 447, Savannah, Ga.—Oscar H. McClellan.
- Local No. 448, Panama City, Fla.—Charles S. Cooper.
- Local No. 449, Coffeyville, Kans.—Bob Mayfield.
- Local No. 450, Iowa City, Iowa—Edward J. Bryan.
- Local No. 451, Bellingham, Wash.—Julian McCaffery, Handford Robinson.
- Local No. 452, Pittsburg, Kans.—Espartero Mannoni.
- Local No. 453, Winona, Minn.—Roy C. Benedict, James Cronin.
- Local No. 454, Merced, Calif.—William M. Wivell.
- Local No. 457, Attleboro, Mass.—Harry A. Greene.
- Local No. 458, Honeoye Falls, N. Y.—Harry J. McKee.
- Local No. 459, Virginia, Minn.—Dan Poznanovic, Jr.
- Local No. 461, Anacortes, Wash.—Charles O. Lenning.
- Local No. 462, Atlanta, Ga.—P. S. Cooke.
- Local No. 463, Lincoln, Neb.—Mark Pierce, John E. Shildneck, Dr. H. C. Zellers.
- Local No. 464, Beaumont, Texas—J. M. Frank.
- Local No. 465, Mt. Vernon, Ill.—Loren Osborne.
- Local No. 466, El Paso, Texas—Joseph M. Buchanan, Biagio Casciano.
- Local No. 467, Brantford, Ont., Canada—W. J. Sweatman.
- Local No. 469, Watertown, Wis.—Clem Schoechert.
- Local No. 470, Rock Springs, Wyo.—Rudolph N. Carlson.
- Local No. 471, Pittsburg, Pa.—Henry J. Jackson.
- Local No. 472, York, Pa.—Clair H. Brenner, Alvah E. Shirey, Roman S. Shuman.
- Local No. 473, Dayton, Ohio—William H. Young.
- Local No. 474, Ketchum, Idaho—Jules Duke.
- Local No. 475, Brandon, Man., Canada—Albert E. Williams.
- Local No. 476, Vandergrift, Pa.—Gus Spaniel.
- Local No. 477, Mankato, Minn.—Mrs. Lyle Haskell, Ray Saunders.
- Local No. 478, Coshocton, Ohio—George Moyer.
- Local No. 479, Montgomery, Ala.—M. C. Mackey.
- Local No. 480, Wausau, Wis.—Frank Nowaczyk.
- Local No. 482, Portsmouth, Ohio—Harold D. Martin.
- Local No. 483, Oelwein, Iowa—Louis Molloy.
- Local No. 484, Chester, Pa.—Vincent Caruso, Len Mayfair, Louis Rosenberg.
- Local No. 486, New Haven, Conn.—Leonard Reed.
- Local No. 487, Brainerd, Minn.—David Garceau.
- Local No. 489, Rhinelander, Wis.—Donald K. Fisher.
- Local No. 490, Owatonna, Minn.—Mrs. Edward F. Skalicky.
- Local No. 492, Moundsville, W. Va.—Harry L. Kirby.
- Local No. 493, Seattle, Wash.—Robert L. Marshall.
- Local No. 494, Southbridge, Mass.—Del Derosier.
- Local No. 495, Klamath Falls, Ore.—Ivan McCord.
- Local No. 496, New Orleans, La.—Sidney Cates, Jr., Howard A. Davis, William Houston.
- Local No. 499, Middletown, Conn.—Joseph Tito.
- Local No. 500, Raleigh, N. C.—Herbert L. Gupton, Henry J. Klein.
- Local No. 501, Walla Walla, Wash.—Carl B. Brittain.
- Local No. 502, Charleston, S. C.—J. R. Fike.
- Local No. 503, High Point, N. C.—W. P. Davis.
- Local No. 505, Centralia, Wash.—Preston D. Scheid.
- Local No. 506, Saratoga Springs, N. Y.—Charles E. Morris.
- Local No. 507, Fairmont, W. Va.—James C. Morgan, Eddie Schneider.
- Local 508, Chico, Calif.—Mrs. Virginia L. Davis.
- Local No. 510, San Leandro, Calif.—Mike King, Manuel C. Medeiros, Joseph P. Rose.
- Local No. 512, Lawrence, Kans.—Mrs. Lillas A. Jerome, Newton E. Jerome.
- Local No. 513, New Ulm, Minn.—Al Blenfang, George Murphy.
- Local No. 514, Torrington, Conn.—Frank Torsiello, Vincent Whitecage.
- Local No. 515, Pottsville, Pa.—James E. Jenkins, J. Arthur Reinsmith, Harry E. Yeich.
- Local No. 516, Hillsboro, Ill.—Rawley Pence.
- Local No. 518, Kingston, Ont., Canada—Gilbert Snowden.
- Local No. 519, Alliance, Neb.—Horace Anderson.
- Local No. 520, Coos Bay, Ore.—Leo J. Howley.
- Local No. 523, Stambaugh, Mich.—Chester Marchinowski.
- Local No. 524, Pasco, Wash.—John J. Fitzpatrick.
- Local No. 526, Jersey City, N. J.—Charles Leon, William Roman, Michael Skislak.
- Local No. 529, Newport, R. I.—Howard G. Milne.
- Local No. 531, Marlon, Ohio—Mrs. Fanny Benson.
- Local No. 532, Amarillo, Texas—L. V. Fogle.
- Local No. 533, Buffalo, N. Y.—Sylvester E. Turpin.
- Local No. 535, Boston, Mass.—Clemens E. Jackson.
- Local No. 536, St. Cloud, Minn.—Dan B. Freedman.
- Local No. 537, Boise, Idaho—Bill Jameson, Floyd Sherwood.
- Local No. 538, Baton Rouge, La.—John L. Boudreaux, W. T. Crews, Wilmer L. Serpas, Jr.
- Local No. 539, Roseburg, Oregon—O. E. Fosback.
- Local No. 541, Napa, Calif.—Eugene B. Browne.
- Local No. 542, Flint, Mich.—Mrs. Edna Clendenin, Raymond A. Cook, Earl Garrett.
- Local No. 543, Baltimore, Md.—Bernard Mason, Edward J. Wharton.
- Local No. 545, Ellwood City, Pa.—Greg J. Fresca.
- Local No. 546, Knoxville, Tenn.—E. L. Bishop, E. J. Smith.
- Local No. 547, Calgary, Alta., Canada—William Morris.
- Local No. 548, Pensacola, Fla.—Johnnie M. Warren.
- Local No. 549, Bridgeport, Conn.—Jacob W. Porter.
- Local No. 550, Cleveland, Ohio—Hezekiah Oldwine, William Franklin Symphon.
- Local No. 551, Muscatine, Iowa—Maurice Toyne.
- Local No. 552, Kalispell, Mont.—Homer McClarty.
- Local 553, Saskatoon, Sask., Canada—Eddie Mather.
- Local No. 554, Lexington, Ky.—David H. Farley, W. B. Griffin, David C. Parry.
- Local No. 556, Bristol, Va.-Tenn.—R. W. Hoffstatter.
- Local No. 557, Freeland, Pa.—George C. Farrar.
- Local No. 560, Pendleton, Ore.—W. J. Branstetter.
- Local No. 561, Allentown, Pa.—George W. Heinick, Paul R. Metzger, Myron C. Neiser.
- Local No. 562, Morgantown, W. Va.—Daniel C. Price.
- Local No. 563, Cairo, Ill.—William T. Karcher.
- Local No. 564, Altoona, Pa.—John G. Findlay, Furl A. King, Joseph A. Moffa.
- Local No. 565, Faribault, Minn.—Henry Adams.
- Local No. 566, Windsor, Ont., Canada—Carmon T. Adams, Rex N. Eve, Stanley Grose.
- Local No. 567, Albert Lea, Minn.—Harlan S. Erickson.
- Local No. 568, Hattiesburg, Miss.—Henry C. Hall.
- Local No. 570, Geneva, N. Y.—Mrs. Pearl Jaquins, Frank Tamburino.
- Local No. 572, De Kalb, Ill.—Melvin Elliott.
- Local No. 576, Piqua, Ohio—Les Shepard.
- Local No. 577, Bangor-Stroudsburg, Pa.—Anthony Cliberti.
- Local No. 578, Michigan City, Ind.—Richard L. Anderson.
- Local No. 579, Jackson, Miss.—Houston Davis, Wyatt Sharp.
- Local No. 580, Clarksburg, W. Va.—Frank L. Zeller.

(Continued on page thirty-six)



JOE VITALE



BILL DOUGLAS



CHARLIE CARROLL



THE GEORGIE KAYE TRIO

EAST. Charlie Carroll, pianist and vocalist, opened on July 1st at the Beacon, located in Hyannis on Cape Cod, Mass., for his sixth consecutive year there, where he remains through Labor Day . . . The Jack Edwards orchestra featured at the Hotel Shelton Roof Garden in Boston until September 6th . . . Robert Panofsky, accordionist, appears for the fifth consecutive Summer season at the Moors Club in Provincetown, Mass., presenting the popular music of five continents nightly . . . The Charles La Fauci Trio rounding out their third year at Caruso's Restaurant, Providence, R. I. The combo features La Fauci on drums, Archie Olivieri on trumpet, and Nick Damiano on piano.

The George Sapienza Trio, exponents of the rumba, samba, and mamba, renewed for the Summer at Foster's Supper Club in Buffalo, New York . . . The Dell Trio, George Dell, guitar, Bob Creash, accordion and celeste, and John Nicolini, organ, finished a three-year stay at the Hotel Piccadilly in New York City and open at the Hotel Syracuse, Syracuse, New York, in mid-July after a tour of the East Coast.

Lionel Hampton plays the Three Rivers Inn in Phoenix, New York, for one week starting July 11th. On July 18th he goes to the Sampson Air Base in Geneva, New York, for two days, and on July 21st moves into the Surf Club in Wildwood, N. J., for another one-week engagement . . . The Charlie Valero orchestra will be at the Flagler Hotel in the Catskill Mountains

WHERE THEY ARE PLAYING

for the Summer season . . . Mack Pollack and company returned to the Stevensville Lake Hotel in Swan Lake, N. Y., for their fifth consecutive year.

The Les Brown outfit one-niting all over . . . Frank Reddie, Hammond organist, now in his third month of a return engagement at the Manhattan Room of the Hotel Jermyn in Scranton, Pa. . . . The Jackie Davis Trio plays Pep's Musical Bar in Philadelphia from July 21st to August 2nd . . . On July 16th The Keys open at the Rendezvous in Philadelphia for four weeks with options.

The Georgie Kaye Trio is currently appearing at the Club 15 in Atlantic City, N. J., for an indefinite engagement. The unit consists of Georgie Kaye on vibes, accordion, and vocals, Dick Terry on bass and comedy, and Ernie Raio on guitar . . . Olivette Miller will remain at the Club Harlem in Atlantic City for the entire Summer . . . Charles Browne opens at Weeks Cafe in Atlantic City for a one-week stint on July 11th.

Herbie Fields and orchestra appearing at the

Surf Club in Wildwood, N. J., for four weeks with options where they opened on June 27th . . . The Dominoes move into the same night-spot on July 28th for one week after which they open at Weeks Cafe in Atlantic City for another week on August 8th. Right now they're one-niting along the East Coast . . . Also booked for the Surf Club in Wildwood is Buddy Greco for one week, beginning August 4th.

The Howie, Bill and Ann Trio featured at the Toms River Yacht Club in Toms River, N. J., where they have held forth for the past five years. The unit features Howie Morris on tenor sax, violin, and Solovox, Bill Sciarappa on drums, and Ann Anderson on piano. They all do vocals . . . The New Yorkers continue at Palisades Park, N. J.

Amos Millburn doing one-niters in the Southeast . . . Also on single stints is Joe Morris in the same territory . . . Everette Eddie Tryon rounding out fourteen years at Uncle Tom's Tavern in Daytona Beach, Fla.

NEW YORK CITY. Bill Douglas, singing bass man of his own trio, continues successfully at Bowman's Melody Room . . . The Ralph Hark Trio at Johnny's Keyboard now in their eighteenth month there . . . The Lenny Herman orchestra opened at the Roosevelt Hotel on July 7th for an indefinite engagement . . . Elliot Lawrence opens at the Paramount Theater in mid-July after his suc-

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

ALL OF ME	Bourne	MAYBE	Robbins
AY ROUND THE CORNER	Frank	ONCE IN A WHILE	Miller
BLUE TANGO	Mills	PERFIDIA	Peer
DIAMOND MINE IN MADAGASCAR	Melrose	RUTZA RUTZA	Sheldon
DELICADO	Renick	SATURDAY RAG	Robbins
GOODY GOODY	De Sylva-Brown	SO MADLY IN LOVE	Shapiro-Bernstein
HERE IN MY HEART	Mellin	TELL YOUR TALE, NIGHTINGALE	Meridian
NOW CLOSE	Life	THE HAND OF GOD	Hilltop
I DON'T KNOW ANY BETTER	Shapiro-Bernstein	THE MASK IS OFF	Miller
IF SOMEONE HAD TOLD ME	Wiltmark	THE NIGHT IS FILLED WITH ECHOES	Mayfair
I'LL WALK ALONE	Melrose	VANESSA	Meridian
I'M CONFESSIN'	Bourne	WALKIN' MY BABY BACK HOME	De Sylva-Brown
I'M LOST AGAIN	George Paxton	WATERMELON WEATHER	E. H. Morris
I UNDERSTAND	Felst	WHERE DID THE NIGHT GO	Chappell
JEANNIE	Felst	WISH YOU WERE HERE	Chappell
LOVE WHERE ARE YOU NOW	A. B. C.	YOU'LL NEVER WALK ALONE	T. B. Harms

Abravanel in Salt Lake City

LESS than two decades ago only five musicians were working on the WPA Music Project in Salt Lake City. Four years later, in 1940, the organization included forty players. On April 8th of the same year the citizens of Salt Lake sponsored a concert of the Federal Music Project Orchestra, now augmented to seventy, as a test of public interest, and the success of the first performance was so marked that the Utah State Symphony Orchestra Association was organized.

In 1946 the board members decided that the orchestra would have to be strengthened if it were to grow with the community. A campaign was begun to raise \$150,000 and more instrumentalists were employed to augment the pick of Utah's symphonic musicians.

The next year Maurice Abravanel was engaged as musical director.

Accent on Regional Talent

These are merely the peripheral facts. Beneath, one realizes the tremendous impetus given the organization by the enthusiasm of the citizens of Utah—the civic mindedness of the people who sponsored the orchestra's first concerts in 1940. Equally profound, however, is that the Utah Symphony found in its present conductor, Maurice Abravanel, not only a distinguished musical leader, but a man instinctively at one with the basic ideals and ideas of the organization.

Among the primary concerns of the original Federal project was the development of Utah's natural resources of musical talent. Mr. Abravanel took up this call so spontaneously that he has more than satisfied their hope. He has included in the orchestra's repertoire a large number of American works, virtually putting the orchestra at the disposal of deserving young Utah composers.

"Rather than play less important works of New York composers to whom one more performance makes very little difference, I think that it is more important to give growing com-

posers a chance to hear their scores performed by a professional orchestra. For that reason I have concentrated mostly on local composers."

The orchestra has performed every score of Leroy J. Robertson, which include his prize-winning *Trilogy* and his *Rhapsody for Piano and Orchestra*; Crawford Gate's cantata, *Promised Valley* and his *Symphony*; Glen Dalby's *Suite Elegiaque*; Lowell Durham's *Prelude, Scherzo and Fugue*; and Leon Dallin's *First Symphony and Film Overture*.

For next season, Mr. Abravanel has already invited Arthur Shepherd, a former Salt Lake conductor, to direct a complete performance of his *Horizons*, and an entire evening will be devoted to the premiere of the *Book of Mormon*, a new oratorio by Leroy J. Robertson.

Born in Salonica, Greece, Abravanel studied medicine in Lausanne, Switzerland, where, at the same time, he was in charge of the stage music at the Municipal Theatre. He was so successful that, at the age of nineteen, he gave up medicine to study music in Berlin. He was soon assistant at the Mecklenburg Theatre, conducting the weekly pop concerts. Uninterrupted engagements followed, first as chorus master, then as conductor, in Zwickau, Altenburg, and Kassel. At twenty-seven he conducted at the Berlin State Opera.

Conducting on Three Continents

In 1933 and 1934 he guest-conducted Montoux's Orchestra Symphonique de Paris, was musical director of Balanchine's Ballet, and on the recommendation of Bruno Walter, directed Mozart performances at the Paris Grand Opera. After guest appearances in London, Rome, and Geneva, he went to Australia as director of the British National Opera Company. When the season was over, he was retained by the Australian Broadcasting Company for an entire year.

In 1936 he accepted an invitation to conduct at the Metropolitan Opera in New York. At one point during his two-year tenure here he broke all records of that institution by conducting

seven performances of five different operas in nine days.

Theater Conducting

In 1938 he left the Metropolitan to conduct *Knickerbocker Holiday*, by Kurt Weill and Maxwell Anderson, his life-long friends. A long string of Broadway successes followed, interrupted by concerts in Canada and the United States, including a season with the Chicago Civic Opera and another with the National Opera in Mexico City.

Immediately after the war Abravanel was recalled to Australia to conduct the concerts of the Sydney Symphony Society. He found such satisfaction in developing his own orchestra there that a year later, back in New York, he refused a five-year contract at a fabulous salary with Radio City Music Hall in New York to accept his present post with the Utah Symphony.

A Solid Job of Building

In four short years Mr. Abravanel has made this orchestra into one of the nation's best. The Utah Symphony gives forty to forty-five concerts in the state during its five-month season and is widely heard in thirteen weekly broadcasts over KSL. It plays free of charge in every school that has a large enough auditorium and has given special concerts for miners and workers in their own communities.

Since coming to Salt Lake, Mr. Abravanel has been a guest conductor with the NBC, Houston, Pittsburgh, and Seattle Symphonies, the Los Angeles Chamber Orchestra, the New York Philharmonic in Lewisohn Stadium, the Standard Radio Hour in San Francisco and Los Angeles, and has conducted *Regina* for which he received the Antoinette Perry Award.

In Salt Lake, a city of less than 200,000, there were 2,600 subscribers to the symphonic series last season. Utahans point with pride to the fact that no other city of this size in the entire nation has a fully professional, all-union, major orchestra of eighty players. —D. R.

THE UTAH SYMPHONY ORCHESTRA





ALCARO ORCHESTRA: (Left to right) Phil Stanley, trumpet and vocals; Al Alcaro, drums; Mark Dachinger, tenor sax, clarinet and flute; Carmel Alcaro, piano; Al Alcaro, electric violin and guitar; Clem Valente, guitar. They play club, college, hotel, and resort dates.



VAUGHN BOLTON ORCHESTRA: (Left to right) Jack Swafford, Rum Colman, Jack Rising, tenor sax and clarinet; Vaughn Bolton, leader; Ferrol Oberhelman, piano. Second row: James Hendricks, bass; Hubert Adams, drums; Henry Schrader, guitar.

New York, N. Y. Al Alcaro and his orchestra do club and college dates and one-night stands in and around New York. Their musical accent is on the sweet side. Not pictured is Al Alcaro, Jr., playing tenor sax and clarinet. Al recently did a variety concert at which he featured some well-known instrumentalists. Mark doubles on the clarinet and flute.

Philadelphia, Pa. The Interludes are working in Wildwood, New Jersey, this Summer, after which they are planning to go on a U.S.O. tour. They all hail from Local 77.

Wilmington, Del. The Pat Dennis Quartet is now at Rollo's in Wilmington, Del., for an indefinite engagement. They have been doing club dates in Philadelphia as well as in some New Jersey towns and also had a six-week run at the Piccadilly Club in Pensacola, Fla.

Newark, N. J. Shorty Warren and his Western Rangers are all members of Local 16. Shorty is known as the Eastern King of Western Swing. The boys have recently appeared at the Band Box in Newark and before that made a tour of Pennsylvania, Virginia, West Virginia and Ohio.



THE INTERLUDES: (Left to right) Billy Bean, guitar, clarinet; Lynda Lash, bongoes, vocals; John Allen, bass; Bob De Cray, piano, vibes.

PAT DENNIS QUARTET: (Left to right) standing: Pat Dennis, drums; Tony Allen, alto sax, clarinet; seated: Tom Banjock, piano; Pep Latanzi, trumpet.

SHORTY WARREN BAND: (Left to right) Dick Richards, accordion; Coy McDaniels, guitar; Smokey Warren, guitar; Cy Swed, violin; Shorty Warren, bass.

They have had some quite impressive TV, movie and radio engagements.

Manhattan, Kansas. Vaughn Bolton of Local 169 started his own dance band when he got out of the Army in 1945. In 1947-48 he had a two-year contract with the local non-commissioned officers' club. Now he and the boys are playing several nights a week for various NCO and veterans' clubs around Fort Riley. Vaughn plays the trumpet and his sidemen Oberhelman and Adams have been with the band from the start. The band recently moved into Club 36, Marysville, Kansas, as house band.

Philadelphia, Pa. Strange as it seems, the four Klaiss Brothers are really brothers, and sons of William M. Klaiss, Sr., who is also a member of Local 77. The boys recently completed a five-year engagement at the Cadillac Sho Bar in North Philadelphia. They did a stint at the Colonial Hotel in Hagerstown, Md., and from

KLAISS BROTHERS: (Left to right) Eddie Klaiss, trumpet; William Klaiss, Jr., guitar; Robert Klaiss, bass; Harry Klaiss, piano. bona fide brother act!



ERIC H...
piano; A...
Haynes...
Vince D...
ERIC H...
Harold C...
leader; T...
repertory



ERIC HAYNES ORCHESTRA: (Left to right) Terry Kae, vocals; Don Camilli, piano; Al Garafola, bass; Charlie Mack, tenor sax; Harry Fallon, alto sax; Eric Haynes, leader; Pep Lane, sax. Second row: Sally Frank, drums; Earl Dopkin, Vince Di Filippo, Bob Drozyner, brass.



LEW BARTON ORCHESTRA: (Left to right) Wesley Newton, Lorna De... vocals; Lew Barton, leader; Rudolfo Reyes, Eulalio Avila, tenor sax. Second row: Fred Nord, piano; Joe Fierro, bass; Sherman Gorden, drums; Mark Auker, Tom Alessio, trumpet; Ross Vicksell, trombone.

to Live Music

there went to the Lyric Club in Hanover, Pa. Recently they also played an engagement in Lancaster, Pa.

Jersey City, N. J. Eric Haynes and his orchestra of Local 526 have been featured at the Colgate Auditorium for the past nine years—a long time to be in one spot and a record which speaks well for the repertory of the boys as well as their versatility.

Wilkes-Barre, Pa. Eddie Gilligan's Irish Serenaders play club dates, country clubs and American Legion affairs in and around their home territory. The boys play jigs, reels and Dixieland, and all are active in Local 140, Guy Hall being president and Bill Cusick, ex-president.

El Paso, Texas. Lew Barton and his Orchestra are playing their second year at the Fort Bliss Officers' Club, one of the larger military installations of the Army. They also play many engagements at the service clubs and non-commissioned



PAUL BARAD ORCHESTRA: (Left to right) Manny Rodriguez, timbales; Ray Almo, trumpet and vocals; Paul Barad, pianist and leader; Ralph Gomez, bass and violin.

officers' clubs located in Fort Bliss and nearby Briggs Field Airbase. The boys, all members of Local 466, play just about everything required of a fine orchestra. Lew plays the tenor sax.

Long Island, N. Y. The Paul Barad Orchestra is doing its third season at the Lido Beach Country Club. The boys, all members of Local 802, have just completed eighteen weeks at the Palm Beach Hotel, Palm Beach, Fla.—their second season there. Paul is a New Yorker of Spanish ancestry and has behind him a career as pianist with several of the south-of-the-border stylists. Although his specialties are rumbas, tangos and mambos, Paul is well versed in the classics as well as in bop. Most of the arrangements are done by him. "Manny" Rodriguez has led his own band in some of the New York mountain resorts and is well known as a drummer.

Rowayton, Conn. Vic Vaast and his orchestra have played five nights a week for seven years at the Wagonwheels Inn in Lewisboro, N. Y. All are members of Local 52 and all five do vocal solos as well as group singing. The boys are also in demand for college dates in Westchester and Fairfield counties.

EDDIE GILLIGAN'S IRISH SERENADERS: (Left to right) Guy Hall, drums; Harold Cragle, sax and clarinet; Phil Cusick, piano; Eddie Gilligan, violin and leader; Tony Katulak, accordion. Living up to their name, they have a large repertory of jigs and reels.

VIC VAAST ORCHESTRA: (Left to right) Joe Glover, drums; Buddy Tom, vibraharp and trumpet; Vic Vaast, guitar; Steve Ulman, sax; Jack Bennett, bass. The boys command a wide variety of rhythms, and each one does vocals, so they have a lot of fun harmonizing.



SPOTLIGHT ON JO JONES



TOP RHYTHM MAN JO JONES SAYS, "GRETSCH BROADCASTERS, GREATEST DRUMS I EVER OWNED!"—and makes 'em prove it constantly by standing up under his powerful, driving beat. Jo, one of the all-time greats, drums with modern jazz groups at Birdland and the Down Beat Club,

likes the sound he hears when he plays his Gretsch Broadcasters. Hear that unmistakable Broadcaster tone yourself at your dealer, or write for your catalog of Gretsch Broadcaster drum outfits now. It's free. Just address Dept. IM 752, FRED GRETSCH, 60 Broadway, Brooklyn 11, New York.



Perfectionists like Jo go for perfectionist details like the Perfect Round Drum Shell—the Gretsch exclusive molded multiple shell that holds its precision-made circumference for the life of the drum. See this and other custom-built Gretsch features at your Gretsch dealer right away, or write us for more facts. No obligation.

SIMONE CELESTE

"THE SWEETEST BELL TONE IN MUSIC"

Portable, Four Octaves, Custom-Built — Backed by Factory Guarantee.

SOME USERS OF THE SIMONE CELESTE ARE:

AMERICAN BROADCASTING COMPANY
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING COMPANY
WOR MUTUAL BROADCASTING SYSTEM
MUZAK WIRED MUSIC SERVICE
PHILADELPHIA ORCHESTRA
FRANK SINATRA
LAWRENCE WELK and His Champagne Orchestra
RAY BLOCH in His Recording of "Celeste," etc.

RECONDITIONED AND USED CELESTES AVAILABLE

See Your Local Dealer or Write to: Phone: Philadelphia FU 9-1240

SIMONE BROTHERS

Celeste Manufacturers

1019 SOUTH EIGHTEENTH STREET PHILADELPHIA 45, PENNSYLVANIA

DRUMMERS

COVER YOUR DRUMS WITH THE NEW VE-ALOID PEARL

White Marine — Black — Red — Blue KITS FOR ALL DRUMS

See Your Dealer or Write

VE LORS - - - DEPT. IM - 359 KINGS HIGHWAY
BROOKLYN 23, NEW YORK

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

ARE THE STANDARD RUDIMENTS OUTMODDED?

Letter received from a young drummer who is disturbed over some news recently told him and who asks for the real low down on the standard rudiments of drumming. "Are these rudiments really as important as teachers lead their pupils to believe?" he inquires. "Is it true that such rudiments as flams, ruffs, ratamacues, etc., while still having a place in military drumming, are outmoded elsewhere? Has a new series of rudiments been set up which more accurately expresses the modern idiom? Is it true that I have been foolish to spend long hours of study and practice on standard rudiments played slow to fast that I may never encounter except in drumming textbooks?"

Study and practice of the rudiments is indeed a necessity in the training of any drummer. Knowing this, teachers constantly stress their importance. There is nothing formidable about them. They are simply scales and exercises of the drum. Other players must assimilate their scales and exercises; the drummer, his rudiments. If you aspire to do anything on a drum set further than two-beat or four-beat jazz with a pair of brushes, you must practice exercises of some sort to train your hands to do your bidding.

The teacher gravitates toward the so-called twenty-six original rudiments because they are basic and have stood the test of time. Executed in the traditional *open closed open* style, which is drum language for slow-to-fast-to-slow, they impart not only control, power and speed, but *flexibility*, an asset which every drummer from dance to symphony must possess. Many dance drummers spend uncounted hours in working up breaks and solos. Unthinkingly they practice and perfect them at one arbitrary speed which, in nine out of ten instances, is the highest speed they can attain. It ensues, that if a band happens to play just one hair slower than their pet tempo, they are sunk, for they lack the flexibility to slow down or, perhaps, to speed up.

Flams, ruffs, and such were primarily intended for military drumming. So were the other ancient rudiments. But in one form or another (not necessarily following their traditional patterns) we use them today in every class of business. Listen to some of the Krupa records and hear the double ratamacue of the ancients played most effectively across the beat. No, we don't have much use for the flam as is in the modern idiom. But flams lead into ruffs and in turn ruffs lead into single drags, which appear in many a smart break and solo. If you feel inspired to play some intricate figure, you may think it—you may feel it, but if your hands are not trained through practice of rudiments of some sort to do it, you are out of luck. Playing along with records will help you immensely if you can execute the figures you hear. Otherwise it is a waste of time. In any event, records cannot replace the standard instruction books for the beginner.

The twenty-six standard rudiments comprising the drummer's "bible" do not represent the sum total of his manual equipment, for any figure or rudimentary pattern may be considered a rudiment and, as such, we have an unlimited number to draw from. My book "Stick Control," for instance, may be claimed to contain around a thousand rudiments, from the easiest to the most difficult.

Yes, many modern drummers have a pet collection of rudimentary figures which they consider helpful in expressing the modern idiom. This, I think, is good, since it reflects a constant desire to add to existing techniques. New techniques are constantly appearing, they say; new sounds are being added. In this they are correct, but the foundation still rests upon the basic rudiments, and it looks to me as if it would continue to do so.

This is not my opinion alone. It is that of most professionals, and among the moderns as well. Listen to the recordings of the big timers and hear the many basic rudiments involved, either in their literal patterns or in some inversion. Read the words of speed-hound Barrett Deems, claimed by his friends to be "the fastest drummer in the world."

INTERNATIONAL MUSICIAN

He says: "... but you can't play bop without a firm foundation. The sounds and effects of the new school are simply natural extensions of the old school. Get a longhair training first, then snap it up to date."

So, Sid, relax and keep up your rudimental practice. Some day you will be glad you did. In the meantime, no matter what idiom you follow, you will find if you analyze your beats that in one way or another you are employing standard rudiments.

MAYHEW LAKE

Mayhew (Mike) Lake, Palisade, New Jersey, prefaces a four-page letter of musician talk with the hope I would not find it boring. To the contrary, I loved it.

If there is any musician who hasn't noted the name *Lake* on his music stand during his career he needn't boast of it, for Mayhew is a most prolific composer in his own right, has arranged some two thousand compositions of others and has been writing for show biz most of his life. And, he admits, his life has not had the abbreviated tenure of a spring chicken.

Here is a writer who knows his drums first hand. He has played them—the study of his various Herbert, Sousa, Saint-Saëns, Kreisler, and George M. Cohan drum parts reflects his grasp of percussion possibilities. While his interest in this column is partly percussive, he is also deeply interested in dear old "Bawston," for it is here that he got his real musical start. "I don't want to bore you with an autobiography," he writes, "but whenever I read your column I get homesick for Boston baked beans and the old gang."

THOUSAND ON A PLATE

"Even your address brings back the days in Boston when I was broke—which was always, and to the time when we boys used to pool our nickels at the Hanover Lunch—a pile of beans, all the bread and butter we could eat, a quarter of a homemade apple pie, and coffee, all for fifteen cents. Last night in New York, mama and I took our daughter out (she's with *The King and I*) and I spent \$16.00 for a mess that I would gladly have swapped for those beans and that coffee."

Mike continues: "I've always contended that a good drummer should be given more recognition, particularly in the way a layman could understand. The minute a kid can play anything on a trumpet or trombone he is carted out in front to play a solo. So why not a drummer? Some time ago I talked this over with George Briegel, then got a copy of *The Downfall of Paris*, wrote a simple tune to it and called it *Drums along the Front* (George published it). I wanted a drummer down front as any other soloist (if he muffed a rudiment, at least there would be no dissonance). I have received many letters from drummers teaching in schools, who have written in to thank me. Gus Helmecke told me: 'I have three drummers in Port Washington and you should hear them play this number.' Lou Mehling broke in: 'Hell, I've got four in Flushing who really play it with the band!'

"To avoid having the finicky members of the N.A.R.D. accuse me of lousing up the rudiments involved in their 'bible,' I included a note stating that I had left the original *Downfall* untouched except for adding a long roll cadenza." (Oh, Mike! wails GLS, how could you make such an unflattering reference to this association of which I am president?)

HELMECKE ON BASS DRUMMERS

Last quote from the Lake letter really contains a lesson. It reads: "Mr. Sousa told me once of a group of school band leaders in Joliet who asked him why, although other players were easy to find, it was almost impossible to get a decent bass drummer. He replied that his bass drummer, Mr. Helmecke, could advise them better than anyone else for, in addition to playing the bass drum, he also was a good pianist and conductor. So they came to Gus and he lit into them. 'Why?' he roared, 'Because you take any kid who can play a little and put him onto one of the other instruments. Then when it comes to the bass drum you take what is left—often a boy who is not in any sense a musician—often a boy who cannot even march in time. Go back and choose some boy who is a good or fair pianist. If he can conduct, so much the better. Then have someone teach him how to drum and see what happens to your band.'"



The NEW W. F. L. TYMPANI TUNING GAUGE



Are You Prepared For the New TV Field?

There will be 75 new channels with more than one thousand new stations in the next twelve months. It will pay you to look into this without delay. This patented Tuning Gauge can be mounted on any make of pedal or hand-tuning tympani. You need this silent tuner.

Ask your dealer to show you this new tuning aid, or write for descriptive folder and "The History of Tympani"—it is free for the asking. Just drop us a card.

Here is another W.F.L. new—a single recording with nine rudimental drum solos on one side and the thirteen drum rudiments on the other, solos by J. Burns Moore,

Ed. Straight, W. F. Ludwig, Sr., and W. F. Ludwig, Jr., all on 33 1/3 r.p.m. non-breakable—at your dealer, or send \$3.00.

Another new is a reprint of "My Life at the Drums." It is free to drummers. Please state your Local. Both Jr. and Sr. are members of Local 10, Chicago. Maybe we can help you.—WILLIAM F. LUDWIG, President.

W.F.L. DRUM CO., 1728 No. Damen, Chicago 47, Ill.

For Your

FAKE BOOK

USE A

LOOSE LEAF DEVICE



- 3 RING BINDER, Flexible Texhide—7½ x 9½.
- 1 FILLER (48 Sheets) 3 Hole Manuscript Paper
- 8 Staves Printed 2 Sides.

Cover and Filler \$1.85

Extra Fillers 60c

Plus 35c for Postage and Ins. A to Z Index 60c

Add 5c for each extra Filler or Index

KING BRAND MUSIC PAPER CO., Dept. A, 1595 Broadway, New York City.

STEEL GUITARISTS — The Alkire Tuning

gives you amazing TECHNICAL SPEED plus all full chords! Complete course ready for home study. Now used and highly recommended by many leading teachers, professionals and amateurs. INFORMATION ON REQUEST.

EDDIE ALKIRE SCHOOL OF MUSIC, Box 485, EASTON, PENNA.

Free
ELECTRIC
GUITAR
CATALOG
Write Today!

SUPRO & NATIONAL GUITARS
Valco MFG. CO. CHICAGO, ILL.

KLIP-LITE
Superior full coverage music light. Cost alloy—2 models. Clips on any standard music stand. If dealer can't supply you—write...
WIESE MFG. CO.
204 Spaulding
Des Moines, Iowa

...do you depend upon your instrument for a living....?

THEN YOU WILL WANT TO ASK THESE QUESTIONS ABOUT THE CARRYING CASE

- ✓ Is the case constructed of 3-ply veneer with water-repellent covering....?
- ✓ Does it have permanently secured, good hardware with positive lock assurance?
- ✓ Does it have solid cowhide, steel reinforced handles that never peel....?
- ✓ Does it have non-linting super-fine plush that won't scuff the instrument's finish....?

Only a LIFTON case will give you these true protective measures... and only these measures will keep your instrument safe and secure against the ever-present hazards of bad weather and rough handling. AND... a LIFTON case will cost you LESS... because it will outlast the ordinary case at least two to one...!



LIFTON CASES ARE MADE FOR ALL INSTRUMENTS

Lifton Mfg. Corporation 18 W. 18th St., N.Y. 11, N.Y.

JE-N-Co VIBES

The choice of Nick Pelico, of Hollywood, formerly with Dick Jurgens and Horace Heidt, as well as other top notch artists, teachers and entertainers.

Still available at moderate prices, with pearl plastic finish and chrome trim.

See Your Local Dealer for all

Je-N-Co Musical Products
G. C. JENKINS CO.
Decatur, Illinois



KAPLAN STRINGS

are

1/10,000 accurate

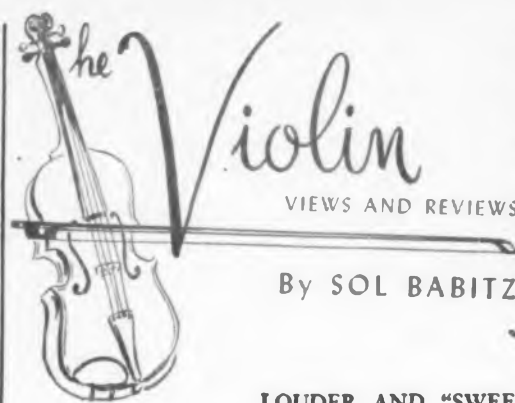
All Kaplan Strings are constantly tested for accuracy with this micrometer, assuring you the finest tone quality at all times... in addition it means that your strings will last longer and retain their strength longer.

If you're paying for the best, you may as well use the best... and the best is Kaplan Musical Strings...

KAPLAN MUSICAL STRING CO.

DEPT. 1M
SOUTH NORWALK, CONN.

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!



IEWS AND REVIEWS

By SOL BABITZ



LOUDER AND "SWEETER"

Some time ago, in an article called *Louder and Faster* I blasted the modern concept that he plays best who plays loudest and fastest. I pointed out that using the "big tone" as a criterion of quality is like valuing a nickel above a dime, simply because the former is bigger. I do not flatter myself that popular taste suddenly changed as a result of that article; but critical writing occasionally makes some people think and gives courage to those who are going against the stream.

In this column I shall try to expose the fallacy of perpetual "sweetness," a manner of playing which goes together with the loud and fast playing.

That magnificent singer of yesteryear, Galli-Curci, is reported to have complained that opera of today has become "a jelly business." She is absolutely right. All of the famous opera stars today shriek and bellow, even when the music is marked *pianissimo*. In order to make this yelling bearable they have to make it awfully "sweet," with such wide intense vibratos as were used for trills fifty years ago.

Similarly when a violinist is always playing very loud his left hand must vibrate constantly and excessively, because an intense violin tone without vibrato sounds like some expiring mammal. Thus he who plays with a constant "big tone" must play with a constant "sweet" tone. Every composition from Bach to Stravinsky becomes "big" and "sweet" like "Dark Eyes," and those violinists who do not play from one end of the recital to the other at the height of passion are accused of not having a "big tone," a devastating criticism nowadays.

The art of the convincing *diminuendo* and the breath-taking *pianissimo* is something which only a few players of sonata recitals know anything about.

One has only to listen to some of Galli-Curci's early phonograph recordings to realize how much beauty and natural sweetness can be created when the performer is not spending every ounce of his energy in bellowing.

FAULTY SOUND ENGINEERING

The modern perversion of taste is partly due to the distortions in recordings and radio broadcasts. Sound engineers, for reasons which may or may not be justified, turn up the volume whenever a performer makes a *diminuendo* and turn it down when there is a *crescendo* so that everything sounds at one loud level. This musical distortion is done only partly to avoid sound distortion. At the bottom is a frightened bad taste which believes that if the music becomes quiet for a few moments the listener's attention will wander and he will tune to another station where he can hear something loud. Actually the reverse is often true. The softer the music becomes the more attentive the listener will be. Furthermore the variety of loud and soft dynamics are more interesting than a constant circus *fortissimo*.

There is a vast audience which has heard nothing but radio and records, having never attended a live performance. This audience has never heard an artistic *pianissimo* because even mildest crooning has been amplified to a lusty roar.

Shall the violin give up its natural subtlety and expressiveness in order to cater to this ignorant taste? I think that it is not necessary to "speak down" to this taste; actually there is a great opportunity to surprise and please this audience by reminding it of the truth that everything need not be constantly loud and "sweet" in order to be beautiful.

THE APOLOGETIC PERFORMER

Part of the loud-sweet-fast psychology is due to a certain apologetic attitude based on the feeling that in playing "classical" music it is necessary to cater to the same taste which likes Sousa, Victor Herbert and

INTERNATIONAL MUSICIAN

jazz. This feeling makes the performer play very fast in order not to take up too much of the listener's time with music which is serious and therefore unpleasant. In this type of fast performance, often heard at "pop" concerts, the music loses its natural tempo, its proportions become foreshortened, and the player has no time to play with appropriate expressiveness, thus losing his only means of pleasing the audience.

APOLOGETIC "SWEETNESS"

Perpetual "sweetness" is another form of musical apology which says: "I am sorry that you have to listen to this serious music; but I shall do my best to make it not too serious by sweetening it up so that it will sound like popular music." Of course, if this "sweetness" is combined with a "big tone," then it fools not only the "ignorant" audience but also some critics.

CURE FOR "SWEETNESS"

Music is an art, and art is supposed to be a reflection of life. The great composers have reflected all aspects of life in their masterpieces; everything is not sweetness—they also portray seriousness and tragedy, which the performer is duty-bound to convey in his performance. This kind of approach is not for lazy people because it requires the development of musicianship. The kind of tone that can be poured on a waffle has served some violinists to hide their lack of musical understanding while playing the music of late romantic composers like Goldmark and Glazounov; but it cannot hide this lack in Mozart and Beethoven, as astute critics know. To develop the courage to play not-sweet when the music requires it, one must know how to play expressively in various ways.

Starting with the "big tone" and its maximum vibrato there are various levels of dynamic levels, shadings of tone which can sound beautiful with something less than a maximum vibrato. The violinist who has always played with maximum pressure and vibrato can finally discover how to convey the difference between piano and mezzo-piano; that a variety of vibratos can be developed with very little difficulty, and that various combinations of vibratos with bow speeds and pressures can produce subtle tonal effects appropriate in different musical contexts.

An expressive right arm is one which has interesting rises and fallings of volume. The end of a phrase needs an appropriate *diminuendo*. Notes which are detached musically should not be played as though they were legato with constant pressure and too-well-connected bows.

This may sound like heresy to violinists who have been trained to believe that the best playing is done with such skillful bow connection that the effect is created as of an endless bow.

The endless bow is suitable to certain phrases and types of music; but used constantly it deprives the music of its necessary articulation and is as dangerous as continuous loud playing.

The need for eliminating the constant endless-bow effect and the means for doing it will be discussed in a forthcoming column.

NEWS NOTES

HALASZ IN NEW ROLE

In the absence of Arturo Toscanini in Italy, Laszlo Halasz, former Director of the New York City Opera, was appointed to conduct the first three concerts of the NBC Summer Symphony. Works by Prokofiev and Wolf-Ferrari, as well as classics by Rossini and Wagner, were listed for the June 7th opening program.

TONY LAVELLI

Proficiency at music and in an internationally popular sport such as basketball is an almost unbeatable combination for winning friends and influencing people. That's how it is with Tony Lavelli, the basketball playing accordionist from Somerville, Mass. A former Yale man, where for three years he held the record as high-scorer in basketball, Lavelli studied harmony, composition, and arranging.

After graduation, Tony started at night club work, but he was soon offered a bid to return to basketball—professional basketball—with the added gimmick of playing the accordion between halves. This dual capacity proved so popular that last year Tony and his team, the New York Celtics, made a barnstorming tour of Europe with the Harlem Globetrotters, another professional team.

This season, practically a world tour was mapped for them. Starting with a game in Madison Square Garden, New York, on March 31st, both basketball teams played their way across the country and back. Late in April they left New York for Puerto Rico, the Canal Zone, and South America. In June they flew to Europe, and by the time they return to San Francisco in October, they will have played across the Continent, the Near East, China, Australia, Japan and the Philippines.

JULY, 1952



SQUIER'S CELEBRATED STRINGS

- SQUIER - TRUED
- ALL-AMERICAN
- TOM - KAT
- ELECTRO - AMP
- CONCERT MASTER
- LA TRAVIATA
- IL TROVATORE
- LA MELODIA

DUR-FLEX ALL-METAL

V. C. SQUIER COMPANY

BATTLE CREEK, MICHIGAN

EPIPHONE MASTERBILT STRINGS

Hand Made
"The String with the Golden Tone"

and the

"GEORGE VAN EPS"
ADJUSTABLE BASS BRIDGE

EPIPHONE MUSICAL STRINGS INC.

Box 55, East Station, Yonkers 4, N. Y.

Enjoy a Steady, Secure Income

LEARN PIANO TUNING AND REPAIR

In America's Oldest Trade School

Earn a good living in a respected trade by learning this life-long skill.

Send for FREE Catalog.

NEW YORK TRADE SCHOOL

Founded 1881

An Endowed, Non-Profit Institution

316 East 67th St., New York 21, N. Y.
Regent 4-1987

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

ing quick as the glint of snow, steady as the sea pounding, weathered, knowing, even-keeled.

Early Start

The sort of music that goes with this Maine way of thinking took time to perfect. However, time is what Maine folks have always had plenty of. Besides, they started early. Back in 1788, when 100 women assembled in Portland to give an exhibition of spinning, the day was finished off by psalm singing. In 1794, Supply Belcher of Farmington published a volume called "the Harmony of Maine," its tunes named after home towns Bath, Farmington, Hallowell, New Sharon and York. One such tune was the inspiration for a town's name. Sunbury was up for incorporation. Seth Noble had a favorite hymn—"Bangor." So at the General Court session, he handed it in instead of the old title. The result: Bangor became, on February 25th, 1791, the first Maine Town to be named after a song.

Hymn singing was good stuff to knit character. Texture quite as sturdy came from the songs being composed everywhere by fishermen, by mountain folk, by lumberjacks. In fact, song-creating was as popular a sport in Maine as whittling shavings or knotting fishnets. To be of consequence in the community you need only be a good maker of songs or a good spinner of yarns. Every seaman's child was rocked to sleep with chanteys, every woodsman's with ballads. Bred to songs of a salty, earthy tang, children of Maine never had to set foot on that frustrating road that suddenly forks—one path music, one path life—forcing the goer to a sad choice. In Maine you don't have to choose. You get it all—singing, telling stories, hearing the waves roar and the pines murmur, opera, bands, orchestras—as your natural heritage.

Maine folk have not squandered their heritage. Puritanism was on the rampage in the early 1800's, but it couldn't buck Maine's zest for life. Violins*, conceded the "devil's instrument," were made on the sly, the wood seasoned in the family oven, strings made of sinews of the moose, spruce gum used for rosin. Once in shape, they were played for kitchen dances—"Lady of the Lake," "Turkey-in-the-Straw," "Lamp Lighter's Hornpipe," "Portland Fancy." Despite the prejudice against stringed instruments in houses of worship, the bass viol was often used to give stability to church singing.

Portland in 1798 boasted its first church organ, that installed in the Second Parish Church. Once the blue-law faction was pacified, the music of this instrument became a loved and

*As late as 1805 a council of ministers held in the Freeport Congregational Church voted unanimously to exclude musical instruments from church worship. In 1828 or thereabouts the violinist in the Methodist Church in Rockland received an anonymous letter requesting him not to play the fiddle at meetings—or else!

Music in

indispensable part of the service, helped indeed to overcome the prejudice against church music. (In another church a parishioner offered to buy the newly-acquired organ at double its original price, provided he be allowed to sink it in the Atlantic Ocean!) Most talked-of organ of Maine, though, has been the \$60,000 one donated in 1912 to Portland by the late Cyrus H. K. Curtis, a native of that city. Certain city fathers at the time protested the gift, objected to paying a municipal organist five thousand dollars a year. However, the Kotzschmar organ has proved an asset to the city. The free concerts that it has made possible have reached the poorest citizens, and the moderately priced concerts in winter have brought to Portland the best in talent, both vocal and instrumental.

Choral Beginnings

Singing schools began to be popular in the early nineteenth century. The Handel Society came into existence in Portland in 1814. The first concert of the Beethoven Musical Society was presented there January 1, 1824. Such organizations were instrumental in developing the gigantic festivals which reached their peak of popularity in the early part of the twentieth century. At that held in 1897 in Portland Lillian Nordica (born in Farmington in 1859) was the darling of the hour, as she was again when in 1912 she made her farewell appearance. Her encore on the latter occasion, "Home, Sweet Home," had a human significance beyond studied art. She was recalled again and again. As fate had it, this child of a sea-faring State met her death in Java as the result of exposure suffered after a shipwreck off the coast of New Guinea.

Nordica, as well as Maine-born Annie Louise Cary and Emma Eames who, though born in China (of Maine parents) grew up in the Pine Tree State, acquired the opera tradition naturally. Already in the late 1700's Portland was enjoying a reputation as a theatrical city. Each opera company going to Portland, though, at least before 1805, had to bring its own piano—shipped by packet from Boston. The Boston Opera Company made tours to Portland in the latter nineteenth century, as did the Boston Symphony Orchestra, Theodore Thomas' Orchestra, and the Germanic Band.

They Sang of Maine

As to Maine's early efforts in creative music—besides, that is, the wealth of folk music—there is scant record. Earliest "formal" composer was James Lyon whose life was eked

BANGOR SYMPHONY ORCHESTRA, ADELBERT WELLS SPRAGUE, CONDUCTOR.



IT ISN'T the drumming of the partridges nor the quaks crying hoarsely over the inlets that make for the particular state of mind which is the State of Maine. It isn't the *chickadee-dee-dee* sounding sharp as frost splinters in the snowy woods, nor yet the axe ringing on the beeches. It isn't the saws' buzz and whine, near that great mound of yellow sawdust at Danforth, nor the hum of the mills in Milo, nor yet the snarling of the sea off Kittery Point. It isn't the crow's screaming or the mountain boy playing his mouth harmonica as he climbs the narrow sheep paths. It isn't the wheezing of the old melodeon in the parlor nor the sound, like a greater organ playing in the distance, of the tall trees holding at bay the winter winds. It isn't the hymns at church—"Trim your feeble lamp, my brother," "Jesus, Savior, pilot me!"—nor the chanteys of the lumberjacks at Moose River, nor yet the steady singing of the waves in your ears, by day and by night. It isn't the buoys' hollow bell nor the gull's sharp cry. It isn't any one of these. It isn't even all of them thrown together. Rather it is all those sounds integrated through a special way of thinking which characterizes Maine inhabitants—think-



Maine

out in its last three decades—he died in 1794—as minister in Machias. When we learn that the parish was at one time in arrears some nine hundreds pounds of his meager salary of eighty-four pounds per annum and that sometimes he and his family had to live almost entirely on fish caught with his own hands in the waters of Machias Bay, we infer not that his existence there was miserable (he could have transferred at any time to his home state, New Jersey) but that rather it was so attractive as to hold him there even against great odds.

Another composer, perhaps more famous for his pupils than for his own works, was John Knowles Paine, born in Portland, January 9, 1839. If the claim that "American music started with him" is a bit far-fetched, still he was at least the first composer of America to be recognized abroad. As one might suppose, one of his favorite themes was the sea.

Heywood S. Jones (born in Bangor, 1891), besides being a composer, is a member of the Bangor Band and the Bangor Symphony Orchestra, and director of the Anah Temple Shrine Band of that city. Indicative of the source of his inspiration are such works of his as "The Pines of Maine," "Pride of Maine," and "All up Bar Harbor."

Frank E. Churchill through his songs composed to Disney films—"Who's Afraid of the Big Bad Wolf," "With a Smile and a Song," "Heigh-ho," "Whistle While You Work," "Snow White"—has presented his share of Maine whimsy to a grateful world.

Other Maine composers who have proved a credit to their State are Charles Whitney Coombs,



FRANKIE JAMES TRIO: (Left to right) Hal Burrill, Frank St. John, Don MacKinnon.

Hallett Gilberte, Carl McKinley and Paul White. Best known of Maine composers is probably Walter Piston, born in Rockland, Maine, in 1894.

Bands With a History

It is not alone the composers who bespeak Maine. Brass bands are as characteristic of the State as its craggy seacoast. And Maine bands, like this seacoast, show a surprising tenacity. The Portland Band, the Bangor Band, the Lewiston Band and dozens of others have been in existence practically as long as the cities they represent.

Chandler's Band of Portland, organized around 1832, is one of the oldest civilian bands

in the United States. Its first official conductor was Daniel H. Chandler, engaged by Cyrus Curtis, father of the famous donor of Portland's magnificent pipe organ. In 1861, the band was "mustered in" to serve the cause of the Union. In 1891 when Chandler resigned after forty-eight years at his post, his son, William E., took over, to be followed after six years by Dr. Philip Robinson who in 1900 relinquished his baton to Charles M. Brooks. Brooks stayed at the helm for forty-five years, becoming after 1945 honorary conductor, while Leonard G. Hall became the regular conductor. For the last seventy-seven years the band has missed only one or two annual visits at Bowdoin College Commencements. Besides being indispensable on these occasions, it plays for conventions, parades, fairs, commemorations and other Maine festivities.

In 1859, in the days when its harbor was visited by vessels of all sizes, rigs and destinations, Bangor brought into existence its band, and made William Rounds its director. Dur-



Oldest members of Bangor Band and Bangor Symphony Orchestra: (Left to right) Frank Robinson, Dr. Adelbert Wells Sprague, Herbert F. Monaghan. Dr. Sprague conducted the Bangor Band and the municipal Summer concerts for forty-two years, 1908 through 1950.

ing the Civil War it served in various national capacities, was, in fact, present at Fort Sumter when that point fell to the Union Army. In 1883 bandleader Robert Bruce Hall, famous for his marches, took over the leadership. A decade later the band was holding forth at the dedication of the new city hall, and, in 1901, when Riverside Park amusement resort opened, it instituted a series of concerts. Dr. Adelbert W. Sprague became its leader in 1908, continuing his service until 1950 when Francis G. Shaw succeeded him. At present the city sponsors a series of concerts, these held in Symphony House, home also of two other respected Bangor institutions, the Bangor Symphony and the Northern Conservatory of Music.

Another band, famous both for its longevity and for its eminence, is Painchaud's Band of Biddeford, which celebrated its seventy-fifth anniversary in April, 1948. Directed by Joseph Martin, it counts a steady membership of twenty-five men augmented by young recruits who crowd into the band hall every week when rehearsals are on. The band is self-supporting and has an exceptionally valuable library of music.

Dozens of other bands are a credit to the State. Ever since 1857 Yarmouth has had its band. Glover's band in Auburn was born in 1876, the Belfast Military Band in 1889. The Livermore Falls Band, the Machias Cornet Band, the Millinocket Band, the Norway Brass



Heywood S. Jones, composer.

Band, the Durham Brass Band, the Kennebunk Band, the American Band of Westbrook, sounded forth on village square and parade ground even before the turn of the century.

Growth of Symphonies

If symphony orchestras got off to a relatively late start in Maine, it was not because Maine folk had no appetite for such fare, but rather because of a lack of the necessary instrumentation. First permanent symphonic organization to evolve in Maine was the "little symphony" of Bangor, its musicians foregathering in 1896, impelled by a common need to play and hear fine music. However, for many years thereafter the orchestra was to be hampered for want of a permanent and adequate rehearsal hall. Its twentieth anniversary, as well as its twenty-fifth anniversary were celebrated with proper housing still unattained. By this time the orchestra had had two conductors: Horace Mann Pullen (1896-1901) and Melville H. Andrews (1901-1904). However, under the conductorship of Adelbert Wells Sprague (1920 to the present time) and after an endowment fund had reached adequate proportions, the orchestra purchased, in 1929, with the assistance of Mayor John Wilson and a body of public-spirited citizens, a fine old mansion of the colonial residence type and converted it into a community music center, called "Symphony House." It is



Pierre Monteux (right) and Joseph Barone (left) discuss the Summer schedule of classes in orchestral conducting at Hancock. Dr. Barone is the director of L'Ecole Monteux.

administered on a non-profit basis, with the Bangor Band, the Bangor Public Library Music Branch, the Northern Conservatory of Music, Local 768, A. F. of M., and the Schumann Club sharing its privileges and obligations.

The annual local concert series (five or six concerts per winter) is presented in Bangor City Hall, an auditorium with a seating capacity of about twelve hundred. During the season just closed assembly programs were presented in the high schools as part of the school schedule.

The Portland Symphony Orchestra which now has a membership of seventy-five—teachers, doctors, businessmen, housewives, some of whom come from as far as 100 miles to attend rehearsal—was organized in 1923 from the modest beginning of a few musical enthusiasts who just liked to make music together. Its first concert was presented on February 25th, 1924, under the leadership of Arthur F. Kendall who served as conductor until 1926. His successors have been Charles R. Cronham (1926-1932); Charles A. Warren (1932-1935); Paul E. Melrose (1935-1937); Russell Ames Cook (1937-1951), and Richard Burgin its present conductor.

Mr. Burgin, who is incidentally also associate conductor of the Boston Symphony, has brought about in his first season a level of musicianship which bids fair to develop this organization toward major status. An all-Tchaikovsky concert on March 31st had Ruth Posselt as violin soloist. The symphony-fostered Student Philharmonic Orchestra is conducted by Clinton W. Graffam, who is likewise invaluable in his roles as assistant conductor of the Portland Symphony and as first oboist of the orchestra.

To picture music as an exclusive product of the cities, in a State whose hills, sky and sea are the perfect backdrop for music, is to speak of Niagara without mentioning the falls. Go just camps on Maine's "ponds" ("lakes" to non-Mainers) and you'll hear music issuing from their wooded shores. Ride a boat across to one of Maine's islands and you'll be serenaded enroute by the strains of a "combo" sounding over the waves from a shore hotel. Hills and forests and water are sounding boards for innumerable music camps and music festivals: the Maine Music Camp near Farmington; the New England Music Camp on Lake Messalonskee; the Berkeley Summer Music School near North Bridgton; the northern Maine Fair at Presque Isle; the pier at Old Orchard Beach—these are only a few of the multitude of in-

land groves and beaches whose schedules are laced with music.

Stimulated by the beauty and quietness of the State, many leaders in the music world have invited students from all over the country to their summer residences in Maine. Thus, through the magnetism of Pierre Monteux, in August of each year the little village of Hancock about midway up Maine's jagged coast takes on the cast of a musical college and a very particular college at that. Fifty or so conductors from twenty States meet in this small town of white cottages and spired church to perfect themselves in podium technique. Established players in symphony orchestras who wish to develop conductorial prowess in addition to instrumental skill alternate as members and conductors. Don't think, though, that such cultural groups remain a little nucleus apart from and exclusive of Maine. Quite the contrary. Before



(Left) Richard Burgin, conductor of the Portland Symphony; (right) James Hanson of Portland, who has formed his own orchestra.

a week is over the comers have become one with the inhabitants, in dress, in habits, even in way of thinking. Thus baton technique becomes inextricably associated in the minds of innumerable budding maestros with the salty humor which is Maine's—to the vast enrichment not only of the conductors themselves but of American music.

Since no earthly setting—ask the down-easter—can be nearer heaven than Maine itself, it is fitting that a school for that instrument of the angels, the harp, be situated there. Its locale is Camden, with its sunny harbor and mountains hanging above sea-weathered houses. This harp colony is directed by Carlos Salzedo, who chose Camden because it is so



Symphony House, shown above, is the music center of Bangor. It is administered on a non-profit basis, and the following established organizations share in its privileges and obligations: Local 768, the Bangor Band, the Bangor Public Library Music Branch, the Northern Conservatory of Music, and the Schumann Club, a study and recital society.

beautiful and because the nearby town, Rockport, is as clustered with musicians as an old sloop with barnacles. Since his settling in Camden in 1930, Salzedo has attracted more than 500 harpists from every State in the Union, as well as from Canada, England, Australia, Mexico, Cuba and China. When one realizes that practically every one of his pupils has either graduated to hold a position as harpist in a symphony orchestra or as a teacher of harp in an established music school, one realizes how wide is the aura of influence emitted by this one small town part-way up the coast of Maine.

One of the most popular harp selections played by these students, by the bye, is a symphonic suite based on three old Maine sea chanties and composed by Paul White of Bangor: "Blow the Man Down," "When Johnny Goes Down to Hilo," and "Tommy Has Gone for Evermore."

Campus Festivals

Colleges in Maine, besides having music departments of high attainments, stand host to music festivals. The Eastern Maine Music Festival held at the University of Maine in Orono last May offered a galaxy of bands and orchestras in competitive alignment, all calling for parades and massed ensembles. Bowdoin College and Bates College schedule annual music festivals. Westbrook Junior College has a flourishing music department under the direction of Marshall F. Bryant who, true to the down-easter's versatility, is also conductor of the Portland Women's Chorus, and the Male Chorus of the Portland Barbershop Society. He is besides, critic for the Gannett newspapers in Portland.

But those who are Maine conscious know that music in this State sweeps out beyond building or park or fairground. The bell-buoys tolling their ceaseless warning from the wells of the ocean, the great stirring pines breathing a continual organ-point, the small boys whistling as they run over meadow and beach, the very sun singing with brightness—these amplify strains from concert hall and pavilion to twice their beauty—as flowers of Maine's coast glow twice as brilliant—for the medium through which they are projected. —Hope Stoddard.

See pages 28 and 29 for photographs of prominent dance bands in Maine.



The Summer Harp Colony of America in Camden. Its Founder-Director is Carlos Salzedo.

Local Highlights

LOCAL 68: GOLDEN ANNIVERSARY

The golden anniversary banquet of Local 68, Alliance, Ohio, on May 22nd was also the occasion for an outstanding tribute to its president, C. L. McDonald. McDonald has guided the activities of the local for more than a quarter of a century as its president. G. E. Graf, who served as toastmaster for the banquet at Moose Temple, paid a sincere tribute to McDonald for his unceasing devotion to good music and to the interest of the local and the Alliance City Band. He also cited McDonald as an outstanding citizen of Alliance. In addition to a life membership, Graf presented him with a musician's emblem ring.

Five other veteran members received life memberships. They were Eb Lewis, the only living charter member, G. E. Graf, George Van Derkar, William Best, and Arnold Gehret. Presentation was made by Bruce Ruff, secretary of the local.

MUSKEGON LOCAL'S 50TH ANNIVERSARY



There were 343 members and guests witnessing the bestowal of life memberships at the recent fiftieth anniversary celebration of Local 252, Muskegon, Michigan, on May 1st. George V. Clancy, president of the Michigan Association of Musicians and member of the executive board of the A. F. of M., presented the sterling silver honorary life membership cards to members of Local 252. Pictured above are, left to right; George V. Clancy; Thomas Grandy, treasurer; Anthony S. Bolthouse; James S. Kolkowski; Fred Pedler; Mrs. James S. Kolkowski; Paul Stromsta, charter member; Mrs. E. D. Lupien; E. D. Lupien, secretary; Harold Mulder; and Malcolm "Doc" Dion. The party, which was held at the Occidental Hotel, was a huge success. Place favors for each person were new half dollars gilded and attached to a souvenir badge. Women guests found pink camellia corsages at their places.

LOCAL 172: FIFTIETH ANNIVERSARY

Following the regular meeting of Local 172, East Liverpool, Ohio, on May 20th, the members gathered at the Riverview Hotel in Wells-ville, where a banquet was held to commemorate the local's fiftieth anniversary. Life Membership Certificates were presented to fourteen of the old-time members. Those receiving the certificates, which were presented by Local 172 President James Ross, were Byron H. Whitehill, Henry C. Moore, James J. Reese, Harry W. Staley, Harry Joyce, Ralph Johnson, William DeVille, Theodore Johannes, DeMar Miller, Mrs. Bertha Cochran, Mrs. Gladys McKeever, Elmer S. Savage, Harry Kinsey, and Walter Chadwick. The original charter, issued in 1902, was on display at the celebration.

LOCAL 189 GOLDEN JUBILEE DANCE

A Golden Jubilee Dance marking fifty golden years for Local 189, Stockton, California, was held on May 23rd in the Civic Auditorium. Fourteen popular and Western bands were on hand for the celebration.

(Continued on page thirty-four)

More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in May, 1952. Members should add this to the previously published lists.

RECORDING COMPANIES

- Acquaviva Management, Inc., 33 West 55th St., New York, N. Y.
- Anchor Record Co., 268 15th Ave., Newark, N. J.
- Aristophone Records, 309 West 37th St., New York, N. Y.
- Arrow Record Co., 52 Berwyn St., Devon, Conn.
- Audio Classic Recordings, 1036 Fourth St., National City, Calif.
- Audio Service, 4211 Herkimer Pl., New York, N. Y.
- Barry Records, 511 Fifth Ave., New York, N. Y.
- Ray Battaglino, Box 145, Hiller, Pa.
- Blaze Recording, 3517 Country Club Drive, Los Angeles, Calif.
- Bowmar Records, 4021 West 61st St., Los Angeles, Calif.
- William J. Brandt, 4364 Byron Ave., New York, N. Y.
- Elkanah H. Brill, 847 Lothrop, Detroit, Mich.
- Marvin Brown, 344 East Sixth St., New York, N. Y.
- Cibao Recording Co., 791 Dawson St., Bronx, N. Y.
- Ruth E. Goletharp, 4808 Mitchell, Detroit, Mich.
- Cornell Recording Service, Willard Straight Hall, Ithaca, N. Y.
- Cowles Broadcasting Co., Station WNAX, Yankton, S. D.
- Peter Dean, 15 West 55th St., New York, N. Y.
- Delcro Records, 338F Cypress Court, Oakland, Calif.
- Diamond Record Co., 1422 Madison Ave., S. E., Grand Rapids, Mich.
- Fantasia Recording Co., 1248 Payne St., Decoto, Calif.
- Flamingo Records, 64 Carolina Ave., Newark, N. J.
- Florida Record & Music Co., 741 S. W. Eighth St., Miami, Fla.
- Glenn Records, 452 East Main Cross, Findlay, Ohio.
- Gotham Recording Corp., 2 West 46th St., New York, N. Y.
- Harvest Recording Co., 1212 Floyd St., Louisville, Ky.
- Hollis Music, Inc., 666 Fifth Ave., New York, N. Y.
- Hollyhit Records, 6715 Hollywood Blvd., Hollywood, Calif.
- Horoscope Records, Crown Hotel, New York, N. Y.
- Jamison Music & Record Co., 702 South 20th St., Newark, N. J.
- Jax Records, Inc., 11 West 42nd St., New York, N. Y.
- Jazz, Ltd., 11 East Grand Ave., Chicago, Ill.
- Art Kassel, 6934 Firmament, Van Nuys, Calif.
- Lucky Charm Record Co., 6128 Selma Ave., Hollywood, Calif.
- Magnetic Music Specialties, Inc., Box 227, Reynoldsville, Pa.
- Massey Records, Route No. 4, Box 374, Danville, Va.
- Maeter Music Record Co., 5967 Albany St., Huntington Park, Calif.
- Mayo Recording Co., 46 Glenwood Ave., Pontiac, Mich.
- Melos Recordings, 147 N. Hanley Rd., Clayton, Missouri.
- Merit Record Co., 1270 Sixth Ave., New York, N. Y.
- M-O-Record Co., 231 Ampere Parkway, Bloomfield, N. J.
- Motor City Recording Co., 1534 Empire St., Lincoln Park, Mich.
- Moyse Recordings, 183 Western Ave., Brattleboro, Vt.
- Music Associates, Inc., 1650 Broadway, New York, N. Y.
- The Oberlin College Student Network, Inc., 32 E. College St., Oberlin, Ohio.
- Optimist Records, 13325 Victory Blvd., Van Nuys, Calif.
- Parrot Records, 4307 South Parkway, Chicago, Ill.
- Radax Recording Studios, Inc., 3 Myrtle St., Belmont, Mass.
- Rain Records, 1932 West 63rd St., Chicago, Ill.
- Record Broadcast Corp., 1440 Seabright Ave., Long Beach, Calif.
- Red River Records, 512 E. Kings Highway, Shreveport, La.
- Regal Records, 783 Castro St., San Francisco, Calif.
- Rhapsody Records, 709 Third St., Lyndhurst, N. J.
- Rose Records, 120 West 86th St., New York, N. Y.
- Townsend Scott, Jr., 406 Water St., Baltimore, Md.
- Louis Seelig, 81-03 95th Ave., Ozone Park, N. Y.
- Silhouette Records, 15832 Ashton Rd., Detroit, Mich.
- Slavia Records, 2055 Harrison Ave., Bronx, N. Y.
- Stellar Record Co., 3176 Rochambeau Ave., Bronx, N. Y.
- Sydec Record Co., 1305 Market St., Philadelphia, Pa.
- Tabb Recording Corp., 1619 Broadway, New York, N. Y.
- Taxco Recording Co., 829 1/2 N. Formosa, Hollywood, Calif.
- Torch Recording Co., 3603 Cortez Drive, Dallas, Texas.
- Tri-State Recording Co., 3136 N. Lafayette Circle, Memphis, Tenn.
- Velvet Record Co., 3420 Olive Ave., Long Beach, Calif.
- Verona Record Co., 34 Warner Place, Waterbury, Conn.
- Jack Wells, 3977 East 64th St., Cleveland, Ohio.
- Helen Wentig, 46 Rea Ave., Hawthorne, N. J.
- Willoughby Records, 598 Willoughby Ave., Brooklyn, N. Y.
- Wing Records, 900 30th St., S. E., Cedar Rapids, Iowa.
- Frank York, Sherman Hotel, Chicago, Ill.

ELECTRICAL TRANSCRIPTION COMPANIES

- Compton Advertising, Inc., 630 Fifth Ave., New York, N. Y.
- Hughes Sound Films, 1200 Grant St., Denver, Colo.



CARROLL ORCHESTRA: (Left to right) Cliff Hodgman, sax; Carroll Poulin, sax and leader; Norm Winslow, sax; Gerry Wright, piano. Second row: Steve Stephens, trumpet; Norm Boothby, drums; Bob Bedard, bass. The boys are all members of Local 409, Lewiston. They are now playing at Joe Libby's Summer Ballroom and the Moon Glow Pavilion, Wayne. The orchestra is featured at many public dances.



BOB PERCIVAL ORCHESTRA: (Left to right) Bob Percival, Charlie Turner, Maurice Lane, Delighton Durrant, saxes; Phil McWilliams, bass; Janet Lund, vocals; Norman Bruce, piano. Second row: Gloria McCullough, Charlie Anderson, trombones; Bill Gaudet, Don Spear, Ken Wright, trumpets. Bob Warren, drums. All are members of Local 364, Portland. They are currently playing at Island Park, Winthrop.



CLIFF LACHANCE ORCHESTRA: (Left to right) Cliff Lachance, piano and leader; Clarence Harris, drums. Second row: Camp Thomas, trumpet; Charles Bleakney, sax; George Martin, sax and clarinet. All are members of Local 409.



EMILE BEUPARLANT ORCHESTRA: (Left to right) Lucien Fournier, trombone; Roland Gagnon, trumpet; Emile Beuparlant, piano and leader; Gordon Walte, drums; Harvey Hodgman, sax. Beuparlant is ex-president of Local 409 of which all are members.

Dance Bands In



SAMMY SALIBA SOUTHERNAIRES: (Left to right) Oscar Davis, trombone; Sheldon Lewis, trumpet; Ed Stoddard, sax; Philip Teague, piano. Second row: Don Knowles, bass; Sammy Saliba, drums. Sammy Saliba is president of Local 768, Bangor, Maine.

GORDON HOWE ORCHESTRA: (Left to right) Ernie Hastings, Chet Foster, Mark Swift, Harold Gove, Neal Powers, saxes; Rena Rae, vocalist; Gordon Howe, piano and leader. Second row: Carl Dennis, John Veazie, Sam Free-

man, trumpets; Ernie Hill, trombone; Harold Jones, bass; Jimmy Kaye, drums. All are members of Local 409. Neal Powers is also a vocalist. The unit has been featured at Island Park, Augusta.



LLOYD
engag
Aubur

RUSS
Lathro
man, d
feature
Club, L
arrang

AL CO
man, G
David

Charlie
bass;
ia Mc
r, Ken
al 364.

LLOYD RAFNELL AND HIS ORCHESTRA: This photo was taken on an engagement at Lewiston State Armory for the Charity Ball of Lewiston, Auburn, Maine. All are members of Local 409 and play at the Palace Gardens

and Old Orchard Beach every Summer. Besides the Lloyd Rafnell Trio (see below) there is also a Lloyd Rafnell Combo, featured at the Crescent Hotel Night Club, Waterville.

ds In Maine



Left to
Lewis,
eage,
ammy
ent of

RUSS GILMAN TRIO: (Left to right) Eddie Lothrop, trumpet; Roway Vye, piano; Russ Gilman, drums. These Local 409 members are featured every night at the Bates Hotel Night Club, Lewiston. Gilman does some of his own arranging.

LLOYD RAFNELL TRIO: (Left to right) Lloyd Rafnell, Jr., drums; Alsop Davis, trumpet; Walter Ey, piano. The boys, all 409 members, are featured nightly at the Paramount Hotel, Lewiston.

FOUR JACKS: (Left to right) Paul Wright, guitar and leader; Rusty Boothby, drums; A Fontaine, accordion; George Haskell, sax. These boys, all members of Local 409, play at the Veterans of Foreign Wars Post in Auburn.

Kays
The

AL COREY ORCHESTRA: (Left to right) Jackie Metcalf, vocals; Bob Totman, Glenn Robertson, Bob Jones, saxes; Al Corey, sax and leader; John Davidson, sax; Harold Taylor, piano. Second row: Don Nelson, trombone,

Carl Dennis, Camp Thomas, Don Wallace, trumpets; James George, drums, Richard Dostie, bass. All are members of Local 409 and hail from the vicinity of Waterville. They play throughout Maine and New Hampshire.



Ownership of an Excelsior
identifies you with America's
finest accordionists

PEE WEE KING, who has to his credit such hit tunes as "Tennessee Waltz" and "Slowpoke," plays an Excelsior, the accordion preferred by nine out of ten highest-paid artists. His accordion artistry is heard via radio, recordings and television.



EXCELSIOR
SYMPHONY
GRAND

★ Accordionists—Send for free, 48-page "Album of Stars".
Excelsior Accordions, Inc., 333 Sixth Avenue, New York 14.

SHAWL COLLAR JACKETS

Direct from Manufacturer

\$16.00

Fine, full-bodied, all-year-round rayon gabardines. Hand-stitched edges, fully lined. Sizes 34-44. Smart, cool, good looking.



Colors: Royal Blue, Powder Blue, Gray, Rust, Gold, Lime, Black, Tan. Samples gladly sent upon request. . . . ALSO SLACKS TO CONTRAST, \$8.75. Send \$16.00 for sample jacket.

TOWNCRAFT CLOTHES

752 Broadway, New York 3, N. Y.
Telephone: GRamercy 7-7652

ACCORDIONISTS

Learn to read from piano music. Learn to arrange for the accordion. Study HARMONY in 7 Thorough Lessons prepared especially for the Accordionist. Descriptive pamphlet free. Courtesy to teachers.

John Leopold 218 So. Highland Ave.
Los Angeles 36, Calif.

NEW BAND MUSIC

ITALIAN SYMPHONIC AND MILITARY MARCHES, price on application. . . . MODERN AMERICAN MARCHES, price \$1.25 each. SAMPLE SOLO on request. LENTINI MUSIC COMPANY

55 North Street, New Britain, Connecticut



As a musician, either you sit behind the trumpet and play it—or you sit in front of it and listen to it. Either way, the more you understand about this bold "brass bull," the happier you will be with him. This writer started playing the trumpet at a very early age, but not until nearly fifteen years later did he think of much more than the fingering and the notes. This is undoubtedly a typical example of youthful nonchalance, not, however, to be emulated.

The earlier one looks into the history, the mechanism and the acoustics of the trumpet the better, for this is information absolutely essential to a mature and professional approach to the problems of trumpet playing. Such study is not logically the *coda*, but rather the *introduction or prelude* to accomplishment.

Trumpeters of this generation are apt to take their excellent instruments pretty much for granted. It is so easy now just to go into a store and buy a good instrument. Though they may vary some in quality, especially in relation to price, even the poorer instrument of today would be a "wonderhorn" to players of the past. In fact, for about the first 2,000 years of its history, the trumpet did not even have valves. After it attained these gadgets, a long while elapsed before an instrument was evolved which had good intonation, tone quality and ease of response.

Undoubtedly trumpeters of all ages have on occasion gathered together in groups to discuss their mutual problems of performance. In Medieval times there were exclusive Trumpeters Guilds. Shop talk—trumpet talk—is as ancient as the instrument itself. Let us then imagine one grand all-inclusive "trumpeters' conclave," with delegates from all ages and all countries. All ready? A fanfare of trumpets opens the assemblage.

What would we learn by wandering from group to group and listening to the trumpet talk? In one corner would be men of Biblical times and before. You would hear the assertion that along with percussion instruments and reed pipes, the animal horn was among the *very first* of instruments. Shepherds sounded calls and signals upon such instruments by blowing through tensed lips stretched across the small end. The Hebrews used the ram's horn in religious services. Such horns were necessarily most limited in scope and range of pitch. Longer and deeper sounding horns were possible with use of an elephant tusk. These horns were the ancestors of the trumpet.

The delegation from ancient Greece and Rome would tell of their several varieties of *cornu* (meaning horn) now made of metal tubing. The Greeks had a straight metal trumpet called *salpinx* used by the military. The Romans adopted this instrument as their cavalry trumpet and called it *lituus*. The *tuba communis* was the infantry's straight trumpet (no doubt shorter in length); in curved form it was called *tuba ductilis*. Surprisingly, a shiny brass trumpet was also known to the peoples of nineteen hundred and fifty-two years ago, and, even as today, it called young men off to war, stirred them from their sleep and on into battle with calls and flourishes. Roman Centurion and modern Marine would both jump up to the sound of "Reveille."

With the fall of the Empire, our trumpets temporarily disappear. The art of forming and bending metal tubing seems to have become almost lost.

In the group of trumpeters from the Middle Ages there is one from the early 1200's who tells us about two cylindrical brass instruments, the *claro* and the *buysine*. Each had a cup mouthpiece at one end and a bell at the other. The *claro* was originally straight and rather short. To increase its outdoor carrying power it was made longer, but ease in handling demanded a change in shape. It was curved first in

INTERNATIONAL MUSICIAN

the form of an upside down U and then called *clarion*. Later development gave the tube another curve, pointing the bell forward again. Where the tubes overlapped, they were held together with ornamental cord. (Modern drum and bugle corps members note this with much interest.) The term *trumpet* is now reversed for the ancient straight instrument to differentiate it from *clarion*. The *buysine* developed on toward the trombone during the next 100 years with the adaptation of a crude slide device. Another report tells us of the *zinke* of the 1400's. This was a high-pitched instrument, made of wood and similar in appearance to the recorder except that it did not have a bell; it had seven holes to be covered by the fingers; it used a cup-shaped mouthpiece. For a time it was the preferred instrument for the soprano in the trombone family. During the 1500's the trombone's slide was adapted to the trumpet in the effort to provide a powerful soprano voice with scale possibilities. This instrument could be called either a soprano trombone or a slide trumpet. The difficulties of producing an accurate scale on it have always kept it both from popularity and common use.

The common lament of all the ancient players of the trumpet was that the instrument could sound only "the bugle call notes" and was thus useless for playing scalewise melody. No entirely successful method had yet been devised to "fill in the gaps." Neither the holes in the tubing nor the slide device gave satisfaction. And to sound the series of notes either at higher or lower levels required the player to have separate instruments, either shorter or longer. Thus trumpets were made in many varying lengths in order to allow them to sound in the different keys. The complete trumpet family has always included instruments short, medium, and long; thus even in early times fanfares with three or four "voices" were possible.

By 1618 "crooks" were in use. They were first used on trumpets, then, unsuccessfully, by trombones, and, later—and most elaborately—by the horns. Proud indeed is the man who first thought of severing the wound tubing of the trumpet at one of its U curves and then inserting longer pieces to lower the instrument to other degrees of the scale. By this innovation great new possibilities were unfolded. Of especial interest to the trumpeters are the instruments from Germany (dating from the middle 1600's) which can be seen yet today in museums. One is called a "hunting trumpet"; it is wound in a circle like a horn, is about ninety-two inches long and is pitched in D. Another has a more modern shape, but, because the tube is *twice as long* as a modern D trumpet, it has many more loops, and is much more elongated.

Trumpeters of the early 1800's tell us about their keyed bugle which is a wide conical bore metal instrument copied from the bull's horn. The experiment of fitting the tube with keys covering sound-holes proved unsuccessful when applied to the trumpet, but was passable on the bugle. This instrument then enjoyed considerable popularity until it was made obsolete by the invention of the valve system about 1815. The *keyed bugle* developed on to the *ophicleide* and the modern saxophone.

But it is the invention of the valve system, as presented by Blümel in 1813, that draws the attention of most of the delegates to this imaginary conclave. The valve trumpet separates the ancients from the moderns. Thus this is the logical place to stop and look back. The trumpet was originally an outdoor instrument, its strength of tone and long range audibility ideal for military and municipal proclamation. Modern civilization still makes similar use of the instrument.

But before we leave this conclave, let us watch the group of contemporary "mouthpiece hunters" going around from group to group ever frantically searching for the mouthpiece that plays itself, the one that gives automatic high notes, the one that obviates any concerted practice. Won't they be surprised to discover that (1) many of the ancient instruments did not even have a separate mouthpiece, that the small end of the metal tube was just rounded off, and perhaps funnelled out a bit—and that was all! (2) that the fifteenth century *cornetti* or *zinki* that were made of wood just had a cup hollowed out at the mouth end of the pipe; (3) that high *clarion* players of the seventeenth century had mouthpieces with very shallow cups, thin rims and small throat openings just like the jazz "scream artists" of modern times. And won't they exclaim when they learn of the old *clarino* mouthpiece that was made with a shallow cup, sharp angle leading into the throat, and the hole opening prolonged in a *cylindrical*, not conical, backbore. Using this mouthpiece a player can unaccountably disrupt the scientific principles of the vibrating air column and produce the notes "in the gaps" of the harmonic series of the natural trumpet. Surprising to discover, too, that almost all of the modern shapes and sizes are copies of ancient ones popular during one era or another. In turn, the old-timers are equally amazed at a display of our modern variety of mouthpieces of gold and silver plate, brass, plastic and glass.


JULY, 1952

HOLTON STAR ALBUM

NELSON WILLIAMS

FORMERLY WITH
DUKE ELLINGTON

TOURING EUROPE



HOLTON

THE SWING IS TO HOLTON!
Makers of
Quality Band Instruments
for over Half a Century

Frank HOLTON & Co.

330 Church Street
Elkhorn, Wisconsin

KEATON MUSIC TYPEWRITER

Fast - Practical - Economical

Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results

(Note: 1/3 actual size)



KEATON MUSIC TYPEWRITER CO.
461 Market St., San Francisco 5, Calif.

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented TONOMETER with HEAT GAUGE is a scientific teaching-tuning instrument that simplifies learning and assures accuracy without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and EASY BUSINESS. Held PIONEER SCHOOL 75th YEAR. G.I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 11 Bryant Bldg., Washington 16, D. C.

Back to Tone Quality
with Link



Try the New
sensational W.T. All Star
tenor facing. You are in
for a thrill.

Try it at your
dealer or write direct.

OTTO LINK CO.
61 ALBANY AVE. FREEPORT, L. I., N. Y.

When you write to an advertiser,
mention the *International Musician!*

TOP CLARINETISTS IN EVERY FIELD APPLAUD THE NEW SELMER C-T CLARINET

David Weber (right), renowned soloist, recitalist and eminent clarinetist with NBC Symphony, New York, says: "I find the Centered-Tone Clarinet to be superior to any other instrument I have ever played." Comments like this, by top-ranking clarinet artists in every field, offer convincing proof that the Selmer (Paris) Centered-Tone Clarinet truly offers a new departure in clarinet playing. More compact tone; superior speaking qualities; improved dynamic range; amazing response and easier rapid fingering assure better playing that will amaze you. Prove it to your own satisfaction. Stop in at your Selmer dealer . . . play one, today! For free descriptive brochure, address Dept. B-71.



ONE FOR ALL . . . ALL FOR ONE . . . Selmer



GINO CIOFFI, principal clarinetist, Boston Symphony. A Selmer user since 1928.



WALTER THALIM, principal clarinetist, Minneapolis Symphony Orchestra, playing Selmer (Paris) Clarinets since 1918.



EMIL SCHMACHTENBERG, principal clarinetist, Cincinnati Symphony Orchestra plays Selmer (Paris) Clarinets exclusively.



RONALD PHILLIPS, principal clarinetist, Seattle Symphony Orchestra has played Selmer (Paris) clarinets since 1930.



EARL THOMAS, recording artist, and clarinetist with Dallas Symphony Orchestra, and New York Woodwind Quintet



ALFRED GALLDORFF plays a Selmer. Hear his Concert Hall recording of the Brahms Quintet.



PAUL RICCI, a Selmer user for years, and a top-notch with Charlie Sanford's "Show of Shows" orchestra on NBC-TV.



ARCHIE ROSATE, Warner Bros. Studio staff orchestra, Hollywood. Plays Selmer (Paris) clarinet and Alto Sax.



WAYNE SONGER, star with CBS (Hollywood) staff orchestra, has played Selmer (Paris) clarinet, alto and tenor sax for 20 years.



ARTIE MANNERS, outstanding network radio clarinetist, New York City. Exclusively Selmer.



HARRY H. TAFARELLA, solo clarinetist with Long Beach Municipal Band, plays the new Selmer (Paris) Centered-Tone clarinet.



BOB BARTLETT, principal clarinetist U. S. Army Band calls the Selmer (Paris) C-T Clarinet "The best ever built."



EDMUND C. WALL, prominent teacher, Clarinetist with the New York City Ballet Orchestra. Formerly with the Goldman Band.



JOHN YASKULSKI, principal clarinetist U. S. Army Ground Force Band has played Selmer (Paris) clarinets for years.



SAL FRANZELLA, featured clarinetist many top network shows. Records with his own quintet. Exclusively Selmer since he was 8 years old.



ARTIE SHAW has played Selmer exclusively for many years. Hear his great records.



DARNELL HOWARD, with Muggsy Spanier's band says his new Selmer (Paris) C-T clarinet is "The finest that money can buy."



BUSTER BAILEY, famed jazz clarinetist and for years an exclusive Selmer artist.



BOB WILBER, prominent Dixieland clarinetist, recording star, and long-time Selmer user.



BILL REINHARDT, clarinetist—owner of Chicago's famous Jazz, Ltd. says "Selmer instruments have no peer for tone and performance."

H. & A. Selmer INC., Elkhart, Indiana

Berg Larsen

PRECISION MOUTHPIECES

WITH THE
EXCLUSIVE
DOUBLE-TONE
CHAMBER

* Available in
Sheffield Stainless
Steel and in Ebonyite
(Hard Rubber).

* Inquiries invited.



B E R G L A R S E N
116 West 48th St., New York 36

KILTIES BAND

OF CANADA
(BELLEVILLE, ONTARIO)

50th Anniversary Re-Union

Will Be Held at
Toronto, Ontario
August 31, 1952

All Ex-Members
Welcome

LET'S HEAR
FROM YOU



Address All Communications to
HARRY McMAHON
136 Eaton Ave., Toronto, Ont., Canada

By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer.....\$2.00

MALLET CONTROL

For the practicing mallet player..\$2.50

MILITARY DRUM BEATS

For Schools and Drum Corps.....\$1.00

DODGE DRUM SCHOOL

Elementary and Advanced
Instructor.....\$2.00

DODGE DRUM CHART

400 Measures Analyzed and
Fingered75

Postpaid - Cash with Order

GEORGE B. STONE & SON, INC.
47-61 Haverer St., Boston 13, Massachusetts

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN
TUNING AND REPAIRING, written by DR.
WILLIAM BRAID WHITE, World's Leading
Piano Technician and Teacher.

For Details Write: **KARL BARTENBACH**
1001 East Wells Street, Lafayette, Indiana

Where They Are Playing

(Continued from page sixteen)

cessful stay at the Hotel Statler
George Shearing plays the
Birdland, July 3rd to 23rd.

MIDWEST. Davea, pianist and
Solovox artist, now
appearing at the Melody Lounge
in Columbus, Ohio. . . Austin
Powell plays two weeks at the
Ebony Club in Cleveland, Ohio,
in mid-July.

Joe Vitale is currently leading
his band aboard the Bob-Lo
Boats, Detroit, Michigan. Vitale
is contractor for all music on Bob-
Lo Boats. . . Daniel Lamb and
his orchestra, fifteen strong at the
Island Lake Blue Willow Lantern
Ballroom, near Detroit. . . The
Mickey Mann ork of Kalamazoo,
Michigan, playing private parties
and country clubs in southwestern
Michigan. The band has been
together five years now.

Ahmed Jamal, who opened at
the Paradise Cocktail Lounge in
Detroit on June 20th, is being
held over indefinitely at this spot
. . . Hal Otis goes into the Crest
Lounge in the same city on July
15th, where he stays until August
2nd. On August 3rd he opens
at the Gaiety Bar in Sheboygan,
Wisc., for an indefinite engage-
ment.

The Louis Armstrong orchestra
at the Blue Note in Chicago un-
til July 24th, after which they
start on a series of one-niters
throughout the Midwest before
opening at Indiana Beach in
Monticello, Ind., on July 28th
for one week. After more one-
niters he goes to Riviera Lake in
Geneva, Wisc., for another one-
week run on August 11th. . .
Betty McGuire and her Belle-
Tones stay on at the Riverside
Hotel in Sauk City, Wisc., in-
definitely. . . The Eddie Hey-
wood Trio play Angelo's in
Omaha, Neb., July 18th to 31st.

WEST. Spike Jones at home in
California working on
tunes for Christmas and New
Year's release. . . Dave Brubeck
continues his engagement at the

Black Hawk in San Francisco
where he opened May 27th. . .
Johnny Hodges doing one-niters
along the Coast. . . Hal Singer
also doing single dates in this
area.

Billy Wilson has returned to
the Southwest with a refurbished
band which he calls the 20th
Century Jazz Orchestra. . . Lowell
Fullon does one-niters in Texas
during the month of July. . .
Tommy Keel and his orchestra
play Pleasure Pier in Galveston,
Texas, July 11 to 24th.

CANADA. Del Simmon
opened at the
Orange in Hamilton, Ont., on
July 7th for two weeks with
optimum. . . Slim Gaillard plays
the Colonial Inn in Toronto the
entire month of July. . . Duke
Ellington one-niting in Nova
Scotia until he moves into the
Blue Note in Chicago on July
25th for three weeks.

ALL OVER. Art Smith (who's
practically a one-
man orchestra with his mastery
of the pipe organ, Hammond
organ, piano, celeste, xylophone,
and glockenspiel) returns to the
Warwick Hotel in Philadelphia
on September 7th in the Em-
bassy Dining Room.

Leon Van Gelder, violinist-con-
ductor, formerly of the Ritz-Car-
ton Hotel in New York City, has
been appointed musical director
for the fourth consecutive year at
the Unity House in Forest Park,
Pennsylvania, the fabulous sum-
mer resort of the International
Ladies Garment Workers Union.

Hank Messer and The Sharps
started their second year on July
1st at the Flamingo Club in San
Bernardino, California.

Edgar (Stardust) Hayes cele-
brated his tenth anniversary as
featured pianist at the Somerset
House, Riverside, California, on
July 1st.

Swing organist Lowell Elliott,
after twenty months at Gardner's
in Bay City, Michigan, moved to
the Torch Lake Riviera in Rapid
City, Michigan, for fifteen weeks.

Society pianist Martin Roman,
who made his debut in this
country at New York's Habibi
Club, is now appearing at the
Champagne Room in this city's
Greenwich Village.

Nat Bader, pianist and accor-
dionist, is with the Bob Grant or-
chestra at the Hotel Mayflower,
Washington, D. C.

MUSICIANS!

FOR ALL INSTRUMENTS

- **IMPROVISING and HOT PLAYING.** Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations. . . \$1.00
- **HOW TO PLAY BE-BOP.** Full analysis, theory and many examples. . . \$1.75
- **TRANSPOSING CHART,** changing music to all keys. . . \$1.00
- **CHART OF MODERN CHORDS,** 204 practical 9th, 11th and 13th chords. . . \$1.00
- **HARMONIZATION CHART,** 372 ways to harmonize any melody note. . . \$1.00
- **CHORD CHART,** 132 popular sheet music chords. . . .90
- **MODERN CHORD SUBSTITUTIONS,** chart of chords that may be used in place of any regular major, minor, and 7th chords. . . .90
- **STUDIES IN MODERN RHYTHMS—** Progressive etudes from Dixieland to Be-bop. . . \$1.25
- **HOW TO TRANSPOSE MUSIC,** including special exercises to practice transposing at sight. . . \$1.50
- **CHORD CONSTRUCTION AND ANALYSIS.** How to use chords as fill-ins, background for correct improvising, etc. . . \$1.25
- **LATIN-AMERICAN RHYTHMS.** Authentic versions of the 39 most popular rhythms and how to play Latin-American instruments. \$1.25

PIANISTS

- **MODERN PIANO INTRODUCTIONS,** in all popular keys. . . \$1.00
- **MODERN PIANO RUNS,** 100 professional runs on all chords. . . \$1.00
- **MODULATIONS,** 2 and 4 measure bridges leading from and to all popular keys. . . \$1.00
- **ACCORDION BASS GUIDE,** explains all bass buttons and notes contained in bass chords. . . .50
- **HOW TO PLAY MAMBO PIANO SOLOS,** including authentic solos as illustrations. . . \$1.00
- **FROM PIANO TO ACCORDION—** A rapid, thorough 100-page course with special emphasis on the Bass Keyboard. . . \$2.50

ARRANGERS

- **DANCE ARRANGING COURSE,** harmonization, ensemble grouping, instrumentation, modulation, transposition, scoring, etc. Complete. \$2.50
- **ORCHESTRATION CHART.** Tonal range of instruments and correct transposing instructions. . . .50
- **CHORAL and VOCAL ARRANGING COURSE** . . . \$4.00
- **168 MODULATIONS.** Fully scored for modern orchestra. . . \$1.75

GUITARISTS

- **GUITAR CHORDS,** over 300 chords in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions. . . \$1.25

MUSIC TEACHERS

- **CHORD CHARTS,** chords are spelled out in letters, good for all instruments. 12 Charts. . . \$2.00
- **HOW TO TEACH AND PLAY POPULAR PIANO (Chord System)—**Free information to music teachers and pianists.

ORGANISTS

- **EFFECTIVE HAMMOND ORGAN COMBINATIONS,** chart of special sound effects and novel tone combinations. . . .50
- **HAMMOND NOVELTY EFFECTS,** a collection of amusing trick imitations for "entertaining" organists. . . .75
- **COMPLETE DICTIONARY OF HAMMOND STOPS,** correct interpretation of organ sounds. . . .75

— Money-Back Guarantee on Everything —

FREE CATALOG

Walter Stuart Music Studio
1227-A Morris Avenue, Union, N. J.

MR. CLARINET PLAYER

THE NU MODEL—A Free, Easy Blowing,
Big Tone Mouthpiece. It will improve your
playing. Reasonably priced. All facings
made. Liu FREE

WILLIAM LEWENZ
2016-A Texas Ave., St. Louis 18, Mo.

SPOTLIGHT ON AL CAIOLA



TOP CBS GUITARIST AL CAIOLA plays a heavy radio and TV schedule, appearing with Archie Bleyer, Ray Bloch, Alfredo Antonini; records steadily as well. Al says the



CAN YOU NAME THIS CHORD?

Al Caiola's hand curves nimbly around his Gretsch "Miracle Neck" for a stretch that could seem a challenge after a day's workout on an ordinary guitar. The slim, slim Gretsch "Miracle Neck" literally gives his fingers extra length, makes playing easier—faster. Try this chord on your own guitar now—then visit your Gretsch dealer, and try it on the new "Miracle Neck" guitar. You'll be amazed at the difference.

"Miracle Neck" of his **GRETSCHELECTROMATIC GUITAR** (with twin Gretsch-DeArmond pickups) cuts down on the tension of his heavy schedule, keeps his hands fresh for show-time: "Fastest, easiest-playing guitar I've ever handled." Write today for more about this sensational Gretsch innovation—plus the **GRETSCHELECTROMATIC GUITAR GUIDE**, yours **FREE**. Address: The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N. Y. Dept. IM 752.

The Haynes Flute



SOLID SILVER FLUTES PICCOLOS

Made by **WILLIAM S. HAYNES CO.**

Shops: 108 Massachusetts Avenue, Boston 15, Mass.
**Branch: Wm. S. Haynes Studio, 33 West 51st Street,
New York 19, N. Y.**

ARRANGERS --- COMPOSERS

**DR. MAURY DEUTSCH, LEADING AUTHORITY ON COMPOSITION, PRESENTS
"DEUTSCH SYSTEM OF MUSICAL COMPOSITION"**
MOST IMPORTANT ADVANCE IN MUSIC IN RECENT YEARS. TECHNIQUES OF COMPOSING
IN ALL CENTURIES THOROUGHLY TREATED. BOOK ALREADY IN ITS SIXTH PRINTING.
ESSENTIAL FOR TELEVISION AND FILM COMPOSING. PRICE \$3.00.
Send \$3.00 to: **DR. MAURY DEUTSCH, 153 West 57th St. (Opp. Carnegie Hall), N. Y. 19, N. Y.**

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

Local Highlights

(Continued from page twenty-seven)

A portion of the evening's proceeds went towards sending underprivileged children to summer camp.

Preceding the program Manlio Silva and his concert orchestra performed on the steps of the auditorium; headlining the indoor entertainment were Nick and George Alexander, guitarists.

A feature of the celebration was the presentation of Golden Jubilee pins to the two surviving charter members of the local, Mrs. Ida Peterson and C. A. March. The presentation was made by Jack Hanna, president of Local 189.

One of the major year-round projects of the Stockton local is providing music for dancing for the patients of the Stockton State Hospital several times a month—a service made possible by grants from the Music Performance Trust Fund of the Recording Industry.

ELMER E. WIGGIN

Ninety-one-year-old Elmer E. Wiggin led his Barrington, New Hampshire, Band, which claims to be the second oldest in the land, for the seventy-third consecutive year on Memorial Day. The parading groups met in front of Mr. Wiggin's home and at 1:30 P. M. he stepped to the front of his band and the parade just as he has done each year since 1880.

The Barrington Band was organized in 1832 by Mr. Wiggin's grandfather, James Wiggin. Later his father was placed in charge, and in 1880 the band reorganized with Elmer E. Wiggin taking over. The first performance under his baton was at a political rally for President Garfield prior to his election.

In addition to being a cornetist, conductor, and leader of Memorial Day parades, Mr. Wiggin is a retired railroader. He was employed by the old Worcester, Nashua and Portland Railroad for fifty years, much of which time was spent as station agent at Barrington. He and his wife Berthe, who is 80 years old, celebrated their sixtieth wedding anniversary last August.

SAN FRANCISCO HONORS MONTEUX

Pierre Monteux, retiring conductor of the San Francisco Symphony Orchestra was awarded an engraved silver card denoting life membership in the American Federations of Musicians before his departure for Europe where he is sharing conducting honors with Charles Munch of the Boston Symphony. The award was made by Charles H. Kennedy, President of Local 6 during the intermission of the first of the illustrious conductor's last series of concerts at the Opera House.

One of the many other presentations he received before his departure was a check for \$25,000 presented to him from an anonymous donor to start the Retirement Fund for members of the orchestra, a plan for which he has consistently been working.

CORRECTIONS

In the June issue, in the article on Music Festivals, the Ojai Festival was given correctly as located in California. However, the photograph of the Ojai Valley was incorrectly captioned, "Colorado." The Festival management has written us saying, "Californians are particularly proud of the fact that they have one festival down by the sea in Carmel dedicated to Bach and another festival in the mountains: the Ojai Festivals in the Ojai Valley, Ventura County—its goal to create this country's first international festival of music and the allied arts on the West Coast."

In the June issue of *International Musician* the article "Musical Louisiana" stated that Richard Korn is the present conductor of the Baton Rouge Symphony. Although Mr. Korn was the director of this orchestra for the 1950-51 season, he was not its conductor for this season.

He has been replaced by the world renowned conductor, Emil Cooper, who came to Baton Rouge from the Metropolitan Opera.

It has been during Mr. Cooper's direction that the orchestra has grown. The Baton Rouge Symphony gave another concert at Carville and also gave two extra concerts this season. One of these concerts was broadcast nationwide over MBS (Mutual). This particular concert was composed of French works. This broadcast has also been short waved overseas.

NOW! For the first time
Electric Guitarists
playing arched-top models
can tune perfectly
at every fret, regardless of string gauge

Amazing new guitar bridge now makes possible split-hair tuning of each string by itself, from nut right through to bottom fret! Adjust with guitar pick! Mellita "Synchro-Sonic" Universal Guitar Bridge fits any arched-top guitar. **SAVE MONEY!** Old strings easily brought back to perfect pitch with Mellita.

High notes come out clearer than you've dreamed possible!

Mellita is a big advantage in higher registers. Get bell-like clarity, particularly under electric amplification.



Order from your dealer or use this coupon. **SEND NO MONEY!**

The FRED. GRETSCH Mfg. Co. 1A752
60 Broadway, Brooklyn 11, N. Y.
 Send Mellita Guitar Bridge C.O.D. at \$15.00. Money-back guarantee.
 Send more facts on Mellita. No obligation.

Name _____
Address _____
City _____ State _____

Finest Quality Hard Rubber

Most careful workmanship.
Accuracy of intonation.
Great variety of facings
and chambers, add up to



THE WORLD'S FINEST
by
MEYER
BROS.
Ask your dealer to show you these fine mouthpieces for clarinet and saxophone.
For Free Circulars Write to:
BOX 145, QUEENS VILLAGE, N. Y.

For Drummers Only

DRUM RECORDINGS
WRITTEN AND RECORDED BY
DICK SHANAHAN
prominent drummer and teacher on the West Coast
FORMERLY FEATURED WITH
Les Brown and Charlie Barnet
Each Record complete with Music Instruction.
Write for FREE Brochure Giving Complete Information Concerning Each Record.
ONLY \$2.50 Per Record
DRUM RECORDINGS
6275 Selma Avenue, Hollywood 28, Calif.



NOW! the **EMCEE** magazine
Contains original material, Monologues, Parodies, Band Novelties, Skits, Dialogues, Songs, Parties, Gags, Jokes. Subscription \$2. Add \$1 for 4 gagpacked back issues.
EMCEE, Desk 11
P. O. Box 983
Chicago 90, Ill.

St. Joseph Municipal Band

Baseball and music have but little in common, but in the case of the St. Joseph (Missouri) Municipal Band, the analogy is not at all far fetched.

The band begins early in March to prepare for the summer concert season. Director Lloyd Harris, who doubles as president of Local No. 50, issues a call to the membership and both regulars and rookies respond for the pre-season rehearsal period. First-year youngsters are given every opportunity to show what they can do in competition with the veterans for regular posts in the band. Like a conscientious baseball coach, Harris has an eye and ear open for their strong points as well as their weaknesses. If, after a reasonable number of rehearsals, a youngster shows a need for further seasoning, he is "released" and told to try again next year.

The policy of encouragement to the youngsters has paid off for both the band and the local and is doing much to restore the musical prestige once enjoyed by the city.

This latter undertaking is no inconsiderable task. St. Joseph, a city with a population of slightly less than 80,000, had long taken pride in being a musical center—and with some justification. It is the birthplace of Arthur Pryor and the home town of the original Pryor band. Excellent bands conducted by Willis C. Maupin and Hugh McNutt en-



THE ST. JOSEPH MUNICIPAL BAND

joyed great popularity for many years and had more than local reputations. The city has also produced more than its quota of talented musicians who have made good in larger cities.

But during the depression years St. Joseph, like many other cities, fared badly. With but little employment and incentive left for them, many of the best musicians left town. Hugh McNutt, who had labored long and mightily for the advancement of music, removed to Los Angeles in 1935. Mr. Maupin stayed on for a while, but soon retired; selling his large library to the local for a nominal sum. Substantial additions have been made to the library.

When early in 1947 Mr. Harris heard that something was in the air about an allocation from the Recording and Transcription Fund for local band concerts, he realized that if St. Joseph was ever again to have a good concert band, young musicians must be trained for it. He started from scratch with only a handful of experienced men and a much larger group of rookies. In some cases he actually lured young men away from another love—baseball.

When the plan of co-sponsoring a series of concerts was explained to them, the canny city officials recognized a bargain and agreed to pay the expenses incurred by the Recording and Transcription Fund project and to finance additional concerts as well. They still continue to do so.

Thanks to the Music Performance Trust Fund of the Recording Industry and its predecessor, the Record and Transcription Fund, both the musicians and their city have been benefited. To the young musician, doors to the appreciation and performance of good music have been opened that otherwise would have remained closed to them. And the public is again enjoying music in the parks.

Mr. Harris believes that if the art of legitimate music is to survive in smaller cities such as St. Joseph, young musicians must be trained along other lines than "just to get by in a dance orchestra." In St. Joseph, spring baseball training and band rehearsing start about the same time. And baseball isn't getting all of the rookies.

HOT HOIMAN SAYS..
*"STILL CAN'T CUT IT!
I'M GETTIN' ME AN
AMPEG BASSAMP
TO-MORROW"*

The Ampeg Bassamp Co.
314 WEST 42 ST., NEW YORK 18, N. Y.
TELEPHONE: LONGACRE 4-7184

Write us about the
new Ampeg line for
Guitar, Accordion and
Piano.

**FOR EASIER VALVE ACTION...
HOLTON**
New Formula
INSTRUMENT OIL
"New Formula" offers:
greater adherence — faster
spreading — improved cleaning
action — longer-lasting
"body" — uniform consistency
— "non-drying" —
reduces friction.
At your Holton Dealer.
With Handy Swab (25c) or
Oil Resistant Dropper (30c).
BUY IT AT
MUSIC DEALERS EVERYWHERE

NEW PIANO "MUTE"
Lets You Practice Piano Day or Night
Without Disturbing Others
Mutes piano about 85% — easily attached or
detached without harming mechanism. State
upright, grand or spinet! Sold only on money-
back guarantee. Send \$5.00 for mute and
full instructions for use.
RICHARD MAYO, Piano Technician
Dept. 004, 1120 Latona St. Philadelphia 47, Pa.

LEARN "HOT" PLAYING
Quick course to players of all instruments—
make your own arrangements of "hot" breaks,
choruses, obbligatos, embellishments, figura-
tions, blue notes, whole tones, etc. **MODERN
DANCE ARRANGING**—Duets, trios, quartettes
and ensembles, special choruses, modulating
to other keys, suspensions, anticipations, organ
points, color effects, swing backgrounds.
Elmer B. Fuchs 335 East 19th St.
Brooklyn 28, N. Y.

Official Proceedings

(Continued from page fifteen)

- Local No. 581, Ventura, Calif.—Emmett C. Ekdal.
 Local No. 582, Chatham, Ont., Canada—Don R. Shepherd.
 Local No. 583, Westwood, Calif.—Alva Kilpatrick.
 Local No. 586, Phoenix, Ariz.—Ralph Constable, Orley Iles.
 Local No. 587, Milwaukee, Wis.—Sylvester H. Rice.
 Local No. 589, Columbus, Ohio—Cleve Good.
 Local No. 590, Cheyenne, Wyo.—Jerry J. Berger, Thomas Restivo.
 Local No. 592, Charleroi, Pa.—Glen Brady, James Tucci, Walter Wlita.
 Local No. 593, Sault Ste. Marie, Mich.—Genevieve M. Gorsche.
 Local No. 594, Battle Creek, Mich.—Douglas Archbold, Raymond Dawson, Dorr Stewart.
 Local No. 596, Uniontown, Pa.—Alex Macal, Dr. Wm. S. Mason, Joseph Vilseck.
 Local No. 597, Medford, Oregon—J. Vernon Marshall.
 Local No. 599, Greenville, Ohio—Dwight L. Brown, Ralph G. Myers.
 Local No. 600, Remsen, Iowa—V. C. Peters.
 Local No. 601, Daytona Beach, Fla.—Stewart Martin, Barrett Stigler.
 Local No. 602, St. Peter, Minn.—Mrs. Beulah Leverson.
 Local No. 603, Kittanning, Pa.—Mrs. Mildred W. Brown.
 Local No. 604, Kewaunee, Wis.—Aaron G. Murphy.
 Local No. 607, Decatur, Ind.—Vernon B. Hebble.
 Local No. 608, Astoria, Ore.—Stephen B. MacDonald.
 Local No. 609, North Platte, Neb.—Earl Stamp.
 Local No. 610, Wisconsin Rapids, Wis.—Martin O. Lipke.
 Local No. 612, Hibbing, Minn.—Ben A. Martella.
 Local No. 614, Salamanca, N. Y.—Joseph A. Oliverio.
 Local No. 615, Port Arthur, Texas—George D. Beauchamp.
 Local No. 616, Salinas, Calif.—Don B. Forster, Louis B. Walker.
 Local No. 618, Albuquerque, N. M.—Earl (Hap) Andrews, K. Lloyd Higgins, Vern Swingle.
 Local No. 619, Wilmington, N. C.—Bobby Haas.
 Local No. 620, Joplin, Mo.—Paul E. Jensen.



Delegate Richard J. Smith, Secretary of Local 627 of Kansas City, Missouri, is greeted by President Petrillo on the platform.

- Local No. 622, Gary, Ind.—Frank (Al) Jenkins.
 Local No. 623, Denver, Colo.—Webster Rucker.
 Local No. 624, Punxsutawney, Pa.—Michael Catanzarita, Jack Sitocky.
 Local No. 625, Ann Arbor, Mich.—Harry Bliss.
 Local No. 626, Stamford, Conn.—Martin Gordon, Frank LiVoisi.
 Local No. 627, Kansas City, Mo.—Richard J. Smith.
 Local No. 628, Sarnia, Ont., Canada—Lyle Hipple.
 Local No. 629, Waupaca, Wis.—William C. Arnold.
 Local No. 630, New Kensington, Pa.—Albert Desimone, Joseph S. Desimone, Edmond Manganelli.
 Local No. 631, Westville, Ill.—L. C. W. Alison.
 Local No. 632, Jacksonville, Fla.—Baron McCloud.
 Local No. 633, St. Thomas, Ont., Canada—Alec J. Demcie.
 Local No. 636, Wallace, Idaho—Chris Winkle.
 Local No. 637, Louisville, Ky.—Artee Jones.
 Local No. 638, Antigo, Wis.—Lee E. Herman.
 Local No. 640, Roswell, N. M.—Nick DiPaolo.
 Local No. 642, Helena, Mont.—LeRoy H. Bernet.
 Local No. 644, Corpus Christi, Texas—Terry Ferrell, Walter Melhart, Jake Stephens.
 Local No. 646, Burlington, Iowa—C. E. Smith.
 Local No. 647, Washington, Ill.—Robert L. Esch.
 Local No. 648, Oconto Falls, Wis.—Joseph C. Pavlik.
 Local No. 649, Hamburg, N. Y.—Joseph J. Castiglia.
 Local No. 650, Anchorage, Alaska—Robert L. Van Huss.
 Local No. 652, Modesto, Calif.—Hank DeCoito, Glen H. Macomber.
 Local No. 655, Miami, Fla.—Frank Casciola, Harry H. Wayner, Paul Wolfe.
 Local No. 656, Minot, N. D.—Evan R. Cole.
 Local No. 657, Painesville, Ohio—Roger K. Kraft, Oliver J. Siroia.
 Local No. 658, San Antonio, Texas—Robert Charles.
 Local No. 661, Atlantic City, N. J.—Alfonso Porcelll.
 Local No. 662, Laramie, Wyo.—E. N. Hitchcock.
 Local No. 663, Escanaba, Mich.—Chester Marrier.
 Local No. 664, Lewiston, Idaho—Duane Rimel.
 Local No. 665, Topeka, Kans.—James E. Brown.
 Local No. 667, Port Jervis, N. Y.—William J. Mulvany.
 Local No. 668, Kelso-Longview, Wash.—Gerald J. Bryant.
 Local No. 669, San Francisco, Calif.—A. V. Forbes, E. B. Graves, E. V. Lewis.
 Local No. 673, Rock Hill, S. C.—J. Will Proctor.
 Local No. 675, Springfield, Ill.—Charles W. Carter.
 Local No. 676, Hudson, N. Y.—Theodore Chidester.
 Local No. 677, Honolulu, Hawaii—John E. K. Akaka, I. B. Peterson, Roy N. Tanaka.
 Local No. 679, Muskogee, Okla.—John B. Benedetto.
 Local No. 680, Elkhorn, Wis.—Dale VanDoren.
 Local No. 681, Centralia, Ill.—William Caseday.
 Local No. 684, Grafton, W. Va.—Mrs. Helen M. Bussett.
 Local No. 686, Rapid City, S. D.—Lewis C. Bishop.

- Local No. 687, Santa Ana, Calif.—Milton R. Foster.
 Local No. 688, Wichita Falls, Texas—Gordon Kilgore.
 Local No. 689, Eugene, Oregon—Mrs. Ida B. Dillon, W. C. Hamilton.
 Local No. 691, Ashland, Ky.—Clyde R. Levi.
 Local No. 693, Huron, S. D.—Mike Gibbs.
 Local No. 696, Glen Lyon, Pa.—Earl Barrail, Adam Pollock.
 Local No. 697, Murphysboro, Ill.—W. T. Davis.
 Local No. 698, Asheville, N. C.—Madison C. Lennon.
 Local 699, Houston, Texas—Campbell A. Tolbert.
 Local No. 700, Bend, Oregon—Larry D. Bruch.
 Local No. 703, Oklahoma City, Okla.—Alvin A. Dixon.
 Local No. 708, Atlantic City, N. J.—George F. Allen.
 Local No. 709, Bozeman, Mont.—Clifford D. Knapp.
 Local No. 710, Washington, D. C.—George F. Robinson.
 Local No. 717, East St. Louis, Ill.—Louis F. Bierck, Charles Peterson, Arthur A. Zeiss.
 Local No. 721, Tampa, Fla.—James S. Dodds, Mrs. Marie F. Dodds, Francesco Grasso.
 Local No. 722, Newport News, Va.—Solomon Phillips, Jr.
 Local No. 729, Clearwater, Fla.—Rocco Grella.
 Local No. 732, Valparaiso, Ind.—Don L. Richards.
 Local No. 733, Birmingham, Ala.—Richard M. Clarke, John T. Whatley.
 Local No. 740, Des Moines, Iowa—Howard Gray.
 Local No. 743, Sioux City, Iowa—Clarence R. Kenner.
 Local No. 746, Plainfield, N. J.—Matty Franklin, William F. Sayre.
 Local No. 750, Lebanon, Pa.—Ralph C. Klopp, John L. Stambaugh, T. Kenneth Werner.
 Local No. 759, Pontiac, Ill.—Louis E. Ramsey.
 Local No. 761, Williamsport, Pa.—Francis F. Carducci, William Sholder.
 Local No. 764, Vincennes, Ind.—Edward Dannar, Paul R. Wheeler.
 Local No. 765, Beardstown, Ill.—Lewis Winters.
 Local No. 766, Austin, Minn.—Joe Callahan, Jack Harrison.
 Local No. 767, Los Angeles, Calif.—Florence C. Cadrez, Leo McCoy Davis, Paul L. Howard.
 Local No. 768, Bangor, Maine—Eugene H. Rice.
 Local 770, Hagerstown, Md.—Dr. Harold F. Carbaugh, Leonard W. Hughes, Philip H. Young.
 Local No. 771, Tucson, Ariz.—Ara Lewis, Ernie Lewis.
 Local No. 773, Mitchell, S. D.—Joseph P. Tschetter.
 Local No. 777, Grand Island, Neb.—Harry Collins, James McQuown.
 Local No. 784, Pontiac, Mich.—George Harris, Clyde A. Troxell.
 Local No. 798, Taylorville, Ill.—Raymond E. Hurst.
 Local No. 800, Cornwall, Ont., Canada—H. L. Lee.
 Local No. 801, Sidney, Ohio—Franklin J. Schaefer.
 Local No. 802, New York, N. Y.—James Palladina, Jack Stein, Samuel Suber.
 Local No. 806, West Palm Beach, Fla.—William F. Boston, E. H. (Gene) Hulst.
 Local No. 808, Tulsa, Okla.—H. D. Swindall.

Local No. 809, Middletown, N. Y.—Henry H. Joseph, Mrs. Peggy Joseph.
 Local No. 814, Cincinnati, Ohio—Alexander Baker.

The Secretary offers a resolution that the President appoint the following committees:

	Members
Law	23
Measures and Benefits	23
Good and Welfare	23
Organization and Legislation	23
International Musician	23
President's Report	23
Secretary's Report	23
Finance	23
Location	23

The resolution is adopted by the Convention.

LAW COMMITTEE

Lee Repp (Chairman), Robert L. Sidell, Samuel P. Meyers, Charles H. Kennedy, Volmer Dahlstrand, Bert Nickerson, David Katz, Hal Carr, Michael Muro, Logan O. Teagle, John te Groen, Frank B. Field, Hal Davis, Arthur A. Peteresen, Frank Luzzi, Carl L. Bly, Grafton J. Fox, Joseph Justiana, Edward Lyman, Harry Gray, Robert A. Wilhelm, Edward Charette, Sam Suber.

MEASURES AND BENEFITS

Edward P. Ringius (Chairman), Alvin Weimar, Clarence E. Maurer, B. W. Costello, Eduard Werner, Gus Fischer, Edward Benkert, Irving Delling, Oscar Nutter, Charles C. Keys, Joseph Bertorelli, Salvatore A. Rizzo, George Wilkins, Ernest Curto, Charles W. Weeks, Steve Grunhart, Melvin von Rosenunge, Raymond A. Schirch, Paul J. Schwarz, George W. Cooper, Jr., Herbert G. Turner, Mrs. L. C. Haskell, Leo McCoy Davis.

GOOD AND WELFARE

E. E. Stokes (Chairman), John H. Goll, Don Duprey, A. B. "Buddy" Fields, Eddie Burns, J. Elmer Martin, Maury Paul, Alvah R. Cook, George E. Murk, James Perri, Elliot Wright, George Gallagher, Charles C. Halvorsen, James Falvey, Francis Cappalli, Henry Lowe, Harold P. Smith, Michael C. Rogers, Charles E. Morris, Mrs. Fanny Benson, Wyatt Sharp, Alfonso Porcelll, Jack Stein.

INTERNATIONAL MUSICIAN

Gay G. Vargas (Chairman), John E. Curry, Carl F. Shields, Marshall Rotella, Chester S. Young, Brad F. Shephard, Victor Swanson, Joseph H. Kitchin, Thomas R. McCarthy, Jack Stierwalt, Donald T. Tepper, George W. Pritchard, Mrs. Florence Tibbals, Floyd A. Crabtree, E. J. Wenzlaff, Clarence G. Treisbach, Harry M. Rudd, William Houston, L. V. Fogle, Alec Demcie, James S. Dodds, Jr., Ernie Lewis, William Boston.

PRESIDENT'S REPORT

Harry L. Reed (Chairman), Ken J. Farmer, Adam W. Stuebling, Charles E. Fordyce, Glen Hancock, Darwin Allen, Jack Solfo, Vincent E. Skillman, W. D. Kuhn, R. Blumberg, Michael Lapchak, George E. Leach, Mrs. Winifred L. Hultgren, Elbert Bidwell, Leo Martin, Arthur H. Arbaugh, James E. Adams, Eugene Chase, Ralph Recano, W. J.

INTERNATIONAL MUSICIAN

Sweatman, Len Mayfair, Michael Skislak, Joseph DeSimone.

SECRETARY'S REPORT

Al Greenbaum (Chairman), Joe C. Stone, Rodney McWilliam, Wm. J. Dart, Wendell Brown, Rocco D. Logozzo, John H. McClure, George Becker, Carl Dispenza, Gordon Delamont, Virgil Phillips, J. Martin Emerson, Mrs. Crystal O. Printy, Charles Hartman, Oscar J. Walen, Adolph F. Coimbra, Joseph Carrafello, Frank Manning, Alfred J. Rose, John W. Griffin, Louis F. Horner, John M. Frank, Edward J. Wharton.

FINANCE

William J. Harris (Chairman), Arthur Bowen, Pat LaSelva, Henry Bayliss, David Holzman, W. Bruce Ruff, Sandy Dalziel, Evan L. Hughes, Sam Simmons, Herman Steinichen, Russell R. Printy, Ray Mann, Matt Callen, Percy G. Snow, J. Leigh Kennedy, Joseph Friedman, Henry Rosson, Dr. H. C. Zellers, Dr. W. S. Mason, Terry Ferrell, E. V. Lewis, Milton R. Foster, Mrs. Peggy Joseph.

LOCATION

Lewis W. Cohan (Chairman), Lou Hahn, Eddie Vrazel, Earl W. Lorenz, Raymond Frish, Verne Adams, Paul Huffor, Herbert McPherson, Anton Fassero, George T. Davis, F. R. Muhlemann, Charles S. Keller, Jr., David Winsteln, George L. Smith, Charles W. Hunt, Frank A. Lynch, Mrs. Hazel F. Hass, Mike Peshek, Jr., A. B. Cintura, James E. Jenkins, W. T. Crews, Myron C. Neiser, Henry H. Joseph.

Delegate Tipaldi of Local 406 makes a motion that at the close of the Memorial Service on Tuesday, June 10th, the nominations be held and that the election be held at the close of the session on Wednesday, June 11th.

Delegate Tomel of Local 77 raises a point of order which upon being put to a vote is not sustained.

Treasurer Steeper makes an explanation regarding the matter.

The motion setting the dates for nominations and election is carried.

Secretary Cluesmann offers a motion that the Convention reconvene on Tuesday, June 10th, at 10:00 A. M., and adjourn at 4:00 P. M., and that these hours prevail during the Convention, which is to be in session every day until time of adjournment.

The motion is carried.

On motion made and passed it is decided that resolutions may be introduced up to one-half hour after adjournment on Tuesday, June 10th.

The following communications are read and ordered spread on the minutes:

James C. Petrillo, President
American Federation of Musicians
Biltmore Hotel
Santa Barbara, Calif.

Dear Jim:

I regret that I cannot be with you at the fifty-fifth annual convention of the American Federation of Musicians. During the past year you have continued to demonstrate the great contributions responsible la-

bor leadership is capable of making to American life. Best wishes to you, the officers and delegates for a successful convention.

Sincerely yours,

FRANKLIN D. ROOSEVELT, JR.

James C. Petrillo, President
American Federation of Musicians
Convention
Santa Barbara, Calif.

Members of the Long Beach Municipal Band extend to you and your official family a hearty welcome to Southern California. We hope you can spare a few hours to run down here and observe set-up of the only band in the world 100 per cent union membership that functions week in week out year in year out with two concerts daily supported by the city of Long Beach. We further wish you a successful convention at which we are sure a good time will be had by all.

Sincerely and fraternally,

EUGENE LABARRE,

Conductor,

and members of the band.

James C. Petrillo, President
American Federation of Musicians
Convention Hall
Santa Barbara, Calif.

Greetings to you, Mr. President, officers and every delegate attending this convention. Owing to circumstances over which I have no control I am unable to be with you. However, let me assure you that my prayers are that the Federation will continue to be powerful and enjoy the greatest success possible. I miss you all.

MRS. JOE N. WEBER.

James C. Petrillo, President
American Federation of Musicians
Hotel Carrillo
Santa Barbara, Calif.

Accept the best wishes of Puerto Rico musicians.

Fraternally,

GUILLERMO POMARES,

President, Local 468.

James C. Petrillo, President
American Federation of Musicians
Convention Hall
Santa Barbara, Calif.

May you continue to guide the destinies of your great organization as you have in the past.

Fraternally yours,

JACK IRVING,

National Administrative Secretary,
American Guild of Variety Artists.

James C. Petrillo, President
American Federation of Musicians
Convention Hall
Santa Barbara, Calif.

Congratulations and best wishes for your continued success in behalf of your great organization.

Fraternally yours,

GEORGIE PRICE, President,
American Guild of Variety Artists.

James C. Petrillo, President
American Federation of Musicians
State Armory
Santa Barbara, Calif.

My personal cordial greetings to you and the convention and best wishes for continued success under your excellent leadership.

HENRY A. FRIEDMAN.

American Federation of Musicians
Convention Headquarters
Santa Barbara, Calif.

Fraternally greetings and best wishes for a harmonious and successful convention.

E. M. HOGAN,

General Secretary-Treasurer,

United Garment

Workers of America.

James C. Petrillo, President
American Federation of Musicians
National Guard Armory
Santa Barbara, Calif.

Sorry unable to be with you. Just leaving hospital. Hoping for great convention. My regards to all the boys.

LOUIS JONES, Secretary,

Local 419, Bluefield, W. Va.

Leo Cluesmann, Secretary
American Federation of Musicians
State Armory
Santa Barbara, Calif.

Congratulations on your fifty-fifth convention. May God guide you right on your deliberations. Am positive under your great leader, James C. Petrillo, it cannot be otherwise. Wishing the convention much success. I remain.

T. JOHNSON KRODEL,

Secretary, Local No. 296, A. F. of M.

The session adjourns at 5:00 P. M.

(To be continued)

News Nuggets

ACCENT ON PROGRAM

The Stevens Point, Wisconsin, Municipal Band, Local 213, under the direction of Ernest Weber, newly elected president of the Wisconsin Bandmaster's Association, has now completed its program of band music for presentation at its series of summer band concerts.

RALPH MARGERIE

Bandleader Ralph Margerie, who began his professional trumpet playing career at the age of fourteen in Chicago, is a past holder of key lead trumpet chairs with such outstanding orchestra leaders as Paul Whiteman, Percy Faith, Nat Shilkret, Frank Black, and John Scott Trotter. Considered a musician's musician, Margerie's classical background, his richness of tone and virtuoso style of trumpet playing have earned him the title of "Caruso of the Trumpet." Now on his own for only a relatively short time, Margerie was voted one of the most promising bandleaders of 1951 in a national poll. His band is made up of four trombones, five trumpets, five reeds, and three rhythms. The orchestra plays the Forest Park Highlands in St. Louis, Missouri, on July 11th for one week before starting on a series of one-niters.

Closing Chord

WILLIAM J. SCHMAUCH

William J. Schmauch, one of the oldest members of Local 139, Hazleton, Pennsylvania, died on June 2nd at the age of eighty-one. Just six months ago he was made a life member of Local 139 at its golden anniversary banquet. A charter member, he served as its secretary for thirty-seven years from 1901 to 1938. He traveled with a number of Pennsylvania's best known bands and orchestras, and was for many years a member of the orchestra in the Grand Opera House. Mr. Schmauch was one of six brothers who became prominent as musicians in Hazleton.

CHARLES WESLEY JACKSON

Charles Wesley Jackson, fifty-eight, a charter and also a life member of Local 112, Danville, Virginia, passed away on June 5th, after an illness of a few days. He was a trumpet player and had played in large theater orchestras in both Virginia and North Carolina, also he was a prominent teacher on his chosen instrument. Many of the present-day musicians who are members of Local 112 owe their start in the music profession to his untiring efforts as a teacher. At the time of his death, he was making his home with his daughter Mrs. James Burrell, in Greensboro, North Carolina.

NOVACHORD

ATTENTION, ENTERTAINERS!
SLIGHTLY USED - GOOD CONDITION

Phone, write, wire

CLARK MUSIC CO.

416 South Selina Street, Syracuse, N. Y.
Tel. 2-3101

9 JAZZ FOLIOS

Any 6 for \$3.00.
Ad lib the melody, arrange at sight, 100 Licks, 50 Piano, Accordion or Guitar intros., Walking Bass, 25 Riff Choruses, Scales and Chord Ad lib . . . any inst.
COMBO Folio, 3-7 piece, \$2.00. 30 Intros, 50 Endings, 30 Chasers, 6 Combo Riffs . . . Be Bop system . . . \$2.00. Send 50c for C. O. D. Free circulars.
WIN NEMER - LAURELDALE, PA.

The Rockwell School of Tuning

CLEARFIELD, PENNSYLVANIA

Fully equipped to teach all phases of piano maintenance efficiently. Opportunities unlimited. Course practical and well planned. Ample practice pianos. Competent instructors. Licensed by Pennsylvania State Board of Vocational Education. V. A. Contract.
Address ROCKWELL SCHOOL OF TUNING,
Clearfield, Pennsylvania, for Catalog.

COMPLETE COURSE IN HARMONY

A "SELF INSTRUCTOR" by Joseph A. Hogan
To comply with many requests for a Self-instructor a KEY has been added to this course to eliminate the need of a teacher. By checking the work done on the exercises with the completed work in the key, the same benefits as those obtained in individual instruction will be derived. A special introductory price of \$7.00 is made for a limited time only. Write for details and money back guarantee.
70 Webster Avenue, Paterson, N. J.

With the Theater Conductors

EXCURSION INTO CONCERTS

Franz Allers, musical director and conductor of Broadway's long-run hit, *Paint Your Wagon*, will also appear at a series of summer concert engagements. On July 10th he conducts a ballet night with the Robin Hood Dell Orchestra in Philadelphia, during which a folklore dance piece, *Settlers Sunday*, with a score by Harold Byrns, will be per-



FRANZ ALLERS

formed. On July 16th, Mr. Allers will conduct the Cleveland Orchestra, and on July 19th will repeat the July 10th program at Lewisohn Stadium with the New York Philharmonic.

Along with his heavy schedule, Franz Allers continues to conduct his "Broadway Symphony," a volunteer group made up mainly of instrumentalists from the orchestras of Broadway musicals who want to play for their own pleasure. The members meet every Tuesday morning at the ANTA Theatre, with the blessing of Local 802, for the sole purpose of re-acquainting themselves with classical and modern orchestral works. Since the group is organized at the request of the musicians, literature calling for solo performance is much in demand so that the players will be provided with the opportunity of refreshing their concert technique. A favorite is the Brahms' Double Concerto, recently performed with David Sackson, of *Paint Your Wagon*, as violin soloist, and Nick Berman, of *South Pacific*, as cello soloist.

In a way, this Broadway Symphony represents an elaboration of Allers' venture with his Ballet Russe de Monte Carlo Orchestra, when he played new instrumental works as entr'acte pieces.

MAURICE LEVINE

At the Ziegfeld Theater, Maurice Levine continues as conductor of the new success, *Of Thee I Sing*. A former pupil of Hindemith at Yale, and holding a Master's degree from that institution, Levine was the recipient of Yale's highest musical award, the Ditson European Fellowship.

He first attracted attention in New York when Leonard Warren of the Metropolitan requested RCA Victor to engage Levine as conductor for the recording of his *Sea Chanties* album. So impressed was Billy Rose after hearing the album, that he signed Levine to direct his Diamond Horseshoe show, "Violins Over



MAURICE LEVINE

Broadway." Soon after, Marc Blitzstein named him choral director of the Broadway revival of *The Cradle Will Rock*.

At a concert in 1949, Levine presented for the first time a concert version of Kurt Weill's *Street Scene*. So impressed was Weill with the young conductor's ability that a few months later, when Weill finished the score of *Lost In The Stars*, he called in Levine and entrusted him with the job of musical director of the show—the show that turned out to be one of Broadway's classics.

MAX METH

Prior to the opening of the revived *Pal Joey*, Max Meth shared the spotlight with Judy Garland, conducting the orchestra at the Palace Theater for the unusual record run of that show. One of Broadway's top musical directors, Mr. Meth has officiated for such producers as the Shuberts, Schwab and Mandel, and Florenz Ziegfeld, and has directed many of the outstanding musical hits

of the past two decades. His last musical comedy chore was *Gentlemen Prefer Blondes*.

Mr. Meth has led the orchestra for a large proportion of the theater's brightest stars, including Mary Martin, Ethel Merman, Al Jolson, and Danny Kaye, to name a few.

As conductor of his own Meth Symphonette, he has appeared at Town Hall in New York with his



MAX METH

orchestra, performing works by composers from the period of Bach to contemporaries such as Virgil Thomson and Morton Gould.

Now, as conductor of *Pal Joey*, Mr. Meth again contributes his talent to one of Broadway's top-bracket musicals.

OPERA IN TOKYO

Klaus Pringsheim, musical director of the Musashino Music Academy in Tokyo, the largest musical academy in the Far East, directed the first radio performance in Japan of American composer Eugene Zador's radio opera, *Christopher Columbus* on June 12.

The opera, which is dedicated to Pringsheim, was performed over the air by the Tokyo Broadcasting Chorus and the Tokyo Philharmonic Orchestra. A recorded narration by Lionel Barrymore was woven into the music drama, which chronicles the voyage of Columbus across the Atlantic in 1492. Japanese singers rendered the vocal parts of the opera.

Klaus Pringsheim was active in the musical life of Hollywood from 1947 to 1951, when he returned to Japan.

Eugene Zador's music won high praise from New York critics when this radio opera was premiered in New York some time ago.



PIANACCORD

THE NEWEST AND MOST SENSATIONAL INSTRUMENT OF THE CENTURY

Portable, Universal motor, electrically controlled.

Combines: Piano, Organ, Accordion. Display at the N.A.M.M. Musical Convention, New Yorker Hotel, Room 545 — ATLAS ACCORDION CO.

Eastern States: ACCORDION CORP. OF U. S. 1697 Broadway CBS Building
Western States: BCNV:INI ACCORDION CO. 1844 West 38th Ave. Denver, Colorado
Write For Free Booklet

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".

★ "Song Hits through the Years" . . . The outstanding songs of each year, from the Gay-Nineties to the present day.

SEND FOR YOUR \$1.00 COPY TODAY

50c Edition Also Available

A RAY DE VITA

150 Knickerbocker Avenue, Brooklyn N. Y.
Or See Your Local Music Dealer.

Learn to Be a Professional

Piano Tuner and Technician

Splendid field; demand for competent technicians exceeds supply.

DR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Piano Company, and other famous piano manufacturers.

WILL TEACH YOU THE ART AND THE TECHNIQUE.

For Free Information, Address

DR. WILLIAM BRAID WHITE
5149 West Agate Ave., Chicago 30, Ill.

COMBO MAMBOS

Five MAMBOS typically arranged for Trumpet, Tenor, Piano, Bass and Drums. Perfect for the small combo that wants to play the real beat. Easy to read and play and no vocalist required.

EXTRA!! 10 Typical Latin Drum beats Technique and Left-Hand Off-Beats.

ALL FOR \$3.00. C.O.D. 50c Extra.
Roy Mamba, 1524 Alton Rd., Miami Beach, Fla.

I AM SELLING MY OWN

BAND ARRANGEMENTS

Also Orchestra Scores of Operas, Symphonies, Overtures, etc., and my Opera Library condensed for Small Orchestra.

Send for Catalog and Price.

GIUSEPPE CREATORE

100-30 43rd Avenue, Corona, L. I., N. Y.

Bookers' Licenses Revoked

CALIFORNIA	Pensacola	Red Oak	MISSISSIPPI
Beverly Hills	National Orchestra Syndicate 3134	Lee Cox Enterprises 955	Jackson
Gervis, Bert 763	St. Petersburg	Webster City	Perry, T. G. 2510
Hollywood	Atkins, L. E. 2691	Belghtol, D. A. 1290	Vicksburg
Ainsworth-Box Agency 2512	West Palm Beach	Bonhall, Jace 1559	Delta Orchestra Service 3429
Artists Corp. of America 4244	Squire, Lawton N. 3771	Continental Attractions 506	MISSOURI
Dempster, Ann 776			Columbia
Finn, Jay 3977			Missouri Orchestra Service 1735
Federal Artists Corp. 5091			Kansas City
Fishman, Ed 3557	GEORGIA		Cox, Mrs. Evelyn S. 688
Harry S. Taylor Agency 262	Augusta		Municipal Booking Agency 3151
Herring, Will 3302	Minnick Attractions 4842		Southland Orchestra Service 1180
Lee Soble Agency 1232	Joe Minnick 3224	KENTUCKY	Stevens, V. Thompson 275
Lening, Evelyn, Agency 741		Paducah	Wayne's Theatrical Exchange 636
Montague, Percival S. 1922		Vickers, Jimmie 2611	North Kansas City
Rinaldo, Ben, Agency, Inc. 899	ILLINOIS	Shreveport	Schulte-Krocker Theatrical
Skeels, Lloyd L. 2010	Beardstown	Tompkins, Jasper 2765	Agency 5936
Los Angeles	Stocker, Ted 2902	MAINE	St. Louis
Bonded Management Agency 788	Bloomington	Kittery	Associated Orchestra Service 1115
Buzung, Jack 2074	Four Star Entertainment Co. 1024	New England Entertainment	Bellrieves Music Service 925
Daniels, James J. 4663	Calumet City	Bureau 1588	Cooper, Ted 232
Gustafson, Ted, Agency 1665	Janas, Peter 3240	MARYLAND	MONTANA
Lara, Sidney 4474	Ted Wayne, Associated Services... 67	Baltimore	Butte
McDaniels, R. P. 1790	Carlinville	Associated Colored Orchestras 1256	J. B. C. Booking Service 2044
Pollard, Otis E. 3463	Lutger, Ted 1280	Barton, Jack 61	NEBRASKA
Roberts, Harold William 1905	Centralia	Dixon's Orchestra Attractions	Alliance
Smart, H. Jose 5153	Owen, Mart 361	Corp. 278	Alliance Booking Agencies, Paul
Strauss Theatrical Productions 1438	Chicago	Forty Club, Inc. 1173	E. Davee, Harold D. Hackor..... 5420
Young, Nate 778	Chicago Artists Bureau 468	Nation-Wide Theatrical Agency... 3768	Lincoln
San Diego	Donaldson, Bill 1341		Central Booking Service 1054
Willis & Hickman 3919	Graham Artists Bureau, Inc. 1305	MASSACHUSETTS	Omaha
San Jose	Lewis, Mable Sanford 2866	Boston	Amusement Service 220
Fuller, Frank H. 5895	Ray, Ken, and Associates 56	Baker, Robert R. 2849	George, Gabriel 6120
Hamilton, Jack 1020	Vagabond, Charles 1582	Brudnick, Louis J. 5873	Tri-States Entertainment Service 5124
COLORADO		Hub Theatrical Agency,	NEVADA
Denver	Effingham	Gertrude Lagoullis 3698	Las Vegas
Jones, William 139	Greuel, E. A. 319	Leonard, Lou, Theatrical	Gordon, Ruth 4383
Grand Junction	Joliet	Enterprises 4131	NEW HAMPSHIRE
Harvey, R. S. 1857	Universal Orchestra Co. 1411	Shepherd, Buddy 2456	Manchester
Sterling	Kankakee	Sullivan, J. A., Attractions 150	Knickerbocker Agency,
Southwestern Orchestra Service... 2133	Deviyn, Frank 582	Hatfield	Edw. F. Fitzgerald 2574
CONNECTICUT	Mounds	Newcomb, Emily L. 1218	NEW JERSEY
Bridgeport	Johnson, Allan, Agency 3231	Holyoke	Asbury Park
McCormack and Barry 50	Murphyboro	Cahill, Robert J. 2352	Hagerman, Ray 2434
Rex Orchestra Service 1346	Paramount Orchestra Service 976	Donahue, Charles B. 1977	Atlantic City
Bristol	Peoria	New Bedford	Universal Enterprises Co., Inc. 703
Wilks, Stan 4682	Wagner, Lou 5794	Parmont Booking Office 3495	Williamatos, Jimmie 1949
Danbury	Princeton	Pittsfield	Belleville
Falsone Orchestra Bookings 1037	Russell, Paul 999	Marcella, N. 307	Mutt, John 5483
East Hartford	Rockford	Bannick, Paul 5944	Jersey City
American Artist Association 3469	Harry G. Cave 314	Salem	Daniels, Howard J. 4031
Hartford	Springfield	Larkin, George J. 3337	Newark
Doolittle, Don 1850	Costa, Joseph A. 4960	Springfield	Mandala, Frank 4524
McClusky, Thorp L. 718	INDIANA	Hagan Theatrical Enterprises 2806	NEW YORK
New England Entertainment	Bloomington	MICHIGAN	Albany
Bureau 1580	Camil Artists Bureau 3207	Bridgman	Jack O'Meara Attractions 2316
Vocal Letter Music Publishing &	Evansville	Hillman, Bill 6099	Snyder, Robert William 2191
Recording Co. 4193	Universal Orchestra Service 584	Detroit	Auburn
Manchester	Indianapolis	Austin, Shan (Amusement Book-	Dickman, Carl 502
Broderick, Russell 4641	Elliott Booking Co. 75	ing Service) 558	Buffalo
New London	Ferguson Bros. Agency 3158	Benner, William R. 395	Axelrod, Harry 2202
Thames Booking Agency (Donald	Greater United Amusement	Colored Musicians & Entertainers	Empire Vaudeville Exchange
Snitkin and Frederick J. Barber) 5422	Service 3394	Booking & Service Bureau. 1335	Farrell, Ray J., Amusement
Stratford	Powell, William C. (Bill) 4150	Detroit Artists Bureau, Inc. 23	Service 2275
Pickus, Albert M. 1161	Hammond	Gladstone	Gibson, M. Marshall 228
DISTRICT OF COLUMBIA	Bern's Orchestra Service,	Foster, Robert D. 648	King, George, Productions 1657
Washington	Paul Stern 3154	Grand Rapids	Smith, Carlyle "Tick" 549
Alliance Amusements, Inc. 339	Kokomo	Seth, Don, Theatrical Attractions 5238	Smith, Egbert G. 524
LaMarre, Jules 323	Hoosier Orchestra Service 256	Jacob Donald Seth	Fort Plain
Mayhew, Aubrey L. 5601	Knox	Jackson	Union Orchestra Service 1539
FLORIDA	Helms, Franky 4554	Roach, Robert E. 1942	Lindenhurst
Fort Lauderdale	South Bend	Kalamazoo	Fox, Frank W. 1815
Chamberlin, Geo. H. 4103	Redden, Earl J. 281	Osborne Theatrical Booking	East Atlantic Beach, L. I.
Jacksonville	United Orchestra Service of	Exchange 2500	Mrs. Peggy Calvert 2024
Associated Artists, Inc. 3263	South Bend 2263	Pontiac	New Rochelle
Earl Newberry	IOWA	Bowes, Arthur G. 694	Harris, Douglas 294
Foor, Sam, Enterprises 3400	Council Bluffs	Fine Arts Producing Co. 267	New York City
Miami	Continental Booking Service 1413	MINNESOTA	Alexander, Morley 623
Chrlsman Productions 1831	Des Moines	Minneapolis	Allen Artists Bureau 3711
Mason, Lee 3858	Howard, Toussaint L. 632	St. Paul	Foch, P. Allen
Steele Arrington, Inc. 1451	Radio and Theatre Program	Clausen, Tomy 4406	Allied Entertainment Bureau, Inc.
Miami Beach	Producers 863	Conlon, Thomas J. 4356	Amusement Corp. of America..... 3311
Interstate Theatrical Agency 2914	Mason City	Fleck, Ed. 3196	Baldwin, C. Paul 2283
De Castro Theatrical Agency	Blerkamp, Kermit 3078	Raynell's Attractions 2022	Berney, Paul L., Productions..... 3099
(August De Castro) 322		Vilendrer, Lawrence A. 4357	Brown, Harry 2635
			Bryson, Arthur 3597
			Campbell, Norman E. 2814
			Chartrand, Wayne 1530
			Coffey, Jack 4238
			Continental Amusements 1776
			Cooper, Ralph 5233

INTERNATIONAL MUSICIAN

Cran
Cubb
Curr
Daus
Dow
Dura
Edso
Evan
Finch
Flan
Galt
Gill
Gill
Godfr
Gre
Hart
Harl
Hart
How
John
Kins
La F
Lila
Lipsk
Lust
McRa
Mei T
Morr
Natio
Parke
Pearl
Perch
Ente
Pollar
Rheini
Robins
attribution
Rogers
Rom
Scanl
Silvan
Singer
Talent
Harr
Times
Trent
Unite
Univer
Wells
White
Ente
Barton
Kelger
Niles, I
Pitmon
T. D.
tions
Triano
Bingam
R. E.
Trapas
Emery,
Martin
Anders
Carrie
Rainey
Sive an
Manuel
Akins,
Hixon,
Midwest
Tommi
Jewell,
(Dance
Wilderm
Gunesch
Di Palm
Joseph A
Entert
JULY

Crane, Ted	217
Cubamerica Music Corp.	2840
Curran, Tommy	134
Currie, Robert W.	2395
Dauscha, Billie	5311
Dover, Roy L., Agency	425
Durand & Later	667
Edson, Robert H., Inc.	1896
Evans & Lee	3658
Finck, Jack, Agency	59
Flanmill Enterprises, Inc.	2357
Gait, John R.	3013
Gill, Howard	1120
Gillman Artists	2132
Godfrey, George A.	500
Greene, Beverly, Theatrical Agency	1648
Griffenhagen, Wilber H.	2603
Harlem Musical Enterprises, Inc.	114
Hart, Jack	3900
Howard, Lu, Radio Productions	5625
Johnson, Don	3444
Kink, Gene, Theatrical Agency	3651
La Fontaine, Leo	2287
Lila Theatrical Enterprises	3434
Lipskin, Jerry	381
Lustman, J. Allan	4987
McRae, Teddy	1544
Mel Theatrical Enterprises	1561
Morales, Cruz	849
National Entertainment Service	2322
National Swing Club of America	295
Parker & Ross	6
Pearl, Harry	1577
Perch, Billy, Theatrical Enterprises	3733
Pollard, Fritz	3733
Rheinhold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rogers, Max	3513
Rom, Gene	4098
Scanlon, Matt	2043
Silvan Entertainment Bureau	1774
Singer, John	3326
Talent Corporation of America	1205
Harry Weisman	1801
Times Square Artists Bureau	4345
Trent, Bob	4198
United Artists Management	169
Universal Amusement Enterprises	3738
Wells, Abbott	1526
White, Lew, Theatrical Enterprises	924

Rochester

Barton, Lee	924
Schenectady	
Keigler, Ray, & Assoc.	1763
Utica	
Xiles, Benjamin E.	5140

NORTH CAROLINA

Charlotte	
Pitmon, Earl	1759
T. D. Kemp (Southern Attractions, Inc.)	1237
Greensboro	
Trilanon Amusement Co.	487

OHIO

Akron	
Bingham Theatrical Agency, R. E. Bingham	123
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1493
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	891

Cleveland

Manuel Bros. Agency	3566
---------------------	------

Columbus

Askins, Lane	465
--------------	-----

Dayton

Hixon, Paul	553
Midwest Entertainment Service, Tommy Willis	882

Elyria

Jewell, A. W. (Dance Theatre, Inc.)	4766
-------------------------------------	------

Pomeroy

Wildermuth, Ted	3042
-----------------	------

Salem

Gunesch, J. B.	1217
----------------	------

Staubenville

Di Palma, Charles	1109
-------------------	------

Toledo

Joseph A. Tripodi Entertainment Bureau	6400
--	------

OKLAHOMA

Tulsa

Connor, Louis W.	2685
------------------	------

PENNSYLVANIA

Allentown

Bahr, Walter K.	511
-----------------	-----

Carbondale

Battle, Marty	330
---------------	-----

East McKeesport

Ravella, Peter J.	2053
-------------------	------

Hokendauqua

Zerosh, John	1237
--------------	------

Jeannette

Cruciana, Frank L.	2105
--------------------	------

Lancaster

Twitmlre, Gil	858
---------------	-----

Lebanon

Zellers, Art	544
--------------	-----

McKeesport

Ace Reigh, Inc.	1227
-----------------	------

Newcastle

Thos. A. Natale (Natale Theatrical Agency)	942
--	-----

Philadelphia

Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4260
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zelman, Barney	836

Pittsburgh

Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2621
Orchestra Service Bureau, Inc.	124
Reisker & Reight	4391

Shenandoah

Mikita, John	3751
--------------	------

Waynesburg

Triangle Amusement Co.	1427
------------------------	------

RHODE ISLAND

Pawtucket

Justynski, Vincent	2445
--------------------	------

Providence

Bowen, Reggie	2179
Winkler, Neville	3246

SOUTH CAROLINA

Beaufort

Dilworth Attractions, Frank A. Dilworth, Jr.	2979
--	------

Charleston

Folly Operating Co.	15
---------------------	----

TENNESSEE

Clarkville

Harris, Wm. J., Jr.	4053
---------------------	------

Nashville

Southland Amusement Co., Dr. R. B. Jackson	5115
--	------

TEXAS

Beaumont

Bartlett, Charles	2186
-------------------	------

Boling

Spotlight Band Booking Cooperative	4181
------------------------------------	------

Dallas

Portis, Cal	1245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144

Houston

Orchestra Service of America	161
------------------------------	-----

Kingsville

Cole, Roy	2466
-----------	------

San Antonio

Erwin, Joe	338
------------	-----

UTAH

Salt Lake City

Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schultz Booking Agency	2354

VERMONT

Barre

Freeland, John	1907
----------------	------

VIRGINIA

Richmond

Hicks, Roy M.	2389
Hill, Lindley B.	3990

Roanoke

Radio Artists Service	1480
-----------------------	------

WASHINGTON

Bellingham

Portiss, George	236
-----------------	-----

Seattle

Field, Scott, Enterprises	2393
Thomas, B. Miles	1951
Wheeler, Bob	1221

Spokane

Lyndel Theatrical Agency, Lynn Lyndel	6077
---------------------------------------	------

WEST VIRGINIA

Huntington

Brewer, D. C.	4532
---------------	------

Kingwood

Hartman, Harland, Attractions	478
-------------------------------	-----

Martinsburg

Miller, George E., Jr.	1129
------------------------	------

Parkersburg

Lowther, Harold R.	3753
--------------------	------

WISCONSIN

Fond Du Lac

Dowland, L. B.	1187
----------------	------

Madison

Stone, Leon B.	1474
----------------	------

Milwaukee

Bethia, Nick Williams	5916
-----------------------	------

Sheboygan

Schmidt, Frederick W., Jr.	601
----------------------------	-----

Stevens Point

Central State Music Association	507
---------------------------------	-----

Tomahawk

McClernon Amusement Co.	276
-------------------------	-----

Watertown

Nielsen's Entertainment Mart	3039
------------------------------	------

CANADA

Calgary, Alberta

Simmons, G. A.	4090
----------------	------

Ottawa, Ontario

Carrigan, Larry L.	4369
--------------------	------

Edmonton, Alberta

McKenzie, Blake (Prairie Concerts)	5108
------------------------------------	------

Toronto, Ontario

Mitford, Bert, Agency	4004
-----------------------	------

Whetham, Katherine and Winnifred Turnbull

	4018
--	------

Montreal, Quebec

Montreal Artists Bureau, Michel Leroy	900
---------------------------------------	-----

Vancouver, B. C.

Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde	5540
---	------

Actions

of the Convention

(Continued from page eleven)

President to study present jurisdictions of locals.

A Resolution recommending that a study be made of present jurisdictions of locals for the purpose of re-allocation was referred to the President.

Retirement plan for officers and employees of the Federation.

Pursuant to a Resolution referred to the International Executive Board by the 1949 Convention in San Francisco, a plan for this purpose was submitted to the Convention.

The Convention decided to postpone action on the subject matter until the next Convention. In the meantime, a copy of the plan is to be mailed to each local.

Selection of Convention sites.

Due to the difficulty in procuring Convention locations with adequate facilities, it was decided that locations for future Conventions be referred to the International Executive Board to investigate for presentation to the next Convention, the locals to still have the right to invite the Convention to their home cities and the Convention to retain the right to approve or disapprove the selection of the International Executive Board.

News Nugget

FREDERIC VONN

Frederic Vonn, pianist, humorist, and composer, is now touring the United States, featuring in his concert programs humorous sketches of classical and popular music, comic improvisations with audience participation, and special arrangements of such favorites as the Warsaw Concerto and Ravel's Bolero. One of Vonn's more striking novelties is his boogie arrangement of Chopin's Revolutionary Etude, which he calls *A Pianistic Battle (Horowitz vs. Art Tatum)*. Vonn will continue his weekly radio program on Saturday evenings over WFUV-FM in New York, and in the Fall will make his debut in his own television show. He recently appeared on "The Keyboard Master Series" over WNYC. Vonn received his musical education at Harvard University, Juilliard School of Music, and Columbia University.

A famous violinist, asked to bring his violin and play free at a dinner, replied: "My fiddle doesn't eat."

Music is a universal language which needs no translation.



DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Umbach, Bob

DOTHAN:
Smith, Mose

FLORENCE:
Valentine, Leroy

MOBILE:
Cavalcade of Amusements, and Al Wagner, Owner and Producer.
Moore, R. E., Jr., Williams, Harriell

MONTGOMERY:
Caswell, Ned, Little Harlem Club
Montgomery, W. T., Perdue, Frank

NORTH PHENIX CITY:
Bambino Club, and W. T. "Bud" Thurmond

PHENIX CITY:
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner, French Casino, and Joe Sanfratello, Proprietor

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Holt, Producer
Gaddis, Joe
Hoshor, John
Jones, Calvin R., Willett, R. Paul
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Mitchell, Jimmy
Severs, Jerry
Williams, Marshall

YUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BLYTHEVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Pettit, L. C.
Smith, Dewey

LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Rece Sazon Price, Producer
Stewart, J. H.
Weeks, S. C.

MCGEE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. E., Robertson Roden, Inc.

NORTH LITTLE ROCK:
Gotton Club, and Johnny Thomas, S. L. Kay, co-owners

PINE BLUFF:
Arkansas State College Casino, and A. P. D. Thompson Johnson, Eddie Lowery, Rev. J. R. Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

TEXARKANA:
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator

WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart

BENICIA:
Rodgers, Edward T., Palm Grove Ballroom

BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles

BEVERLY HILLS:
Nert Gervis Agency
Mestius, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cressman, Harry E.

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi-Lo Records

COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club

DUNSMUIR:
Corral, and J. B. McGowan

EL CERRITO:
Johnson, Lloyd

FONTANA:
Neal Bros. Circus, Dorothy Anderson, Employer

FRESNO:
Valley Amusement Association, and Wm. B. Wagon, Jr., President

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Rabb, Kroger
Bircell Corp.
Bogage Room, Leonard Van-neron
Bonanova, Fortunio
California Productions, and Edward Kovacs
Confire Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morros, Boris
Patterson, Trent
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Star Dust Revue, John K. Stanley

HARRY S. TAYLOR AGENCY
Universal Light Opera, Co., and Association
Western Recording Co., and Douglas Venable

LAKE ARROWHEAD, TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer

LONG BEACH:
Backlin, Frank and Beatrice
Club Moderne, and W. C. Jarrett
Crystallite Music Co., Inc., and C. W. Coleman
Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Nick Biola, Grand-stand Show Director, Evelyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley Advance Ticket Director
McDougal, Owen
Sullivan, Dave, Crystal Ball-room

LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Berg, Harry, of the Monarch Hotel
Confire Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dolphin, John, of Recorded in Hollywood
Dalton, Arthur
Downbeat Club, Pops Pierce
Drew, Andre
Halfont, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro

Milone Recording Co., and War Perkins
Moore, Cleve
Mosby, Evvan
O'Day, Anita
Preston, Joey
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-Owners, and L. F. Stoltz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Gargile
Wilshire Bowl

LOS GATOS:
Fuller, Frank

MARIN CITY:
Pickins, Louis

MONTEREY:
Roberts Club, and A. M. Kolvas, Owner

NEVADA CITY:
National Club, and Al Irby, Employer

NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
Bill's Rondevu Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn
Wilz, James

OCEAN PARK:
Frontier Club, and Robert Moran

OCEANSIDE:
Four O Four Club, Leo Vitello

OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom

OXNARD:
McMillan, Tom, Owner Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Desert Inn, and Earl Cofman, Manager
Hall, Donald H.

PERRIS:
McCaw, E. E., Owner Horse Follies of 1946

PITTSBURG:
Argentina Club, William Lewis, Owner

RICHMOND:
Jenkins, Freddie

SACRAMENTO:
Casa Nellis, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace

SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Operator Play-land
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Brown, Willie H.
Cafe Society Uptown, and Vincent Oronato
The Civic Light Opera Com-mittee of San Francisco, Francis C. Moore, Chairman
Deary, J. B.
Fox, Eddie
Levy, Ellis W.
New Orleans Swing Club, Louis Landry, Owner
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

SAN JOSE:
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred

SANTA BARBARA:
Briggs, Don
Canfield Enterprises, Inc.

SANTA MONICA:
Georgian Room, and H. D. McRae

SHERMAN OAKS:
Wilson, Nate
Kraft, Ozzie

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners

JULESBURG:
Cummins, Kenneth

BRIDGEPORT:
Lunin, Edward

EAST HAMPTON:
Hotel Geramangus

EAST HAVEN:
Carnevale, A. J.

EAST WINDSOR HILL:
Schaub's Restaurant, and Edward Wisniewski

CONNECTICUT

HARTFORD:
Club Ferdinando, Felix Ferdinando
Dubinsky, Frank

NEW LONDON:
Andreoli, Harold
Bisconti, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph

NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan

POQUONNOC BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner

STAMFORD:
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Souers, Sec.-Treas.

STONINGTON:
Hlangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Rench, Commander
Williams, A. B.

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

SMYRNA:
Kent County Democratic Club, and Solomon Thomas, Chairman

WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DAYTONA BEACH:
Bethune, Albert

FLORENCE VILLA:
Dan Laramore Lodge No. 1097, Garfield Richardson

FORT MEYERS:
McCutcheon, Pat

JACKSONVILLE:
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.

KEY WEST:
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Ritter, Claude D.
Smart, Paul D.
Talzvera, Ramon
36 Club, Tony Aboyoun, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chaz Parce, Mickey Grasso, and Irving Rivkin

Edwards Hotel, and Julius Nathan, Manager
Fleetwood Hotel, Ben Harrison.
Julius J. Perlmutter, M. Morrison, and Harry Katz
Friedlander, Jack
Governor Hotel, Herbert Muller, and Irving Printz
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Poinciana Hotel, and Bernie Frassrand
Straus, George
Wells, Charles

ORLANDO:
Club Cubana, and Elmer and Jake Gunther, Owners
Club Surrocco, Roy Baiden
Fryor, D. S.
Longwood Hotel, and Maximilian Shepard

PALM BEACH:
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orin, Secretary

PANAMA CITY:
Daniels, Dr. E. R.

PASS-A-GRIFFLE:
Sekon Hotel, Ralph Delleva

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestral Syndicate and American Booking Company

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines, Patin, and Henry Gaines, Two Spot Club, Caleb F. Hannah

TAMPA:
Brown, Russ
Carousal Club, and Abe Burkow, and Norman Karin, Employers
Rich, Don and Jean
Williams, Herman

VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

WEST PALM BEACH:
Larocco, Harry L.
Parrish, Lillian F.

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry

AUGUSTA:
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
J. W. Neely, Jr.
Kirklind, Fred
Minnick Attractions, Joe Minnick

HINESVILLE:
Plantation Club, S. C. Klass and F. W. Taylor

MACON:
Capitol Theatre
Lee, W. C.
Swagbe, Leslie

SAVANNAH:
Friedman, Hymie
Thompson, Lawrence A., Jr.

THOMASVILLE:
Club Thomas, and Terry Maxey, Operator

VIDALIA:
Pal Amusements Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

SUN VALLEY:
French, Don, and Don French
Lounge, Boise, Idaho, and Chateau Place
Crandall, Earl
Lachman, Jesse

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse

LEWISTON:
848 Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker

POCATELLO:
East Frontier Club, Rulon Reck, Stan Hvarka and Bob Cummins
Pullos, Dan
Reynolds, Bud

SUN VALLEY:
Chateau Place

ILLINOIS

BELLEVILLE:
Davis, C. M.

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Robinson, Bennie

CHICAGO:
Adams, Delmore and Huguen
Brydon, Ray Marsh of the Da
Rice 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Cole, Elsie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Daniels, Jimmy
Donaldson, Bill
Evans, Jeep
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ball room
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Perry and Louis Capanola, Employers
Music Bowl (formerly Clona Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Steele, Larry, Producer, Lam
Steele's Smart Affairs
Stoner, Harlan T.
Teicher, Charles A., of T. N. T. Productions
Whiteside, J. Preston

EAST ST. LOUIS:
Davis, C. M.
Playadium, and Stuart Tambor Employer, and Johnny Perkins, Owner

KANKAKEE:
Havener, Mrs. Theresa, Proprietor, Dreamland

LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman

MOLINE:
Antler's Inn, and Francis Weaver, Owner
Jul's Danish Farm, and Morgan Jul

MT. VERNON:
Plantation Club, Archie M. Haines, Owner

PEORIA:
Candlelight Room and Fred Romanic
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

PRAIRIE VIEW:
Green Duck Tavern, and Mr. and Mrs. Stiller

ROCKFORD:
Palmer House, Mr. Hall, Owner
Troadero Theatre Lounge
White Swan Corp.

ROCK ISLAND:
Barney, Al

SPRINGFIELD:
Terra Plaza, and Elmer Burd. Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy D. Levitt, Proprietor

ALBURN:
Moose Lodge No. 566

INTERNATIONAL MUSICIAN

EAST CHICAGO:
Barne, Tiny Jim
ELWOOD:
Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brummel, Emmett
GREENSBURG:
Club 46, Charles Holzhouse, Owner and Operator
INDIANAPOLIS:
Benlow, William, and his All-American Brownskin Models
Dickson, Matthew
Donaldson, Bill
Emeranson Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Roller Rondo Skating Rink, and Perry Flick, Operator
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Childers, Art (also known as Bob Gagnery)
SPENCERVILLE:
Kell, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, B. L.
DENISON:
Larby Ballroom, and Curtis Larby, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. Rex
SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)
SPENCER:
Free, Ned
WOODBINE:
Danzland, J. W. (Red) Brummer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M. Dunkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
W. V. Whitwell-Finnell Post 971
PRATT:
Clements, C. J.
Wibby, E. W.
RUSSELL:
Russell Post 6240, VFW, Gus Zesler, Dance Manager
SALINA:
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Holiday, Art

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
Kine, Victor
Imperial Hotel, Jack Woolems, Owner
Spaulding, Preston
OWENSBORO:
Christie, Joe, Owner, Club 71
PADUCAH:
Melody Show Lounge, and Bea Mack
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor Club Plantation
Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager
Weil, R. L.
BATON ROUGE:
Club Tropicana, and Camille Johns
Cobra Lounge, C. D. Rogers
COVINGTON:
Young Men's Progressive Club and J. L. Buchanan, Employer
CONZALE:
Cedar Grove Club, and Norman Bolster

LAFAYETTE:
Hadacol Caravan
Leblanc Corporation of Louisiana
Velvin, Toby
MONROE:
Club Delicia, Robert Hill
Keith, Jessie
Thompson, Son
NATCHITOCHE:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Rand
Callison, Caro
Dog House, and Grace Mar-
jorie, Owners
Gilbert, Julie
Hurricane, The, Percy Stovall
Leblanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

FORT FAIRFIELD:
Paul's Arena, Lobby Seaborn
SACO:
Lorden, Nick

MARYLAND

ANNAPOLIS:
Ding Hotel, and Frank Jones
BALTIMORE:
Byrd, Olive J.
Coke, M. L.
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
Lithian Corporation of Maryland
New Broadway Hotel, Charles Carter, Manager
Old Mill Inn, and Joe Mamer, Owner
Perkins, Richard, of Associated Enterprises
Webb, Harry
CHEESAPEAKE BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer
CUMBERLAND:
Waingold, Louis

EASTON:

HANNAH:
John
KEPICK:
Albert
FREDERICK:
Ruttenhouse, Rev. H. B.
HAGERSTOWN:
Bauer, Harry A.
Glas, David
OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
SALISBURY:
Titan Lantern, Elmer B. Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-O-One Club, Nick Ladoulis, Proprietor
BLACKSTONE:
Stefano, Joseph
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Brookman, James J.
Crawford House Theatrical Lounge
E. M. Low's Theatres
L. I. B. Productions, and Lou Brundnick
Regency Corp., and Joseph R. Weisner
Resnick, William
Sunbrock, Larry, and his Rodeo Show
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouton

CAMBRIDGE:

FALL RIVER:
Royal Restaurant (known as the Riviera), William Andrade, Proprietor
FITCHBURG:
Baldue, Henry

HAVERHILL:
Asas, Joe
HOLYOKE:
Hulyoke Theatre, Bernard W. Levy
LOWELL:
Carney, John F., Amusement Company
Francis X. Crowe
MONSON:
Caneallo, Leo
NEW BEDFORD:
The Derby, and Henry Correia, Operator
NEWTON:
Thirlault, Dorothy (Mimi Chevalier)
SALEM:
Larkin Attractions, and George Larkin
WAYLAND:
Steele, Chauncey Depew
WILMINGTON:
Blue Terrace Ballroom, and Anthony Dellorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
DETROIT:
Adler, Casper
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
Bibb, Allen
Bigges, Edgar M.
Claybrook, Adolphus
Connors Lounge, and Joe Pallaz-
zolo, Operator
Daniels, James M.
Dustin Steamship Company, N. M. Constan
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hyman
Mimando, Non-
Payne, Edgar
Papadimas, Babo
Pyle, Howard D., and Savoy Promotions
FERNDALE:
Club Plantation, and Doc Washington
FLINT:
Barnes, Jimmy
GRAND RAPIDS:
Club Chez-Ami, Anthony Scalice, Proprietor
Powers Theatre
KAWKAWLIN:
Old Mill Dance Hall Finest Fortin, Owner
MIDLAND:
Brown Derby, Roy Bertuleit
MIO:
Walker Hotel, and George Walker, Proprietor
PONTIAC:
Bob's Picnic Park, and Robert Amos, Owner and Operator
Henry's Restaurant, and Charles Henry
Sandy Beach Inn
SISTER LAKES:
Rendezvous Bowl, and Rendez-
vous Inn (or Club), Gordon J. "Buzz" Miller
TRAVERSE CITY:
Lawson, Al
SPRING:
Utric Hill Farms, and Andrew Sneed

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
MINNEAPOLIS:
Howard's Steak House, and Leroy Howard
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
PIPESTONE:
Coggman, Marvin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator
ROCHESTER:
Co. B, State Guard, and Alvin Costello
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud Iverson
WINONA:
Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner Pilot House Night Club
Thompson, Bob
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and Howard Homer Gray (Jazzy Gray)
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie Kozler
VICKSBURG:
Blue Room Nite Club, and Tom Winice

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.
INDEPENDENCE:
Casino Drive Inn, J. W. Johnson, Owner
JOPLIN:
Glady's Heidelberg Inn, Scott Field, Manager
Silver Dollar, Dick Mills, Manager-Owner
KANSAS CITY:
Babbitt, William (Bill) H. Cantun, L. R.
Esquire Productions, and Kenneth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and Herbert "Red" Drye.
Zelma Rnd. Club, Emmett J. Scott, Prop., Bill Christian, Manager
MACON:
Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krucker Theatrical Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Harnold, Mac
Benjamin Cocktail Lounge, Ella Ford, Owner
Brown Bomber Bar, James Caruth and Fred Guinyard, co-owners
Caruth, James, Operator Club Rumblyvogue, Cafe Society, Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and Tune
Town Ballroom
Sun Amusement Co., Sun Theatre
Sun Theatre, and Sam Nieberg

MONTANA

BUTTE:
Webb, Ric
CONRAD:
Little America Tavern, and John R. McLean

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis
KEARNEY:
Field, H. E.
MCCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President
OMAHA:
Louie's Market, and Louis Papery
PENDER:
Pender Post No. 55, American Legion, and John F. Kai, Dance Manager
LODGEPOLE:
American Legion, and Robert Sprengel, Chairman

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate Blumenfeld
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Eddy
Sheir, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and Fa-tern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Delaware Inn, and Nathaniel C. Spencer, Proprietor
Gouldman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa, and G. Dantzer, Operators
Ocean Playhouse, Steel Pier, and Robert Courtnay (New York City)
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Putt
CAMDEN:
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
HOBOKEN:
Red Rose Inn, and Thomas Hoffm, Employer
LAKE HOPATCONG:
Mad House, Oscar Dunham, Owner
LAKEWOOD:
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kittas, Marvin
Rappaport, A., Owner The Blue Room
Wright, Wilbur
MANAHAWKIN:
Jimmy's Tavern, and Jimmy Mascola, Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor

NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey Mc-
Allister
Mariano, Tom
New Holiday Inn, and Walter E. Lewis
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Jack Fillel
NORTH ARLINGTON:
Petruzzi, Andrew
NORTH BERGEN:
1220 Club, and Kay Sweeney, Secretary-Treasurer
PATERSON:
Gerard, Mickey
Gerard Enterprises
Hatab, Sam
Pyatt, Joseph
Riverview Casino
Venimiglia, Joseph
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
SUMMIT:
Ahrns, Mitchell
TRENTON:
Crossing Inn, and John Wyrick, Employer
VAUX HALL:
Carillo, Manuel R.

VINELAND:
Gross, David
WEST NEW YORK:
S'Nai B'nith Organization, and Sam Nate, Employer, Harry Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippio, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
LaLoma, Inc., and Margaret Ricardi, Employer
CLOVIS:
Denton, I. Earl, Owner Plaza Hotel
REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSSELL:
Russell, L. D.
RUDOSO:
Davis Bar, and Denny W. Davis, Owner
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner

NEW YORK

ALBANY:
Bar Harbor, Rocky Russo, Proprietor
400 Casino, and Herman Halpern, Proprietor
O'Meara Attractions, Jack Richards's Bar-B-Que, David Richards
ALDER CREEK:
Burke's Manor, and Harold A. Burke
ATLANTIC BEACH:
Normandie Beach Club, Alexander DeCicco
AUSALE CHASM:
Antler, Nat
Young, Joshua F.
BOLTON LANDING:
Village Inn, and Dominick Galca, Owner
BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Arman, Martin
Club Delmar, Charles Marcelino and Vincent Delostia, Employers
Metro Anglers Social Club, and Aaron Murray
Perry Records, and Sam Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckelbuck Revue, Harry Dixon and Elmo Olvey
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club.
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and Albert Santarpio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Steurer, Elton
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor
BUFFALO:
Burne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C. Demperio
FAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor
FERNDALE:
Pollack Hotel, and Elias Pol-
lack, Employer
Stier's Hotel, and Philip Stier, Owner
PLEISCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reile and Lenny Tyler, Proprietors
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don
GLENS SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Em-
ployer
GLENSWILD:
Glenwild Hotel and Country Club, and Mack A. Lewis, Employer

GRAND ISLAND:
Williams, Gustav V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Beany
Gutto, Samuel
ILION:
Wick, Phil
ITHACA:
Bond, Jack
JACKSON HEIGHTS:
Griffith, A. J., Jr.
LAKE PLACID:
Carriage Club, and C. B. Southworth
LIMESTONE:
Steak House, and Dave Oppenheim, Owner
LIVINGSTON MANOR:
Beaver Lake Lodge, and Ben H. Grafman
LOCH SHELDRAKE:
Chester, Abe
Fifty-two Club, Saul Rapkin, Owner
Hotel Shlesinger, David Shlesinger, Owner
Mardegfeld, Isadore, Jr., Estate
MAHOPAC:
Willow Tree Restaurant, and S. A. Bander, Owner
MONTICELLO:
Kahner's Hotel, Jack Katz
MT. VERNON:
Rapkin, Harry, Proprietor, Wagon Wheel Tavern
NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro Music
Amusement Corp. of America
Andru, John R. (Indonesian Consul)
Benuchi, Ben
Beverly Green Agency
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency
Camera, Rocco
Chanon, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marsin, and Knights of Magic
Coniffy, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Cook, David
Cuscher, Mr.
Crossen, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Dolan, Anton
Dubois-Friedman Production Corporation
Dubounet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses Smith
Franklin, Joe
Granol, Budd
Goldstein, Robert
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Heminsway, Phil
"High Button Shoes," Jack Small, General Manager
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmal
Inley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Kent Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David
Lafontaine, Leo
Law, Jerry
Levy, John
Lew Leslie and his "Blackbirds"
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCaifery, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Montanez, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy

Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"
Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J. Rubien
Southland Recording Co., and Rose Santos
Spiritie Club
Sieve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrick, Larry, and his Rodeo Show
Talent Corp. of America.
Harry Weissman
Television Exposition Productions, Inc. and Edward A. Corner, President
Thomson, Sava and Valenti, Incorporated
United Artists Management
Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Farlington, Manager
Walker, Aubrey, Manonette Social Club
Wee and Leventhal, Inc.
Welfish, Samuel
Wilner Operating Company
Zaks (Zackers), James
NIAGARA FALLS:
Boulevard Casino, and Frank and Victor Rotundo
Flory's Melody Bar, Joe and Nick Flory, Proprietors
Kliment, Robert F.
NORWICH:
McLean, C. F.
ONEONTA:
New Windsor Hotel, and Maximilian Shepard
PATCHOGUE:
Kay's Swing Club, Kay Angeloro
PUBLING:
Bellwood, and Jos. Gerardi, owner
ROCHESTER:
Valenti, Sam
ROME:
Marks, Al
SABATTS:
Subito Club, and Mrs. Verna V. Coleman
SARANAC LAKE:
Birches, The, Miss LaFountain, Gray, Lew, and Magic Record Company
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
SENECACTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry
SOUTH FALLSBURGH:
Patt, Arthur, Manager, Hotel Plaza
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel
SUFFERN:
Armitage, Walter, President, County Theatre
SYRACUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer
TANNERSVILLE:
Germano, Basil
UTICA:
Mock, Jerry
Burke's Log Cabin, Nick Burke, Owner
VALHALLA:
Twin Palms Restaurant, John Moss, Proprietor
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVLIET:
Corlies, Rita, James E. Strates Shows
Kille, Lyman
WHITEHALL:
Jerry-Ann Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Mario
YONKERS:
Babner, William
LONG ISLAND (New York)
BAYSIDE:
Mirage Room, and Edward S. Friedland
BELORE:
Babner, William J.
GLENDALE:
Warga, Paul S.
JAMAICA:
Dancer, Earl
NORTH CAROLINA
BEAUFORT:
Markey, Charles
BURLINGTON:
Mayflower Dining Room, and John Loy
CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America, Edson E. Blackman, Jr.
Jones, M. P.
Karlston, Joe
Kemp, T. D., and Southern Attractions, Inc.
DURHAM:
Gordon, Douglas
Royal Music Co.
FAYETTEVILLE:
Beuhne, Clarence
Parker House of Music, and S. A. Parker
GREENSBORO:
Fair Park Casino, and Irish Horan
Ward, Robert
Weingarten, E., of Sporting Events, Inc.
GREENVILLE:
Ruth, Therman
Wilson, Sylvester
HENDERSONVILLE:
Livingston, Buster
KINSTON:
Parker, David
RALEIGH:
Club Carlyle, Robert Carlyle
WALLACE:
Strawberry Festival, Inc.
WILSON:
McAnn, Roosevelt
McAnn, Sam
McAuchon, Sam
NORTH DAKOTA
BISMARCK:
Lefor Tavern and Ballroom, Art and John Zenker, Operators
DEVILS LAKE:
Beacon Club, Mrs. G. J. Christianson
OHIO
AKRON:
Basford, Doyle
Buddies Club, and Alfred Scritchings, Operator
Esquire Lounge, Nick Thomas and Barney Sannum
Pullman Cafe, George Subrin, Owner and Manager
CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wander Bar, James McPartridge, Owner
Sunbrick, Larry, and his Rodeo Show
Smith, James R.
Wallace, Dr. J. H.
CLEVELAND:
Atlas Attractions, and Ray Grate
Bender, Harvey
Circle Theatre, E. J. Suta
Club Ron-day-Voo, and U. S. Dearing
Dunn, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Stutz, Operator
Salinet, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walters, Carl O.
COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres.
Charles Bloke Post No. 157, American Legion
Carter, Ingram
McLade, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald

Turf Club, and Ralph Stevenson, Proprietor
CHESTER:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Green, Morris
Jacobson, Benjamin
EVERSON:
King, Mr. and Mrs. Walter
FAIRMONT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President
HARRISBURG:
Ickes, Robert N.
P. T. K. Fraternity of John Harris High School, and Robert Spiller, Chairman
Reeves, William T.
Waters, B. N.
JOHNSTOWN:
Boots and Saddle Club, and Everett Allen
Central Cafe, Christ Contakes, Owner and Manager
KENNETT SQUARE:
Hotel Kennet
KINGSTON:
Johns, Robert
LANCASTER:
Freud, Murray
Samuels, John Parker
LEWISTOWN:
Temple Theatre, and Carl E. Temple
MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and Jack Hamilton, Owner
NEW CASTLE:
Natalie, Tommy
OIL CITY:
Friendship League of America, and A. L. Nelson
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Bilderle Hotel, and Wm. Clore, Operator
Bubeck, Carl F.
Carman Theatre, and Alex Sieff
Click Club
Davis, Russell
Dupree, Hiram K.
Duffree, Rev.
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank
PITTSBURGH:
Ficklin, Thomas
Matthews, Lee A., and New Vista Service
Oasis Club, and Joe DeFrancisco, Owner
Pennsylvania State Grand Lodge of the Knights of Pythias
Reight, C. H.
Sala, Joseph M., Owner El Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
SCRANTON:
McDonough, Frank
SHENANDOAH:
Mikita, John
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinette, Walter
TANNERSVILLE:
Toffel, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edmond
WILKES-BARRE:
Kahan, Samuel

BRYN MAWR:
K. P. Cafe, and George Papaian
DAYTON:
Boucher, Roy D.
Daytona Club, and William Carpenter
Midwest Entertainment Service
Taylor, Earl
ELYRIA:
Dance Theatre, Inc., and A. W. Jewell, President
EUCLID:
Rado, Gerald
FINDLAY:
Wilson, Mr. and Mrs. Karl, Operators Paradise Club
GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson
PIQUA:
Sedgewick, Lee, Operator
PROCTERVILLE:
Plantation Club, and Paul D. Reese, Owner
SANDUSKY:
Eagles Club
Mathews, S. D.
Salter, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J. McCall
TOLEDO:
Durham, Henry (Hank)
LaCava Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association
WARREN:
Wraga, Herbert, Jr.
VIENNA:
Hull, Russ
Russ Hull
ZANESVILLE:
Venner, Pierre
OKLAHOMA
ARDMORE:
George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge
ENID:
Norris, Gene
OKMULGEE:
Masonic Hall (colored), and Calvin Simmons
MUSKOGEE:
Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
OKLAHOMA CITY:
Randolph, Taylor
Southwestern Attractions, M. K. Boldman and Jack Swiger
SHAWNEE:
DeMarco, Frank
TULSA:
Williams, Cargile
OREGON
EUGENE:
Granada Gardens, Shannon Shaeffer, Owner
Weinstein, Archie, Commercial Club
HERMISTON:
Rosenberg, Mrs. R. M.
LAKESIDE:
Rates, E. P.
PORTLAND:
Aime Club Lounge, and A. W. Denton, Manager
Pallau Royale Ballroom
Yank Club of Oregon, Inc., and R. C. Bartlett, President
ROUE RIVER:
Arnold, Ida Mae
SALEM:
Lopez, Mr.
SHERIDAN:
American Legion Post No. 75, Melvin Agee
PENNSYLVANIA
ALIQUIPPA:
Guinn, Otto
BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director
BETHLEHEM:
Colonnade Club, and Frank Pinner, Manager
Ronnie's Rendezvous
BLAIRSVILLE:
Moore Club, and A. P. Sundry, Employer
BRAEBURN:
Mazur, John
BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer

WILLIAMSPORT:
Pinella, James
WORTHINGTON:
Conwell, J. R.
YORK:
Daniels, William Lopez
Ramlow Grill, Bill W. Allam, Proprietor
SOUTH CAROLINA
COLUMBIA:
Block C Club, University of South Carolina
GREENVILLE:
Forest Hills Supper Club, R. A. and Mary Riskey, Lessee
K. Mosely, and Sue Elliott, former Owner and Manager
Harlem Theatre, Joe Gibson
FLORENCE:
City Recreation Commission, and James C. Putnam
MARIETTA:
"Bring on the Girls," and Don Meadors, Owner
MOULTRIEVILLE:
Wurthmann, George W., Jr. In the Pavilion, Isle of Palms, South Carolina
MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcome, H. C.
UNION:
Dale Bros. Circus
TENNESSEE
CLARKSVILLE:
Harris, William
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Cavalcade on Ice, John J. Denton
Grecal Enterprises (also known as Dixie Recording Co.)
Henderson, John
MEMPHIS:
Clear Pool Night Club, and Tom Kearney, Manager
NASHVILLE:
Brentwood Dinner Club, and L. Waxman, Owner
Carrethers, Harold
Chaves, Chuck
Crown Lounge Club, and Mrs. Pearl Hunter
Gore, Alexander
Fessic, Bill
Hayes, Billie and Floyd, Club Zanzibar
Jackson, Dr. R. B.
TEXAS
AUSTIN:
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLLING:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Embassy Club, Helen Aiken and James L. Dixon, Sr., owners
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swine Time"
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P., and Harry E. Morgan, J. C.
DENISON:
Club Rendezvous
EL PASO:
Kelly, Everett
Marlin, Coyal J.
Bowden, Rivers
Williams, Bill
FORT WORTH:
Clemens, James E.
Famous Door, and Joe Earl Operator
Florence, F. A., Jr.
Stripling, Howard
GALVESTON:
Evans, Bob
Shiro, Charles
GONZALES:
Dailley Bros. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and Marian Teague, Operators
HENDERSON:
Wright, Robert

HOUSTON:
Gee, Jean
McCluskey, Rev. Singl
Worth, A.
LEVELL:
Collin
LONGVIEW:
Club
Em
Ryan
MEXIA:
Payne
PALESTINE:
Earl, Grace
Grove
PARIS:
Bon-T
Mer
PORT ARMOUR:
Ivemi
SAN ANTONIO:
Specia
Scott
SAN ANTONIO:
Forres
Leathy
M I
Obledo
Rockin
VALLEJO:
Fails
Ligh
ing
men
WACO:
Corent
WICHITA:
Dibble
Whalk
SALT LAKE:
James
Land
RUTLAND:
Brook
Duff
ALEXANDRIA:
Commi
Burk
BUENA VISTA:
Rockbr
DANVILLE:
Fuller
EXMOR:
Downi
HAMPTON:
Mazey
LYNCHBURG:
Bailey
MARTIN:
Hutche
NEWPORT:
Isaac F
McCluskey
Terry
NORFOLK:
Big Tr
Simo
Cashwa
Meyer
Robann
Winfree
UNION:
INDIV
H
This I
cally a
Car
MOBILE:
Cargyle
New P
PHOENIX:
Plantati
HOT SP:
age,
JUL

HOUSTON:
Crass, Paul
Jettison, Oscar
McMillen, E. L.
Reed, Bouldin
Singletary, J. A.
World Amusements, Inc., Thos. A. Wood, President

LEVELAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
Ryan, A. L.

MEXIA:
Payne, M. D.

PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARIS:
Ron-Bo-Voo, and Frederick J. Mierkle, Employer

PORT ARTHUR:
Demland, William

SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas
Leahy, J. W. (Lee), Rockin' M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leahy

VALASCO:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

WACO:
Corenfield, Lou

WICHITA FALLS:
Dibbles, C.
Whitley, Mike

UTAH

SALT LAKE CITY:
Jamieson (Doc) John A., Dixie-land Club (Cotton Club)

VERMONT

RUTLAND:
Brook Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Mazey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Izacc Burton
McClain, B.
Terry's Supper Club

NORFOLK:
Big Trzcek Diner, Percy Simon, Proprietor
Cashman, Irwin
Meyer, Morris
Robanna, George
Winfree, Leonard

PORTSMOUTH:
Bountree, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
White, William A.

WASHINGTON

SEATTLE:
Ackerman, Frank
Washington Social Club and Sirens Grove

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Goats, A. J.

MORGANTOWN:
Niner, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwacht, Leroy

BELOIT:
Royal Palms Ballroom, and C. H. Pile

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Galt, Erwin
Franklin, Allen
Peasley, Charles W.

GREENVILLE:
Reed, Jimmie
Zanzibar Cocktail Lounge, and Wm. Ellis, Proprietor

HAYWARD:
The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator

HURLEY:
Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club Fiesta

LA CROSSE:
Tonke, Thomas, and Little Handy Tavern

MILWAUKEE:
Betha, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Manienci, Vince
Rizzo, Jack D.
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

RACINE:
Miller, Jerry

RHINELANDER:
Kane's Moens Lake Resort, and George A. Kane
Kendall, Mr., Manager Holly Wood Lodge

ROSHOLT:
Akavich, Edward

SHEBOYGAN:
Sicilia, N.

SUN PRAIRIE:
Hulizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulizer

TOMAH:
Veteran of Foreign Wars

WISCONSIN RAPIDS:
Brown Derby, and Lawrence Hulber, Owner

WYOMING

CHEYENNE:
Shy-Ann Nite Club, and Hazel Kline, Manager

JACKSON HOLE:
R. J. Bar, and C. L. Jensen

ROCK SPRINGS:
Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Blue Mirror
Cabana Club, and Jack Staples
China Clipper, Sam Wong (Owner)
Clare's Musical Bar, and Jean Clare
Club Ellington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
Five O-Clock Club, and Jack Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kavakos, William, and Kavakos Club
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
New Orleans Restaurant, and Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Quonset Inn, Inc., and Hing Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Smith, J. A.
T. J. W. Corporation, Al Simonds, Paul Mann
Walters, Alfred

CANADA ALBERTA

CALGARY:
Fort Bruihois Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
Gaylord Enterprises, and L. Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer

COLORADO

LOVELAND:
Westgate Ballroom

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

ONTARIO

CHATHAM:
Taylor, Dan

COBURG:
International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh

GRAVENHURST:
Summer Gardens, and James Webb

GUELPH:
Naval Veterans Association, and Louis C. Janke, President

HAMILTON:
Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)

HASTINGS:
Bassman, George, and Riverside Pavilion

LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
Seven Worlds Inn
Silver Dollar-Golden Star Tavern, Gordon Kent, Prop.

MUSSELLMAN'S LAKE:
Glendale Pavilion, Ted Biingham

NEW TORONTO:
Lottie, George

OTTAWA:
Parker, Hugh

OWEN SOUND:
Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtin, M.

TORONTO:
Amusement and Monogram Records, Messrs. Darwyn and Sukloff
Hables, Peter
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHEM
Skorohod, Walter, Ukrainian National Federation Hall
Weisam, Katherine

QUEBEC

DRUMMONDVILLE:
Gibbet, Marshall

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufur
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Coulombe, Charles
Daxout, Hubert and Raymond
Friswell, Roger
Hiskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Sunbrook, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrook, Larry, and his Rodeo Show

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Trias

ALASKA

ANCHORAGE:
Capper, Keith

FAIRBANKS:
Casa Blanca, and A. G. Muldon
Glen A. Elder (Glen Alvin)

PALMER:
Soudrough Stage Bar, Tommy Thompson and Mrs. Terri Starns, Owners

HAWAII

HONOLULU:
Kennon, Mrs. Ruth, Owner Pango Pango Club
Thomas Puna Lake

WAIKIKI:
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
Andria, George D.
Anthe, John
Arwood, Ross
Aulger, J. L.,
Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bulughino, Dominick
Bosserman, Herbert (Tiny)
Brandhuat, E.
Kraunstein, B. Frank
Ruce, Howard, Manager "Crazy Hollywood Co."

Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Conway, Stewart
Dale Bros. Circus
D'Amico, Don
Davis, Clarence
Deviler, Donald
DiCarlo, Ray
Eckhart, Robert
Feehan, Gordon F.
Ferris, Mucky, Owner and Mgr. "American Beauties on Parade"
Finklestine, Harry
Forrest, Thomas
Fox, Jess Lee
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Goodenough, Johnny
Garnes, G. M.
George, Wally
Gould, Hal
Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's 3-Ring Circus
Hollander, Frank,
L. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hutkins, Jack
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak

Iluza, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnson, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveion, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Maurice, Ralph
Markham, Dewey "Pigmeat"
McCarthy, E. J.
McCaw, E. E., Owner Horse Pullies of 1946
McLowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Matthews, John
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Pannessa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer Rhapsody on Ice
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otio, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Toden, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Singer, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Smith, Ora T.
Specialty Productions
Steele, Larry, Producer, Larry Steele's Smart Affairs
Stone, Louis, Promoter
Sover, William
Straus, George
Summerlin, Jerry (Marrs)
Sunbrook, Larry, and his Rodeo Show
Tahar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weilla, Charles
White, George
White, Robert
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra

CHICAGO HEIGHTS:
Polish Falcons Hall, Nest 142

GALESBURG:
Carson's Orchestra
Mecker's Orchestra
Townsend Club No. 2

LOSTANT:
Rendezvous Club, and Murry Funk, Manager

MARISSA:
Triefenbach Brothers Orchestra

MATTOON:
U. S. Grant Hotel

OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Rova Amvet Hall

QUINCY:
Kent, Porter

STERLING:
Browman, John E.
Sigman, Artie

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Sportsman's Club, Ben J. Alexander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

TWIN FALLS:
Radio Rendezvous

UNFAIR LIST of the A. F. M.

INDIVIDUALS, CLUBS, HOTELS, Etc.

CALIFORNIA

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cresman, Harry E.

CULVER CITY:
Mardi Gras Ballroom

LONG BEACH:
Santa Clara Cafe, and James Peacock

PITTSBURG:
Laurent, Rennie (Tiny)

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
El Canon Band

SAN FRANCISCO:
Kelly, Noel
Frestas, Carl (also known as Anthony Carl)

JONES, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band

HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.

ARIZONA
Plantation Ballroom

ARKANSAS

SAN LUIS OBISPO:
Seaton, Don

SAN PABLO:
Backstage Club

SANTA BARBARA:
Samarkand Hotel

SANTA ROSA:
Mirabel Park Resort

SANTA ROSA, LAKE COUNTY:
Rendezvous

TULARE:
T D F S Hall

COLORADO

LOVELAND:
Westgate Ballroom

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

HARTFORD:
Ruck's Tavern, Frank S. DeLucco, Prop.

JEWETT CITY:
Jewett City Hotel

MOOSUP:
American Legion Club 91

MYSTIC:
Alpine Club, Inc., and Peter Balceracci

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner

DELAWARE

WILMINGTON:
Randwin Post No. 12, American Legion
Cousin Lee and his Hill Billy Band
Laskin, Charles

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar

HALLANDALE:
Ben's Place, Charles Dreissen

KEY WEST:
Delmonico Bar, and Artura Boza

SARASOTA:
"400" Club

TAMPA:
Grand Oregon, Oscar Leon, Manager

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Sportsman's Club, Ben J. Alexander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

TWIN FALLS:
Radio Rendezvous

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
MUNCIE:
Delaware County Fair
Muncie Fair Association

IOWA

BOONE:
Miner's Hall
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DIEB:
Memorial Hall
DUBOQUE:
Holy Trinity School
FILLMORE:
Fillmore School Hall
IOWA CITY:
Paternal Order of Eagles
Ave. 695
KEOKUK:
Kent, Butler
KEY WEST:
Ray Hunter Orchestra
PRONTA:
Peosta Hall
WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. E. Black
ZWINGLI:
Zwingle Hall

KANSAS

GARDEN PLAIN:
Harry Gard Orchestra
TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vineyard Dance Pavilion
WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combs
Cowboy Inn
Eagles Lodge
El Charro Cafe
Fidler Garden
Flamingo Club
KTHI Ranch Boys
KTHI Ark Valley Boys
KWB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Lorenz
Sullivan Independent Theatres,
Class, Crawford, Great,
Eighty-One Drive-In, Fifty-
Four Drive-In, Tower, West
Theatres

KENTUCKY

ASHLAND:
America Post No. 11, and Carl
(Red) Collins, Manager
BOWLING GREEN:
Jackson, Joe L.
Wade, Golden G.

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al
Hresnanah, Prop.
Fun Bar
Goussa Den, Larry LaMarca,
Prop.
Happy Landing Club
Treasure Chest Lounge
Wright, Joe, Joe Wright's
Lounge
SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

NORTH KENNEBUNKPORT:
Loz Cabin Ballroom, Roy
Tibbets, Proprietor

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nelson F. (Actna
Music Corp.)
State Theatre
Summit

EASTON:
Starr, Lou and his Orchestra
HAGERSTOWN:
Audubon Club, M. I. Patterson, Manager
Hines, Reynolds S.
Rabasco, C. A., and Baldwin
Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe
FALL RIVER:
Dorice Theatre

GARDNER:
Florence Rangers Band
Heywood-Wikefield Band
LYNN:
Pickfair Cafe, Rinaldo Cheve-
ni, Prop.
MILTHUEN:
Central Cafe, and Messrs. Yana-
kous, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Owner
Polka, The, and Louis Garston,
Owner
SOUTHWICK:
Bobby Beach, and Nelson Habb
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator
WEST YARMOUTH:
Silver Sea Horse, and Joe Go-
bin, Operator
WORCESTER:
Gedymn, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

ESCANABA:
Welcome Hotel, George Brodd,
Prop.
Houghton Lake:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Bar, and Guido
Biondi, Proprietor
MARQUETTE:
Johnston, Martin M.
MIDLAND:
Ladies Club
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
PORT HURON:
Lakesport Dance Hall

MINNESOTA

DEER LEAVE:
Hi-Hat Club
MINNEAPOLIS:
Milnes, C. C.
Twin City Amusement Co., and
Frank W. Patterson
Stunt, David
PERHAM:
Paul's Tavern
ST. PAUL:
Musk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSOURI

KANSAS CITY:
El Captain Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clar-
ence Golder
HAVRE:
Havre Theatre, Emil Don Tigny
SHELBY:
Albi Club, and Alan Turk

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius
HASTINGS:
Brick Pile
LINCOLN:
Dance-Mor
OMAHA:
Baker Advertising Company
Henson Legion Post Club
Eagles Club
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank
Pace

NEW JERSEY

ATLANTIC CITY:
Showman Cafe
Surf Bar
BAYONNE:
Sklar's Hall
CAMDEN:
Polish American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CLIFTON:
Borchmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
FATONTOWN:
Phil's Tuff Club

ELIZABETH:
Coral Lounge, Mrs. Agresta,
Owner
Polish-American Club
Polish Falcons of America, Nest
126
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vince Giu-
cino, Director
LODI:
Peter P.
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCON:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
17 Club
OAK RIDGE:
Van Brandt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club
ROSWEEL:
Scotty's Night Club and
M. G. South
Yucca Club
RUIDOSO:
Harris Bar

NEW YORK

RIARICLIFF MANOR:
Blue Oaks Restaurant,
Thomas O'Brien
BRONX:
Aloha Inn, Pete Mancuso Pro-
prietor and Carl Randolph,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Corbin and Mr.
Patrick Gillepie
BUFFALO:
Raid Bros. Theatres Circuit, in-
cluding Lafayette, Apollo,
Broadway, Genesee, Roxy,
Strand, Varsity, Victoria
Theatres
Frontier Ballroom, and Frontier
Lodge No. 1024, BRPOEW
Hall, Art
Jesse Clipper Post No. 430,
American Legion
Wells, Jack
Williams, Buddy
Corn
Williams, Ostran
CATSKILL:
Jones, Stessie, and his Orchestra
CERES:
Coliseum
COHOES:
Sports Arena, and Charles Gup-
til
COLLEGE POINT, L. I.
Muehler's Hall
ELMVILLE:
Elyton Military Band
FLEMING:
Hollywood Restaurant
ENDICOTT:
The Casino
GENEVA:
Atom Bar
Holiday Inn
HARRISVILLE:
Cheesman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Union Proprietor
JEFFERSON VALLEY:
Nino's Italian Cuisine
KENMORE:
Raid Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Kullmer, Carl, and his Orches-
tra (Lester Marks)
Ulster County Volunteer Fire-
men's Association
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdie, Leslie, and Vineyards
Dance Hall
MOUNT VERNON:
Hartley Hotel
NEW YORK CITY:
Disc Company of America
(Asch Recordings)
Embassy Club, and Martin Na-
taley, Vice-Pres. East 57th St.,
Amusement Corp.
Mammy Record Co., and Irving
N. Herman
Masters, Ed
Morales, Cruz
Richman, William B.
Traemer's Restaurant
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Rollerland Rink
PALMYRA:
Palmyra Inn
PEEKSKILL:
Washington Tavern, and
Barney D'Amato, Proprietor
RAVENA:
VFW Ravena Band
ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe
SALAMANCA:
Lime Lake Grill
State Restaurant
SCHENECTADY:
Polish Community Home
(PNA Hall)
SYRACUSE:
Alhambra Roller Rink, and
Gene Miller
UTICA:
Russell Ross Trio, and Salva-
tore Corsale, leader, Frank Fi-
carra, Angelo Fecarra
Schlart, Roger, and his Orches-
tra
Ventura's Restaurant, and Rufus
Ventura
YORKTOWN HEIGHTS:
Mier's Restaurant

NORTH CAROLINA

ASHEVILLE:
Proyes, Fitzhough Lee
KINSTON:
Parker, David
WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO

AKRON:
German-American Club
ALLIANCE:
Dante Alighieri Society
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Steamer Avalon
COLUMBUS:
Paternal Order of Eagles,
Acree 297
CONNEAUT:
MacDowell Music Club
DAYTON:
The Ring, Maura Paul, Op.
GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building
IRONTON:
American Legion, Post 59, and
Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E.
Corn
JEFFERSON:
Ashtabula County Fair
Association
Larko's Circle L Ranch
PAINESVILLE:
Slim Luse and his Swinging
Rangers
LIMA:
Wilber, Lucille
MILON:
Andy's, Ralph Ackerman Mgr.
NORTH LIMA:
Smith, Chuck, Orchestra
PIERPONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
VAN WERT:
B. P. O. Elks
Underwood, Don, and his
Orchestra
YOUNGSTOWN:
Shamrock Grill Night Club,
and Joe Suphar

OHIO

AKRON:
German-American Club
ALLIANCE:
Dante Alighieri Society
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Steamer Avalon
COLUMBUS:
Paternal Order of Eagles,
Acree 297
CONNEAUT:
MacDowell Music Club
DAYTON:
The Ring, Maura Paul, Op.
GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building
IRONTON:
American Legion, Post 59, and
Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E.
Corn
JEFFERSON:
Ashtabula County Fair
Association
Larko's Circle L Ranch
PAINESVILLE:
Slim Luse and his Swinging
Rangers
LIMA:
Wilber, Lucille
MILON:
Andy's, Ralph Ackerman Mgr.
NORTH LIMA:
Smith, Chuck, Orchestra
PIERPONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
VAN WERT:
B. P. O. Elks
Underwood, Don, and his
Orchestra
YOUNGSTOWN:
Shamrock Grill Night Club,
and Joe Suphar

OKLAHOMA

OKLAHOMA CITY:
Riss, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Palladium Ballroom, and Irvin
Parker
Orwig, William, Booking Agent
VINITA:
Roden Association

OREGON

GRANTS PASS:
Fruit Dale Grange
SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
fey, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band
BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn
DUPONT:
Cameo Cafe
EMPORIUM:
Happiness Club
EYON:
Rogers Hall, and Stanley Rog-
ers, Prop.
FALLSTON:
Brady's Run Hotel
Valley Hotel
FORD CITY:
Atlantic City Inn
FREEDOM:
Sully's Inn
JERSEY SHORE:
Riverside Ranch
NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern
NEW CASTLE:
Gabley Hotel, and
Frank Giammarino
OLD FORGE:
Club 17
PHILADELPHIA:
Hupree, Hiram
PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Pasvarella, Props.
READING:
Baer, Stephen S., Orchestra
ROULETTE:
Brewer, Edgar, Roulette House
ROSBERT:
Green Village
SARANTON:
Yarosh's Cafe
WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar
HATTANOOGA:
Alhambra Shrine
NASHVILLE:
Strain, Abe

TEXAS

BEEVILLE:
Beeville Country Club
CORPUS CHRISTI:
Al Hardy and Band
The Lighthouse
Santikos, Jimmie
EL PASO:
Sunland Club
FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham
PORT ARTHUR:
Delarose, Lemore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
La Bumba Club, Oscar
Rodriguez, Operator

VIRGINIA

PRISTOLI:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club
NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores
ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Barbee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louie Risk, Operators
FAIRMONT:
Anvers, Post No. 1
Club-D-Lite, and
Jimmy DeBato
Gay Spri, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom
KEYSTONE:
Calloway, Franklin
PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner

WISCONSIN

APPLETON:
Kochne's Hall
BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfley
BELOIT:
Beloit Recreation Band, and Dan
Cuthbert
BLOOMINGTON:
McLane, Jack, Orchestra
BOSCOBEL:
Miller, Earl
Peckham, Hartley
Sid Earl Orchestra
COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator
CUSTER:
People's Tavern and Dance Hall
and Mrs. Truda
DUNBAR:
Klein Orchestra
EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and
John Stone, Manager
KENOSHA:
Julius Bloadoff Tavern
Petrifying Springs Club House
NORTH FREEDOM:
American Legion Hall
OREGON:
Village Hall
PARDEEVILLE:
Fox River Valley Boys Orchestra
REWEY:
High School
Town Hall
SOLDIER'S GROVE:
Gorman, Ken, Band
STOUGHTON:
Stroughton Country Club, Dr.
O. A. Gregerson, Pres.
TREVOR:
Stork Club, and Mr. Aide
TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern
WESTFIELD:
Orchestra
WISCONSIN RAPIDS:
Cross, Quersand and Louis

WYOMING

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

WASHINGTON:
Star Dust Club, Frank Moore,
Proprietor
Wells, Jack

HAWAII

HONOLULU:
9th State Recording Co.

CANADA

MANITOBA

BRANDON:

Palladium Dance Hall
WINNIPEG:
Ruselani Dance Gardens, and
John F. Moore, Manager

ONTARIO

CUMBERLAND:
Maple Leaf Hall
KINGSTON:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie
OTTAWA:
Francis Theatre, and
R. E. Maynard
PORT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Mithrid, Bert
Echo Recording Co., and
Clement Hamburg
Three Hundred Club

QUEBEC

BERTHIER:
Chateau Berthelet
MONTREAL:
Village Barn, and O. Gaucher,
L. Gagnon, and Paul Fournier
QUEBEC:
Canadian and American Book-
ing Agency
L'Auberge Des Quatre Chemins
and Adrien Astelin, Prop.

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tips
Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

INTERNATIONAL MUSICIAN

DERU REEDS

"Speciale"

For SAX and CLARINET



When a player asks his dealer for **DERU REEDS**, he is certain of getting a dependable reed. He knows that inferior reeds cause him trouble in playing. Try a Deru Reed . . . and convince yourself.

H. CHIRON CO., INC. - - 1650 Broadway, New York City

FOR SALE or EXCHANGE

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, chimes, rumba drums, Chinese gongs, brass bells, bulb horns, ring-side gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile. Email boxes, 2717; Harris Ave., Norwood, Ohio.

FOR SALE—Piccolo, 1lb band, silver metal, Cundy Bettevney (used) in case; \$65.00, with double case \$85.00. Leon Shabazzian, 2021 10th St., North, Petersburg, Fla.

FOR SALE—Flute library, used, fine collection of exercises, 32 books of orchestra studies, solos, sonatas, duets, piccolos. A. Bokelkamp, 221 Burlington St., Chicago 14, Ill.

FOR SALE—Set of Selmer clarinets (used), Bb and A, 17-6, excellent condition, no cracks, new double case, extra single case for Bb, \$200.00. C. Marelich, 1100 S. Ohio St., Sedalia, Mo.

FOR SALE—Conn Bbb top action (221) recording tuba (used), 4 short action valves, 24-inch bell, gold lacquer, 2 cases; all in fine condition. E. Ener, 230 E. 30th St., New York City. Phone: 5-2879.

FOR SALE—Deagan 3 octave F-F marimba, model 885, wheels, collapsible, \$225.00; Deagan 3 1/2 octave F-C xylophone, model 870, wheels, \$150.00; Deagan 2 1/2 octave xylophone, model 836, case, \$70.00; Deagan 3 octave C-C xylophone, model 839, case, \$150.00; all are used. Dan Shilling, 1238 10th Ave., New York, N. Y. Phone: TI 2-3612.

FOR SALE—Two French horns, D. Alexander 4 valve single Bb horn; exceptional instrument (used), \$275. 2 Wendler model German double horn, Bb and F, in very good condition, \$225. T. Wanda, 564 79th St., Brooklyn, N. Y. Phone: 8-2964.

FOR SALE—Library, commercial, not styled, used 2 years, hotel and club dates, no pop tuner, used for alto, 2 tuner, baritone, 2 trumpets, used for vocal deep and full, features lead system, Stu Dumar, Club Cascaider, Danby, Vt.

FOR SALE—Used Bbb recording tuba, 4 valves, tuba action, gold plated, fine condition, also 4 bass and French bow. V. DeFulvio, 666 Melanlander Ave., Bronx 60, N. Y.

FOR SALE—Conn recording tuba (used), model 200, excellent condition, \$350.00. J. Tait, 1705 10th Ave., Bronx 60, N. Y. Phone: DA 8-0350.

FOR SALE—Wm. Heckel bassoon (used), No. 9444, extra keys and rollers. Joseph Forchetti, 37-25 81st St., Jackson Heights 72, L. I.

FOR SALE—Selmer, Paris, Conservatory System, plateau model oboe, case, needs adjusting, \$200.00; French Selmer alto sax, 24000 series, silver, in good condition, case; Bob Dukoff mouthpiece, \$200.00; all are used. Jonnie Perry, 116 Elmhurst Ave., San Antonio 9, Texas.

FOR SALE—Selmer super action (Paris) tenor sax-brass, gold lacquer with Chesterfield case, used, serial 40096; \$400.00; Selmer Bb, (Paris) wood clarinet model B-15, Chesterfield case, serial 5144, \$275.00 (used); Buescher Bb curved brass gold lacquered soprano sax with case (used), \$60.00. J. E. Davis, 810 East 33rd St., Minneapolis 7, Minn.

FOR SALE—Used, genuine Schmitt French horn, good condition, \$250.00; also used Holton trumpet, \$75.00. Mrs. A. W. Anderson, 403 S. Bowman Ave., Danville, Ill.

FOR SALE—Deagan Imperial marimba, 5 1/2 octave; Leedy xylophone, 4 octave; Leedy marimba, 3 octave; Deagan xylophone, 3 octave; Deagan student, 2 1/2 octave. James J. Ross, 80 Wenzel Pl., Pittsburgh 16, Pa.

FOR SALE—Ienco vibes, 2 1/2 octaves, used; will exchange for good guitar. A. Berlingieri, 321 Avenue V, Brooklyn, N. Y. Phone: ES 4-2221.

FOR SALE—Penge trumpet, medium large bore; also King Super 20 trumpet, both instruments used, but in fine condition. G. Eckard, 61 West 94th St., New York 25, N. Y. Phone: MO 3-3814.

AT LIBERTY

AT LIBERTY—Hammond organist, excellent appearance; 2 years last job; own instrument; draft exempt. Jacques Linton, Local 444, Jacksonville, Fla.

AT LIBERTY—Trumpet player, excellent tone, lead, fake-sax name experience; will travel, age 26; 10 years experience, soloist; prefer Eastern seaboard (hotel combo); own car. Jack Brooks, Newport, New Hampshire.

AT LIBERTY—Corresponding arranger, has room for one more weekly account; specialize in band leading, trumpet player, and dance band ensemble, vocal novelties. Stu Dumar, Club Cascaider, Danby, Vermont.

AT LIBERTY—Conductor, band, orchestra; studies under eminent conductor, organist, choirmaster; teaching experience, degrees; single, 33, cultured, fluent French, pianist; prefer Northeastern community. George Allair 159 Essex St., Holyoke, Mass. Phone: 2-7659.

AT LIBERTY—Drummer, 13 years experience with all styles bands; read thoroughly, cut any show; play good commercial 2 and 4 beat, also authentic Latin rhythms; can do comedy routines; prefer location only. Norman Cogan, % 45-17 43rd St., Sunnyside, L. I. N. Y. Phone: RA 9-3924.

WANTED

WANTED—Musicians to fill vacancies in violin, viola, string bass, bassoon, tuba, harp and percussion sections of Erie Philharmonic Orchestra, Fritz Mahler, conductor; management directs incoming musicians towards finding full time jobs in city's industries or commerce. Write to Roger Hall, Manager, 320 G. Daniel Baldwin Bldg., Erie, Pa., for applications and further information.

WANTED—Complete set Boosey and Hawkes orchestral phonograph records; and wish to sell used Linton plateau oboe, \$175.00. D. F. Thompson, 2630 Alisdale, Apt. 203, Toledo, Ohio.

WANTED—Qualified musicians, particularly strings, from the central Massachusetts area, to play in the "Little Symphony" of Worcester, Mass. Apply stating training and experience to Harry Levenson, Conductor the Little Symphony, 4 Walnut St., Worcester 8, Mass.

WANTED—Set of Buffet clarinets, 17,000 through 21,000 series, or Robert through 2,000 series; also Arthur Goldbeck clarinet mouthpiece; state price and condition. Howard Johnson, % Ringling Bros. Circus Band, Sarasota, Fla.

WANTED—Solo violin; will purchase from owner, genuine Italian concert violin, also fine bow; state maker, history, condition, body length, price, describe fully. M. Levine, 618 East Second, Pueblo, Colo.

WANTED—Accordionist, guitarist, and bass man, must have plenty of showmanship, must have experience in comedy, latin and modern music, also vocals, must be able to travel, have very good contacts. Write or call Joseph Ziccone, 1516 South Sixth St., Philadelphia 47, Pa. Phone: Fulton 9-2862.

BILLY GATES' CONCERT BAND



The Arch of Triumph Concert Band of New York City, Billy Gates, Director, celebrated its sixth anniversary on June 2nd. Formerly known as the Twin City Band, the outfit took part in the parade of the Veterans of Foreign Wars on Memorial Day in Flushing, Long Island, and in the 123rd Brooklyn Day Parade on June 5th.

YOU'LL KNOW **DIRECTONE** WHEN YOU HEAR IT!

35% MORE CARRYING POWER



DIRECTONE is an exclusive patented feature designed to direct, amplify and beautifully tonal quality and depth. Before you buy an accordion at any price, try one of the **DIRECTONE** models featured by your local dealer.

Pancordion DIRECTONE Accordion Serial 3100 - 31000



Custom-built in our modern plant, U. S. A.

Crucianelli DIRECTONE Accordion Serial 3225 - 3250



Completely factory-built, Castellidardo, Italy

only Pancordion and Crucianelli have DIRECTONE Accordions

Write for FREE literature

PANCORDION INC. DEPT. B-752 461 EIGHTH AVENUE NEW YORK 1, N. Y.

Patronize the advertisers, who have chosen your magazine as a medium.



The entire

orchestral

range

in rich

organ-like

tones

with a

Dallape

Dallape offers true orchestral instrumentation. Its rich, mellow tone and amazing versatility are acclaimed by foremost artists, lavish in their praise of the construction, design and brilliance of the new Dallape piano accordions.

CHICAGO MUSICAL INSTRUMENT COMPANY
30 E. Adams Street • Chicago 3, Ill.

Exclusive Distributors: SCANDALLI • BELL • CELLINI • CAMERANO

